



¡Bienvenido! á Mexico City: An Update on Art South of the Border



"Eternal Flight," Leonardo Nierman, installed in the University of Illinois, Chicago, IL, 2006. Courtesy the artist.

By *Edward Rubin*

One summer, many years ago, I was asked by a biochemist at the University of Iowa to assist in his cell research project. My job was to kill frogs and extract as much blood as possible. After watching me for an hour or two I was informed that I extracted a lot more blood from each frog than any of his previous lab workers. He was ecstatic. I thought that this assignment would be a breeze. How wrong I was. After a day or two of frog slaughtering, I had to quit. It wasn't that I couldn't stand the blood. It was the act of killing that was getting me down. Not that I killed anything during my recent visit to Mexico City, but by applying the same degree of extreme extraction in three whirling-dervish

days, I managed to take in 1,000 years of Mexican art.

For me, the art of Mexico starts in the air. Flying over the city of nearly twenty million people is like flying across a painted canvas. So many houses, so many buildings, most the color of earthen clay or poured concrete, some painted in blue, yellow, pink and an occasional gold, and all tightly squashed together under a floating cloud of purple smog. Gustave Klimt's, mosaic fabric patterns immediately came to mind, followed by Goya, no doubt triggered by the ominous hanging haze. So did Rufino Tamayo, David Alfaro Siqueiros, Diego Rivera, and Frida Kahlo, for one cannot even think of Mexico without thoughts of its most famous artists. Far off in the

distance, the temples of Teotihuacán – two of Mexico's must-see, must-climb pyramids – could be seen basking in the sun as they had for the past thousand years.

Even before landing, I had decided to divide my site-seeing into three distinctly different days. My first day, to get a better feeling for the history of Mexico, would be devoted to visiting the National Anthropology, Modern Art, Rufino Tamayo and Carillo Art museums. Day 2, I would do the pyramids. And my last day, the most crammed of all, I would make my way to the museum homes – to pay my respect – to Frida and Diego, and Frida's short-time lover, the Russian revolutionary Leon Trotsky. And to

continued on page 7.



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Chicago Artists' News has the right to refuse advertising for businesses, organizations, or services which we have received an inordinate number of complaints; exhibits which charge excessive fees to artists; and "vanity" or rental exhibit spaces. The publisher of Chicago Artists' News, the Chicago Artists' Coalition, has a very small staff. Therefore, Chicago Artists' News may also refuse ads it believes will generate an inordinate number of telephone inquiries to the staff of the Chicago Artists' Coalition. Classified ads can be e-mailed to classifieds@caonline.org, faxed or mailed.

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Our Mission: We are a visual arts organization whose mission is to fulfill four basic needs: the education of the general public regarding the value of the visual arts to society; the advocacy of visual arts issues for members and the art community; the provision of professional and educational services for artists and the arts community; the improvement of the environment in which artists live and work.

2009 Member Services

Chicago Artists' News

Our monthly newspaper, *Chicago Artists' News*, is circulated nationally and internationally, and features timely articles on issues affecting the arts community, as well as a comprehensive classifieds section with opportunities for artists. Members receive the newspaper for FREE by mail or online. Help us save postage and paper by getting your news online at www.caonline.org. Individual Members also receive a FREE classified ad (one per month), Business/ Organization Members also receive a FREE 1/8 page display ad (one per year, at the discretion of the Editorial Staff)

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The Chicago Artists' Coalition hosts workshops, lectures, and panel discussions on topics of immediate interest to artists, such as: housing, employment, marketing, taxes, art hazards, law, and advocacy. Members get substantial discounts on program fees, and FREE access to the Bi-monthly Salons, critique-sessions led by established art professionals. To register for an event you can login and pay online.

Chicago Art Open

This annual exhibition is open to all professional artists in the Chicago-area, and is held every October in conjunction with the **Chicago Artists' Month**. The Chicago Art Open is the largest show of local art under one roof, and CAC members receive a substantial discount on the entry fee. Now artists can apply for the show online by uploading their submissions to the website www.chicagoartopen.org.

Online Calendar

The **Online Calendar** offers members and non-members alike the opportunity to post their upcoming events for thousands to see. Users can upload an image of their events and invite their friends to RSVP through the website.

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Online resources feature comprehensive lists of fellowships, residencies, grants available for artists, as well as art reps, and other useful information all FREE for members. CAC books include: *Artists' Bookkeeping Book*, *Artists' Self-Help Guide*, *Juried Art Exhibitions: Ethical Guidelines & Practical Applications* and *Artists' Gallery Guide*.

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The CAC Online Gallery is a service available exclusively to CAC members for an additional annual charge. Members are able to post their artwork, resume, artist statement and other relevant information online and maintain their own virtual galleries from the convenience of their own home.

CAC Around Town

CAC Around Town brings Chicago-area businesses together with CAC artists that own an Online Gallery. This partnership brings needed exposure to Chicago-area artists by offering exhibition opportunities in alternative venues, and develops an appreciation for the arts in the clientele of the participating businesses. CAC coordinates about 8-10 exhibits per year.

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With a CAC Membership Card, Members receive discounts to more than 40 businesses offering a variety of services. Also, your member card will allow you to take advantage of the cost-saving benefits of the CAC's Arts Wellness Network, a network of medical providers that have special offers for CAC members. In addition, members may use their card to gain FREE admission to the Ryerson and Burnham Libraries of The Art Institute of Chicago.

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Our members have access to CAC's insurance agent and can choose from a variety of insurance plans including HMOs and PPOs, short-term coverage, dental, and more. Additional health-care options are listed online, as well as information about the **Arts Wellness Network** and discounted individual policies through Assurant.

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The Ruth Talaber Emergency Fund was established to provide aid to Illinois members who find themselves in need of immediate monies to cover an expense due to loss from fire, theft, a health emergency, or other catastrophic, career-threatening event. To get more details about the application process, please e-mail membership@caonline.org.

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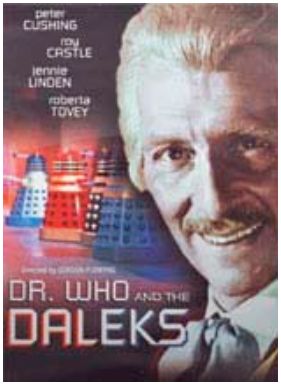
As a CAC member, you automatically become an Associate Member of Fractured Atlas, a non-profit organization that serves a national community of artists and arts organizations. Through this partnership, we can now offer studio, general liability, event, and rental insurance at reduced fees, as well as access to other benefits in New York. For more information on how to sign-up for Associate Membership, e-mail membership@caonline.org.

POSTER PROFITS POSSIBLE ... Sales of affordable antiques and memorabilia, like vintage movie posters should survive the **economic blight**, a Jan. 5 telegraph.co.uk story predicted. Propagation of art and antique fairs has resulted from the art boom. Recent sales were notably weaker at leading fairs **Frieze** and **Art Basel Miami Beach**. Last month the 13-year-old **International Asian Art Fair**, due to be held in **New York** in March, was **cancelled**. Exhibitors were "in panic mode," said its **London-based organizer Anna Haughton**, "so we decided to put it on hold."

Fair popularity, growing out of the need for dealers to compete with the ever-expanding range of the auction rooms, has become a major **income** source for dealers. Some feel doing fairs is more important than keeping galleries open.

Never fear! Survival is possible. The art and antiques fair organizer **Caroline Penman**, for instance, is re-starting a fair she dropped two years ago, the **West London Antiques Fair**. The new fair, the **Kensington Antiques and Fine Art Fair**, opened January with a revised list of exhibitors and a wider range of goods. In addition to antiques, the fair will include **aboriginal art**, 20th-century **furniture**, **pottery** and **film posters**.

Terry Pearson and **Susan Jeffrey**, who run **Quadbod**, a movie memorabilia outlet in **Birmingham**, England, will be exhibiting a collection of rare movie posters. Pearson has seen no flagging interest among collectors and is hoping to use the fair to promote the posters for their artistic merit as well as rarity value. Pearson will display, among others, posters made for the 1965 **Doctor Who** film starring **Peter Cushing** (£1,000) and 1954's "A Star is Born," featuring **Judy Garland** (£650).



Antique furniture, which has been losing value for four or five years, has become especially affordable, says Penman.

In New York, the **Outsider Art Fair** in January and the **Works on Paper** fair in February are going ahead as planned, and all 70 stands for the **American Art Dealers' Association** fair, **The Art Show**, next month have been booked, with a waiting list in case anyone drops out. Perhaps the cancellation of the **International Asian Art Fair** is just an isolated case.

TRASH! ... Christmas means trash. Despite hard times, curb-sides and trash cans overflow with bags, boxes and other refuse that will become the raw material for new items ranging from jewelry to underwear, a Jan. 2 *Wall Street Journal* story said. Recyclable holiday trash is now worth only a **fraction** of what it was a year ago.

"The Yellow Sheet," an industry guide for pricing the market in recyclables, reported export prices were down sharply toward the end of 2008. The bid price on exported "old corrugated cardboard," the most-gathered type of paper trash, dropped to about **\$49** a ton near the end of the year, down from peaks of close to **\$200** a ton in early 2008.

Falling demand for waste paper, plastic and cardboard has been a boon for artists, such as **Ingrid Goldbloom Bloch**, who used **aluminum soda cans** to fashion a **bra**.



Ingrid Goldbloom Bloch

Bloch, an artist in **Massachusetts**, looks for Coke

cans and washing-machine-hose clamps, weaving pieces into garters. The red and silver over-the-shoulder-boulder-holder is one of 13 items in her line of trashy lingerie, which also employs old **dryer vents** and, in her homage to the Wonderbra, **welded steel**.

Artist **Kat Cole** scours one of **Pittsburgh's** busiest thoroughfares, **Liberty Avenue**, for bits of steel, wire and bolts that have fallen off the streams of rumbling trucks and cars in and out of downtown. She was busy last month making Christmas gifts from cans discarded on the roadside; one woman wanted three handmade broaches.

The recycling bin at the **Springdale Tavern** across the street from **Chris Tymoshuk's** studio in **Oregon's Multnomah County** is a treasure chest she is mining. Thanks to holiday customers at the bar, and fewer scavengers looking for cans to redeem, she has a lot more stuff to choose from. A charter member of Oregon's "Cracked Pots" art-show group, artists who work almost entirely in recycled trash, Tymoshuk has been inspired to try her hand with milk jugs and Styrofoam.



Sea of Junk Mail, installation, photo: Archie FlorCruz

MORE TRASH! ... For an entire year **Barbara Hashimoto** daily hand-shredded junk-mail collected by the sixteen staff members at the **BauerLatoza Studio**, a Chicago-based architecture firm, where she was artist-in-residence. At the end of twelve months she had amassed more than **3,000** cubic feet of shredded paper, the amount of junk mail delivered to this one small business. This inspired a series of sculptures, installations, performances, and collaborations presented in **Los Angeles** and **Chicago**. Now under the sponsorship of the **Chicago Arts District** and **Podmarjersky, Inc.**, **2003 S. Halsted**, "Barbara Hashimoto: Junk Mail" presents shredded junk mail installations, associated works and daily additions of material. Americans receive **77 billion** pieces of junk mail annually and the average American will spend **eight months** of his/her life handling junk mail.

PEOPLE NEWS ... MORE JUNK MAIL! Phoenix artist **Sandhi Schimmel Gold** (sister of comedian **Robert Schimmel**) also uses junk mail to make art. She assembles collage portraits out of the stuff, as shown on earthfirst.com. Is there a way to do this with spam?



Sandhi Schimmel Gold, Baby, Google.

GALLERY, MUSEUM, VENUE AND SHOW NEWS ... **Google Earth** added an online virtual tour of **Madrid's Prado Museum** that enables **Web surfers** to examine 14 of its masterpieces in minute detail, according to a Jan 13 telegraph.co.uk story.



"Descent of Christ from the Cross" by Dutch Renaissance painter Rogier van der Weyden, Photo: AFP.

Google Earth is a piece of mapping software that enables web surfers to look at satellite images of almost any part of the surface of the globe. Viewers will be able to scroll around a **three-dimensional** representation of the gallery, to look at high resolution images of works such as "Las Meninas" by **Velázquez**; "The Annunciation" by **Fra Angelico** or "The Third of May" by **Goya**. A Google spokesman said, "The paintings have been photographed in very high resolution and contain as many as 14,000 million pixels."

DON'T MISS ... **Perimeter**, 210 W. Superior, 312-266-9473, **Philip Livingston**, "Dunes: (landscape drawings on formed wood panels);" **Yutaka Yoshinaga**, "New Work," pigment works on Japanese paper, closes Feb. 7 ... **Thomas Robertello Gallery**, 939 W. Randolph, 312-421-1587, "The Unreasoning Mask: New Revelations in Figurative Metaphysics," Brooklyn-based



artist **Jason Robert Bell**, small-scale paintings and sculpture featuring enigmatic entities built with layers of paint, paper collage, raw metallic pigments and colored sand in epoxy, closes Feb. 21 ...

Jason Robert Bell, "Fireclown Rex," 2008, oil, acrylic, epoxy, metallic pigments, collage, and sand on canvas.

Linda Warren, 1052 W. Fulton Market, 773-432-9500, **Michael K. Paxton**, "Alpestrine," drawings; project space, **Judith Mullen**, closes Feb. 7 ... **Intuit**, 756 N Milwaukee, 312-243-9088, "Sticks," group show with **Keith Goodhart**, **Kevin Sampson**, **LeRoy Person**, **David Philpot**, **Bessie Harvey**, **D. Bill**, **Wayne Kusy**, **C.P. Ligon**, **Emory Blagdon** and others, tree trunks, branches, twigs, roots, telephone poles, matchsticks and toothpicks; "The Picture Tells the Story: The Drawings of Joseph E. Yoakum," closes April 18 ...

