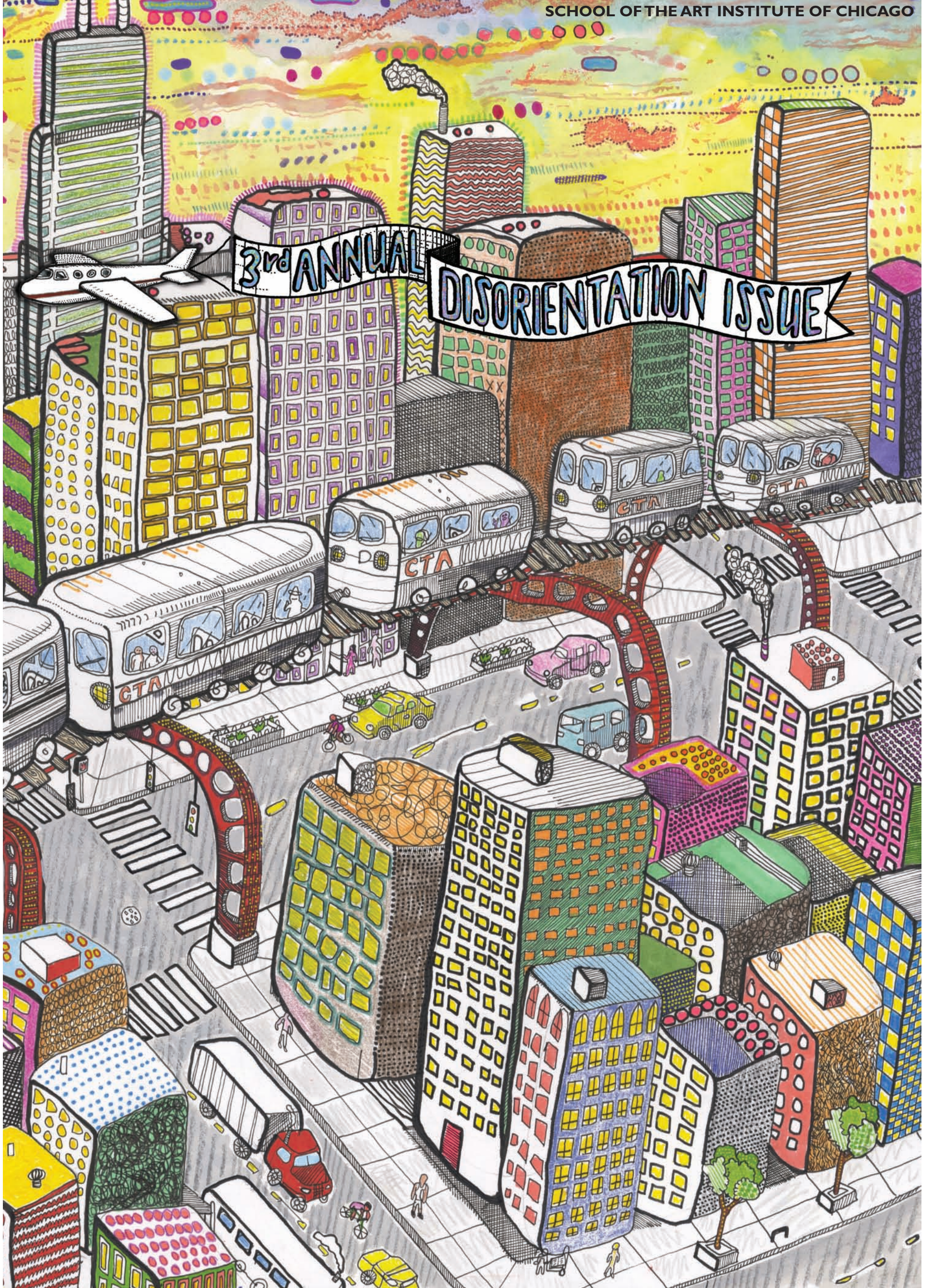


A STUDENT JOURNAL OF ART, CULTURE AND POLITICS

SEPTEMBER 2009

NEWSMAGAZINE

SCHOOL OF THE ART INSTITUTE OF CHICAGO



SEPT

The third annual disorientation issue

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F Newsmagazine

A journal of art, culture and politics.

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Please contact the editors at editors@fnewsmagazine.com

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Permanently Disoriented

The great thing about living in a city is that everything is in flux. No matter how “in the know” you may be, you can never know it all. That is why, every year, *F Newsmagazine* sheds a little insight into what we know about the great land of Chicago and the maze of people, events, organizations and points of interest that make up SAIC.

Our 2009 Disorientation Issue includes anecdotes from student and alumni summer breaks, interesting upcoming events around Chicago, and arts projects around Chicago run by SAICer's. Also this year, Art Director Elliott Beazley shares his Flaxman Library discovery: an SAIC yearbook from the 20's when the school had fraternities, and receiving snail mail was the highlight of the day.

We know that this guide is only a fragmented introduction to SAIC and Chicago, but we also know that you will share your insights, projects, and experiences with the

school community online at fnewsmagazine.com.

F Newsmagazine is a forum for discussion of artistic, cultural and social issues, by and for the student body.

We strive to serve as a source of news, information and commentary on issues of concern to the school community.

Please submit additions, facts and information that you would like to share online at fnewsmagazine.com or email your stories to editors@fnewsmagazine.com.

The Editors

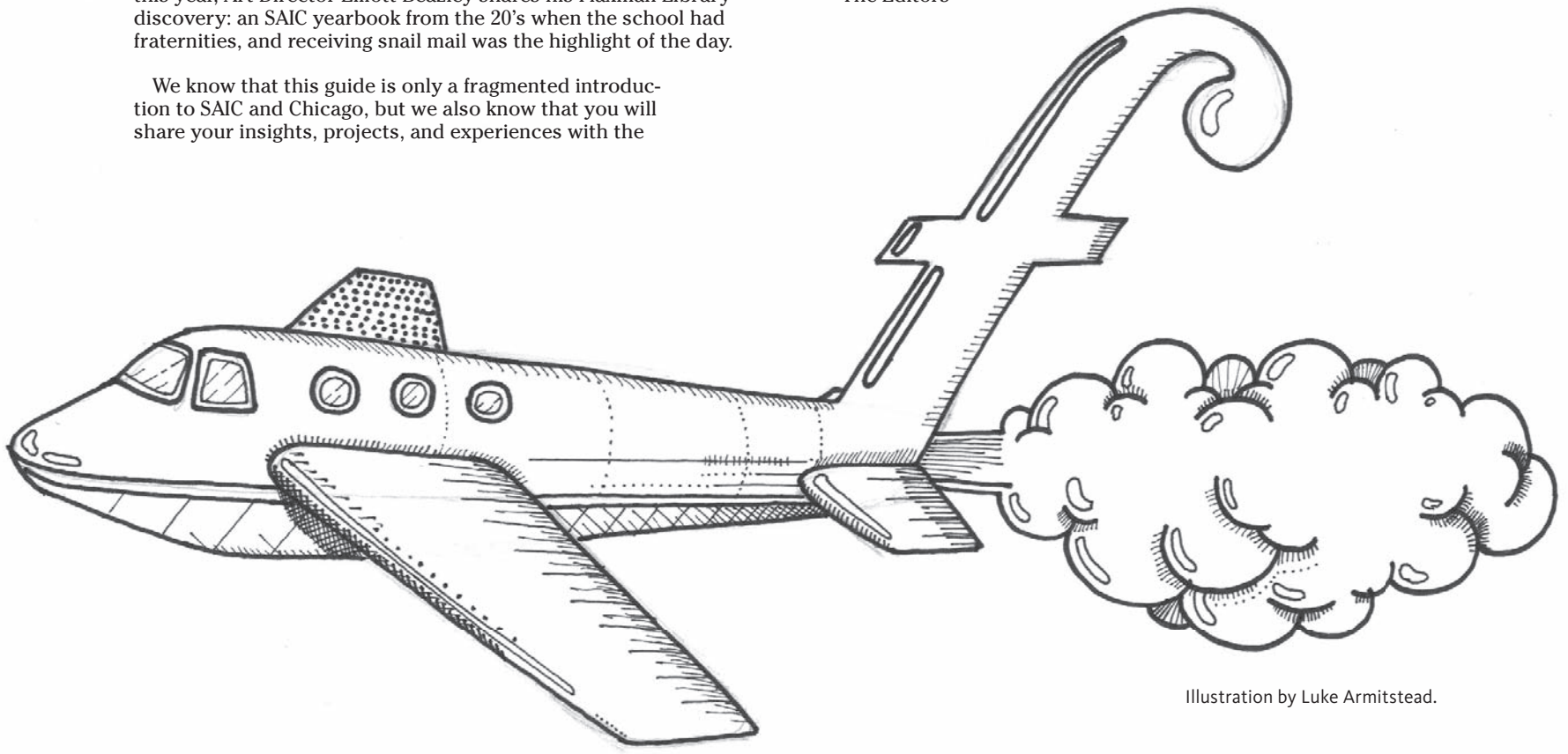


Illustration by Luke Armitstead.



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The Office of Student Affairs welcomes you to SAIC!

We hope you will take advantage of all the resources SAIC offers including: Academic Advising, Career Services and Alumni Relations, Cooperative Education, The Wellness Center: Counseling Services, Health Services and The Disability and Learning Resources Center, International Affairs, Multicultural Affairs, Study Abroad, Residence Life, Campus Life and Student Association.

You can find more information in the Student Handbook or online at:
<http://www.saic.edu/life/welcome>

We look forward to partnering with you to create a rewarding campus community experience for the 2009/2010 academic year.



Zach Dodson and posse bring frugal back. Photo courtesy of the artist.

Summer SANS Vacation

SAIC students and alumni share stories about their summer breaks

Zach Dodson

This summer, seven featherproof authors packed themselves into a van and hit the road for *The Dollar Store Super Summer Tour*. Each writer was given an item purchased at a local dollar store (mundane to insane) and five minutes of stage time to tell a story that involved the item as directly or obliquely as the performer wished. After all was said and done, we covered 5153 miles, 59 dollar store items, 28 guest readers, 14 days, 11 cities and uncountable bottles of whiskey. Here's one thing that happened in each city:

Nashville: We went to a real live honky tonk and met an Abraham Lincoln impersonator.

Austin: We ate at a roadside BBQ that proudly displayed the Republic of Texas declaration of Independence.

Houston: We drank absinthe and argued about the Kool Aid man at a birthday party for bicycles.

New Orleans: We drove around the 9th Ward in the rain. It was heavy.

Atlanta: We destroyed multiple copies of Blake's book, *Scorch Atlas*, in the street.

