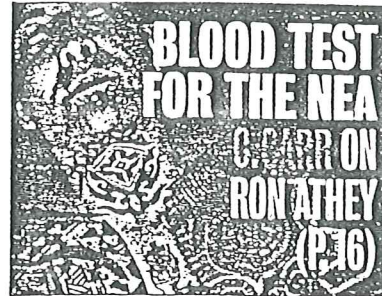


'A GREAT GUSH OF LESBIANS' TREBAY AND SOLOMON ON THE MARCHES (P.22)

A WEE TRICKLE OF DEMOCRACY BARRETT ON THE CITY BUDGET (P.11)

PHOTOGRAPH BY JAMES W. HARRIS

the village VOICE



CAMEOS

Wit and whimsy combine in *The Convention of Cartography*, the premiere offering of the Foundry Theatre, Inc. Mixed media have never been so accessible as Bill, the show's curator, takes us on a sentimental tour of a friend's life. With the help of a video monitor and authentic artifacts passed around the audience for inspection, we enter the life and history of Mike, a gruff, itinerant artist-cum-philosopher who befriended Bill as a teenage runaway. The heart of the show is the "traveling museum" of Mike's artwork, which the audience is invited to read, hear, and touch as well as view. Like the show itself, Mike's art is a homegrown palimpsest of multilayered meanings: each installation is a box, incorporating mundane and bizarre objects in extraordinary ways. The key to Mike's past and person lies somewhere in or among these things—a mummified cat and a toy bus each have their own stories of times and places gone by—and the audience joins Bill on his mission to discover it. A glimpse into one peripatetic life becomes a surprising and expansive metaphor for how we all live, accruing and shedding physical matter in a snakelike succession of stages. *The Convention of Cartography* offers a precious feast for all the senses, from the tactile to the analytical, and reminds us that the future is never unsurprising.

—ZANTHE TAYLOR