D. Bill, "White Face Pole," (detail), courtesy of David Kargl. Image: Bill Bentgson.



The Next Picture Show Gallery, 113 W. First St. Dixon IL. 815-285-4924, "Beyond: Illinois Watercolor Society 25th Annual Open Juried Exhibition," **Tom Francesconi**, awards juror, closes Feb. 24.

PROBLEMS COPING with your art world? Feel ripped-off or short-shrifted? Betrayed? Screwed? Hate Shag? Or did something positive happen for a change? What do you think about *art news* -- -- sorta good, bad or really ugly? **TELL SHAG:** E-mail comments to shag@caconline.org, with "art news comment" in the subject line.



The Winter Rendezvous of the International Art World...



"Art Basel Miami Beach," 2007, photo courtesy www.artbaselmiami.com.

A Sign of the Times

By Derek Guthrie

The Miami Art Fair consists of a number of exhibiting companies occupying different locations throughout the city. The experience ranges from expensive, constructed show rooms and morgue tents with booths, to hotels where the bedrooms become individual exhibition spaces. The general feeling is a throbbing party throughout the day and night in the welcome warmth of mid-winter Florida that attracts well-heeled collectors, collectors on a budget and party-goers. Art provides the lure, but the Miami hotels - frequently with small, discrete garden houses, pillows and well-upholstered mattresses fringing the pool, the go-go excitement of pleasure (both physical and chemical), provide a backdrop for this winter art exhibition.

The name of the game is spectacle, whether up-market or beginning market. The smatter of well-known, blue-chip artists culled from the art history books of the 60s through the 80s can be found in the more elegant and expensive galleries. The Miami Art Fair this year was a test of how the Wall Street crash was going to affect the art market. The general consensus was that Miami was a soft landing, but of course there were casualties and some blood was spilled.

The overall impression is that art in recent time is now absorbed by the aesthetic of television - bold, highly-colored, gimmicky - reaching for an audience whose attention span moves as quickly as TV shows or the advertisements that punctuate them. There is no room for, and there was little evidence of, landscape, still lifes, or quiet painting and sculpture.

On return from Miami, I watched a TV spectacular for the musician Yanni, which was full of excessive color, over-orchestrated music, absurd emotion playing as sincerity and an abundance of electronic display. This was a fundraiser for a not-for-profit channel, and it was advanced and expensive kitsch. This is the same drum-beat that the market seekers are following - both galleries and artists.

The Miami Art Fair and other art fairs are a new phenomenon that are reshaping the art world market. The spectator is in a situation similar to a department store - picking and choosing without the problem of feeling self-conscious in a precocious environment. The smart collector, who is also a knowing and smart investor and trader, will search and, hopefully, find a few bargain-basement, worthy prizes.

I would recommend a visit to Miami. It is an outing to the circus, as finding anything that lies outside the parameters of show business is difficult. The innate move towards outward spectacle ingrained into American art after the war with Abstract Expression, expanded and modified by Pop, has reached its zenith. The Miami experience more closely resembles a shopping mall than, let us say, a salon or a museum.

Derek Guthrie and the late Jane Addams Allen founded the New Art Examiner in Chicago in 1974. Since 1995, Derek Guthrie resides in Cornwall UK and is editor at large for Proof, a magazine of the visual arts, published from Plymouth Devon. Recently Mr. Guthrie was interviewed on Bad at Sports and the podcast caused 281 responses as the interview focused on the problems of criticism in Chicago.



"Priceless," Hank Willis Thomas, 2004. Photo courtesy the Jack Shainman Gallery, New York.

Exhibit Hopping

By Amanda Browder

My last venture to Art Miami Basel was six years ago, when Travelocity barely blinked at getting a flight and hotel for under \$300. This year at Miami, on top of breaking my toe and missing much of Art Basel due to my injury, I saw a turn in the city's sentiment of what is valued in a week of art debauchery.

"The Containers" (also known as Art Positions) are the best way to start a weekend in Miami. In the past the Containers have shown a plethora of installation, video and temporary sculpture that promote a non-traditional ambiance much appreciated after drowning for years in bad art made of tinfoil and spray paint.

Mary Mary Gallery (Glasgow, Scotland) featured a few sculptural pieces and videos by Torsten Lauschmann. One work that caught my eye was "Lifelike" (2008), a sculptural installation of ten desk lamps on the floor synchronized to light up one at a time in a swirl pattern. Martha Friedman at Wallspace and Drew Heitzler at Redling Fine Art both expanded on rubber/wax motifs. Friedman's installation of Oldenberg-esque rubber-bands was

amusing and fun, where Heitzler cast a life-sized palm tree in black wax. Both scale shifting and worthy of high-fives.

Of the many Art Miami off-shoot fairs, I was able to hobble to the NADA Art Fair at Miami Beach. NADA was one of the best fairs I have been to in a while. Its smaller size made it easier to appreciate the range of artwork, the quality of which was refreshing. I give big kudos to NADA for the free admission and not-for-profit vibe. Echoes of the good-ole days of the Stray Show in Chicago were evident as Heather Hubbs, the current director of NADA, used to run both Art Chicago and Stray. One of my favorite booths from Chicago was Western Exhibitions run by gallery director Scott Speh. Featured artists Dutes Miller and Stan Shellabarger displayed a collection of performances that ranged from sewing themselves together to knitting themselves apart. Other highlights included Take Ninagawa Gallery (Tokyo) featuring paintings by Misaki Kawai, Chicago artist Justin Cooper's chaotic hose installation, and the mind-blowing performance by artist Jibz Cameron as "Dynasty Handbag."

In Miami's Wynwood art district, the Rubell family has transformed an old DEA warehouse into a living room museum with tours led by retired Whitney curators. This year the Rubell Family Collection featured 30 *Americans*, a rockstar collection of 31 contemporary African American artists. The show included Chicago artists Kerry James Marshall, Nick Cave, and Rashid Johnson. Kerry James Marshall's wall-sized woodcut print was a spectacular transformation of the everyday into the monumental. Nick Cave's Soundsuits are always dreamlike: appliquéd sculpture of the cosmos. Rashid Johnson's installation of wax, shea butter and found objects focused on stereotypes of the contemporary 'black' man; interweaving portraits of men in suits cloaked in smoke and 60's music paraphernalia and traditional modern painting.

Hank Willis Thomas' piece "Unbranded Reflections in Black by Corporate America 1968-2008" (2005-2008) was the most hilarious and ironic piece in the show. Thomas appropriated over 30 photographs of advertisements from magazines like *Ebony* and *Essence* and removed the text. African-American men and women are glowingly relaxed in their "natural" visage. These images are a pointed jab to the celebrity filled, model-walking, glam-ride side of Art Miami Basel. The extravagant Art Miami party, complete with the artist as the accessory, has entered a transition, signaled by the zillion dollars lost this year by principal sponsor UBS. In Thomas' piece we see how marketing and branding can carry the subject into unreality. Art Miami in 2008 has been branded beyond art into big commerce.

The blur of art experiences at the fair can overwhelm even the most knowledgeable art connoisseur. I was happy to leave Miami knowing that next year, with the economy in turmoil, we may see less frills and more work that is worth a second look.

Amanda Browder is an artist in Brooklyn, NY and is the New York Correspondent for the Chicago based podcast Bad at Sports (www.badatsport.com). She splits her time between New York and traveling the world. She also enjoys endlessly talking to strangers, so send her a note! Her website is www.amandabrowder.com.

February 5th

Artist Salon with Laura Kina
Thursday, February 5, 6pm

DePaul University Art Museum, 2350 N. Kenmore

One of the most popular programs offered by the Chicago Artists' Coalition, the Artist Salon provides an opportunity for artists to present their work to the public and receive critique-style group feedback. Every month, professional Chicago artists show their work and network with other artists who represent diverse backgrounds and interests.

The Artist Salon for February will be led by Laura Kina, who is an Associate Professor of Art, Media, and Design and the Director of Asian American Studies at DePaul University. Kina received her MFA from the University of Illinois at Chicago and her BFA at the School of the Art Institute of Chicago.

Attendance is **FREE** and open to the public but presentation is limited to CAC members - reserve a presentation spot by calling Jason Pallas at 312.781.0040 or e-mailing membership@caconline.org.

February 28th

Annual CADA Portfolio Review Day
Saturday, February 28, 9am - 1pm

Marx-Saunders Gallery
230 W. Superior

The CAC once again teams up with the Chicago Art Dealers Association for the Annual Portfolio Review.

Meet one-on-one with leading Chicago art gallery owners to talk about ways to enhance and improve your body of work. Receive professional tips and strategies to increase your chances of getting your work shown.

\$15 for members, \$40 for non-members

Promotional one-time offer!

NEW members to the CAC get a Portfolio Review for FREE! Join as a NEW member today!

March 7th

CAC Around Town Exhibition
Saturday, March 7, 5 pm

The Gallery at Holy Covenant
925 Diversey Pkway

CAC Around Town, brings Chicago-area businesses together with CAC artists that own an Online Gallery.

This partnership brings needed exposure to Chicago-area artists by offering them exhibition opportunities in alternative venues, and developing an appreciation for the arts among the clientele of the participating businesses.

As an outreach initiative, the CAC will continue developing the roster of participating businesses in areas where access to the arts is lacking.

March 11th

Artist Salon with Natasha Egan
Wednesday, March 11, 6pm

Museum of Contemporary Photography
600 S. Michigan

The Artist Salon for March will be led by Natasha Egan, who is Associate Director and Curator of the Museum of Contemporary Photography, Columbia College Chicago where she has organized over a dozen international exhibitions. Natasha is also a part-time photography instructor at Columbia College. She holds an MA in museum studies, MFA in fine art photography, and a BA in Asian Studies.

Please note that this Salon will be for photo-based work only. Attendance is FREE and open to the public but presentation is limited to CAC members - reserve a presentation spot by calling the CAC at 312.781.0040 or e-mailing membership@caconline.org.

Supporters for February:

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A big Thank You to Aron Packer, Audrey Henderson, and musical guest **Me and Tim** for donations, time and effort to the CAC holiday party.

Thanks to our proof-readers for this issue Larry Chait and Barbara Willerman.

Letter From Our New Executive Director

Dear CAC Members and Supporters:

I would like to introduce myself. My name is Laura Harper, and I am the new Executive Director of Chicago Artists' Coalition. I am so pleased to be joining this worthwhile and venerable organization. I would like to thank those of you who joined us in saying farewells to Olga Stefan at our Holiday Party in December. It was wonderful to meet you and I look forward to further conversations on the needs and interested of local artists and the future of CAC.

Like most of you, I am also an artist. Originally from Chicago, I moved to Seattle in 2000, several years after receiving my BFA, where I began working for a wonderful non-profit called Urban Artworks (Artworks for short). At Artworks our mission was to empower young people through professional opportunities in the arts. We worked with youth on probation, educating and employing them in the creation of murals for businesses and corporations. During my tenure there I added several new programs to serve a more diverse group of youth including a teen gallery, free art workshops, and a youth arts advisory council who, planned events and programs to serve the creative interests of their peers. Now, I will be concentrating my efforts on new and improved programs and offerings for adults in the arts, which is equally as compelling to me.

This is an exciting time for CAC, and we are looking forward to many positive changes. I have several goals to lead the CAC into a dynamic and exciting future, with the expansion and diversification of our membership being of paramount importance.

I welcome the challenges and opportunities ahead and encourage your participation. I will be sending out surveys so that the CAC can be updated on your needs, interests, ideas and feedback for our programs and services, among other necessary information. We want to insure our members are receiving the best offerings of any art coalition in the Midwest.

I look forward to meeting you all and wish you the best in 2009!

Sincerely,
Laura Harper



Tracing India's Artistic Modernity

By Elaine W. Ng

Unlike the trajectory of western modern art history, where artists such as Manet or Cezanne sought to challenge or break with their own cultural tradition and history, Indian artists working in the early 20th century were developing their modern history first as a return to the continuum of their long and varied traditions of artistic practice.

The civilization of the Indian subcontinent is one of the oldest in the world, which spans four millennia with its renaissance occurring in the Gupta Empire (4-6th Century AD). Its cultural influence has created continuities and connections across the Asia region, largely due to three native religions that have had a large impact on art and culture: Hinduism (c.1500-800 BC), Buddhism (Sixth Century BC) and Jainism (Sixth Century BC). The classical Indian iconography and styles of art borne from these religions had a profound artistic influence on neighboring countries like Burma, Cambodia, Nepal and Thailand, and also further north and east to China, Japan and Korea. Additionally, there is evidence of long-time extensive trade with West Asian countries, which also had influence on Islamic art in India.

However, by the 19th century, Indian art, tied to its various religious and cultural influences, ceased with the occupation of the British Empire. Under British rule, many former court painters of the Mughal period were employed by the British and taught European styles of painting. This period of art became widely known as the "British East India Company School."

In the early 20th century this style came under scrutiny. The historical marker for the birth of Indian modern art was the return to, rather than rejection of, their own cultural roots of folk narratives, religious iconography and aesthetic styles of classical Indian art. The revivalist movement to re-embrace "Indianness" followed in tandem with the political movement for India's independence from colonial rule culminating with the nonviolent protests against the British led by Mahatma Gandhi. Independence finally arrived in 1947, along with the establishment of two separate states India and Pakistan, unfortunately divided along religious lines, with Bangladesh splitting off from Pakistan to form its own country in 1971.

Many attribute Kolkata (formerly known as Calcutta under British rule) as the birthplace of Indian modern art. During the British occupation, Calcutta was named India's capital in 1772, but it has also long been recognized as the intellectual center of the country.

It was also the birthplace of Rabindranath Tagore, the country's but also Asia's, first intellectual poet and artist awarded the Nobel Prize for literature in 1913. In 1901,



"Incapable of Being Unnoticed," Mithu Sen, 2007.