Baltimore: Mary hung from a trapeze and plucked a dollar out of the air with her teeth.

New York: We read in a burlesque theater and Aaron took his shirt off. He was wearing suspenders underneath.

Philadelphia: We walked six drunk miles for a cheesesteak.

Boston: MC Mr.Napkins rapped about State mottos.

Albany: Amelia tried to scald Patrick with a burning stick while we watched a live performance of High School Musical.

Ann Arbor: I ate two corn dogs at once. Then we went home.

www.featherproof.com
www.Dollarstoreshow.com

Beau and Lily Sage

My niece is sitting in the window of our new storefront on one of the seat boxes we built to look like gallery pedestals as part of

our experiments in art and life. Whenever someone walks by, she freezes her position: chip halfway up to her mouth, bite partially chewed. She's twelve. "You know," she says, "This is actually pretty cool."

It's like living inside a TV. People can't help but look. They're not sure you want them to look, but they just can't not. So they laugh. That's the way we've been living for the past three years. A totally mediated existence. Life as a conscious, 24/7 experiment in identity, object and space. Life as perpetual performance.

For our last year as grad students at SAIC, we lived in our 200 square-foot studio on the 10th floor of the Michigan Building. We didn't have an address or a door that locked or windows that opened. The lights never went off completely. We got our picture taken every night at the security desk. We did our dishes in a big metal sink in the hallway.

At the same time, we were living as two characters we imagined and decided to incarnate: Beauregard and Lily Mae Sage, country music stars. We bought cowboy hats and boots, picked up a guitar and a fiddle and waited to see what would happen. Ambling the city streets, people had a lot of ideas about what it was that we were doing. And so we decided to let other people's preconceived notions about what it means to be a cowboy dictate how we acted, the forms of our work, the conversations we had. And we started doing the unthinkable: We started making art about being American. Our work started to have lots of flags in it. We sang "America the Beautiful" in the Sullivan Gallery in front of a rowdy art crowd.

That became our graduate thesis: Identity as Document, Beau and Lily as Documentation. And when it came time to move out of the studio we found it impossible to entirely return to private living space. So now we're living in another fishbowl. A little storefront off Taylor and Western



Top MoneyBags plague Japan. Bottom Beau and Lily in the fishbowl. Photos courtesy of the artists.

that we have turned into our new experimental project space.

And my niece is thinking about art, and performance, and life. Sitting in the window on Taylor Street, eating a bag of chips.

www.theorganicartfactory.com

Randi Black

Besides my glamorous library job, I spent the first few weeks of my summer vacation advising with Jim McManus. Last year, his suggestions would've sounded like compromise because I aspired to be the filthiest Asian-American female author alive, but this past spring, I realized I just wanted to fucking write what I love and that title no longer meant anything. So I took my newfound experience and began the process of editing my 419 page/105,000 word novel.

I'd do it after dinner, during my lunch break or when I thought no one was looking at work. Certain scenes were cut out because I discovered that what's unsaid can be scarier than what's laid out on the table. I also made the heroine more in control of her life, making more choices for herself instead of being a victim of circumstance. And after the extraneous was brutally cut, I found details that made the plot even better, and ran with them. It's now slimmed down to 290 pages/73,000 words, but with my favorite dirty parts intact.

Alex Ulichny

This summer, I interned at a high-end luxury fashion boutique on Michigan Avenue. At J. Mendel I helped prepare looks and lineups for charity fashion shows. Changing the window display was

not always an easy task. Mannequin Tippy Tammi is the life of the party, but she often needs a wall to support her balance. Some of our clients are quite bizarre. One lady wears a bad wig and keeps her Chanel purse in a plastic bag while showing off her multicolored toenails. My summer was filled with running gowns across town and assessing wear on a salsa dancer's furs. I've kept a blog nevermundaneatmendel.blogspot.com with daily details. Being surrounded with beautiful things made my internship an incredibly positive experience.

Stan Chisholm

Summer, Summer, Summer! Relaxing, traveling, going for broke and making MoneyBags! I spent my summer globe trotting and venturing into new approaches for my art. After graduation I went back to my home in St. Louis, MO to install my first museum show at Laumeier Sculpture Park. Almost immediately after the opening I took off to Japan for Christa Donner and Andy Yang's Graphic Narratives and Cultural Context course. Hitting Osaka, Kyoto, Hiroshima and Tokyo, we took in as many museums, national treasures and temples as we could. After Japan I hung out in San Francisco during pride weekend—so the city was on ten the whole time I was there. Next stop was NYC where I was too poor to do any of the touristy stuff, so I spent my time walking around and dropping MoneyBags. I then spent 18 hours of the 4th of July in Chicago BBQing and blowing things up with my SAIC homies. I then dipped off to beautiful OxBow for Shinique Smith and Kym Pinder's text-based course. Then back to Chicago to work on a mural at Suder Montessori. Then back to St. Louis to play camp counselor at SCOSAG. I'm now building up a hoard of public made MoneyBags for my October show through The Hyde Park Art Center and Art On Track in October, where I will fill a CTA train with MoneyBags. 🍷

FILM FESTIVUS

Students gain exposure at film festival

By Brandon Kosters

From September 10 until September 17, The Gene Siskel Film Center will host the sixteenth Annual Chicago Underground Film Festival (CUFF). The festival begins with a special SAIC Undergraduate Film and Video Festival (UGFVF) curated by ExTV.

Beth Capper, a graduate student at SAIC who programmed this screening, said “We thought a good way of piggybacking the audiences for both would be to have the UGFVF on the first day of CUFF. We hope that students who attend the fest will stay on for the CUFF screenings and that some of CUFF’s audience will come a little earlier in the day to see the UGFVF program.”

This showcasing of student work will differ from screenings held previously. “I think the fact that it is at the Siskel has meant that we’ve had to be more selective this year than previous years,” Capper said. “We have a smaller slot of time so we’ve really had to be strict with submissions.”

“I watch everything that gets submitted and make my decisions after watching all of it,” Capper went on to say. “Generally, I am looking for works that show promise as well as just really great works. This year I would say we got a real mixture of work—some of it really stands out and shows the makers to be quite ahead of their peers... others show promise as students build their artistic practice.”

The Undergraduate Film and Video Festival was started by SAIC

alumnus Kali Heitholt. “I started the UGFVF because I went to a screening of student work at Columbia College and was extremely jealous of what I was seeing,” Heitholt said. “Studying film at SAIC I never really had an opportunity to screen my work. It didn’t fit in a gallery or in the curated shows around school. I went and talked to a few people about screening opportunities at SAIC and at the time there was just the Eye & Ear Clinic (a grad student group), Conversations at the Edge (not really for student work) and ExTV.”

Eager to show her work before the BFA/MFA screening, Heitholt “got together with Lori Felker (student media coordinator) and Craig Downs (director of media services) and we discussed how we could create a way to allow students working in time arts exhibit to finally screen/exhibit their work. So we created the UGFVF and latched it on to ExTV, by the second festival, when I became ExTV Outreach Coordinator, and ExTV has vowed to continue the festival.”

Among the works to look out for at UGFVF are Cassandra Jackson’s *Outpatient*, Emily Wang’s *Kazi Kazi* and Lyra Hill’s *For My Pyschopomp*.

Jackson’s piece is a multimedia animation that incorporates pixilation and puppet animation. It replicates the experience one has at a dentist’s office and undergoing surgery. Jackson is highly successful at exploiting the charm that is exclusive to the medium of animation while handling a discomforting subject.

Wang’s work is an exploration



Image still of Lyra Hill's *For My Psychopomp* (top) and Cassandra Jackson's *Outpatient* (below). Images courtesy of ExTV.

The festival begins with a special SAIC Undergraduate Film and Video Festival (UGFVF) curated by ExTV.

of the parallels between fiber and memory. Animated with footage shot in real time and accompanied by a narration about her childhood, the piece is a self-contained gem that manages to be introspective and deeply personal without feeling like nostalgic sentimentality.

Hill’s *For My Pyschopomp* evokes the likes of F.W. Murnau and Robert Wiene with a more contemporary sensibility. Shot in super 8 and

16mm film, the piece offers a beautiful marriage of sound and imagery that is thought provoking, if not abysmal. Hill has woven pieces of her writing, sets she designed and performance into her own lush and sometimes disturbing narrative.

Bryan Wendorf, programmer and artistic director of CUFF, says that the festival “exists to showcase the defiantly independent filmmaker. Our mission is to promote

films and videos that dissent radically in form, technique or content from the ‘indie’ mainstream, and to present adventurous works that challenge and transcend commercial and audience expectation.”

The festival boasts quite an impressive roster, including such works as *Deliver*, *Nice Bombs* and the documentary *The Weather Underground*, which was nominated for an Academy Award.

What else can we expect from ExTV this year? “I am introducing online exhibitions this coming semester,” Capper said. “Also, we are working on the ExTV archive, which will be made available to the students to view. It goes back to 1997 or so, I think. There is also our DVD exchange program where we send a curated DVD of work out to other schools in return for their work, as well as our regular programming on CAN TV.”

Capper also stated that ExTV wants a different undergraduate student to produce artwork for the promotional flyer for every festival. The artwork for the poster for the upcoming festival was produced by SAIC undergraduate Cassandra Schroeder.

Capper is confident that for many of the artists whose work is being shown, these shorts could be evidence of good things to come. She said, “For a class last semester I programmed a show of first films which included films and videos by Jem Cohen, Miranda July and Stan Brakhage... and it was amazing to see how brilliant these filmmakers’ first films were. I think early explorations with creating in a particular medium can yield unique results actually, and who knows where some of these film and video makers will be in ten years... perhaps they will be our generation of Brakhages or Miranda July’s.”

In addition to being Outreach Coordinator for ExTV, Beth Capper is Art Criticism Editor for *F Newsmagazine*. ■




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One Friday/month—must be available all day Friday. \$9.50-\$11.50/hr, 10-15 hours/month

Designers/Cartoonists/Comic artists: Pay per work, TBA.

We also pay freelancers for articles, illustrations, and multimedia story-telling on our website, fnewsmagazine.com. We want staff writers who are interested in doing feature writing, reporting or criticism and can contribute on a regular basis. (Reporting/feature writing skills are easy to pick up if you already can write well.)

F Newsmagazine has won many of the most prestigious college journalism and design awards. Working with us is an excellent opportunity to become involved in the SAIC community and work collaboratively with talented people.

