

ERIK L PETERSON



Support Materials

ERIK L PETERSON

Square Dance

An hourlong forklift ballet held in the shadow of The Picasso on Daley Plaza during the run of Industry of the Ordinary's exhibition Sic Transit Gloria Mundi, Square Dance was supported by a generous grant by DCASE.

SQUARE DANCE

Erik L. Peterson



City of Chicago
Public Safety Services

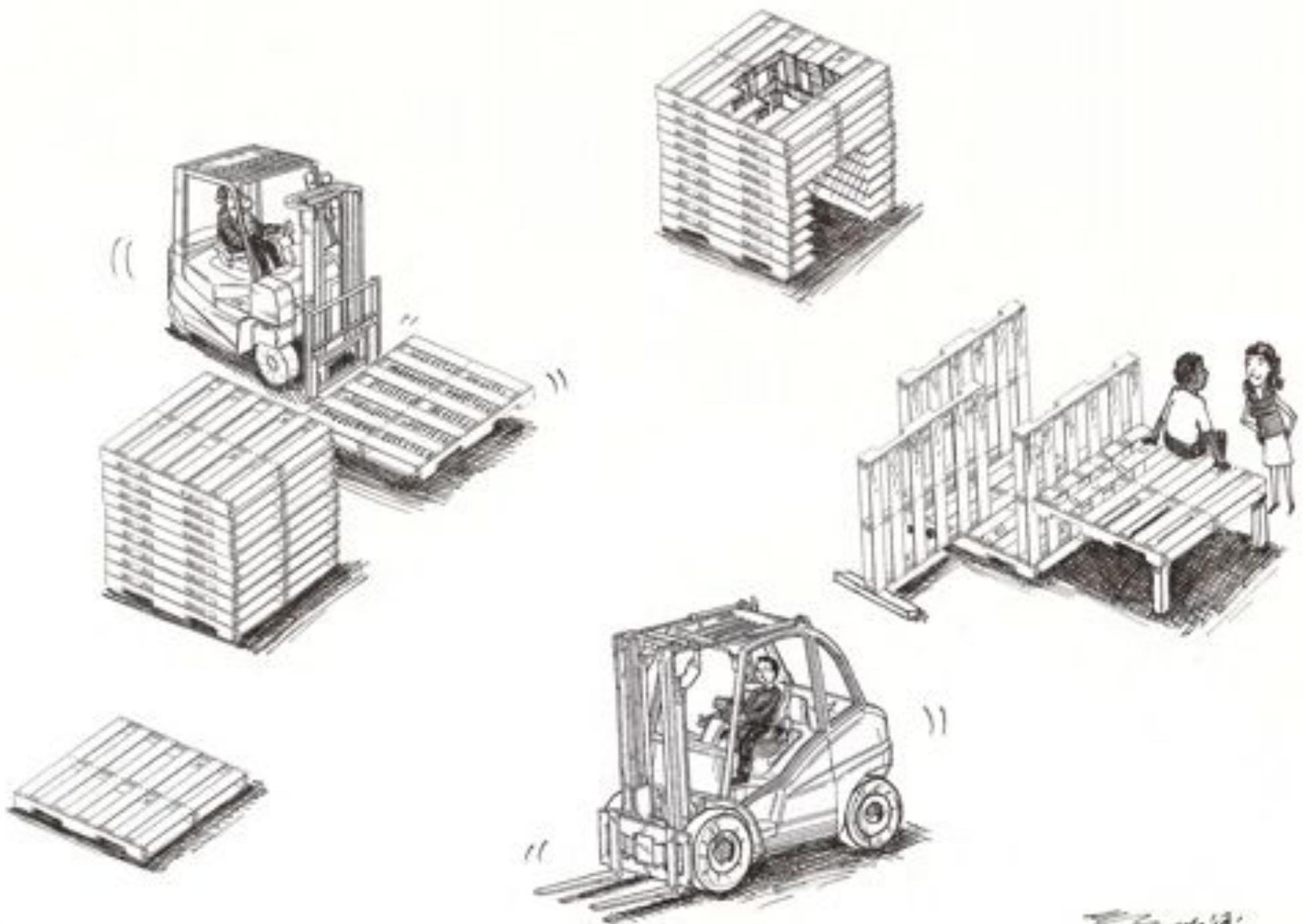
THE GREAT DEPARTMENT OF
DCASE
THE CHIEF OF POLICE & PUBLIC SAFETY

SQUARE DANCE

Daley Plaza, Chicago
Fri. Nov. 2, 2012
5:30 - 6:30 p.m.