"Untitled - Mother and Child," Jamini Roy, Image courtesy Bonhams Auction House.

Tagore, who came from a prominent intellectual family in Calcutta, founded the Visva Bharati University in Santiniketan, about 100 miles northwest of the city. The university included three schools for Art, Music and Ideology, which local Indians, as well as those interested in Asian, or Orientalist studies from Europe and the Far East attended. During the struggle for independence, Tagore encouraged his peers to explore their own traditional roots and look towards a pan-Asian sensibility of writing, music and art making.

Also active was the Bengal School that became highly influential during the British Raj through the early 20th century, falling on the heels of the anti-British movement. Built around a strong desire to find a unifying, indigenous, national identity, it is associated as an avant-garde movement that embraced India's independence and reacted against the European academic styles promoted during the Occupation. Inspired by the influence of Indian spiritualism on the west, the enlightened British art teacher Ernest Binfield Havell, attempted to reform the teaching methods at the Calcutta School of Art by encouraging and empowering students to look back to their past. Havell was supported by Tagore's nephew and fellow artist Abanindranath Tagore. One of the key artists of this group was Jamini Roy, who fully embraced indigenous or folk aesthetic styles of painting. The Bengali school's influence slowly declined with the spread of modernist ideas which were later fully accepted once India gained Independence.

Since then, many artists continue to come out of Calcutta artistic tradition, including modern artist Jogen Chowdhury, an artist of Bengali descent, whose family left Bangladesh for Calcutta in 1947. He studied both in India as well as the Ecole des Beaux Art in Paris in the mid-60s. Like many of the artists from this region, he was able to link local imagery such as Kalighat colorful folk paintings with a modern twist. He returned to Calcutta in the 1980s to become a professor at Santiniketan.

A younger artist, Mithu Sen, who studied under Chowdhury, is now gaining significant prominence. Sen has exhibited in many shows in Asia, Europe and the US, and works in the tradition of many feminist artists before her such as Arpita Singh, Mona Hatoum and Kiki Smith. Her work is often surreal with elements of the handicraft and domesticity.

Despite its illustrious cultural past, today Calcutta is often overlooked or simply forgotten in the larger Indian art world.



end the day I would taxi to the studio home of Leonardo Nierman, one of Mexico's most important modern sculptors, for dinner and a chat. Still working, and at the top of his form at age 76, Nierman's dramatic stainless steel sculptures, resembling silver flames reaching for the sky, can be found all over Mexico City.

The massive National Anthropology Museum, with 25 exhibition halls that house artifacts from the Olmecs and Mayan to the Aztecs, was a daunting history lesson. One could spend two full days there and still not take it all in. On view at the Modern Art Museum was *Designing Mexico: An Olympic Identity*, a highly political exhibition, that recreated the most significant elements of editorial communication, graphic and urban design, dress and garments, as well as the commemorative objects that were produced between 1966 and 1969, as part of the advertising campaign for the 1968 Olympics. Most surprising was an extraordinary street exhibition of Leonora Carrington's (1906-1999) fantastic Surrealist sculptures on the central corridor of the Paseo de la Reforma. Across the street on billboards, were letters and photographs documenting the artist's life. At the Rufino Tamayo Museum exhibition, *Ghostly Apparitions*, two decades of Chicano art, comprising two floors of photographs, paintings, and videos, as well as historical and contemporary installations from artists of Mexican descent working in America, was breathtaking.

Before returning home, I took a side trip to Durango, Mexico, to take in Dutch artist Jackie Sleper's traveling museum exhibition, *Dulce*



"RELIGIÓN," Jackie Sleper.

Y Amargo. I was quite surprised by the beauty of the exhibit. The artist, after visiting Mexico two years ago, returned to Holland, where she spent a year channeling the soul of the Mexican people into the twenty-five paintings and sculptures on view. The exhibition, which pays tribute to the Mexican people and their culture, can also be looked at as an homage to Frida Kahlo, an early influence in Sleper's art. In "Oda A Frida Kahlo," a beautifully rendered painted photograph, that the artist specifically created as a tribute to the great artist, we see two soulfully wide-eyed girls, representing happy and sad, the two parts of Kahlo's soul, wearing colorfully embroidered dresses similar to the type that that Kahlo liked to wear. Adding more Kahlo to the picture, Sleper has placed painted flowers on top of the girls' heads and a monkey and parrot, images that Kahlo liked to use in her own work.

In "Religi6n," a particularly stunning work, the artist gives us flowers and truly moving shades

of pink that decorate the sky, and show a very much alive city of the dead. The work was inspired by the variety of tombstones in the local cemetery, which combine the religious images of Catholicism and the old Mexican culture. In "Modestia," an elegantly painted light blue horse is seen standing in an Arcadian field of clover. With its head and tail held high, the horse is celebrating its freedom and independence. Across the right side of the canvas, written in her own hand, not unlike the Mexican retablos that thank God, the Virgin Mary and the Saints for a miracle bestowed upon them during life's trials, are the artist's poetic reflections on the fragility of life.

A good example, not only of fragility, but how the artist builds her work, is "Fertilidad," a traditional looking Mayan statue that Sleper made from clay. At first glance, "Fertilidad" appears to be the least fragile sculpture on view, but on further examination, we see a man carrying a porcelain doll from the 1920s. Sprouting

from the top of the man's head are hundreds of tiny colorful animals that the artist bought from a ceramist during her first visit to Mexico. The doll he is holding stands on a spray of turquoise gems. Another piece, "Dulce Y Amargo," has two pyramids of lemons, one crowned with a young man, the other with a woman, and is the artist's ode to the Mexican people. The installation speaks of the bitter and sweet duality of life. The lemons represent the oppression and poverty the Mexican people have long suffered, while the porcelain bird-and-flower-covered man and woman rising from this temple of lemons symbolizes the eternal hope for a better future, something we all hope 2009 will bring.

Edward Rubin is a New York City based writer on the arts. His writings appear regularly in such venues and publications as *Art & Antiques*, *Sculpture*, *artUS*, *Hispanic Outlook*, and *Huma3*, an international website. He also reviews theatre for *Hi! Drama*, a NY Time Warner Cable TV show.



Tracing India's Artistic Modernity

continued from page 6.

Post-independence, the city lapsed into almost 40 years of economic stagnation that has not helped the arts. While Calcutta conjures images of an incubator for budding talent with schools like Santiniketan, many Bengali or Kolkatan artists have left in search of more opportunities, such as exhibiting or teaching, in the economically vibrant cities of New Delhi, Bombay and Bangalore. However, galleries do exist and some of these galleries have played an important role over the years for nurturing India's artists, including Gallery 88 and the Center of International Modern Art (CIMA), but they have primarily focused on Indian modern art. It is also important to note that the owner of CIMA has initiated what will

be India's first joint sector – part publicly and part privately – supported museum for modern and contemporary art called Kolkata MOMA. The plans are still in their infancy, but the target date for the unveiling is 2012. Many hope KMOMA will spur an artistic regeneration for this crumbling creative capital.

Elaine W. Ng is the editor and publisher of *ArtAsiaPacific*, a 15 year-old publication dedicated to contemporary art from Asia and the diasporas.

"Woman Sitting," Jogen Chowdhury, 2004.



A Walk Through Zurich

By Olga Stefan



"At Work," (Still), Ian Wallace, 1983, DVD loop. Courtesy Catriona Jeffries Gallery, Vancouver.

Zurich is a clean city - for someone like me, a lover of the urban grit, it's almost insulting - and walking Zurich is a good way to indulge in this hyper clean. Getting used to the fresh, clean mountain air will not be easy, having happily lived most of my life amidst Chicago's automobile and industrial pollution, almost palpable in its richness. But, walking Zurich offers me other opportunities: to discover the many arts areas and their respective galleries and institutions, to get to know the city, with its unique character and charm - it also works well as an inexpensive weight loss system!

My first pedestrian venture led me to the Lowenbrau Complex, a former beer factory turned art center, which houses several of the most important galleries and art institutions in the city. There, I unknowingly stepped into the Ian Wallace retrospective at the Kunsthalle Zurich, where lo and behold, Ian himself was giving a lecture. The place was packed with students and art world denizens. The retrospective was a huge undertaking, organized in collaboration with two additional institutions: the Witte de With Center in Rotterdam and the Kunstverein für die Rheinlande und Westfalen in Düsseldorf.

The Kunsthalle featured Ian Wallace's 1975 work "Attack on Literature," the "In the Street" series (1988-89), and the "At Work" series (1983-present). The other two institutions focused on other areas of his 40+ year career. The interesting thing about Ian Wallace for me was his historic importance, having

made such an impact on conceptual photography, while maintaining his dedication to teaching and enjoying a rich and productive practice. Ian is viewed as the pioneer of the Vancouver conceptual art school, having taught, and later collaborated with, important Vancouver conceptual artists, Jeff Wall, Rodney Graham, and Stan Douglas. Of his Kunsthalle exhibit, I was most drawn to his "At Work" series, photographs taken in his studio or in a storefront. The role of the artist and the studio

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is explored through philosophical inquiry, but also with a tinge of humor, which I prefer. An artist sitting at his desk, thinking and reading, in exactly the same position picture after picture, becomes the creative act and the work of art, moving further and further away from the object, which is usually the result of the creative process.

My next stop in that building was the Migros Museum, an exhibition space substantially funded by the Migros supermarket chain that has a very well endowed "Percent for Art" program - that sounds like wonderful corporate investment to me. The show at the Migros Museum was a retrospective of the work of Tadeusz Kantor, a Polish avant-garde artist who was not only a painter, but an amazing set designer, and one of the most influential stage directors of the second half of the 20th century. His avant-garde approach to art led him to bring "the happening" to Poland at a time when the country was under a communist regime and western experimental art was viewed very suspiciously. For Tadeusz, this was not the first time he worked in extremely experimental ways under very restrictive conditions. He began his most important work during the occupation of Poland by the Nazis, and continued this work until his death in 1990.

Taking the stage away from the performance and allowing his actors or players to interact with the public brought a level of subversion to theater that not many were prepared for. And Tadeusz himself was not exactly satisfied with the results, so in 1972 he came back to the theater and started work on the production of his most important and influential contribution, the *Theater of Death*. The plays produced under this rubric combined mannequins with actors, and focused on the themes of death, transcendence, and memory, which were often-times explored through the intervention of Tadeusz

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Toronto: Chicago's Most Exciting Sister City

By Edward Rubin

OK! I admit it. I am having a passionate love affair with Toronto, the most exciting of Chicago's twenty-four sister cities. With only three visits under my belt I am already thinking of marriage. Though my affair with this beautiful Ontario Lady of the Lakes started many years ago, it wasn't until I flew to Toronto two Junes ago, to cover the opening of the Royal Ontario Museum's new spectacular Lee Chin Crystal Palace, that I realized that Toronto was a lot more than just its internationally renowned film festival. Teeming with art, culture, architectural wonders, world class museums and restaurants, and countless condominiums on a great lake, it was a hot and happening city; in many ways not unlike Chicago was during the 80s when Steppenwolf and master chef Charlie Trotter first came onto the national scene. Another selling point: English is its first language!

This past November, desperately craving a Toronto booster shot, I was unexpectedly invited by Toronto Tourism to join their week-long Art & Food tour for journalists. Criss-crossing the city, I visited umpteen art galleries and museums, toured the Gladstone and Drake (two popular, art-laden hotels), spent a half-day at the historic Distillery District (a downtown art, entertainment, and shopping village), and fed my face at the very best restaurants in town. In my free time, to catch up on in-town art world gossip, I lunched with Richard Rhodes, the erudite editor of *Canadian Art*, the country's most important art magazine, attended a fabulously frenzied, friend-filled party, at the Fran Hill Gallery with the wild and zany artist Steve Rockwell, also the publisher of *d'art International*, and visited the studios and homes of Toronto-based artists Barbara McGivern, Ben Woolfit, John Coburn and Charles Pachter (Toronto's provocateur supreme). It is Pachter's on-going series of paintings of Queen Elizabeth and a giant moose – scandalous in the 70s, now art historical landmarks – which first canonized the artist.

Art and food, the theme of this tour, was not only a welcome one, it was totally fitting, as several of the city's top-rated restaurants are comfortably ensconced at the local museums. And what is more wonderful, after feeding the soul, than feeding the stomach. Currently topping the list of museum restaurants, with its soaring peaked ceilings, dramatic city views, and gustatory wonders, is the c5 restaurant, which is housed at the top of the Michael Lee-Chin Crystal at the Royal Ontario Museum. To add even more frisson to the museum-going experience, Chef de Cuisine, Ted Corrado, celebrating the museum's current exhibition, *The Nature of Diamonds*, has designed a luxurious Diamond Afternoon Tea, complete with truffles, lobster, and foie gras. The good news is that *The Nature of Diamonds* will be opening at The Field Museum on October 23, 2009. It remains to be seen what gustatory treats, if any, will attach itself to Diamonds' Chicago outing.



"Joy Ride," Charles Pachter, 1983. Photo courtesy of the artist.

Equally as heady and as highly touted, in its floor to ceiling glassed-enclosed space, is the Gardiner at the Gardiner Museum (the only museum in Canada devoted solely to ceramics). The restaurant's lunches – dinner is not available – brilliantly orchestrated by Chef Scott Vivian are delectable works of art. Just recently, to compliment their *Harvest of Memories: Mexican Days of the Dead* exhibition, the Gardiner included a Food Series

The coup de grâce of
this carefully planned tour
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Art Gallery of Ontario...

program in which cookbook author Maria Elena Cuervo-lorens lectured on Secrets of Mexican Cuisine, and Executive Chef Jamie Kennedy teamed up with village-based Mexican cooks for two days at the Gilead Café to create a Mexican dinner of specialties from their locally famous kitchens. Yes, it does seem that Art and Food

are the latest museum trends. Just last month, to compliment their current exhibition, *The Aztec World*, The Field Museum recruited 16 Chicago restaurants to create dishes and cocktails with the Aztec empire's cuisine in mind, the object being to bring this exhibition to life outside the museum walls.