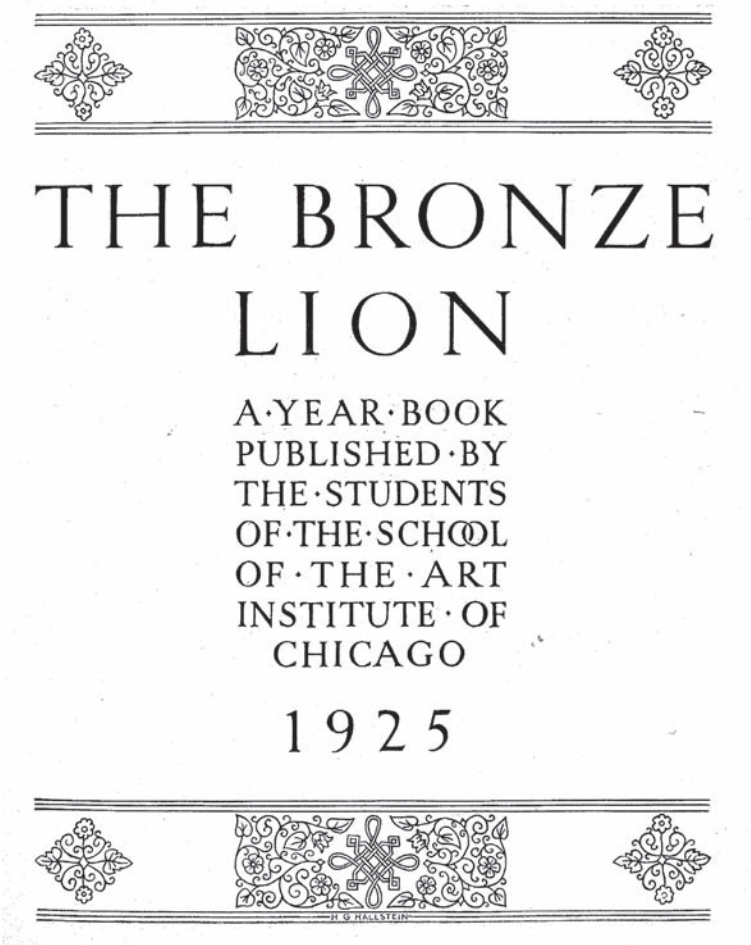
Contact

For more information about any of the other opportunities, please contact Paul Elitzik, faculty adviser, at pelitz@artic.edu.



Some members of the Delta Phi Delta fraternity at the School of the Art Institute of Chicago, 1925. All photos courtesy of the Flaxman Library.

SAIC Time Machine



(clockwise from top left): 1 The opening page from an SAIC yearbook created in 1925. 2 Students build their own kites and display them on the front steps of the museum (from *Over a Century*, published 1985). 3, 4 Students orchestrate photography during much celebrated Mardi Gras (1925). 5 Some more students from the Delta Phi Delta fraternity (1925). 6 A figure drawing class (*Over a Century*, published 1985).





'Things we can't miss' by Eugene Kelsch (School of the Art Institute of Chicago, 1925). A visual account of a day at SAIC. Image courtesy of the Flaxman Library.

Student Pursuits



Alex McLeod, *Jolly Ranch*, computer generated image on archival inkjet print, 24" x 36", 2009. Courtesy of Concertina Gallery.

Students and Alumni, official culture-makers

Text provided by organizations' mission statements and compiled by Emily Bauman.

Alogon Gallery is an independent art space that hosts shows coordinated by a rotating cast of outside curators. The directors of Alogon select curators based on an interest in divergent ideological positions and varying approaches to contemporary art. Through showcasing difference within the context of a fixed platform, Alogon hopes to generate interest and dialogue within the community on the values and approaches that are being adopted by artists, critics and curators today.

Location: 1049 N. Paulina 3R (entrance on Cortez)
Gallery Hours: Sunday 1-4 p.m.
Thursday 4:30-7:30 p.m.

InCUBATE is a research institute and artist residency program dedicated to exploring new approaches to arts administration and arts funding. We at InCUBATE act as curators, researchers and co-producers of artists projects. These activities have manifested in a series traveling exhibitions called Other Options, an artist residency program and various other projects such as Sunday Soup (a monthly meal that generates funding for a creative project grant). We don't have non-profit status, instead we are interested in what kinds of organizational strategies could provide more direct support to critical and socially-engaged art and culture beyond for-profit or non-profit structures. Our core organizational principle is to treat art administration as a creative practice. By doing so, we hope to generate and share a new vocabulary of practical solutions to the everyday problems of producing under-the-radar culture.

Location: Orientation Center
2129 NB Rockwell St.
Website: incubate-chicago.org



Sunday Soup at InCUBATE. Photo courtesy of InCUBATE.

Concertina Gallery is located in Logan Square on the top floor of a two-story greystone that formerly housed the Star Concertina Manufacturing Company. As a curator-run space, we understand curation to be a creative response to contemporary art and the issues it presents, as well as a means to provide ample written documentation of art and exhibitions with an intention of maintaining dialogue between artists, collaborators and their audience.

Location: 2351 N. Milwaukee Ave.
Gallery Hours: Saturday, 12-5:00 p.m.

Scott Projects is a gallery started in 2008 as an effort to create a new art viewing experience for Chicagoans. The gallery has never shown work previously exhibited online, making every opening a true debut of new art. The artists are chosen based on the merit of their past work to create completely new work of their choosing for their opening. This makes the gallery unique in that it does not have a say in what art is shown in it, to an extent. Scott Projects shows international and local young artists.

Location: 1542 N. Milwaukee Ave.
Gallery Hours: by appointment, refer to scottprojects.com

Roots and Culture Contemporary Art Center's mission is to provide exhibition opportunities for leading-edge emerging artists and to develop the city of Chicago's cultural community as a center for art production and a destination for artistic discourse. Through two person shows, curated group shows, lectures, community gatherings and time arts events, Roots & Culture aims to provide a platform for the inventive practices of young artists. This programming helps to develop a dynamic community for the arts in Chicago and dialogue with the international discourse of contemporary art. By showcasing works by emerging artists, Roots & Culture offers a nurturing and often pivotal moment in the careers of young artists to develop inventive practices. By not only offering exhibition opportunities, but also by allowing artists to direct and curate programming, the program interacts with and shapes the community where it resides. Roots & Culture is a multi-disciplinary arts organization which aims to provide a welcoming and supportive social space within the Chicago art community. Roots & Culture is going to change and develop the ways in which art is experienced and exhibited through progressive and innovative practices.

Location: 1034 N. Milwaukee Ave.
Gallery Hours: Thursday 4-7:00 p.m., Friday 4-7:00 p.m., Saturday 12-6:00 p.m., and by appointment

[prak-sis] was founded in January 2009 as a not-for-profit art organization. [prak-sis] is a dynamic art experience, migrating to diverse locations across the cityscape. [prak-sis] wishes to transform building spaces rendered vacant due to a downturn in the market, obsolescence, or neglect into art galleries. [prak-sis] aims to create energetic art presentations that are entertaining and fun. Various productions include music, painting, performance, video, art installations and sculpture. Through the use of this media, our organization's productions will provide excitement to all senses. [prak-sis] can communicate our message of art in spaces of all sizes from a small booth to a huge empty commercial store. [prak-sis] shows that even in times of economic crisis, life can blossom, a culture can grow and most of all, hope need not die.

Location: 1513 N. Western Ave #106
Website: prak-sis.org

featherproof books is a young indie publisher based in Chicago, dedicated to the small-press ideals of finding fresh, urban voices. We publish perfect-bound, full-length works of fiction and downloadable mini-books. Our novels are filled with the liveliest of fiction wrapped in the loveliest of designs. Our mini-books are carefully designed short stories and novellas that may be downloaded from our website, printed and constructed by the reader, inviting all ten fingers to take part in the book-making process. We view all of our authors as creative partners, which means the author is involved in every step of publication, and always expected to buy the next round.

Website: featherproof.com



Photography by Jennifer Mosier

Eat this, don't eat that

By Natalie Edwards

The School of the Art Institute of Chicago doesn't offer a meal plan, stranding student stomachs in a sea of downtown dining options. Here, F Newsmagazine presents some ways to satisfy to your cravings.



Do's and Don'ts



DO Patty Burger

Someone once told me never to trust a restaurant that has too many things on the menu: they should do one thing and do it well. And that's what Patty Burger does. They hand-form Angus beef patties in the actual kitchen—no trays of dog-food grade beef disks separated by waxy sheets here. They limit their menu to burgers, fries, chili, and milkshakes. Don't forget to walk away feeling special—the Adams street location is the only one in Chicago.

DON'T Bennigan's

Miniburgers and blue cocktails may sound like an enjoyably ironic choice after a long day trying to fit big words into conversations with that androgynous hottie in your painting studio, but resist. The tourists rule this establishment, and the less than average burgers cannot be redeemed by any combination of condiments. Do not twirl through the revolving doors into the world of flair.

DO Au bon pain

Though the disorganized, congested sandwich counter can be off-putting, sometimes you can find an already slapped-together sandwich near the salad bar, and of course there are warm foil-wrapped sandwiches festering in truck-stop food incubators if you're feeling adventurous. One of the great features of the ABP is half priced baked goods after 6 P.M. every day. Resist the over-priced snacks in the check-out line.

DON'T Starbucks

Starbucks has a case full of disappointing pastries, like chalky scones and oily cookies. The best thing you can walk out of Starbucks with is a barista's phone number and empty bowels. They have very clean bathrooms.

DO Osaka Express

Midwestern sushi does sound a little sketchy, what with those oceans being pretty far away, and knowing what we know about the quality of food downtown, you'd think that Osaka Express might not be a good idea. You would be wrong. Osaka Express offers hand-rolled sushi, comforting miso soup, and bubble teas with giant straws at a very reasonable price, and on a nice day, it's a welcome walk down Michigan Avenue.

DON'T Under 55

The cafeteria in the underbelly of 55 E. Monroe has too many things going on, and just one of those things is mediocre sushi. The rolls are bland and the wasabi could be in the Museum of Surgical Science as an example of primitive toothpaste. Not worth the money unless you miss high school hot lunches and crave the lingering feeling of corporate despair in a windowless cocoon.

DO Potbelly

Potbelly has cold cuts and crap, if you're too lazy to make your own damn sandwiches at home, but the real deal here is the hot meatball sandwich with giardiniera on it. Also a plus: banana milkshakes. If you are stoned, which many people are, especially in the painting department, also which I am not necessarily condoning, this is a nice combination of items to ingest.

DON'T Cosi

OH GOD. Not another creepily-textured, asymmetrically-sliced bagel from Cosi. In lieu of their square, springy, egg-cake breakfast bagel, you may be better off tossing back a couple brand new sponges, right out of the wrapper, which will mimic the texture of Cosi's breakfast staple without all those pesky calories.