*Two Forklifts Perform a Choreographed Dance
In Five Movements. One Time Only!*

Square Dance is presented by Happy Collaborations as a part of Six Times (Sixty Moves), a reimagining of history of the City by the Chicago Cultural Center. Dance support is provided by DCASE, Harok Gold Storage, and Harok, Irene Reyes, Patz Marcyuk, Stephanie J. Barnick, Jennie Dandel, and Guyen Le. Square Dance is also supported by a Community Arts Assistance Program (CAAP) grant from the City of Chicago Department of Cultural Affairs and Special Events (DCASE) and Harok Arts Council, a 501(c)(3) agency.



Esposito '08

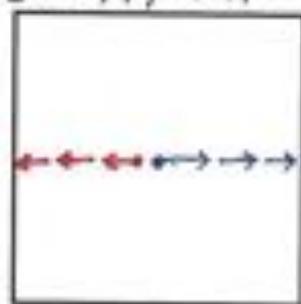
SWING

① BEGIN FACING AWAY

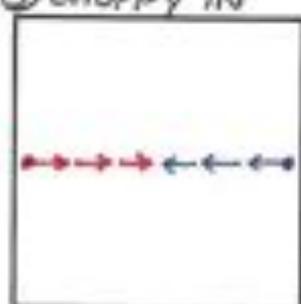


Forks in middle position

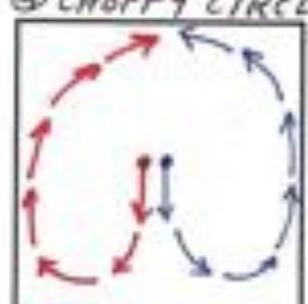

② CHOPPY OUT



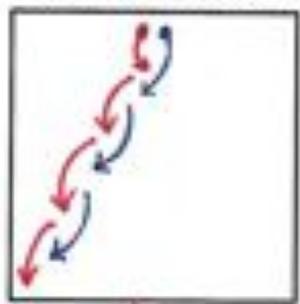
③ CHOPPY IN



④ CHOPPY CIRCLE

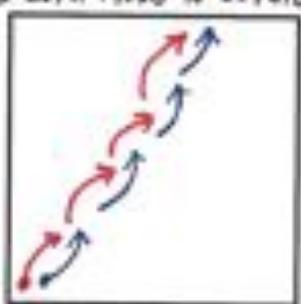


⑤ LEAPFROG to CORNER



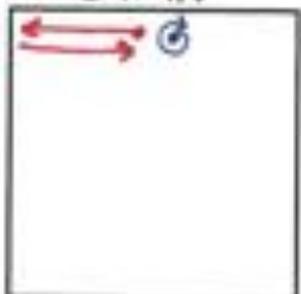
middle up middle
 Front forklift only

⑥ LEAPFROG to CENTER



middle down middle
 Back forklift only

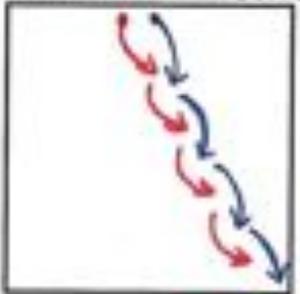
⑦ SPIN OUT-IN