The coup de grâce of this carefully planned tour was the reopening of the newly remodeled Art Gallery of Ontario, an event that the city and its artists have been waiting for ever since the museum's director Matthew Teitelbaum first sat down with Toronto-born starchitect Frank Gehry and Ken Thompson, the museum's chief patron, to discuss the possibility of AGO's total makeover. Eight years and 276 million dollars later, on November 14, 2008, the new five-floor AGO with 110 galleries, a block-long, sweeping glass and wood enclosed sculpture promenade, and 4,000 works of art on view, celebrated its grand opening. As to be expected, its chic, in-house, art-filled restaurant, named Frank, after the architect, is already one of the museum's big draws. Dominating the room are two extremely beautiful Frank Stella, stainless steel hanging sculptures. The big surprise here is that the new AGO makeover, is sleek and subtly modern, the antithesis of Gehry's usual over-the-top, undulating titanium creations.

With 73,000 works spanning 1000 years, the newly-remodded Art Gallery of Ontario could be

continued on page 12.

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New York: Alive With Color

By Christian Sheppard



"Girl in Red Dress with Cat and Dog," Ammi Phillips, 1835, American Folk Art Museum. Gift of Siegman Trust, Ralph Esmerian, trustee (2001.37.1).

In 1940, Piet Mondrian was new to New York, and the city's energy, colorful street life and the jazz of its night clubs inspired his masterpiece (on display at the Museum of Modern Art) "Broadway Boogie-Woogie" (1943). It is the colors of this canonical picture—vivid blocks of red, blue, and yellow pulsating in a taut gridlock of black lines and white spaces—that most resonate with anyone visiting the city this winter. New York is alive with color. At MoMA the "Van Gogh and the Colors of Night" exhibit displays many of this other great Dutchman's famous fantastic images. The curators have expertly investigated Van Gogh's influences and art historical allusions as well as his experiments in technique. He strove to capture the haunting hues of the night sky, and to express the spiritual intuitions this sky inspired, culminating in another of the museum's treasures, "The Starry Night" (1889).

Wandering from this exhibition through the permanent collection one cannot miss - and wouldn't want to - the new video installation by the Swiss artist Pipilotti Rist, "Pour Your Body Out (7354 Cubic Meters)." A screen, 25 feet high and 200 feet wrapping around, has turned MoMA's central atrium into a psychedelic kaleidoscope. A turquoise circular sofa, ringed with white shag, sits in the middle of the fuchsia carpeted main floor. Rist invites everyone to kick off shoes, shed jackets, and lounge beneath the images moving across the walls, to loll in a green grassy pasture strewn with pink flowers. We see chubby toes playfully wriggling with vaguely phallic worms. A black boar roots in the higher golden grass. Then a nubile, naked red-head,

blushing with excitement, crawls towards us like a happy hippie Eve, offering a red redeeming apple from her mouth. Then, suddenly, we're all aswim in blue waves beside the torso and legs of a girl, from under whose white bikini, we may notice issuing the snaking trail of another shade of quite natural, unapologetic red. Visible at various heights and angles from every floor in the museum, from the upper floors, Rist's round couch seems to stare back up at us, like the giant incandescent eye of Gaia, dilating with sprawling bodies to the uncanny accompanying carnival music and the funnily flickering walls of color.

For colors less vertiginous but no less vivid, head back into the permanent collection in search of Matisse's "The Red Studio" (1911). In the late fifties, Mark Rothko, contemplating his escape from surrealist mise-en-scenes into sublime abstraction, returned frequently for inspiration to this painting of flattened furniture, frames, and artists' tools amidst saturating shades of red. Of course, MoMA owns a choice selection of classic Rothko's, but it would be better to go next door to the American Folk Art Museum to see a remarkable exhibition, "The Seduction of Light: Ammi Phillips/Mark Rothko, Compositions in Pink, Green, and Red." Here, away from the crowds, one has the elbow room and the silence more conducive to meditation and can experience three truly stunning classic Rothko canvases, including the great green and red "No. 1" (1961). The curators have paired the supreme colorist of the Abstract Expressionists with the early 19th Century New England portraitist,

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"Mary Over Beds" 2004, Sri Lankan Orphanage Series



"Champika On Sink" 2004, Sri Lankan Orphanage Series

I carry my camera. It's a Hassle Glad 501 CM, totally manual, it does not have a battery, no light meter, no film and I just go around and shoot. In the past, I have been working in "hunter mode." I was told by a professor once, "There are hunters and there are farmers." Hunters go out and find things to photograph and farmers create the image. Both can end with the same result, it's just a different process. I have usually been more of a hunter, but the work I have going on now started as a hunting project and has turned into more farming. It's a really new way for me to work. I'm focusing on the queer community. I figured I should do some social issues that I'm involved with in my own community.

Why did you choose the program at the University of Chicago?

I went to the Rhode Island School of Design for undergrad and it was a really great program with a solid technical background. I got a lot of really tough critiques with a lot of conceptual feedback, but because it was such a big school, all the departments were split up. One of the things that drove me to this program at the University of

Chicago is that it has a very small art program and it's interdisciplinary, so there are painters, sculptors, video and performance artists. Everything is all mixed together. The diversity really drew me here because I wanted to get feedback from all types of artists who look at different things and do things differently than photographers. Also, the faculty here is amazing, everyone here is really amazing.

What is the new series of photographs that you are working on?

It's really in process right now and it keeps changing. I have been working with Queer issues and within that giant issue, I keep finding ways to talk about adoption, marriage, and acceptance. I began focusing on hands and realized that hands act as the sexual organ through lesbian women in a different way than heterosexual people.

This process then made me think about the conservative, religious environment of the community I'm from that was not very supportive. That got me into all of these religious ideas about growing up Catholic and how that was completely horrible for me. I started thinking about how I grew up with this love for Jesus, and believed all these things, but was also taught that homosexuals would go to hell. That was so at odds for me

because I knew my whole life I was a lesbian woman and I didn't choose it. I tried really hard to be straight as far back as I can remember. I don't know how anyone could believe in a God that would just damn me without having a choice. So, as a child, twelve or thirteen, I started to "gay out God." Maybe he was a transsexual, maybe he was a girl born in a male body. It was a concept of understanding my religion and understanding myself. Since then I've done a lot of soul searching. That's how I started my Lesbian Jesus series. I have a model who is Jesus, made all the apostles women, and have started creating images, such as "The Kiss of Judas." I've also started moving this concept into other religions.

Pepper Coate is Assistant to the Publications Manager for Chicago Artists' News.



"Emma" 2007, Queer Series

New York: Alive with Color continued from page 10.



"Untitled," Mark Rothko, 1970, National Gallery of Art, Washington, D.C. Gift of the Mark Rothko Foundation, Inc. (1986.43.173).

Phillips. Phillips' stylized portraits show children or women, innocence and experience, delicately poised against engulfing backgrounds of stark geometry and even washes

of impersonal, dispassionate, transcendent color. Such pictures match well with Rothko's work, which seems to beckon each individual viewer to contemplate his or her own image in a similar tidal pool of pigment.

Meanwhile on Central Park East at the Guggenheim, one finds colors less abundant but no less bright. The Italian artist Philippe Parreno has affixed a large classic Times-Square-style marquee of blinding white incandescent and neon bulbs above the entrance to Frank Lloyd Wright's late masterpiece. This is part of the anyspacewhatever show, featuring installation artists from the nineteen-nineties (such as Angela Bulloch, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorge Pardo,

and Rirkrit Tiravanija) who take the exhibition space itself as the site of their interventions. A hotel room is set up off the main ramp. Aphoristic phrases backwards or upside down are written on the walls and hung from the ceiling. Corrugated cardboard screens restrict to slow one's descent down the sloping ramp. And the irrepressible jester Maurizio Cattelan has set a life-sized figure of Pinocchio - wooden puppets float but apparently real boys drown - face-down in the atrium's reflecting pool. While Pipilotti Rist set out "not to try to destroy or try to be provocative to the architecture but to melt in, as if I would kiss [the museum's modernist architect, Yoshio] Taniguchi, Ahh!," these provocateurs of anyspacewhatever try to challenge the unassailable Wright. Indeed to my eyes, the Guggenheim never looked so sub-

lime. Looking down from the top of the ramp to the pool below, I saw how Wright had played the same trick as Rist. Rather than a pupil, he had given us the image of an entire eye. (Clearly, Wright inspired architect Joseph Paul Kleihues's brilliant design for staircase and pool at Chicago's MCA.) Wright's ramp swirls down into an unblinking eye that at the same time is the eye of the tornado of his dynamic edifice, that back on the street outside, among all the pre-war neo-classical facades along the park, rises like a great white twister, an outrageous fantasy that only could be conceived on a faraway prairie.

Christian Sheppard is a writer living in Chicago. His work has appeared in the Chicago Tribune, the New York Times, the Journal of Religion, and Sightings.

himself who mostly inserted various instructions and alterations in the play while it was in progress.

In "The Dead Class," the most important play from this period, and filmed by the famous Polish film director Andrej Wajda, Tadeusz offers a glimpse of his own biography and that of his country's as the play takes the viewer from WWI to 1975 through the memories of some ghosts represented by mannequins in a classroom. Actors and mannequins change roles: some mannequins play live actors, while actors become inanimate sculptures. It's all very creepy and executed to perfection.

The exhibition at Migros featured not only recordings of Tadeusz's plays, but a phenomenal array of his sculptures, many of which were used as set pieces. The juxtaposition of these creepy, staring mannequin-children with household items – like a bike, or a desk – and arranged in unusual positions, reminded me of the absurdist exercises of the Dadaists.

The show was truly impressive and the work was extremely courageous, especially given the circumstances under which Tadeusz worked. I wondered why this man of genius and import was never exhibited in Chicago, a city whose Polish population is second in the world only to Warsaw.

Finally, my feet took me to the train station for a quick ride to Oerlikon, a suburb where Kunst Zurich – an art fair in its 9th year aimed to counter-balance the amount of attention that Basel receives during the June fairs – was being held. There I did some more walking through the large exposition hall that hosted more than 60 local and some international galleries, and offered emerging alternative



"Children at Their Desk," (from the play "The Dead Class"), Tadeusz Kantor, 1989, Wool, Polychlorvinyl, Glass and Natural Hair. Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka, Kraków.

spaces the opportunity to exhibit projects that had no real commercial value. An interesting aspect to this fair was the individual artist prizes, sponsored by Zürcher Kantonalbank, which were awarded to local emerging artists whose projects were also on view at the event.

Now that I've "become" a Zurich, I have started walking everywhere: to my daily German classes, downtown, some museums and galleries. I am looking forward to discovering even more of the city through longer escapades to, as yet, unexplored art venues. June promises to be extremely exciting,

with all the fairs in Basel, where I'll make sure to wear good walking shoes.

Olga Stefan was the executive director of the Chicago Artists' Coalition from 2005-2008, and the executive director of Around the Coyote from 1999-2003. She currently resides in Zurich, Switzerland with her family. As a freelance curator, Ms. Stefan has organized several exhibitions, including the upcoming "For a Limited Time Only" at the Art Center Highland Park, March 6-29, 2009, featuring ephemeral site-specific installations by local artists.

Toronto: Chicago's Most Exciting Sister City continued from page 9.

described as a smaller and ambitiously hungrier version of the Art Institute of Chicago. With 47% more art viewing space, the museum can no longer be digested in one day, especially if you read every label like I do. Six hours of rush-

ing enabled me to cover roughly half of the museum. So many varied, vivid, new, and extensive pieces - especially the works of the Canadian artists - that my mind is still processing what I have seen. Obviously, I will need a