Art meets Reality TV

SAIC hosts casting call for Sarah Jessica Parker’s new reality show

By Cynthia Pelayo

On July 16 the School of the Art Institute of Chicago hosted a casting call for “The Untitled Art Project,” a reality television series produced by Magical Elves (“Top Chef” and “Project Runway”) and Pretty Matches (Sarah Jessica Parker’s production company). The new hour-long program will feature thirteen aspiring artists who are competing against each other for the winning prize—a potential gallery exhibition, cash prize and national tour.

According to Bravo’s press material, “we want voices that believe in their art and want the world to know.” The series is tentatively scheduled to air on Bravo in the winter of 2010.

Over 500 people, including SAIC students and alumni, lined up outside of the Sullivan Galleries with portfolios in hand and hopes to advance to the next level. SAIC alumni, Michelle Maynard and Teena McClelland auditioned for the competition and had a positive experience. “It was so much fun to stand in line and talk to people all day,” McClelland said.

Maynard and McClelland are creators of Death by Design, Co., a special effects video-based company that constructs film sets and immersive environments. When they heard about the casting call, they thought the opportunity would be the perfect place to display their talents. “In this way, the reality TV show format compliments our approach, methodology and makes us ‘Stars’ while we make other people into ‘Stars,’” said McClelland.



“In this way, the reality TV show format compliments our approach, methodology and makes us ‘Stars’ while we make other people into ‘Stars.’ ”



Michelle Maynard and Teena McClelland
Photos by Danny Hsu.

“We were, of course, in full-on ‘Death by Design, Co. deathface’ and connected like Siamese twins, so everyone wanted to take their picture with us. We are pretty excited to be the characters that Death by Design allows us to be, so we felt confident and creepy all day long. For the most part we felt good and in the right place. I would do it all again and again,” McClelland said.

Nancy Crouch, Special Assistant to the President and Board Liaison for SAIC, said that Bravo was pleased with their choice to have SAIC host the casting call. “We gave them a space, and we helped provide screeners [admission counselors]. They were very happy that we had the expertise to see if these folks could move on to the next level,” she said.

“In terms of Chicago, it was a no-brainer to do an open casting call at The School of the Art Institute,” said Nick Gilhool, Casting Director of Magical Elves. “In terms of arts education, SAIC’s reputation is incredible. It helped us legitimize this new program. Plus, there are so many amazing people who went there, so the alumni network is very strong,” he said.

For privacy reasons, Bravo does not allow casting call participants to disclose whether they advanced to the next round. McClelland’s could only say that “the possibilities are endless, as long as we keep taking our vitamins, and getting a moderate amount of sleep at night. We are happy about the future.”



Photo by Alex Inglizian.

A fluid space for musical experimentation

By Mike Vallera

Chicago has an ever-changing community of apartment spaces, galleries, warehouse rooms and one-off events constantly involved in the cycle of birth, activity, and collapse. The choices presented to those interested in experimental music, improvisation, noise, drone, and other genres are plentiful, and a source of pride for the sound-centric. Lampo was created to focus the attention away from the particulars of a venue, and back to the performers within it.

Lampo doesn't revolve around the structure of a club or typical music space. Instead, Lampo brings composers and musicians from across North America, Europe and Asia to present their work to local audiences,

perfectly harmonizing the performance with its venue. The audience was an assortment of ages and types, creating a communal engagement with the artist's work. In essence, it was indicative of the form its founders has strived to create, rooted in longevity and care.

The Lampo series was founded in 1997 by Andrew Fenchel and incorporated one year later. A direct response to his experience as an audience member in the Chicago experimental music scene, Fenchel designed Lampo with great care and consideration to offer Chicagoans an experience with sonic art that would be otherwise difficult to find.

From December of 2007 through August 2009, Lampo was located in a ware-


Lampo doesn't revolve around the structure of a club or typical music space.

house room off of Chicago Avenue just north of downtown. But now, the mission of Lampo is being put to the test as the economic situation has forced the owner of the building, who generously donated the space since 2007, to end Lampo's occupancy at the space.

While it is disappointing that the series will have an extended hiatus throughout this summer and fall, this change will no doubt result in a new physical incarnation of the ideals that have been present since Lampo's inception over a decade ago. Having never been wed to a location, Lampo is best expressed in the words of its founder, as an "engine" to help artists create their work.

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Please go to www.lampo.org for more information. 

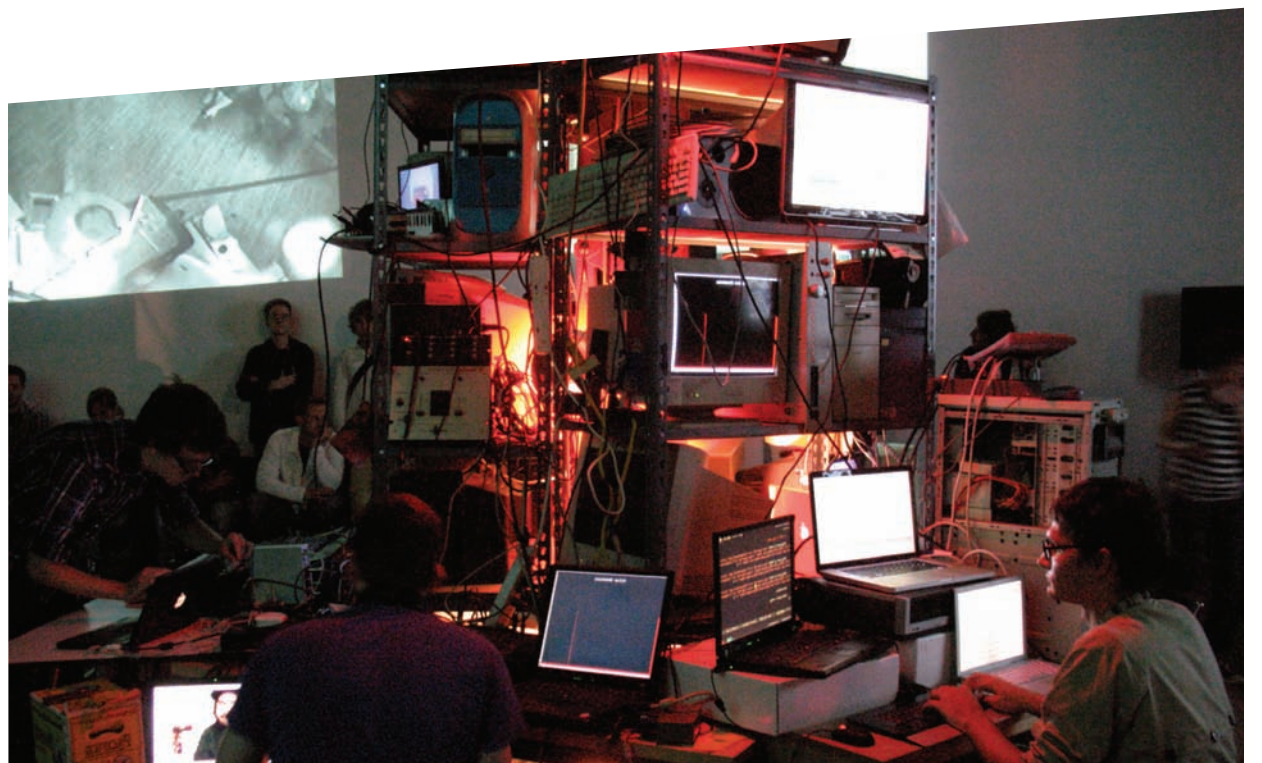


Photo by Angeline Evans.

Open letters to Obama

By Olivia Liendo

People all over the country are making very specific requests of Barack Obama: new bicycles, the suspension of SAT tests and to bring back “Arrested Development.” Followers have always made specific demands of their leaders, from Jesus to Evita to Princess Diana, and Twitter is providing a forum for Obama’s followers and critics to make direct requests. Every week more than one hundred petitions and complaints about a wide range of issues are published at the microblogging site with the header: “I hope Obama.”

The tweets taken from the public timeline of Twitter can be divided in many different types. We have preserved the exact text, typos and all, to preserve the original intention of the author.

Bad luck

- @strauz:** my birthday tomorrow. I hope obama falls in a sand box and cats cover him up.
- @shannStine:** Just like my fellow REAL Americans I want Obama to fail miserably. Biggest failure in American history suits me just fine.
- @Disenchanted316:** i hope obama wakes up with an eyeball in his coffee. sorry anarchist take over
- @kvanh:** I hope Obama challenges me to a duel someday, 'cause I'm picking bowling balls for the weapon.
- @cosgraveyard:** I want obama to look like larry king in 100days

Good luck

- @BrnEyeSuss:** I hope Obama stays strong, I want him to get angry ! I want him to start twisting arms !
- @KarlRove:** Why do you want Obama to fail? To vindicate Bush & your-self? I hope Obama succeeds because the country succeeds.
- @Babygurl4evaz9:** I hope obama have 2 terms
- @Gody14:** I wish Obama well and I do believe he needs our support to make this world a better place.

Health Care Reform

- @aahsten:** Ugh... I feel myself getting sick again. I hope obama passes healthcare reform soon.
- @DaveJMatthews:** I hope Obama doesn't loose heart in this bombardment of lies from the right. Fox news has perfected disinformation.
- @suga_B:** i hope obama can pass the health care... He is doing a great job on gettin the economy bac. Do ur own research instead of lookn at the news
- @jime60647:** I'm hoping the bill fails...as I hope Obama fails..end of life counseling is not ok I don't need to be counseled on how to die.
- @MikeShelp:** I hope Obama doesn't kill my grandmother. Maybe I'll go scream incoherently at my senator

- @poopaltar:** I hope Obama's death panel calls me up soon, so they can take me away from all of these right wing nut jobs

Foreign Policy

- @beckat831:** I hope Obama's western tour goes well I don't know y he tries to talk to those ppl They think he's going 2 tak their bibles&guns away fr thm
- @oulin:** i hope Obama will allow more travel to Cuba too.
- @MariaV:** I wish Obama would take away the Cuban embargo completely. Then let's see who Castro can blame his problems on. Fidel makes me so angry!
- @douglabarclay:** I hope Obama had fun at his play date with Hugo Chavez, one of the worst human beings ever to breathe air.

Others affairs

- @mikeysmalz:** I hope Obama's “Swine Flu is not cause for alarm” goes better than Bush's Jan2008 assurance “our economy has a solid foundation”
- @drieick:** I hope Obama doesn't compile with the Kyoto protocol, THOUGH I DOUBT THAT. Global warming is pseudo-science (fiction). It's a lie.
- @iamtommyoliver:** Man I wish Obama just stop with this “bipartisan” bullshit;conservatives have nothing useful to contribute.
- @YellvilleMan:** I hope Obama straightens out the credit card companies...they are all crooks.