⑧ SPIN OUT-IN

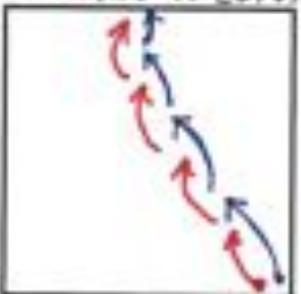


⑨ LEAPFROG to CORNER



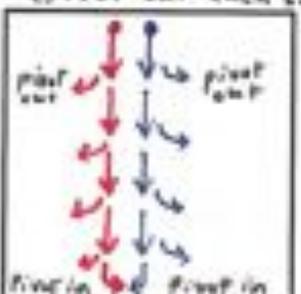
middle up middle
 Front forklift only

⑩ LEAPFROG to CENTER



middle down middle
 Back forklift only

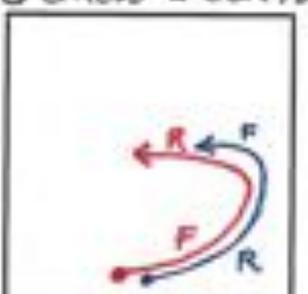
⑪ CHOPPY SIDE by SIDE (pivot out each step)



end facing each other

 Move Forks Up/around each other

⑫ CIRCLE to CENTER



⑬ FOLLOW

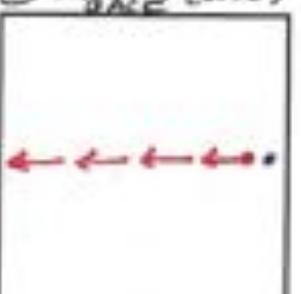


stay facing each other

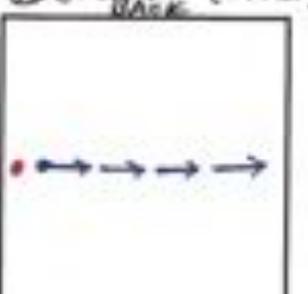

⑭ FOLLOW



⑮ CHOPPY (one)

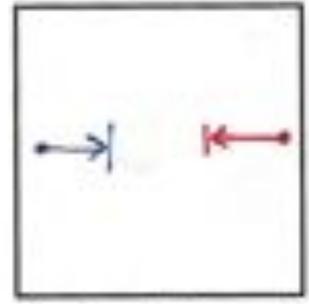


⑯ CHOPPY (other)



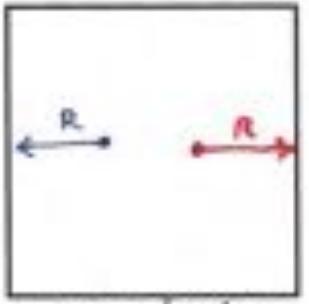
TANGO

① 2 STEPS FORWARD



1/2 way in

② Two STEPS BACK



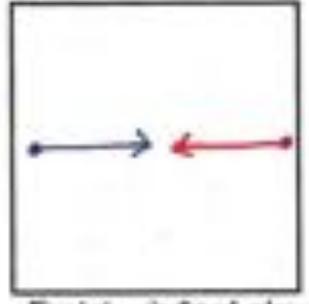
reverse back out

③ SPIN IN PLACE

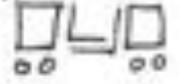


(slowly)

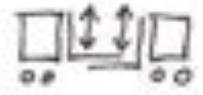
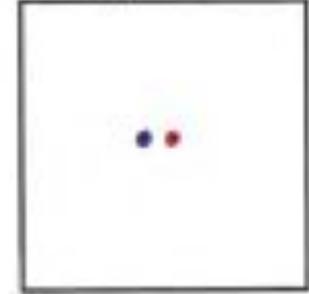
④ COME TOGETHER



Forks interlocking



⑤ FORKS LIFT + LOWER

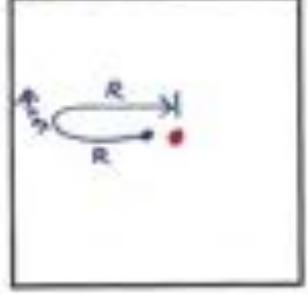


⑥ CIRCLE EACH OTHER



forks still interlocked

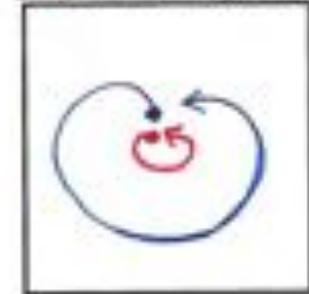
(ONE FORKLIFT)
⑦ REV. PIVOT REV.