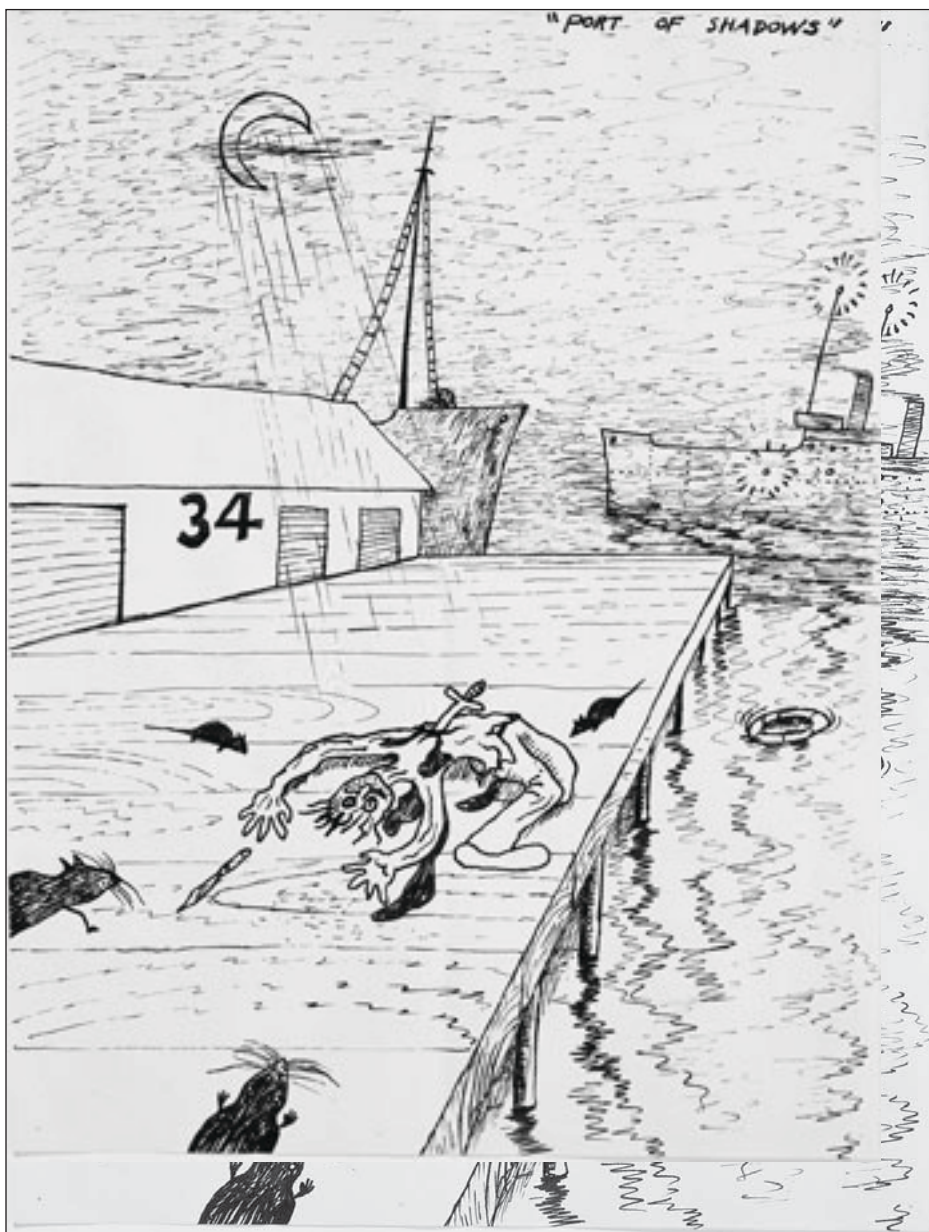
few more AGO assignments. However, I must say, getting the full blast of Canada's awesome Group of Seven – in particular their life-changing wall of countless studies – I understand for the first time why the paintings of these seven artists from the 1920s, who infused their bold and vividly-painted landscapes with symbolic meaning, have long been the most famous and collectable artists to come out Canada. I didn't know the length and width and breadth and power of Canadian art. Now that I see it in all its glory, it fills me with pride.

Edward Rubin is a New York City based writer on the arts. His writings appear regularly in such venues and publications as Art & Antiques, Sculpture, artUS, Hispanic Outlook, and Huma3, an international website. He also reviews theatre for Hi! Drama, a NY Time Warner Cable TV show.



"Side by Side," Charles Pachter, 2001. Photo courtesy of the artist.

Welcome to "The Monthly SCAN," the review section of Chicago Artists' News, where you'll find commentary on everything from gallery shows and books to films, TV programs, and arts events around the city. We hope you'll tune in each month to see what has caught our reviewers' attention. Please send your comments or ideas for reviews to editor@caconline.org.



"Study for Port of Shadows," 1961, H. C. Westerman.

The Brutal Line: Drawing Death, Being, and Becoming, Smart Museum of Art, University of Chicago, September 16, 2008 – January 4, 2009

Peter Saul's 1960 crayon drawing and collage entitled "Murder in the Kitchen" kicks off this compact but highly potent show in the Smart Museum's Joel and Carole Bernstein Gallery for Works on Paper. With messy, hacking crayon strokes, blurring smears, and an all-over style that clutters the paper with a scene of homicidal chaos (obliterated kitchen appliances mingle with mangled bodies, while misspelled words spangle the page), this piece acts as an appropriately jarring entrée to a show of brutal imagery and violent contrasts.

Juxtaposing drawings by Italian Old Masters with Modern and contemporary works, the show addresses matters of violence, death, and cruelty. Curator David Schutter, Assistant Professor of Visual Arts at the University of Chicago, frames the show in terms of an anxious dialogue between Enlightenment and Modern thinkers on the question of "being," emphasizing their "fundamentally different points of view" about the essence of humans.

Enlightenment philosopher Gottfried Leibniz assumed that humans were bound by a God-given essence that determined existence. In the mid-twentieth century, Jean-Paul Sartre and the existentialist cohort inverted that paradigm, claiming that existence precedes essence.

The works in this show cohere around dual senses of rigor – a severity of both physical and psychological torment, as well as artistic execution and relationship to medium – and evoke existential and physical cruelties through content and technique. Italian Renaissance painter Andrea Boscoli's drawing of bound hands is a study in contours, light, and shading; though elegantly executed, the hands, tied at the wrists, suggest the harshness of ineluctable fate. Side by side with Boscoli's piece is a drawing by Alberto Giacometti in his characteristic idiom: a face emerges through an accumulation of spidery lines, evincing the existentialist notion of becoming in the face of imminent mortality.

Mortality is also the theme of Salvator Rosa's "The Raising of Lazarus," in which the players in the eponymous event are ensconced in a brown wash blurring the boundaries between individuals as well as between life and death. This piece is paired with a 1980 drawing by Willem de Kooning, where the figure comes into being as much through lines

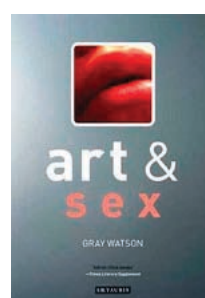
smear as lines laid down clearly; erasure speaks to the plastic nature of the human personality.

Martin Kippenberger's remarkable "Untitled (Hotel Restaurant Goldener Adler)" features a man, contorted and incomplete, with head limned against a sickly yellow halo and arms stretched in a cruciform posture that echoes the half-rendered cross penetrating his ghostly figure. The German word *mannlich* is emblazoned upside-down across the page, at once an evocation and mockery of a Christly "ecce homo."

This show, as the curator claims, is thus a "dialogue of divergences." While Italian masters like Gian Paolo Panini and Jacopo Zanuidi skillfully rendered images of startling cruelty and anguish, their latter-day counterparts often deliberately eschew dexterity, provoking an experience of anxiety through chaos, confusion, and strategically childlike gestures. For example, Jean Dubuffet's "Mad Motorists" (1961) displays faces clustered within inky nimbuses that exude ambiguous appendages – are they tentacles or testicles? Arturo Herrera's untitled collage uses cut-ups from children's books to create monstrous amalgams of kids and the houses that haunt them. And, in his "Study for Port of Shadows" (1961), H. C. Westerman renders a man nearly doubled over backwards, torso opened by knives and blood spilling.

Marks that document inner anguish are foregrounded in these more recent works. And herein lies a major divergence on display in this show: the movement from representation to re-presentation of brutality – from paper and pencil as means for depiction, to the line as document or trace of torment. For these modern and contemporary artists, the medium is not just witness but also weapon, complicit in an act of violence.

—Jeremy Biles



Art and Death, I.B. Tauris, 2008, by Chris Townsend; and Art and Sex, I.B. Tauris, 2008, by Gray Watson

These two books, part of the larger *Art and...* series by British publishing house I.B. Tauris, offer radically different approaches to their subjects.

Townsend bases his treatment of death in the theories of French philosophers Jean-Luc Nancy, Maurice Blanchot, and Emmanuel Levinas – writers for whom the act of witnessing the death of another human being can lead to community and ethics.

The advantage here is that Townsend can then engage in deep readings of seven artists, though frequently the use of theory impedes rather than illuminates, bogging the discussion down in overly academic and unnecessary chains of reference. Citing Paul Ricoeur's reading of Freud or Paul de Man's reading of Wordsworth, Townsend comes across like a student aiming for extra credit rather than a scholar with something urgent to say.

However, he presents a nicely grounded reading of Damien Hirst's play with the literal in relation to Francis Bacon and a likewise compelling interpretation of mediation and distance in Tracey Emin's work. And as much as his penchant for theory taints some sections, his deft use of Roland Barthes's meditations on photography prove a powerful tool for examining the work of Ralph Eugene Meatyard. His overall thesis may remain unconvincing (and, indeed, his grasp on the ideas of Blanchot and Company may simply not be solid enough), but the reader will experience, at the very least, an interesting set of readings of a select group of artists, including Nan Goldin, Derek Jarman, and Shimon Attie.

Watson's book, in contrast, attempts to catalogue a broad sample of contemporary art's sexual content. The approach here is like speed dating – fun as foreplay or for boning up on art history trivia but leaving the reader hungry for real engagement with the artists mentioned in passing. It's nice to be reminded which performance piece involved inserting an illuminated speculum and which involved removing a scroll or which artists have painted with menstrual blood and which painted with semen, but ultimately Watson's scope (it is, after all, a wide spread between "Motel Fetish" and "Ask the Goddess") and his decision to arrange the book via thematic categories (the body, the gaze, nature, communication, female sexuality) both lead to frustration.

The forced segregation, for instance, of Nobuyoshi Araki and Marlene Dumas, when consideration of their work in unison would surely reveal something interesting about aesthetics and politics, is par for the course, as is an uninspiring overreliance on the work of Annie Sprinkle. At times this is clearly because Sprinkle's didactic pieces are so heavy-handed and because Watson,

continued on page 14.

too often, is completely out of his league. Anyone turning to his chapter "Sex and the Sacred" expecting an even passable understanding of Catholicism or Tantric Hinduism will be disappointed. Should the reader wonder why Ron Athey is so obsessed with religious imagery or why so many artists obliquely cite Georges Bataille, one will have to look elsewhere. But, again, Watson's approaches the project like a speed dating session: enjoy the blur of tidbits and copy down the numbers you want, looking up, say, Bob Flanagan, Marina Abramović, and Carolee Schneemann, later, on your own.

—Spencer Dew



"Discarded Spider," Carlos Amorales, Photographed by Tony Walsh, Courtesy of the Contemporary Arts Center, Curated by Raphaela Platow, September 27, 2008- October 2009.

**Carlos Amorales,
Discarded Spider,
September 27, 2008 –
October, 2009; and
Maria Lassnig, September 27,
2008 – January 11, 2009,
Cincinnati Contemporary
Arts Center**

Within the confines of its Zaha Hadid-designed angular fortress, the Contemporary Arts Center in Cincinnati is currently hosting two exhibitions. The second floor of the museum is occupied by the sinewy sculptures and ghostly "vector drawings" of Carlos Amorales's show *Discarded Spider*. The artist's last name, which conflates the surnames of his father – Aguirre – and his mother – Morales – not only suggests amorality, but also points to his fascination with hybridity.

Indeed, the drawings on display exemplify hybridity, deriving from images collected over the past decade from a variety of sources – periodicals, books, the Internet – and comprised under the rubric Liquid Archive. Individually, Amorales's drawings resemble deconstructed musical scores, with stretched and dissected staves and strewn nodes of note-like tittles marking the outlines of his lexicon of figures: skulls, birds, and human figures are variously combined and arranged.

Giant crumpled aluminum and rubber spider webs also hang from the ceiling and undulate over the floor.



Maria Lassnig. Photographed by Tony Walsh. Courtesy of the Contemporary Arts Center, Initiated and organized by the Serpentine Gallery, London. Curated by Julia Peyton-Jones and Hans Ulrich Obrist in association with Rebecca Morrill. September 27, 2008- January 11, 2009.

Videos of the artist manipulating these malleable sculptures are displayed in an eerily darkened room from which emerge the uncanny strains of piano and sitar; the musical scores are composed of the nodes on the vector drawings, thus melding sound and image.

Floors four and five of the Center are occupied by recent paintings by Maria Lassnig (b. 1919), whose work has only recently been widely recognized beyond the bounds of Germany and her native Austria. Developing her idea of "body-awareness painting," Lassnig externalizes internal emotions and sensations, with results that at times resemble smoothed-out de Koonings.

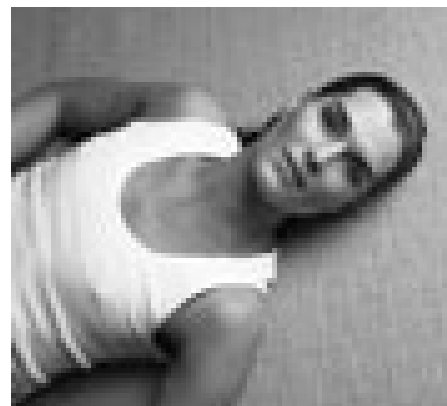
Her paintings of couples – Adam and Eve beneath an apple hung like mistletoe, or gloomy brides and grooms – evoke sexual anxiety and intimacy. The monstrous, semi-abstract figures gathered in one gallery discourage definitive readings. What to make, for instance, of the angular yet biomorphic grotesques against a blood-red background in "Abraham Sacrifices His Son"? Lassnig's art becomes reflexive in one stand-out piece entitled "Photography Against Painting," in which two monstrous figures, one with a single protuberant eye, the other holding a wand-like brush sprouting into a toothy reptilian head, confront each other.

Also included in this show are short animated works from 1968-1980, during which time the artist was living in New York City. Though by turns amusing and melancholic, these meditations on eroticism, the fleetingness of romantic interest, and conflict between genders at times verge on trifling.

Ascending to the fifth floor, the viewer finds a series of images of human bodies against pale, almost colorless, backgrounds. Perverse sexuality and suggestions of violence haunt these works. "Bugbear," for example, features a naked male endomorph pinning down a young and presumably female doll-like nude figure. The menace continues to the end of the show. "You or Me (Du Oder Ich)" presents an image of an aged naked woman, possibly the octogenarian

artist herself, squarely confronting the viewer with a gun in each hand, one held to her head, the other aimed at the viewer. Use of the German familiar "du" in the title enhances the disconcerting intimacy of the painting. But here it is not the eyes of the face that follow the visitor, but the eye of a gun barrel – a startling parting shot.

—Jeremy Biles



"She Loves You, She Loves Everybody (Brooke Shields)," 2008, Collier Schorr *1963.