Illustration by Aaron Hoffman

- @nikitasmeshko:** I'm thinking about torturing someone, if I do, I hope Obama pays for all of my legal expenses, like he promised for the CIA

- @JohnKosmides:** i hope Obama de-classifies the Rosswell memos

- @lunitech:** I hope obama release info they do have on E.T.life we have encountered,i know alot of sightings are hoax or military but not all were ready!

A dream life

- @tinytwister:** me: “i wish obama would help me study.” karla, in response: “i wish obama would take my finals.”
- @jazzamatazz:** I'm gonna picket at the white house...I want obama to declare today as “take the day off if you want to day (with pay)” national holiday
- @brettlandry:** Just realized that rinsing my daughters hair in the bath tub is like water-boarding a terrorist. I hope Obama doesn't catch me.

- @siouxzen:** Whyoh why does the government produce documents in Comic Sans? I hope Obama applies some of his change to THAT.
- @brianhthomas:** When I publish my first book, I want Obama doing PR for me. He caused a book this weekend to go from #50,000 on Amazon to #2 WOW!
- @ram130:** Life is very weird...I hope obama fixes it soon unless he's apart of it. I'm so confused.

Real life

- @Radlein:** I hope Obama ends the press conference like this: “Ok, I have time for one more question before I go upstairs and watch LOST.”
- @adamthemiller:** I wish Obama would look at us when he speaks instead of right teleprompter, notes, left teleprompter, notes, right teleprompter, notes...
- @iBrandonX68:** i hope obama dont take away our right to tweet



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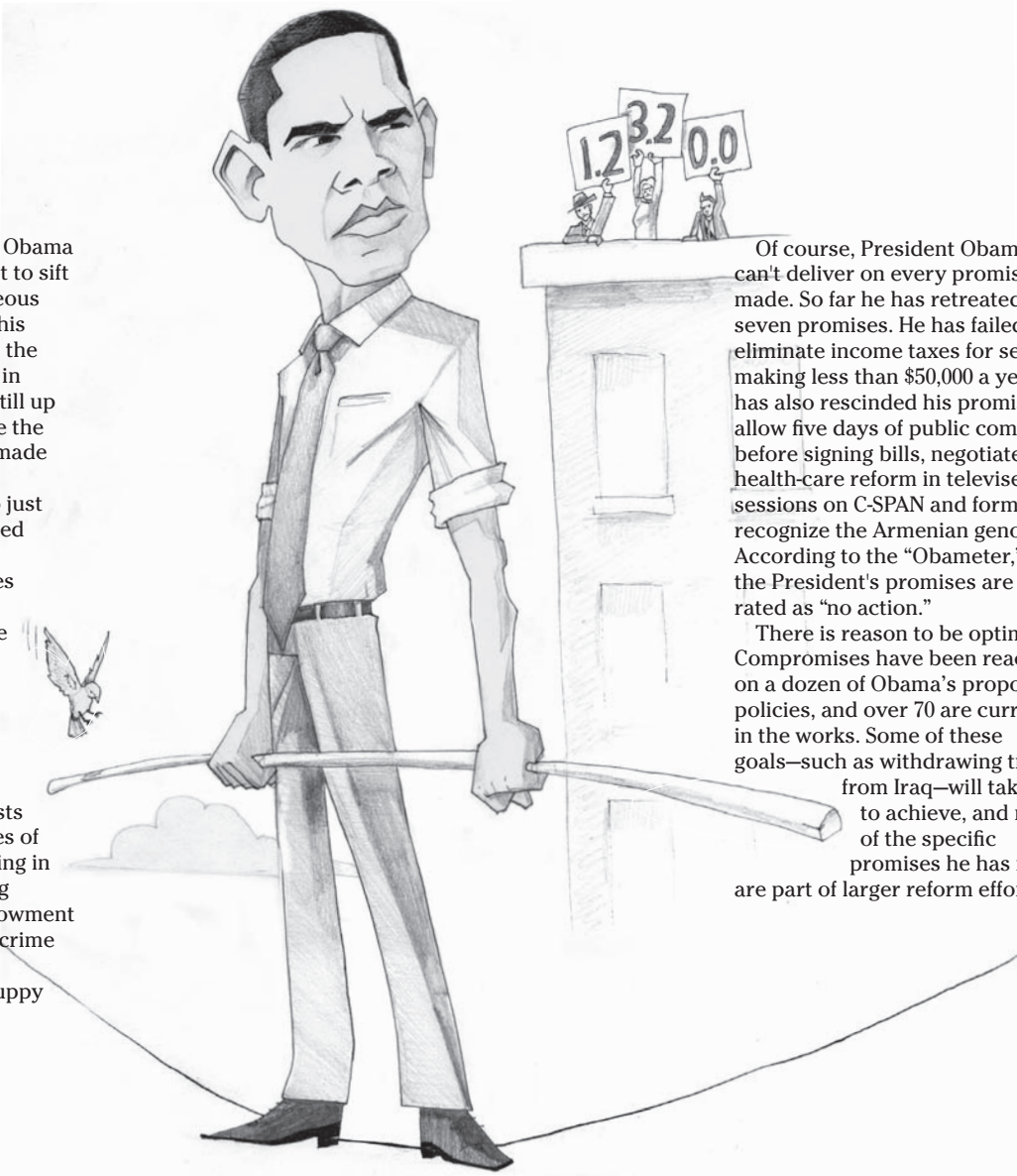
Change You Can Believe In

What has Obama done for us lately?

By Julie Rodriguez

Even nine months into the Obama presidency, it may be difficult to sift through the heaps of extraneous media coverage to discover his successes and failures. With the health care reform bill stuck in Congress and Guantanamo still up and running, it may seem like the new administration has not made much practical progress in achieving its stated goals. So just what *has* Obama accomplished since January?

There are multiple websites dedicated to tracking the President's progress on more than 500 campaign trail promises. According to PolitiFact.com's "Obameter," 34 of his promises have been fulfilled. These include: expanding funding for AmeriCorps, banning lobbyists from giving gifts to employees of the executive branch, investing in alternative energy, increasing funding for the National Endowment for the Arts, expanding hate crime legislation to include sexual orientation and bringing a puppy into the White House.



Of course, President Obama can't deliver on every promise made. So far he has retreated on seven promises. He has failed to eliminate income taxes for seniors making less than \$50,000 a year. He has also rescinded his promise to allow five days of public comment before signing bills, negotiate health-care reform in televised sessions on C-SPAN and formally recognize the Armenian genocide. According to the "Obameter," 374 of the President's promises are still rated as "no action."

There is reason to be optimistic. Compromises have been reached on a dozen of Obama's proposed policies, and over 70 are currently in the works. Some of these goals—such as withdrawing troops from Iraq—will take time to achieve, and many of the specific promises he has made are part of larger reform efforts. 



Illustration by Aaron Hoffman and Silas Reeves.

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2009

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Hot Air Illinois 2010 Elections

2009 has been a very exciting year for Illinois politics, if you like drama, and soap opera-esque flair. We got an impeached governor, various scandals with school admissions, and, of course a former Chicagoan in the White House. But what will 2010 bring? We have elections for both the governor and the senate, taking place on November 2, 2010. So, here's who is running and what their deal is. **By Chiara Galimbert**

Candidates for GOVERNOR



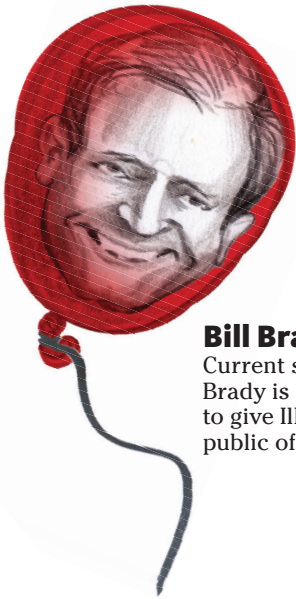
Pat Quinn
Current governor. Quinn succeeded Gov. Blagojevich after Blago's impeachment, and is now seeking re-election. Quinn recently launched a panel investigating admission practices at the University of Illinois. The panel found that students with political clout and connections were given preferential treatment.



Dan Hynes
Current Illinois comptroller. Hynes oversees the state's financial system. He was a healthcare attorney before becoming comptroller. He established a "rainy day fund" for Illinois for when revenue is slow and sponsored a legislation barring tax evaders from receiving state contracts.



Adam Andrzejewski
Founder of fortheGOODofillinois.org. The website's mission is to "empower regular people with the means to change how politics is practiced in Illinois state government and to rekindle the spirit of public service among our elected officials." Andrzejewski is a self-made millionaire thanks to a successful publishing business.



Bill Brady
Current state senator and real estate developer. Brady is sponsoring a constitutional amendment to give Illinois citizens the power to recall public officials.

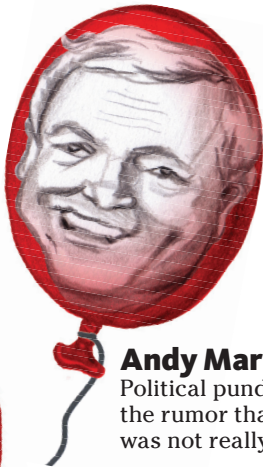
Candidates for SENATOR



Stan Jagla
Businessman. Jagla was born in Poland and advocates universal healthcare, protecting small businesses and supports labor unions.



Alexi Giannoulis
State treasurer and former banker. Launched the "green rewards program", a rebate of \$1,000 for IL citizens buying hybrid vehicles.



Andy Martin
Political pundit. Martin is the main source of the rumor that Obama is a "closet Muslim" and was not really born in the U.S.



Mark Kirk
Congressman. He claims to be pro-defense, pro-personal responsibility, pro-environment, and pro-science. He is a war veteran.



Eric Wallace
Apostolic minister. Wallace is focused on limited government, individual freedom and responsibility, free enterprise and traditional family values.



John Arrington
Former Harvey City Alderman. Believes government is not the solution to society's ills. Believes personal responsibility is the answer.



Should free speech protect images of animal cruelty?

First Amendment vs. Ethical Censorship

By Amelia Ishmael

Robert J. Stevens has been sentenced to three years imprisonment. His crime? Selling videos Stevens, a Virginia-based author and documentary film producer was sentenced in 2005 for selling three educational videos titled Catch Dogs and Country Living, which were intended for use in the training of hunting dogs. The key evidence against Stevens was the inclusion of a historical clip of a dogfight filmed in Japan. Federal law makes it a crime to create, sell, or possess images depicting animal cruelty for commercial gain.