⑧ FACE SAME DIRECTION



⑨ *BIG CIRCLE
*LITTLE CIRCLE



(ONE FORKLIFT)
⑩ *TURN TO FACE
FACE OVER



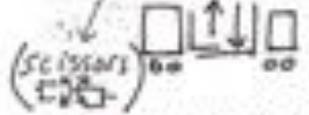
end facing each other



⑪ FORKS CIRCLE (↑)



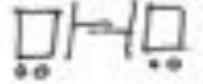
forks intertwined



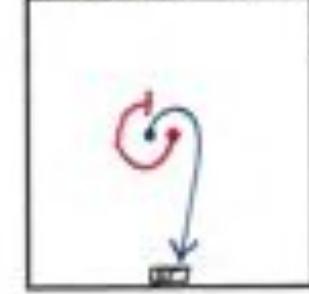
⑫ TURN w/ FORKSCIRCLE



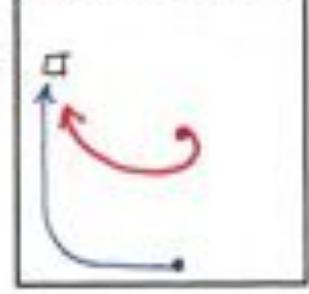
end with forks in middle



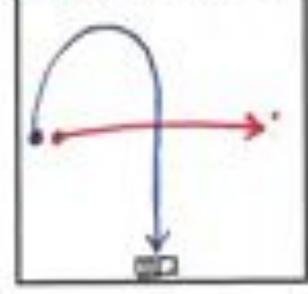
(ONE FORKLIFT)
⑬ *PICK UP PALLET
FROM STACK



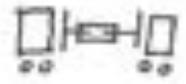
⑭ *STEAL PALLET



(ONE FORKLIFT)
⑮ *BRING PALLET w/ CAPPELLERES
*PICK UP PALLET



⑯ TURN WITH PALLET TOGETHER



What: Where: When:

Industry of the Ordinary at the Chicago Cultural Center

Adam Brucke and Mar Wilson discuss their retrospective

By Lauren Manning | 10.26.12 12:00

1 Comment

By the way, if you're interested in the art...

of how it... 217 1



Photograph courtesy of ITOCO

By the way, if you're interested in the art... of how it... 217 1

On November 3, 2012, two formerly dormant on Daley Plaza's former Machinery Storefront, The Great Wall and the Upper Cathedral by architectural duo, the partners joined each other, moved studio parties and returned together with the best of their work.

The studio performance, Square Dance, explores the quality of the ordinary, [Industry of the Ordinary](#) exhibition, "The Great Wall and the Upper Cathedral" is now at the [Chicago Cultural Center](#) through February 17.

While the duo currently works at the ITOCO gallery, ITOCO was founded after by members—Chicago artist Adam Brucke and Mar Wilson—founded in 2005. It's more than a gallery, "I really appreciate the documents and years of work that we have particularly interesting," Wilson recently said in a [Chicago Tribune](#) article about their work.

As an artist, ITOCO shares the spotlight, with artwork as [Eric Peterson](#), who created Square Dance and other work, whose collaboration with former [Fiona Cunningham](#), the Chicago Cultural Center from 2008-2011, will be performed at the Cultural Center Sunday 25. "At this point, we've probably worked with over 200 other people in the context of the show," Brucke says.

Both Brucke and Wilson, a past, from different backgrounds to performance art, in order "something, going into a project, in order to be successful," he explains. ITOCO's business practice is also influenced by the fact education "we're to promote emerging artists and to include Brucke's experience as a curator. "What we bring people in, we don't know what they'll do, but we know where to place our bets," Wilson says.

Both artists are committed to engaging the public as well. "The subjects they want to open and open—politics, religion, race and environmental—dominate or called ordinary people's lives and previous work of artists. But Brucke and Wilson, who both grew up in England, approach their artwork from a different perspective.

For the record on October 25, Brucke and Wilson [opened a public sculpture of President Obama](#) from the floor up to the Cultural Center, where it remains in place, in a corner and the work done how to get it back. "There was a lot of people going to see it, but it's not as big as we thought," Wilson says. "It's not a good idea, but it's not as big as we thought."