**Freeway Balconies,
July 5 – September 21, 2008,
Deutsche, Guggenheim,
Berlin; and
Black Is Beautiful,
July 26 – October 26, 2008,
De Nieuwe, Kerk, Amsterdam**

I'll admit that perhaps I've been a bit sensitive traveling through Europe during the waning days of the Bush administration, more resistant to reveal my American-ness, a strange admixture of embarrassment and remorse coursing through my veins. Not that the Germans are anything but enthusiastically welcoming, but the perception of Americans does seem to be somewhat in limbo between giving Chancellor Merkel an unwanted backrub and Obama luring massive crowds of supporters in Berlin. This indeterminate state is, expectedly, most acutely reflected in the art on view – perhaps nowhere more so than at the Deutsche Guggenheim, where New York-based artist Collier Schorr has curated an engaging, frustrating exhibition called, *Freeway Balconies*.

The title for the exhibition has been lifted from a Vietnam-era Allen

Ginsberg poem and means to present contemporary American culture at the intersection of spectacle and voyeurism. The show itself aims to be "a road trip through the American counterculture," almost as proof that resistance has been present throughout the Far Right's rule. Ultimately though, the nineteen participating artists (including work by Schorr herself) are more interested in the gloss of spectacle rather than any systematic confrontation. David Altmejd's massive sculptural giant constructed from spiky shards of mirrors illustrates these concerns most succinctly, towering over the viewer and literally reflecting the photographs, drawings, and collages of the other artists. Similarly, Sara Gilbert, a talented artist unfortunately best known for her role on the 90s sitcom *Roseanne*, presents behind-the-scenes portraits of her friend Leonardo DiCaprio on the set of *Romeo and Juliet*. These luscious photographs could sum up the show's preoccupation with celebrity, more an insider's ruminations on that system and less an attempt to pull back the curtain on the Wizard. These observations are not negative in Schorr's hands, rather just symptomatic of our current cultural milieu.

In Amsterdam, De Nieuwe Kerk has staged an attractive, brilliant show that comments just as profoundly on the American situation by delving deeply into Dutch history. *Black Is Beautiful*, housed inside a 15th-century cathedral-cum-exhibition-space, presents images of "the attractiveness of the black person in the art of the Low Countries" from 1300s to the present. The show begins with singular examples by Dutch masters such as Rubens and Rembrandt and then proceeds to the present with works by Iris Kensmil and Marlene Dumas. Although the organizers glossed over most of the gruesome history of Blacks in the Netherlands, they should be applauded for an in-depth, coherent view of the Black subject throughout seven centuries. Through remarkably well researched and installed works, we get an historical understanding of trade, expansion, and exploitation in Holland in a way reminiscent of the United States' imperialistic imperatives and checkered relationship between ethnic groups. At the same time, it goes beyond the fetishistic voyeurism of "The Other" to show how diverse and lively contemporary European society is in our global age.

—J. Thomas Pallas

This month's reviewers are:

Jeremy Biles is editor of *Prompt*, an instructor at the School of the Art Institute of Chicago, and author of the book *Ecce Monstrum: Georges Bataille and the Sacrifice of Form*.

J. Thomas Pallas is an artist, activist, and Membership and Programs Coordinator at the Chicago Artists' Coalition.

Spencer Dew is a PhD candidate at the University of Chicago Divinity School. His collection of short fiction, *Songs of Insurgency*, is available from Vagabond Press.

TO GET YOUR RECEPTION LISTED, READ THIS:

We ask that listings be e-mailed on our Reception Query Form, even if information was already sent. E-MAILED Reception Query Forms receive first priority. Please send a message to openings@caconline.org from the e-mail address to which the query form should be sent. That address will be added to the Reception Query Form e-mailing list. Openings@caconline.org is for sending reception information only – send any questions to shag@caconline.org. We usually e-mail (as an ATTACHMENT; be sure your e-mail is set to accept attachments) the form to this list toward the end of each month, a little more than a month before publication (the end of May for the July/August issue, for example). **DEADLINE: 1st of the month prior to publication.** We cannot confirm receipt of listings.

Receptions are understood to be free events; please note any charges for cover, drinks, etc. Chicago Artists' News lists receptions for FREE as a service to our readers and galleries. Since we work under tight constraints of staff and time, receiving hundreds of announcements, this free service cannot be guaranteed, especially if the listing is not e-mailed on the form. Please begin the subject line with your gallery name, abbreviating as necessary.

FEBRUARY 5 THURSDAY

SOUTHSIDE

Beverly Art Center, 2407 W. 111th St., 773-445-3838, "Auction Preview," group show, 7-10 p.m., party with desserts and drinks, preview artwork to be auctioned off, meet and mingle with artists, closes Feb. 21.

FEBRUARY 6 FRIDAY

NORTHSIDE

Greenleaf Art Center, 1806 W. Greenleaf, 773-465-4652, "Group Show and Open Studios Event," more than 40 artists, various media, benefits Greenleaf Art Center special charities including art scholarships for local schools, 6-9 p.m., closes March 7.

RIVER NORTH

ARC, 832 W. Superior St., Ste. 204, 312-733-2787, "Global Arts and Culture Exchange: Suitcase Exhibition," group show with Steve Baibak, Mathew Boonstra, Ben Clore, Deon Foster, Steven Baibak, Benjamin Fuhrman, Janel Schultz, Lisa Truax, Grant Whipple, Debra Bruel, Flávia Duzzo, Talita Esquivel, Miguel Etges, Silvia Guadagnini, Ana Hmeljevsk, Jefferson Kielwagen, Diego Rayck and Márcia Sousa, installation; Vesna Jovanovic, "Formation" inkspill drawings and ceramic vessels; Adrian Hatfield, "Recent Works" paintings and dioramas; 6-9 pm, closes Feb. 27.



Vesna Jovanovic, "New Mitosis"

WEST LOOP

Function + Art, 1046 W. Fulton Market, 312-243-2780, Etsuko Ichikawa, "Encounter," glass pyrographs on paper made by imprinting hot glass onto paper, hanging and floating installations, 5-8 p.m., closes Feb. 28.



Etsuko Ichikawa

WEST LOOP

Prism Contemporary, 1048 W. Fulton Market, 312-243-2780, Scott Schroeder, "Spot light Series," cast glass, 5-8 p.m., closes Feb. 28.

FEBRUARY 13 FRIDAY

DOWNTOWN

Finestra Art Space, 410 S. Michigan, Ste 516, 847-977-0526, "HOMEGALLEYHOME", collaborative show with Rose DiSalvo, Jen Lopez and Laura Shaeffer, installation, explores the concept that "A space is not limited to hold what it is meant to hold," part of the series "Integration: Form + Context + Content," 5-9 p.m., closes Feb. 27.

PILSEN

The Chicago Art Department, 1837 S. Halsted, 312-226-8601, mixed media and installation, 6-10 p.m.

Dubhe Carreno, 1841 S. Halsted, 312-666-3150, ceramic and mixed media, 6-10 p.m.

4art Inc, 1932 S. Halsted, 312-850-1816, "Phase VII, Group Show," group show with Robin M. Rios, digital art; Laura Lein-Svencner, collage; Sonia Katz, collage; Jason Brammer, installation; Sarah Raskey, mixed media; and others, various media, 6-10 p.m., closes March 3.

Logsdon, 1909 S. Halsted, 312-666-8966, painting, video, photography, sculpture, and mixed media, 6-10 p.m.

Vespine, 1907 S. Halsted, 312-962-5850, paper, various media, 6-10 p.m.

Watermark, 1839 S Halsted St, 312-455-9696, prints, 6-10 p.m.

WEST LOOP

Linda Warren, 1052 W. Fulton Market, 312-432-9500, Peter Drake, "All the King's Horses," paintings & video; project space, Jon Waldo, 6-9 p.m., closes March 28.

FEBRUARY 14 SATURDAY

BEYOND

Lemon Street, 4601 Sheridan Rd., Kenosha, WI, 262-654-7450, "Second Saturdays," group show with James Block, watercolor; Slava Buchkovich, embroidery; Aaron Hunzinger, lamps; and others, 6-9 p.m., closes Feb. 22.

FEBRUARY 15 SUNDAY

NORTHSIDE

Old Town Art Center, 1763 N. North Park, 312-337-1938, Baila Miller, painting, 2-5 p.m., closes March 5.

FEBRUARY 20 FRIDAY

BURBS

Elmhurst Artists' Guild Gallery, 150 Cottage Hill Ave. Elmhurst, 630-279-1009, "National Art Premiere 2009," group show with Rob Millard-Mendez, assemblage; Ann Coddington Rast, fiber; Doug Manley, photography and others, 7-9 p.m., closes March 18.

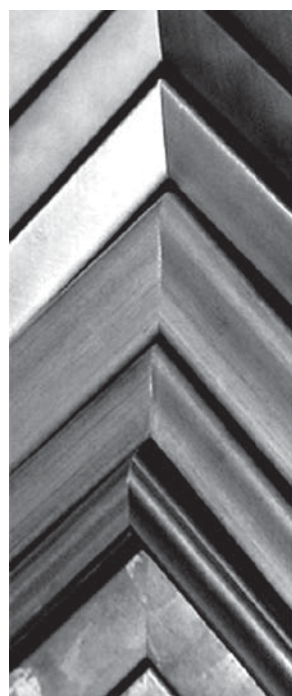
FEBRUARY 27 FRIDAY

BURBS

Wright Gallery, College Of Lake County, 19351 W. Washington St., Grayslake, IL, 847-543-2240, Preston Jackson, "Julianne's Descendants: Images from the Closet Trunk," bronze castings, 6:15-9 p.m., closes April 12.



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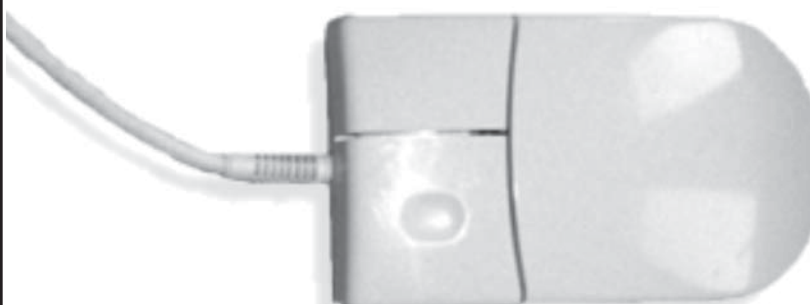
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The Online Job Bank not only offers a rich listing of employment opportunities to members, but also functions as a replacement of the old slide registry.

Members can fill out online resumes, preferred employment type, and upload a sample of their artwork to be viewed by employers, curators, and art professionals.

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CAC CLASSIFIEDS opportunities

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Jackson Junge Gallery, a new contemporary gallery in the heart of Chicago's Bucktown, invites submissions in all media for potential exhibition. Send resume, 10-15 images, slides / CDs (jpgs), SASE, to Jackson Junge Gallery, 3039 W. Carroll Ave. Chicago, IL 60612 or e-mail chris@J2gallery.com.

StoryStudio Chicago's premier center for writing and related arts, is looking for artists to show in their space. Bright, well-lit classrooms and a main hallway gallery with a professional hanging system offer great exposure to artists. CONTACT INFO: StoryStudio Chicago. Jill Pollack, Founder. Phone: 773-477-7710. Web: <http://www.storystudiochicago.com> Email: info@storystudiochicago.com. StoryStudio is located at 4043 N. Ravenswood, #222, Chicago, (just north of Irving Park).

Call for outdoor sculpture: Skokie Northshore Sculpture Park announces a national call for large-

scale outdoor sculpture. Work must be suitable for the midwestern climate. Accepted pieces will be on loan for 3 years. A stipend is available for transportation and installation. Artists are invited to submit up to 5 pieces represented by two slide views or CD, numbered slide sheet, resume, artist's statement and SASE. If you are proposing to create a site-specific work, please send detailed information along with examples of other completed work. Send to Skokie Northshore Sculpture Park Review Committee, P.O. Box 692, Skokie, IL 60076-0692. Questions may be referred to 847-679-4265. Email: info@sculpturepark.org. Website: www.sculpturepark.org. Deadlines: March 15, June 15, September 15.

Marty Lazer, Art Agent looking for artists in all media. 312-633-0706.

Great Lakes Art Studio offers casting, fabrication, restoration of railings, furniture, sculpture, and antiques. Small jobs, custom work also welcome. Contact us: info@greatlakesartstudio.com (ph.) 847-869-5850.

Metal studio seeks experienced fabricator for custom furniture & railings. Mig/tig, welding, drafting, read blueprints & draw. Visit greatlakesartstudio.com. Fax resume: 847-869-5860.

The Park Foresters, an all-volunteer community-based group, desires the creation of a unique, visually appealing logo. Reply to eparkforest.org for criteria.

Be on TV with Jennie on CAN TV's "Jennie Reflections." Call Ms. J to be a guest. 773-821-6274. Show airs Wednesdays at 9:30 p.m.

Local social justice organization seeks artists to display and sell social justice/human rights-inspired pieces at annual benefit. More information and submission packet at www.jcua.org.

Wanted: artists to work in elementary school program. Call Joanna at 847-328-9222.

New online gallery seeks emerging artists. Application/info: E-mail name, address, phone and work samples with subject line "submission for consideration" to info@createaway.biz.

Internationally recognized women's co-op gallery seeking proposals for solo, group, and curated exhibitions. ARC Gallery, 734 N. Milwaukee, Chicago, IL 60622. Ongoing review.

National Arts Foundation Gallery, Skokie, IL, offers its gallery space and promotional services to artists with arts organization backing. Info: 847-674-7990.

Chicago Women's Caucus for Art, a local chapter, seeking active new members who enjoy networking with professional women artists; helping plan exhibitions and programs; assisting with newsletter & grant writing. Contact Judith Roth, 773-883-4407, www.chicagowca.com.