In July, the College Art Association joined with the National Coalition Against Censorship in support of Stevens' appeal to the U.S. Supreme Court. They argued that the 1999 law Stevens violated—Section 48 of Title 18—is not only unconstitutional but is a threat to artists, art historians, scholars, curators, conservators, collectors, educators, art publishers and other visual arts professionals.

The law in question was developed to help prevent animal cruelty by removing economic incentives. Critics say the law puts depicting animal cruelty in the same category as child pornography, criminalizing not only the acts, but also images of the acts. Although the law exempts any expression of speech “that has serious political, scientific, educational, historical or artistic value,” critics worry about leaving the

interpretation of serious value to prosecutors or juries. The brief by the CAA and NCAC say that the law places artists such as Hermann Nitsch, Adel Abdessemed and Wim Delvoye at risk of criminal prosecution. Hermann Nitsch is an Austrian performance artist whose work has included a crucified lamb. Adel Abdessemed is an artist based in New York who exhibited a video of animal fights earlier this year at the David Zwirner Gallery; a solo show of his work at the San Francisco Art Institute was canceled after protests by Bay Area animal rights groups. Wim Delvoye is a Belgian artist whose work includes tattooing pigs with images such as the Virgin Mary, the Louis Vuitton logo and Disney characters.

In addition the law could also be used against curators, publishers, collectors, and educators who reproduce images of these artists, exhibit their work with commercial interests, or own one of the artworks they create which include images of animals. As they mention in the brief, “There is a real risk that prosecutors and jurors will fail to recognize the ‘serious value’ of conceptual and avant-garde art.” They mention as examples, the reception of Marcel Duchamp’s Fountain, 1917 (originally critiqued as immoral and vulgar), and Constantin Brancusi’s Bird in Flight (which a U.S. customs officer demanded Brancusi pay taxes on, as it was classified not as a piece of art—which could not be taxed- but only

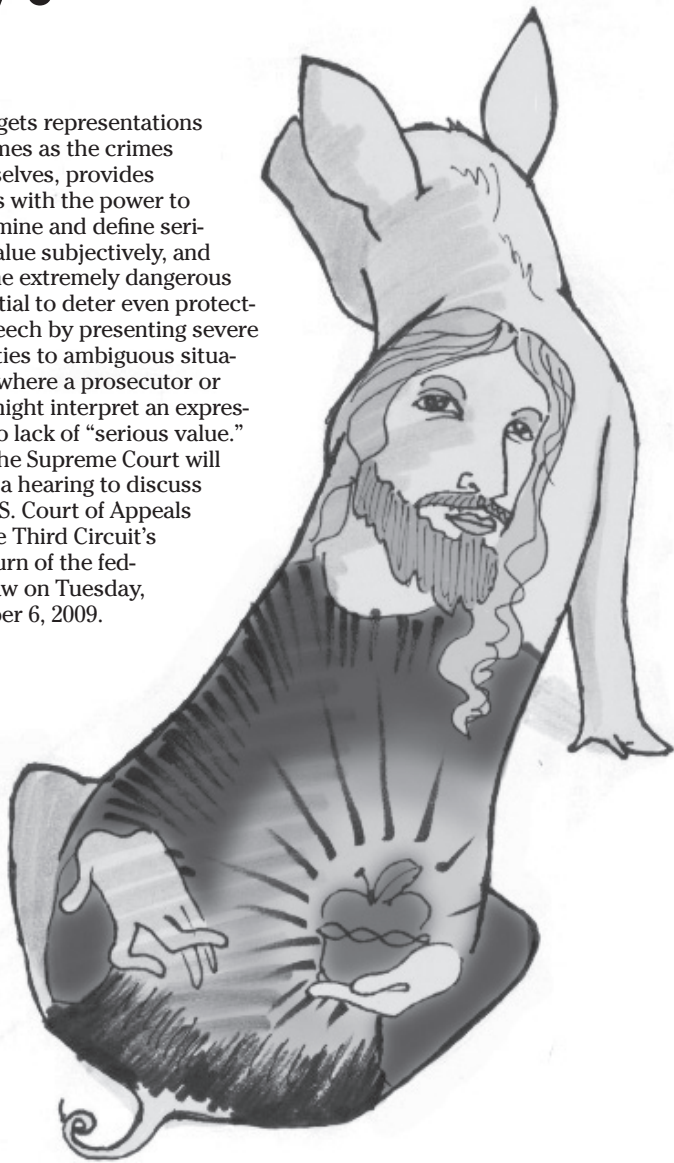
as “an article of metal” in the case of Constantin Brancusi vs. The United States of America, 1927-28.

During Stevens’s trial, he claimed that the dogfight clip in this video was included to show the difference between dogs trained to hunt verses those trained to fight. There is no evidence that he had part in inciting animal mistreatment, and he said he openly discourages dogfights. Yet, the court pointed to Stevens’s video as an example of unlawful profit made off of animal cruelty. Stevens asserted that the First Amendment protected his use of the images and, in 2008, the Third Circuit Court of Appeals supported Stevens claim and struck down Section 48 of Title 18 as unconstitutional.

As the Third District Court highlighted, the First Amendment “does not require speech to have serious value in order for it to fall under the First Amendment umbrella,” and the imposition of government to assess the value of speech violates the First Amendment. Examples of the wide breadth of image uses that this law could effect include educational and cultural depictions of Spanish bull-fighting, images of hunting and fishing out of season, news reporting of animal mistreatment, major motion pictures depicting scenes where animals appear to be harmed and historical religious images including animal sacrifice. As the Third Circuit Court pointed out in their hearing, Section 48 of Title

18 targets representations of crimes as the crimes themselves, provides courts with the power to determine and define serious value subjectively, and has the extremely dangerous potential to deter even protected speech by presenting severe penalties to ambiguous situations where a prosecutor or jury might interpret an expression to lack of “serious value.”

The Supreme Court will begin a hearing to discuss the U.S. Court of Appeals for the Third Circuit’s overturn of the federal law on Tuesday, October 6, 2009.



Staff illustration in the style of Wim Delvoye by Robyn Coffey

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Is fair use an excuse?

Copyright cases raise questions of who really gets hurt by downloading and sharing music

By Julie Rodriguez

On July 31, a federal jury ordered a Boston University graduate student, Joel Tenenbaum, to pay \$675,000 to four record companies for downloading and distributing 30 copyright-protected songs online. Faced with a choice between an out of court settlement for roughly \$5,000, or potential damages of \$4.5 million in a lawsuit, Tenenbaum chose to dispute the charges in court, though most individuals who have been threatened with lawsuits have been so intimidated by the potential of million dollar court-decisions that they choose to settle out of court rather than argue their case. This has prevented a

productive discussion about the actual issues surrounding intellectual property law. Many small, unsigned bands choose to distribute their music for free online to drum up publicity, which may lead to potential sales, and it remains to be seen what artists actually lose when music is shared online. There are many who argue that copyright law is too restrictive and too far-reaching. Currently, materials remains under copyright for 70 years after the creator's death, long after, it could be argued, the authors are receiving any benefit from the profits. This prevents many important works from becoming easily distributed as part of the public domain. Whichever

side one falls on, the issue is far more nuanced than the Recording Industry Association of America allows it to be through their bullying legal tactics. Tenenbaum's lawyers had intended to argue that Tenenbaum's actions were protected by the "fair use" clause, which states that it is legal to copy protected material for personal or educational use rather than profit, but Judge Nancy Gertner ruled that this defense could not be used. Whether or not "fair use" is a reasonable defense for copyright infringement is debatable, one thing is for certain: the defendant simply will not have that money to pay. ■

Filesharer Tenenbaum's trial log

2003

Tenebaum was approached by the Recording Industry Association of America (RIAA) in 2003, when they asked him for \$5,250 in compensation for seven songs he had shared on Kazaa.

Later, the RIAA increased the number of songs he was being sued for from seven to 30.

07/27/2009

Tenebaum's trial started on July 27th, 2009. His defense was that he was a 'kid doing what kids do.'

07/31/2009

On July 31 a jury decided that Tenenbaum should pay \$22,500 per song to the RIAA, to be distributed between the record labels whose copyright had been infringed upon.

"I'm disappointed, but I'm thankful it wasn't millions," he said to AP. "To me it sends a message of 'We considered your side with some legitimacy.'"

There was from Tenenbaum's lawyer, Charles Nesson, that the verdict would be appealed. He told the Web site Ars Technica: "This is round one. We now have the question well defined." The appeal is forthcoming.

The RIAA released the following statement: "We appreciate that Mr Tenenbaum finally acknowledged that artists and music companies deserve to be paid for their work. From the beginning, that's what this case has been all about."

08/01/2009

In the only other file-sharing case to go to trial, Jammie Thomas-Rasset was found guilty of illegally sharing 24 songs via Kazaa and fined \$1.92 million.