One of the most prominent installations in "The Great Wall and the Upper Cathedral" is "The Great Wall and the Upper Cathedral" by Peter (2012), in which 11 artists, including [Kerry James Marshall](#) and [Juan Boscán](#), contribute drawings of Brucke and Wilson. Because the duo's multiple render the difficulty of its artists' artworks, "Some people have accused us of using other people to make our work," Brucke admits. "The ITOCO goes to great lengths to get most artists to be involved in the Cultural Center's public space in the 2008 development and performance events. "The artists, artists and of course, the audience have to get out of the building's space. The security staff are always present and, despite the fact, never acknowledged," Brucke says.

Because ITOCO prides itself on its connection to "the rest of the creative community," Brucke and Wilson attempt to do every thing (Chicago) what is the situation. "We're not as big as we thought," Wilson says. "The subjects they want to open and open—politics, religion, race and environmental—dominate or called ordinary people's lives and previous work of artists. But Brucke and Wilson, who both grew up in England, approach their artwork from a different perspective."

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ERIK L PETERSON



Hyde Park Kunstverein

*a curatorial project I founded in 2011 with
Laura Shaeffer, Jeremiah Hulsebos-Spofford
and Beate Geissler. This image depicts a show
we staged with Alberto Aguilar.*



KAGAN
radios

Hyde Park Kunstverein presents

KAGAN Radios

October 1 through November 1, 2011
opening October 1, 4p.m. - 10p.m.

For its inaugural exhibition, HPK is proud to introduce artist George Kagan via his stunning handbuilt radios. A mashup of interwar American industry and contemporary DIY handiwork/1990's urban auto audio customization, Kagan's radios feel oddly hybrid - caught somewhere between a frequency we know well and one we can't quite find on the dial.



HPK is located on the 2nd Floor of
S.H.o.P. (Southside Hub of Production)
5638 S. Woodlawn Avenue
Chicago, IL 60637

hydeparkkunstverein@gmail.com





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« Dennis Byrne misses the point on Be... » | To be or not to be an infrastructure... »

TUESDAY, AUGUST 26, 2013

ARTS | MUSIC | ART

Self-taught artist George Kagan: "That's where I learned about alienated labor"

Posted by Jordan Larson on 08/26/13 at 04:45 PM



JORDAN LARSON

Before the radios were exhibited, Kagan family had them to move around the house.

For a man whose creative life is centered on the value and pleasure of craft, self-taught artist George Kagan seems awfully preoccupied with modern mass production. "Elastic," Kagan's solo exhibit at [Johari: On Center for Inclusive and Outsider Art](#), features dozens of the fully functional radios he's built in his kitchen since 2007, working with such eclectic materials as car parts, floor tiles, ceramic cases, and upholstery. Yet the thoughts he shared during a public discussion held at Johari on August 26 tended to focus on manufacturing and planned obsolescence.

Kagan talked with fellow artist Laura Staefler, who brought his works to the [Uptie Park Kunstverein](#) before they made their way to Johari.

From an early age, he recalled, he liked to figure out how things work, building stuff with his friends in his free time.

"By the time we were 12 we were going to junkyards. We got an engine and put it in [my friend's] mom's garden. She didn't like that very much because of the oil."

Kagan, who remembers the period in the 90s when radios started giving way in popularity to television, took mechanical drawing and industrial arts classes in high school and dreamed of a career in the auto industry. But he found himself at the University of Chicago reading psychology instead. He finally ended up in dentistry, a profession he fears has become more focused on management than skill in the past few decades. "We were taught that the goal of every profession is to put itself out of business," he said. Dentists learned their business from the bottom up, and their education emphasized the importance of understanding the entire process rather than a few parts of it.

Kagan kept circling back to a summer job he had working on a factory assembly line while he was in college. Naively thinking that he'd be allowed to build a piece of machinery from start to finish, he was disappointed to find that his contribution was only a small part of the process. "That's where I learned about alienated labor," he said. "That later became a social science paper at the University of Chicago. I got an 'A' on it."

The idea of being connected to your work is intrinsic to Kagan's art. His radios are as much a political protest as anything else—a rebuke to a society veering away from craftsmanship and satisfying labor.