Vespine Gallery seeks emerging artists to exhibit in an intimate artist-run space. Submit proposals to: Vespine Gallery, 1907 S. Halsted, Chicago, IL, 60608. www.vespine.org.

The Chicago Art Exchange and Amata Corp. are seeking to show work by Chicago artists in downtown executive suites. Black and white work with "small splashes of color." "Modest" commission taken. fineart@dearborntower.net c/o Ted Mitchell.

Utrecht Art Supplies is seeking artist to show work at its Michigan Avenue store. Details: 312-922-7565.

The Chicago Project, ongoing, Chicago, IL. Online gallery focusing on local photography talent, all subjects. CDs only, PC format, images 300 dpi jpgs, at least 4" square, no larger than 6". Send CD and resume, artist's statement, price list, dimensions, contact info to Renee Lalonde, The Chicago Project, Catherine Edelman Gallery, 300 W. Superior, Chicago, IL 60610. For more info, email renee@edelmangallery.com or go to <http://www.edelmangallery.com/chiproject.htm>.

Artisan Street seeks specialists in hand painted silk scarves, glassware, leather accessories to sell work online. Info: www.artisanstreet.com.

Myopic Books, 1564 N. Milwaukee, is accepting submissions for its Storefront Gallery. Curates work by a different artist each month; considers proposals in any medium. Apply with photographs of work, descriptive statement: art@myopicbookstore.com.

New Arlington Hts. Gallery, downtown, high traffic, seeks artists. All media, group and solo, hanging/jury fees apply. Slides, photos, or jpegs: fidostudio@comcast.net or Tom, 847-204-2840.

GRANTS/FELLOWSHIPS/RESIDENCIES/ETC.

The Neighborhood Arts Program 2008 Grant Application is now available. This biennial grant opportunity is designed to encourage and support the presentation of high-quality instructional arts programs benefiting youth, seniors or persons with disabilities in Chicago's low-to-moderate income neighborhoods. Individual artists of all disciplines with demonstrated teaching and/or performing experience are eligible to receive funding up to \$4,000. Applicants must be residents of Chicago for at least six months prior to the application deadline. Applications can be picked up at the CAC offices or call the Department of Cultural Affairs Cultural Grants Office at 312-744-9797 for more information.

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FOR YOUR INFORMATION: **SASE** stands for self-addressed (your address), stamped (with proper postage) envelope; contact info listing an address assumes the artist making contact will include SASE to mail applications, etc. Please be aware that many national art fairs are accepting applications online only, through Web sites such as ZAPApplication, www.zapapplication.org. Some art fairs include an additional charge if you apply with a paper application.

ARTISTS BEWARE: The following galleries/companies are to be dealt with using extra caution, for a variety of reasons-ethical, "pay-to-show" or otherwise: Agora Gallery, Art 54, Art '95, Art Cell (Barcelona), Gallery 510, R.H. Love Gallery, Saddle River Art Society and Whitney Amsterdam. If you know of other galleries/companies engaging in possibly unseemly practices, please notify CAC/CAN so we can investigate and/or notify artists of those, as well. Please note that we are usually unable to fully look into these matters, given time and deadline constraints. Therefore, we advise artists simply to "beware" and make their own decisions. For example, while most artists avoid "pay-to-show" situations, some decide that such arrangements do further their careers and, since each individual faces a unique set of circumstances, we do not issue a blanket statement to necessarily avoid such galleries/companies.

For further listings please check Opportunities at www.caconline.org.

ART FAIRS & FESTIVALS

48th Annual Skokie Art Fair, July 11-12, 2009. Skokie, IL. Fine art. Prizes and awards. Booth Fee: \$150.00. Deadline: April 15, 2009. **APPLY NOW!** For application send SASE to: Skokie Art Guild, 6704 N. Trumbull Ave, Lincolnwood, IL. 60712; skokieart@aol.com. Tel. 847-677-8163.

The Mayslake Peabody Estate Annual Juried Art Fair, "Call to Artists" - 1717 W 31st Street, Oak Brook, IL 60523. Handicap accessible site. Sat-Sun 9am-5pm, July 25-26, 2009. Interested artists can make on-line entry in selected "original only," Arts & crafts. Jury fee \$35 to non members and \$25 to members. \$150 booth fee. Contact Zaki Knapen, Executive Director, Alliance of Fine Art, Oak Brook at (630) 699-0745 or go on-line: www.allianceoffineart.org.

EXHIBITS NO FEE

Ottawa Art League's Semi-Annual "Visions of the Valley" Fine Art Show & Sale. This spring, the show is being held at the Jeremiah Joe Coffee in downtown Ottawa on Saturday, March 14th from 9am-4pm. Artists from the Illinois Valley interested in participating in the show may contact Donna Mesarchik for more information at 815-856-2273 or visit the League's website www.ottawaartleague.org The show does have an entry fee and the deadline for entry in February 21st.

Collaborative Vision: The Poetic Dialogue Project, curated by CAC member Beth Shadur, will open January 31, 2009 at the Chicago Cultural Center at the Sidney Yates Gallery and run through April 5, 2009. This is an exhibition in which 31 visual artists have been paired with 31 poets to create collaborative works of art.

Moraine Valley Community College is now accepting exhibit proposals for the Fall 2009/ Spring 2010 academic year. Please send artist statement, brief

bio, resume/curriculum vitae, 10-15 images of proposed works for solo exhibits or 15-20 images for group exhibitions (CD preferred, slides accepted), artwork list including title, medium, dimensions, year for each piece, self-addressed stamped envelope. Deadline: February 28, 2009. Mail to: MVCC Fine and Performing Arts Center, Box Office c/o Melissa Csoke, Art Gallery Coordinator 10900 S. 88th Ave, Palos Hills, IL 60465. Email Melissa Csoke at csokem2@morainevalley.edu.

The Alliance of Fine Arts announces a juried exhibition, Restoration, to be held at Mayslake Peabody Estate. This exhibit will be open to ages 18 and up. For Guidelines and Entry Form, please visit the Alliance of Fine Art website at www.allianceoffineart.com click on CALL TO ARTISTS, or call Kim Wilcox at 630-971-2689 to request guidelines and entry forms.

Art on Armitage window gallery is seeking proposals. All media including performance and installation. No fees, view details and space at www.artonarmitage.com. M.E. Croteau, 4125 W. Armitage, Chicago, IL 60639.

Lubeznik Center for the Arts, www.lubeznikcenter.org, or send a CD containing 20 images in jpeg format. Include artist resume, artist statement, image title list with dimensions, materials and date work was completed. For more information call 219-874-4900, or email artinfo@lubeznikcenter.org.

EXHIBITS WITH FEE

20th Juried International Competition, Juror: Elisabeth Sussman, Curator: Whitney Museum. Cash prizes. Exhibition June 30-July 17, 2009. Deadline: April 10, 2009. Prospectus and Fees: www.viridi-anartists.com.

North Shore Art League's Call For Entries, "Art on the Plaza - 2009" juried fine arts show, June 13th & 14th, Plaza de Lago, Wilmette. Application fee: \$40/5 slides/CD accepted. Awards up to \$5,000. Deadline: April 10th. Application/info: www.northshoreartleague.org.

PhotoArts I, a national juried photography exhibit is scheduled for May 2009. Entry fee for up to three pieces is \$10.00 for members of 119th Street Artists and \$15.00 for non-members. Two additional entries may be submitted for an additional fee of \$5.00. For a prospectus and entry form visit www.119streetartists.org or www.photoartsshow.com, or contact 119th Street Artists at info119sa@yahoo.com or Photo Arts Show at photoartsshow@yahoo.com.

Fields Project (11th Ann.), Oregon, IL, June 20-28, 2009. Plein Air, 2D/3D, photographers, field sculptors, work that "brings art and agriculture together." Fees: Contact. Deadline: March 15. Application info: www.FieldsProject.com or SASE Joe Popp, PO Box 444, Oregon, IL 61061.

"Horses of a Different Color" outdoor exhibition of painted fiberglass carousel horses 5' x 5', Woodstock, IL - Summer 2009. \$1,000 Stipend, Deadline Feb15, information and applications: <http://www.mstrp.org>.

JOBS

Art Adjunct Faculty Position. Part-time teaching position starting Spring 2009 teaching Survey History of Modern Art. Qualifications: Ph.D. or M.F.A. with art history teaching experience. To apply send cover letter and resume to Richard Paulsen, Search Committee, Elmhurst College, P.O. Box 28, Elmhurst, IL 60126, fax to 630/617-6403 or email to richardp@elmhurst.edu. Elmhurst College, an equal opportunity employer, seeks candidates with demonstrated ability to contribute positively to a multicultural campus community.

HELP! Artist, musician, dancer etc. with real estate license needed for part-time work researching and assisting busy real estate office. Must be computer savvy and love to work with creative people. For details, go to artistsrealestate.com/positions and then email resume to Graeme Sharrock at artistsrealestate.com.

Seeking nonprofit and/or art-related job? See our newly revamped online job bank at www.caconline.org!



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Paducah Renaissance Alliance Ready to own studio space and your own home? Reasonable rates for artists relocating to Paducah, Kentucky's LowerTown Art District. Call 800-575-5705 for information.

Darrow Street Studios in Evanston has an artist's space available for painter, ceramic artist, fiber artist, jeweler etc. Recently renovated, great light, private studio with 24/7 access. Heat & AC included. Call 847-332-1730 or email lfox@comcast.net.

Studio for Rent. Join thriving arts community and artist run gallery. 330 s.f. studio, north light & skylights. Download studio application at www.unionstreetgallery.org. Phone 708.754.2601.

In heart of best retail area; ground level & 2000 sq ft near 31st & Halsted; newly painted, floored. Good pedestrian and vehicular traffic & across from new 9th Dis Chi Pol Stn soon to open. Asking \$3000.00/mo triple net negotiable; but may consider short term exhibition use. Replies to Jennifer @ cacciatore.re@sbcglobal.net.

Sculptor Welding Shop Space. Seeking three or four metal-welding sculptors who need workspace. 5,000 sq. ft. commercial welding shop, with 35 ft. ceilings. Reasonable monthly rental. Located in Western suburb about 30 minutes from downtown Chicago. Congenial atmosphere. Call Thom at 312-771-0283, or Dave at 708-372-0796.

Midwest Clay Guild, Evanston, has spaces available in our co-op facility. Fully equipped gas & electric

kilns, and more. \$275-\$450. 847-475-9697 or email midwestclayguild@yahoo.com. Visit us on the web at midwestclayguild.org.

Riverfront Gallery Rental, 3000 s.f., reception area, parking, and more. Elevator building. As low as \$300/wk. Call Deborah 312-421-8316 or email dti@dillontelecom.com.

The newly renovated Gallery of Holy Covenant United Methodist Church is offering monthly exhibition space to Chicago artists. Located by the El at 925 W. Diversey in Lincoln Park, this exquisitely beautiful space offers options for solo or group shows. No fee, 20% commission. Send slides/photos & resume w/ preferred month to gallery curator: Nancie King Mertz, 2936 N. Clark 60657.

CAC CLASSIFIEDS announcements

Members: Please send in only current (month of issue) or recent news. **Next CAN deadline is Feb. 10 for the March issue.** (Our deadlines are **ALWAYS** the 10th of the month prior to publication, unless that date falls on a weekend or holiday, in which case the deadline is the closest **PREVIOUS** business day. Note that CAN publishes 11 times a year, with one "double" issue for July-August.)

Members: When you move you must notify us at least 1 month in advance. Newspapers are sent by bulk mail, and the post office does not forward them. Only members who pay an extra \$8/yr. for First Class Mail delivery will have their newspapers forwarded.

Members: If you would like to receive **mass e-mail messages about CAC** events and more, be sure we have your current e-mail address. And be sure that our address, info@caconline.org, is approved by any spamblocker you have.

Bronwyn Elkuss' fiber work will be shown at the Renaissance Court Gallery in the Chicago Cultural Center, 77 E. Randolph, Chicago. "Stitches, Symbols and Stories" runs from February 27 through April 5, 2009. The opening reception is Friday, February 27, 5:00 - 7:30 pm.

Shelley Gilchrist has a floor installation in the exhibit "Collaborative Vision: The Poetic Dialogue Project" in the Chicago Cultural Center Sidney Yates Gallery, until April 5.

Bill Moll has the print, 'Self Portrait with Cap' in the 22nd Parkside National small print exhibition juried by professor Doug Deviny. Exhibition opens Jan. 18, 2009. Opening reception 1 - 4pm and closes Feb. 19, 2009.

Brian J. Sullivan had two large oil on canvas paintings selected to be included in the Village of Algonquin's public arts program. The work titled "Baby Gerber-Marilyn" will remain on display in a public space until Nov. of 2009. In addition, another photo was selected to appear in the month of May, 2009 on a calendar published by Brad LaPayne and distributed nationally. More work of Mr. Sullivan can be seen on his website: BrianSullivanArt.com.

Dorothy Mason won a Merit Award for 'Pink Lotus at Night' at The Evanston Art Walk. On Display at Coiffeur Copenhagen, 2018 Central Street, Evanston, IL 60201.

Geoff Bent will have 4 paintings in "Highways and Byways" at the Schweinfurth Memorial Art Center in Auburn, NY and one painting at the continuing 2008 Midwestern exhibit at the Rockford Art Museum.

Beverly Rautenberg was awarded "Best Artist of Exhibit" for 3 pieces of sculpture in the recent "9th Annual National Exhibit," Kauffman Gallery,

Shippensburg University, Shippensburg, PA. Juried by Simone Subal, Peter Blum Gallery, New York City.

Gloria Zucaro's painting "Sunlit Fence," oil on canvas, 12 x 16, that was on display at the College of Lake County/Robert Wright Gallery during the recent Members Show, has sold. "Thank You" to Christina Rasmussen.