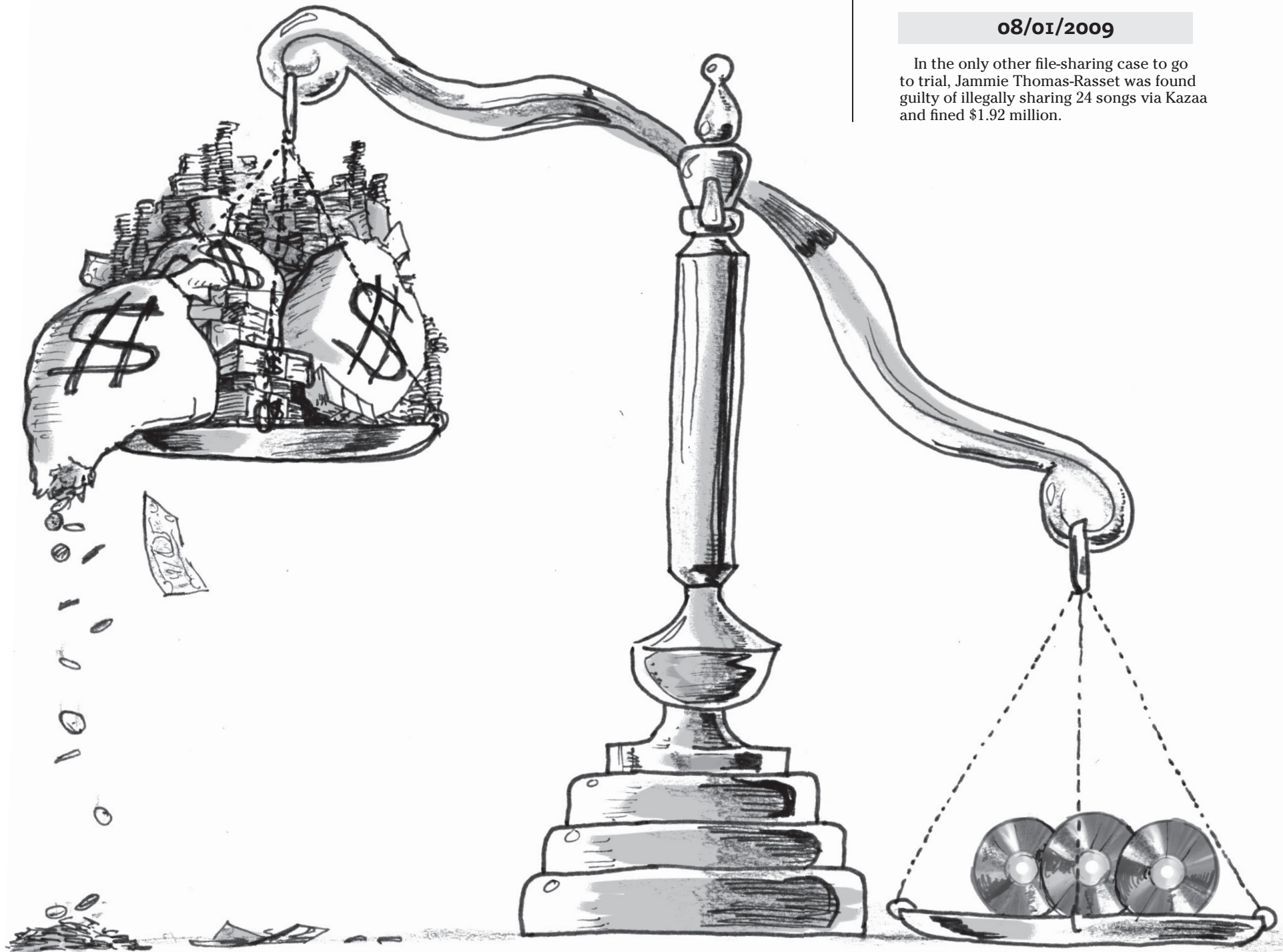
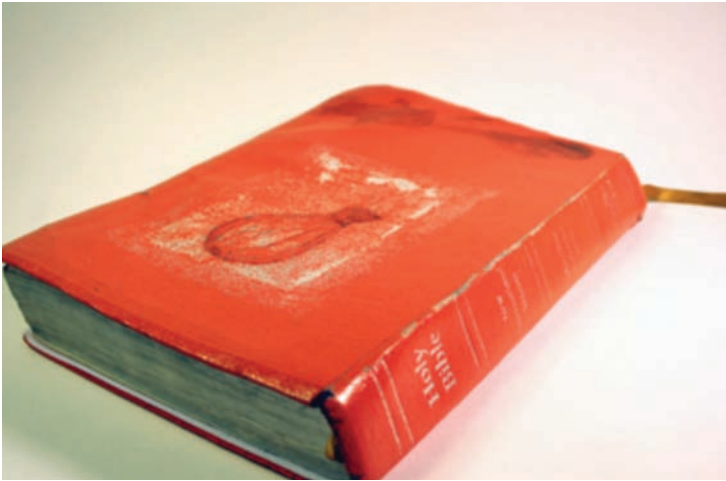


Illustration by Aaron Hoffman



The Art of Things

Archiving Excess by Platform-Projects



Images courtesy of Platform Projects.

Thirty spokes meet in the hub,
but the empty space between them
is the essence of the wheel.

Pots are formed from clay,
but the empty space within it
is the essence of the pot.

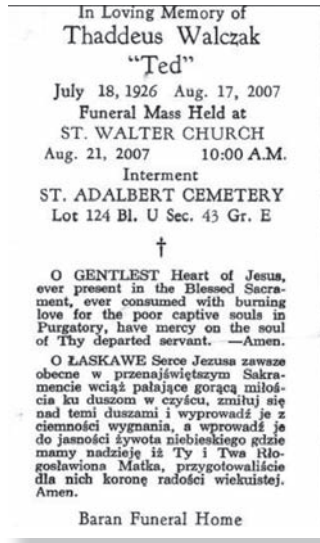
Walls with windows and
doors form the house,
but the empty space within it
is the essence of the house

—Uses of Not, Lao Tse

By Brian Wallace

A tattered red bible with a drawing of a hot air balloon on the cover, a pair of brass dice that once belonged to somebody’s grandfather, three funeral cards, two tiny little stone elephants, a pair of horn-rimmed glasses, a first name no longer appropriate to the gender of its owner. These are some of the items traveling the country as a part of “Archiving Excess,” a curatorial project created and maintained under the umbrella organization, Platform Projects. Started in 2008 by SAIC alumni from the department of Visual Critical Studies, Platform Projects acts as a transient curatorial effort, a roaming facilitator that seeks out and creates spaces for dialogue, and responds to our shifting relationship with space. “Archiving Excess” is an open-ended platform rooted in the notion of “possessivelessness,” provides a forum for participants to consider their relationship to material (and sometimes immaterial) possessions. As the exhibition moves from space to space, the curators are challenged to adapt to spatial differences. The framework of the platform is solid, says Michael F. Langhoff, but the project itself is

constantly changing shape, location and presentation within each space. It is important to consider the needs of the space in relation to these objects as cultural artifacts. In one space, each object might have its own shelf, and in another they might be displayed as an installation or bricolage on the floor. Even as each location requires a different composition, the format is always expanding. Langhoff explained, “objects will always be added to the archive and therefore each submission requires a flexibility by the exhibitor; it requires the project to facilitate a system where exchange can happen between person and administrator while the project is merely the mediator.” Ideally, “Archiving Excess” deals with objects that are meaningful in some way: personally related items that accrue new benefits for their original owner and their new viewers through their changed context. By giving up your personal effects, you are entering into a dialogue with possessivelessness: the idea that we don’t really possess anything, not even our bodies, so everything is not our “own,” but belongs to a larger net-



work of things for which we are merely caretakers or “curators.” We are surrounded by ordinary objects that we rarely consider—Bic lighters, crumpled receipts, false teeth, video game cartridges, bottles of dish soap, acorns, coffee tables, peanuts, knapsacks, electronic devices, balls of twine. Some of these things are important for some reason or another, depending on whom you are talking to. Objects can be incredibly significant to their owners, and the stories

associated with them can be significant to anyone willing to listen. A seashell given to you by a long lost lover holds an amazing amount of sentimental value, while a shark-shaped bottle opener that you got on vacation on the Jersey Shore doesn’t make you cry when you hold it, you know there’s something about this thing that you just can’t seem to live without. We love our stuff, and Lampo encourages its viewers to engage with objects for a variety of reasons, Sometimes giving these things away, or giving them a new life as a piece of the Platform Projects archive, is can be a cathartic experience. So, what happens when the random things in our personal spaces become art? By filling out a loan form and submitting your Green Lantern action figure that your brother gave you or your piece of driftwood in the shape of Abe Lincoln’s profile, you can find out for your self. For more information please go to platform-projects.com. 📄



solarCircus

An Interview with Tiffany Holmes

By Amelia Ishmael

Tiffany Holmes wants you to think about renewable energy. The Associate Professor of Art and Technology Studies at SAIC has built a career out of creating interactive artwork, and through her classes at SAIC she encourages interventions into traditional methods of cohabitating with our environment. She was awarded a 2010 Rhizome Commission, a grant offered by the New Museum of Contemporary Art in New York, to produce a compound set of endeavors titled solarCircus.



Image courtesy of Tiffany Holmes.

Amelia Ishmael: What is the solarCircus project?

Tiffany Holmes: solarCircus is not one project, but it's really a constellation of three or four platforms of which to work. The aim of the solarCircus project is to create a kind of fun, informative venue for people to initiate a dialogue about the potentials of solar energy. So, with that aim in mind, solarCircus could be a participatory workshop where 14 to 15 people sit down with a solar toy kit, put the kit together and then hack it to create a series of one of a kind solar sculptures. ...solarCircus is also a stand-alone sculpture that could be deployed in a public space, such as a lawn or patio, where I set up a constellation of anywhere between 15 and 40 small sculptures that together suggest what a city of the future might look like that ran on renewable energy entirely. And then finally, the solarCircus project also encompasses a series of performances that I am broadcasting on the web. Right now we really are only on the test phase where we have a stage on which performers—meaning myself and some assistants holding umbrellas—enable these solar powered characters to interact on the stages based on their sort of limited abilities to move and twitch and move through space using power generated by the sun.

AI: Where can we find these performances online?

TH: solarcircus.org

AI: How is the Rhizome Commission award going to help you advance this project?

TH: The great thing about the Rhizome Commission is that I immediately got a decent amount of funding to buy supplies, purchase umbrellas, and—most importantly—purchase a small polycarbonate dome. I have been approached by a few museums that are interested in displaying solarCircus for a period of time between three and five months, so I need a way to protect the small solar sculptures from the elements. The polycarbonate dome is currently being tested in my backyard to see if it will hold up and allow the sculptures to work, but also protect them from the elements.

AI: What are the some of the major things that you're excited to test out that you weren't able to before you were granted the commission?

TH: Well, the primary thing is that I was able to purchase a ton of kits. I purchased every single solar toy kit there is available online: everything from the "Peppy Orangutan Kit," to the "Attacking Solar Inch Worm Kit," to the "Solar Robot Kit." ... My interest, especially in the workshops, is giving people these relatively easy kits to assemble, but then allowing time to disassemble them, and use the parts in some more original form of construction. The Rhizome Commission has really enabled another workshop scheduled for [next] spring, and another for [next] fall.

AI: Do you think that there will be equal parts of the process and workshop aspect of solarCircus as there will be on a type of large performative piece?

TH: I often do workshops as part of my practice because they actually inform my own construction of some of the solar elements. I learn a lot from my students. That's one of the great things about teaching at SAIC, is that when I'm running a classroom, especially in the media arts, there are a number of individuals who bring proficiency in a whole number of skills. It's really a hands-on, sharing, learning classroom where I may be presenting a do-it-yourself workshop in solar sculptures, but there might be an engineer in the room who really has a great idea on how to use a pinion gear to do something else rather than what it was featured for. I love all of those surprises that come up in the workshops.

The workshops sort of fuel interest in the project and enable people, who are maybe not installation artists, to kind of get a sense of what that practice is about.

I see the big project, the sort of culminating project, as a sculpture sitting under a dome that would be in a public space for anywhere between one to five months in the summertime.... One of the interesting things about the project is that the sculptures only become kinetic when there is sunlight. I'm going to have a couple of elements that work on solar powered batteries—so that there would be lights on the sculptures at night hitting the dome. But those lights would only be on while the battery is charged... so it would vary each night depending on what kind of weather had happened that day. And I am very intrigued by the fact that, aesthetically, I think that the dome sculpture would be interesting to look at in a static mode—in early morning, late afternoon, dusk, twilight, time. But it would be a huge surprise, I think, for people walking by it, if they walk by it at the moment where the sun hits it, or the moment when the clouds move and direct sun hits the dome. The thing really comes alive and there is a really beautiful sonic element with all of the clicking and clacking and spinning of the toys that I very much want to be part of this sort of unique visual and auditory surprise.