"If you want something now, all you have to do is give some money to China and they'll ship it over," Kagan noted. "We're not manufacturing much in the United States. And I would hope that when we are manufacturing something, it's in a way that gives the worker satisfaction."

After the discussion Kagan took to the gallery to point out his favorite pieces. "I don't think I can pick out just one," he said. From a simple piece with a rural aesthetic to one inspired by a Louis Vuitton ceramic case, it was clear that Kagan cherished his radios.

"They took me back," he told the crowd, "to a time before I knew certain things about the world that I was happier not knowing."

Tags: George Kagan, radios, University of Chicago, Johari, Uptie Park Kunstverein, Laura Staefler, Chicago



JORDAN LARSON

The radios run the gamut from elaborate and ornamental to simple and sturdy.

THE READERS'S AGENDA

DO IT TODAY

08/26/13



Live, Lull, and Creep
@ Elephant Room, Inc.



Sleepwalk With Me @ Dennis Byrne

SEARCH FOR ALL EVENTS

Old Town School of Folk Music
2000 N. 44th Street Chicago, IL 60640 | 773.763.0000

Camera | Twitter



Sunday, September 9, 7pm

Michael Martin Murphy / Jonathan Edwards

THE BLEADER ARCHIVE

- 2012 (2000)
- Aug 2012 (200)
- Jul 2012 (219)
- Jun 2012 (282)
- May 2012 (296)
- Apr 2012 (288)
- Mar 2012 (329)
- Feb 2012 (300)
- Jan 2012 (334)
- 2011 (297)
- 2010 (290)
- 2009 (282)
- 2008 (266)
- 2007 (220)
- 2006 (170)

RECENT COMMENTS

“Cool enough, but you are certainly looking for something, or otherwise you wouldn't go out ...”

By Dennis Byrne responds to my attack

Posted by MICHAEL

on August 26, 2013

“YGM: Any particular reasons you are trying to impress me?”
Question asks questions.

By Mike Malone responds to the previous question: W/continue to press plenty questions

Posted by MICHAEL

on August 26, 2013

“Like I told you before, I'm not looking for trade.”
Cool enough, but you are ...”

By Dennis Byrne responds to my attack

Posted by MICHAEL responds to my attack

on August 26, 2013

DAN PETERMAN

1 TON POST-CONSUMER REPROCESSED PLASTIC

ARCHIVE (SOUTHSIDE)

FEBRUARY 25 – JUNE 30, 2012, BY APPOINTMENT OR DURING S.H.O.P. OPEN HOURS

HYDE PARK KUNSTVEREIN

S.H.O.P. 5638 S. WOODLAWN AVE. CHICAGO, IL 60637 — [HTTP://SOUTHSIDEHUB.ORG/HYDE-PARK-KUNSTVEREIN/](http://southsidehub.org/hyde-park-kunstverein/)

OPENING: FEBRUARY 25, 2012. 6–10 P.M.



Object Reservation, 2012. Photograph by Alberto Aguilar.

Hyde Park Kunstverein is pleased to present a new work by **Alberto Aguilar: *Object Reservation***. For this project, Aguilar has collected all-white objects from homes in Hyde Park, Chicago, and arranged them in the library of the historic Fenn House mansion. Repurposed white furniture that Aguilar has positioned throughout the library as sculptural objects will be again transformed into eating surfaces at the end of the show. Here, the owners of the white objects will be invited to collect their property and dine together. The final phase of the work incorporates audio interviews of these same Hyde Park residents playing in the installation.

Archiving and collecting objects has emerged as a vibrant form of creative practice over the past couple of decades. Dealing in the ordering and recapitulation of “stuff,” *Object Reservation* functions in relation to other similar works, two major examples being Claus Oldenburg’s *Mouse Museum* and *Raygun Wing*, and Karsten Bott’s *Archive of Contemporary History*. Aguilar poses a major distinction with his work; he shifts the emphasis from “artist-as-collector” to “artist-as-archeologist.” This archeology of community highlights not only the objects themselves, but the ephemeral nature of the relationships formed by borrowing. In Aguilar’s library, the traditional borrowing relationship is reversed: objects are borrowed from the community, displayed in the library, and later returned at the end of the show.