Joan Lycardi was awarded second place for her pen & ink drawings in the new coffee table book, Art Buzz, The 2008 Collection. The book is available online. Go to ArtBuzz.org. they will direct you to the proper site.

Maria Gedroc will have paintings on display at the Uptown Branch of the Chicago Public Library, 929 W. Buena, for "Women in the Arts: Celebrating Local Female Artists, during the month of March.

MUSEUM NEWS

Elmhurst Artists' Guild Gallery at the Elmhurst Art Museum, 150 Cottage Hill Ave., Elmhurst, IL 60126 presents "National Art Premiere 2009". Juror: Olga Stefan. Runs February 14 through March 18. www.elmhurstartistsguild.org.

NIU Art Museum Altgeld Hall, Northern Illinois University, DeKalb, IL., 815-756-1936, www.niu.edu/artmuseum. January 20 - March 6, 2009. Surface Exhibition Suite: Crossing Threads, Crossing Boundaries - Fiber Push, Pull, Scrub, Drip...Drip... - Painting Hakobo - Jakub Stepien's poster design. www.niu.edu/artmuseum.

WEBSITES

Looking for an affordable website? Our Artist's Startup Package includes your own domain name, design, updates, hosting, gallery or store with shopping cart, and more. This is NOT a do-it-yourself package, full support, and quick turnaround. www.lightingwebsolutions.com.

Find one hundred marvelous oil paintings created by artist Anatoly Snigirev. Temptation, love, jubilation, and admiration. Find this and more on <http://diana.nevzorov.org>.

Visit the Hobart (IN) Arts League online at www.hobartarts.net.

Martha Kaplan Art Museum. Monoprints / Energy Paintings / Zen Drawings / Large Paintings / Sandcasts / Mixed Media / Wallpaper Scrolls. www.marthakaplan.com.

Gallery 659, a cooperative gallery in Glencoe, has a new Web site: www.gallery659.org.



P.R.E.P. PROGRAM

CAC has a membership recruitment program just for student artists called P.R.E.P. (Providing Resources for Emerging Professionals)

All graduating college seniors are eligible for 6 months of FREE membership.

If you are a professor or school administrator interested in taking advantage of this opportunity for your students, please contact the CAC at 312.781.0040 or membership@caconline.org.



Artists' Health Network

Artists' Health Network is a group of arts-friendly physicians and practitioners in the medical, holistic and general wellness fields that provides discounts or other incentives exclusively to CAC members. This program is in addition to, not in lieu of, any insurance coverage that you might have.

Check out a complete list of services and providers: www.caconline.org. To receive discount you must present CAC membership card upon receipt of services.



CHICAGO ARTISTS' COALITION MEMBERSHIP FORM

Questions? check out the web site at www.caconline.org or E-mail a direct question to membership@caconline.org or call us at 312.781-0040.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____

Your Art Media _____ Occupation (Art Related or Non-Artist) _____

Ethnicity:(for demographic record-keeping purposes only) ___ White/Caucasian ___ Latino/Hispanic American

___ African American/African origin/black ___ Asian American ___ Other

Check # or M.O.# _____ Amount \$ _____ Date _____

Charge Amount (Plus \$2.00 service fee) \$ _____ Visa Mastercard

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Make checks payable and mail to: Chicago Artists' Coalition, 70 E. Lake St., Suite 230, Chicago, IL 60601

Please allow 4-6 weeks for processing.

Have you ever been a member of the Coalition? _____

Membership Rates

Individual	Family	Organizations
<input type="checkbox"/> \$55/Yr.	<input type="checkbox"/> \$65/Yr.	<input type="checkbox"/> \$80/Yr.
<input type="checkbox"/> \$100/2 Yrs.	<input type="checkbox"/> \$120/2Yrs.	<input type="checkbox"/> \$155/2Yrs.

Students (18 & older)	Senior Citizen (65 & older)
<input type="checkbox"/> \$40/Yr.	<input type="checkbox"/> \$45/Yr.

Discounted memberships with photocopy of valid I.D. (Students must send annually.)

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Make a tax-deductible donation to the CAC and become part of a select group of people making a significant difference in the Chicago art community.

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Yes, I want to volunteer

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Rodwan Gallery, 2884 S. Archer Ave., Chicago, IL 60608, CUSTOM FRAMING, call for appointment! 773-869-9922. www.rodwangallery@yahoo.com.

Artists' Frame Service: 1-wk. turnaround, huge selection. Free parking. 15% CAC discount. 1867 N. Clybourn, Chicago, 773-248-7713; Crossroads Shopping Center, Highland Park, 847-831-0003. See ad in this issue. www.artistsframeservice.com.

Framing Mode, 1526 S. Wabash, for custom picture framing with discounts for artists! Also houses a contemporary art gallery! 312-566-0027, www.framing-mode.com. (See ad, this issue).

4Art Inc. is artists run since October 2003. We offer quality custom framing service for great prices. CAC members receive 15% discount. 1932 S. Halsted, Chicago, IL. 60608. P: 312-850-1816. Hours: Tuesday – Saturday 10 a.m. – 6 p.m.

OTHER SERVICES

Artist Retreat & vacation rental on St. John in the beautiful U. S. Virgin Islands. Artist's home and workshop available for short term rental. Visit the website: www.stjohngeckohouse.com or email CAC member Andrea E. Leland @ aeleland@yahoo.com for more details. Mention CAC for 10% discount.

Presstime available for experienced Printmakers for a monthly fee at Chicago Printmakers Collaborative, 4642 N Western Avenue. Call 773-293-2070 to make an appointment or to set up a tour. email: info@chicagoprintmakers.com. web: www.chicagoprintmakers.com.

Free Speech Law-Chicago announcement: Learn the laws on selling art on Chicago's streets and your speech rights as an artist. 5-6pm most Sundays, 1630 W. Wilson, RSVP 773/561-7676.

Vanguard Sculpture Services: Full Service Art foundry located in Milwaukee, Wisconsin, Serving Chicago artists and galleries. Tours, Pick up and delivery between Milwaukee and Chicago, New Customer discounts. www.vanguardsculptureservices.com 414-444-5508.

EMDR Therapy: A quick, effective treatment method for healing the mind and soul. Used for treating depression, performance anxiety, trauma or blocks to creativity. Individual and couples counseling also available. Discounts to CAC members. Call Theresa Nollette, LCSW to learn more. 312-540-0320.

Male model with over 3,000 modeling hours. Experience in quick sketch, portrait, and sculpture. Private and class groups. Contact Richard at 847-382-4519.

Pet Loss: LCSW makes house calls to address family needs, negotiable rates. Sarah Shapleigh and Terry Heffer; 773-275-7542. Artist friendly psychotherapy 312-280-1166. Most insurance accepted.

Male model – experienced, prompt, and dependable. Portrait, quick sketch, sculpture, costume, duet/pairs. Call John: 773-506-0126.

The newly renovated Gallery of Holy Covenant United Methodist Church is offering monthly exhibition space to Chicago artists. Located by the 'El' at 925 W Diversey in Lincoln Park, this exquisitely beautiful space offers options for solo or group shows. No fee, 20% commission. Send slides/photos & resume w/ preferred month, attention gallery curator: Holy Covenant Gallery, 925 W Diversey, Chicago 60614.

Looking for a creative minister to perform weddings, baptisms, life commitments and other solemn moments in life? Contact Reverend Kurt Fondriest 773-856-6055. Mention you are a CAC member and receive a discount.

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A fresh outlook for the New Year can be made with 4Art gallery as the backdrop for your next corporate meeting, business launch, or an intimate wedding ceremony or reception. Please contact 4Art for more information. 1932 S. Halsted, Chicago, IL. 60608. 312-850-1816. Tues-Sat, 10am-6 pm.

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PUBLICATIONS/ DVDs/ETC.

The book "Woman! It Sounds Proudly," containing the best of Anatolisy Snigirev's contemporary art in full color is available to order. This 172-page book includes 196 oil paintings about women, including 20 paintings devoted to Diana, Princess of Wales that he has created for last 30 years. You can order them in any bookstore or at www.wastelandpress.net.


CLASSES/WORKSHOPS/ DEMONSTRATIONS

Alliance of Fine Art, Artist marketing workshop hosts the February 21, 2009, 8.30am-2pm, at Saint Luke Evangelical Lutheran Church, 23W080 Butterfield Rd, Glen Ellyn, 60137. Registration \$50 per person. For more information and a registration form, see www.allianceoffineart.org or call 630-699-0745.

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Greenleaf Art Center sign up for winter classes! Adult, kids, and teenage art classes and special events. 1806 West Greenleaf Ave., Chicago, IL 60626. 773.465.4652. www.GreenleafArtCenter.com.

Artist, Roberta Miles, is accepting a limited number of private students in painting and drawing. For more information call 773-465-5055.

Judith Roth will be offering private classes in figure drawing to a limited number of students. For details call 773-883-4407 or judithroth@sbcglobal.net.

Free "Screen Print Workshop for Artists," 3-6 p.m. most Sundays, 1630 W. Wilson, 773-561-7676. Visit art-teez.org for workshop and ART-ACT (online art contest) info.

The Beverly Arts Center. 2407 W. 111th St. will offer ceramics open studio on a monthly basis. Artists can choose Mondays or Thursdays, 7 to 9:30 p.m. The fee is \$80 (\$72 for BAC members) per month. Clay is available for \$15 a bag, which includes firing and some glazes. Monthly open studio program gives students the opportunity to throw on the wheel or use hand-building techniques to create their own projects. New Skutt kiln and six potter's wheels. BAC ceramics instructor Conner McKissack will be available to help students develop skills and learn new techniques. To register, call 773-445-3838 or visit www.beverlyart-center.org.

Figurative Art League, 927 Noyes Street, Evanston, IL 60201, Room 217. Contact: Loyce Moskow, Director, loyce.moskow@sbcglobal.net, 847-869-2277, <http://www.figurativeartleague.net>. Studio for life drawing workshops. Live model, no instruction. Display space for members on its online gallery. Promotional \$5 off membership to new members who mention they have seen the ad on caconline.org.

Ongoing Work sessions (\$40 for 3 hours supervised presstime!) and Private Classes in printmaking at the Chicago Printmakers Collaborative, 4642 N Western Avenue (in Lincoln Square). Etching, Silkscreen,

Lithography, Relief and more! call 773-293-2070 for info, or email the CPC at ink1101@aol.com, or visit us on the web at www.chicagoprintmakers.com.

LECTURES/SEMINARS/ CONFERENCES/TOURS

'Her Group': bring work to share, finished or in progress; 4th Sunday each month, 2-4 p.m. Woman Made Gallery, 685 N. Milwaukee Ave, Chicago, IL 60622, 312-738-0400, gallery@womanmade.org; membership required; suggested donation \$5; registration by phone 312-738-0400 or by email gallery@womanmade.org.

Lectures at the Chicago Cultural Center, 78 E. Washington, include: Gallery Talks, second and fourth Thursdays; Friends of Downtown/Forum on Urban Issues, first Thursdays; Creative Living in the City, second Thursdays; occasional Artists at Work Forums and more. Also, CCC, neighborhood and other tours. www.chicagoculturalcenter.org, www.cityofchicago.org/CulturalAffairs or 312-744-6630.

The Chicago Office of Tourism conducts neighborhood/cultural tours of Bronzeville, Pilsen and Little Village and Special Interest Tours (Great Chicago Fire, churches, architecture, ethnic, historic, etc.). Tours depart by motor-coach from the Chicago Cultural Center, 77 E. Randolph, 10 a.m. (check-in 9:30 a.m.). To make reservations: 312-742-1190 or www.ChicagoNeighborhoodTours.com.

An interview with
**Vanessa
Ruiz**

Chicago Artist to Watch

By Pepper Coate



What was is about photography that drew you to it when you were just a child?

When I was little, I was always interested in film and going to movies. You go through all those emotions in just two hours. Eventually, in High School, I switched to photography, which I feel is very visually related. It has the same effect of a story and the emotional impact.

How do you choose your subject matter?

A lot of it just happens. My work has always been about being drawn to social issues. I did a lot of travel in undergrad through study abroad programs, which took me to many different kinds of places. That's when I started thinking about orphanages. I came across an advertisement for 'Eye to Eye,' a volunteer travel program and I decided I was going to do it. A week later I signed up, bought my ticket and went. A lot of things seem to fall into my lap like that. I also was very lucky to receive a scholarship in undergrad from the 'Clear Cancer Foundation,' and through that I was able to hook up with a family in a Non-Profit from South Africa, where I have now been three times. The program is the Keiskamma Trust, and they have an art branch and they do these huge, huge works of art with embroidery and felt. There's also a health section that deals with AIDS and HIV in South Africa. So, a lot of my subjects come from when I see something that resonates with me and I go for it.

Explain the technicality part of your shooting process.

It depends on what I am shooting. When I am traveling, working with social issues abroad – mostly children's issues –



continued on page 11. "Jesus of the Sacred Heart" 2008, Goddesses Series, Vanessa Ruiz.



February 2009

Letters from Abroad

In This Special Issue of
"Letters from Abroad"

¡Bienvenidos! **Á Mexico City:**
An Update on Art South of
the Border, *Rubin*, pg 1.

A Winter Rendezvous for the
International Art World at
Miami Beach's Art Basel,
Guthrie, Browder, pg 4.

Tracing **India's** Artistic
Modernity, *Ng*, pg 6.

A Walking Tour of **Zurich,**
Stefan, pg 8.

Toronto: Chicago's Most
Exciting Sister City,
Rubin, pg 9.

New York: Alive With Color,
Sheppard, pg 10.

Coming Next Month:
Focus on art and the street.

Street Photography...

Public Vs. Private Art...

A Biking Artist Tour...

Dérive: wandering through city spaces...

Plus the Monthly SCAN and Artist to Watch!



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