AI: Do you think that the workshops fuel the dialogue about how our society relates to ecological issues?

TH: Definitely. I feel that the great thing about the workshop format is that I have a captive audience of 15 for three hours and that really enables me to establish the kind of dialogue I want about where we are going with renewable energy in this country, what kinds of examples can we look to in the world and what you can do at home to reduce your own ecological footprint to some extent. I find the workshops are really great at enabling a not extremely in-your-face kind of way to establishing a dialogue about those sorts of issues. You can imagine everybody's got their solar stuff everywhere, and they're working... but conversation naturally happens over the worktable.

AI: In re-appropriating and recycling electronics, and the open-source nature of your projects, there seems to be a social activist agenda throughout your work. Would you agree?

TH: I would say that most of my work, the primary goal—which definitely has a social agenda—is to build creative projects that help establish a dialogue with viewers about environmental issues....

Going back to this other question of open-ness... there is a huge tradition and practice among media artists to make your practice transparent, to make your code transparent. This is all part of what I would call the “open-source movement.” I am a big fan of the DIY website instructables.com where I have taught myself, for example, how to solder together a series of recycled solar cells. And that is an activity that I am going to directly put into my new Fall 2010 class “DIY Ecotech: Using Art and Design to Promote Sustainability.” That's something that's probably not on the books yet, but it's something that I'm hoping to teach in the fall.

AI: There seems to be a bow to Alexander Calder's Circus project within solarCircus. Are there other additional notable influences that you hope to reference with this project?

TH: I picked the title solarCircus as an homage to Calder's Circus projects. If you look at those videos [on YouTube.com], one of the most

exciting things to see is his ability to create whimsical, tension-filled performances with virtually nothing: with recycled coat hangers and other kinds of scrap... and this was in the 20s. I love the complexity that he was able to generate out of very simple media, and that's the primary influence on this work.... What I'm doing [with solarCircus] is staging a dramatic performance using very simple variables: sunlight, or no sunlight, through the shifting of an umbrella. Calder is a springing off... but I would say that art historians, like Grant Kester, who talk of dialogical practice are also something that very much influences this work—because the main goal is to open a conversation with viewers about the potentials for solar energy. If you imagine strolling down Michigan Avenue and seeing 40-some whirring, spinning, solar powered orangutans or monkeys spinning around, it's going to cause you to at least slow down your pace. And that's the point that I hope to engage and get people interested in

AI: Because you are having workshops teaching people how to create solar sculptures, are you hoping to inspire a movement of people creating these types of toys and hacks on their own? There seems to be this sort of graffiti aspect to how small and self contained [the hacked toys], that you could just free them... like all over Millennium Park.

TH: I don't know if I would use the term “urban graffiti.” I see the project of having much more of an interventionist bent...meaning that people who walk the same path to go to lunch everyday might one day find the sidewalk covered with 300 solar powered orangutans. I think that would be hilarious and really get at the point that I want to make in a sort of humorous fashion—that is also in your face—that talks about “what are you doing about the potentials for solar energy?” and “why don't you consider it today on your way to lunch?” f■



Peppy Orangutan, Solarobot, Whorl, Frightened Grasshopper & Happy Hopping Frog courtesy of solarcircus.org.

THE SHORTLIST

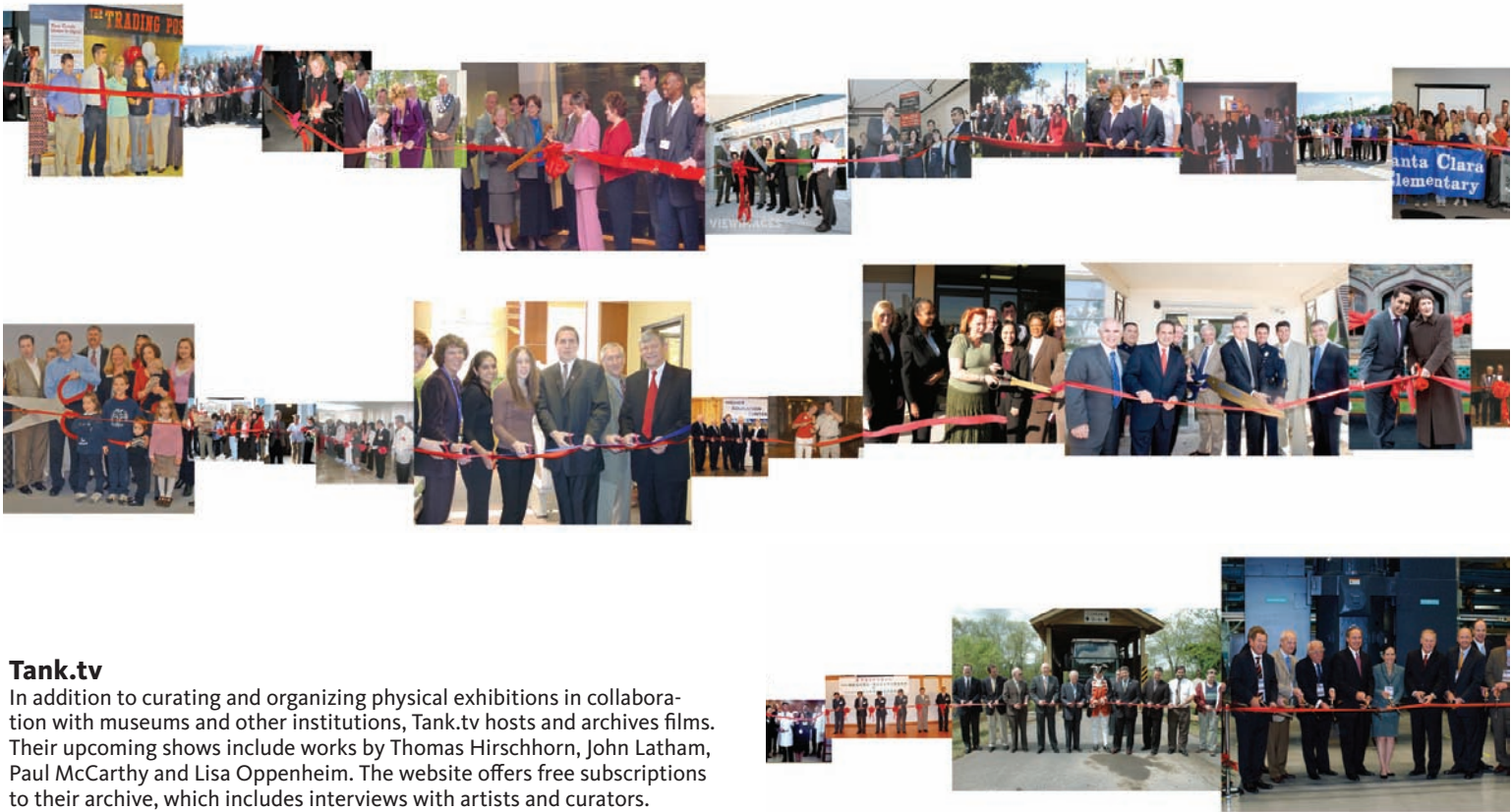
Limitless Space

Online Exhibitions

By Emily Bauman

Online exhibition checklists have become a required marketing tool for art galleries and museums who want to develop an internet presence. Used as a supplement to their physical presence, this practice does not replace the experience of visiting exhibitions in person and often works to increase the art spaces' enticement to the public to visit. This is based in the practical knowledge that, in many cases, actually viewing and experiencing an artwork in its physical form and setting is more rewarding than viewing it on a pop-up screen.

However, not all art is meant to be viewed within white walls or as a physical entity. With the development of technology and the ever increasing availability of space in cyberspace, the number of Internet art galleries and the possibilities for their effectiveness are growing. But Internet art and solely web-based art exhibitions have different demands, viewers and expectations than the physical gallery. Here are a couple of online galleries that are using the web in constructive or innovative ways as a gallery forum.



Images courtesy of clubinternet.org.

Tank.tv

In addition to curating and organizing physical exhibitions in collaboration with museums and other institutions, Tank.tv hosts and archives films. Their upcoming shows include works by Thomas Hirschhorn, John Latham, Paul McCarthy and Lisa Oppenheim. The website offers free subscriptions to their archive, which includes interviews with artists and curators.

UbuWeb

Ubu.com is a great online film resource that takes an interesting stand on the availability of video art and information. Their FAQ page includes the disclaimer: "We post many things without permission; we also post many things with permission. We therefore give you permission to take what you like even though in many cases, we have not received permission to post it. We went ahead and did it anyway. You should too."

gOODdraWERS

Gooddrawers.com is a website that facilitates communication and discussion about Internet art. It is open to all to post their art and comments on.

Club Internet

clubinternet.org hosts exhibitions of art works that take the computer or the web as their subjects, commenting on how we browse, watch or create on our PCs or Macs. The works pick apart the visual language that has been created by computer use and the site provides an immediately recognizable context for works.

Triple Canopy

Canopycanopycanopy.com hosts an Internet journal about art, culture and politics, supporting writers and artists through online commissions, without the physical publication of a zine.

The Humble Arts Foundation

Humbleartsfoundation.org uses their web presence to facilitate the continuation of their program without necessitating a permanent space or traditionally physical form. The Humble Arts Foundation organizes exhibitions, panels and publications at various spaces and times, hosted at art fairs, galleries, bookstores, collectives and more.





LIFE
SAVERS

Presenting a few of the buoyant, brave and eagle-eyed souls who have swum, surfed, paddled and stroked their way into lifesaving legend.*

Masters of underwater, swiftwater, and cliff rescue, marine mammal rescue and marine firefighting, poolside recovery and shallow water relief, they have battled turbulence and shoredump, undertow and sea pussies, surges and rip currents, longshore drift, lake algae, and pool floods in order to save lives and keep the public afloat. Most are veteran lifeguards with Chief, Captain or Specialist titles; exceptionally few have risen to the top as Novices.

*These individuals have been recognized as Super Savers by the World Life Saving Union (headquarters in Whyalla, Australia) for their demonstration of the following qualities:
1. exemplary role model; 2. extraordinary teacher; 3. able to perform miraculous rescues, often using special powers; 4. exhibiting an intimate knowledge of aquatic culture and an bottomless respect for the Water.

FOREVER

Comic by Tanya Fleisher



Comic by Eric Garcia