Jean Baudrillard writes that everyday objects are in fact objects of passion that, beyond their physical presence and usual functionality, also become a mental precinct.¹ Aguilar assembles a complicated domestic mental space that nimbly places community, consumerism, and aesthetic relationships into a taut system of overlapping meanings. The objects in the installation are wide-ranging, but it is the borrowed mass-produced neoclassical bust that Aguilar positions among the other objects that provides a potential window into the entire work. The bust creates the sense that we’re walking into the mythical Pandora’s Box. Here, within the Cornucopia, we find that the meanings evoked by people and their things multiply: the horn of plenty might also contain the ills of the world.

¹ Baudrillard, Jean. *The System of Objects*. Verso, 2005.



ERIK L PETERSON

Exhibitions at *Chicago Artists' Coalition*

Between 2011 and 2013, I staged a number of exhibitions at the Chicago Artists' coalition, including the solo project, The Middle, curated by Jessica Cochran and a group show, Locality, curated by Tempestt Hazel.



LOCALITY

OCTOBER 12 - NOVEMBER 1, 2012



FEATURING THE WORK OF HATCH PROJECTS ARTISTS

**BARBARA BLACHARCZYK, ANGELA DAVIS FEGAN,
ALEXANDRA LEE (ATYL) AND ERIK L. PETERSON**

Curated by Tempestt Hazel

OCTOBER 12, 2012 | 6PM - 9PM

OPENING RECEPTION

OCTOBER 18, 2012 | 6PM - 8PM

ARTIST & CURATOR TALK

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CHICAGO ARTISTS' COALITION
217 N. CARPENTER STREET
CHICAGO, IL 60607

MONDAY-FRIDAY 9AM - 5PM
SATURDAY 12PM - 6PM

CHICAGOARTISTS Coalition.ORG

CAC is funded in part by the Emily Hall Tamm Foundation, Chicago Community Trust, Common Foundation, The Richard H. Driehaus Foundation through The MacArthur Fund for Arts and Culture, Arts Week Fund, Alphasawtooth Foundation, The Cowford and Duffin Donnelly Foundation, StudioACTS Council, a state agency, City Arts, and the generosity of members and supporters.



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October 19, 2013

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Sic transit gloria meat market

Two Chicago Artists' Coalition shows chronicle the effects of time

By Lisa Wulsky [@lisa_wulsky](#)



Therianthrop

When I last visited the Chicago Artists' Coalition, in April, Erik Peterson was planning to hang work linking the gallery's West Loop neighborhood to its fast-eroding economic base: unattractive is giving way to [lofts, art spaces and even better restaurants](#). Now Peterson is back again, with the same message. But this time he's got allies. "Locality," in which he shares billing with artists Barbara Blacharovich, Angela Davis Fegan, Alexandra Lee, and curator [Tangent Street](#), makes Fulton Market its exclusive muse: A map pinpoints specific locations—like Rowan Parking and Variety Meat Company—that inspired the art. Lee's video installation *Los Anteros* juxtaposes laborers of the old Fulton Market with rapid-fire shots of Hillary Clinton in her role as America's chief diplomat—commentary, perhaps, on globalization.

Peterson offers two slick, glowing signs saying FRESH and FROZEN. But his cleverest work, *Fork Lick*, has disappeared. The last thing to be frozen at Fulton Market Cold Storage, which has been sold for office and condo space, *Fork Lick* was a ten-foot Popside left to melt on the sidewalk on opening night.

"Locality" fits gorgeously with the other show-up now at DAC. [Jenny Kneller's](#) "The Ball of Disappearing" is a different sort of meditation on change that come with the passing of time. Kneller describes herself as a "wild forager," but at least some of the foraging she did here was in antique stores. Displayed under bell jars, painted porcelain birds and woodland-themed decorations are overgrown with moss and lichen, as if they've been so long abandoned that nature has stopped in to reclaim them. Nature reasserts itself more showstoppingly in *Therianthrop*, an installation featuring a common-camping tent with a pair of gold-tooled boots sitting by the entrance. The gold is meant to suggest "an approach through hilly ground." Still, it's hard not to read the tent, with its thick fur inner lining, as less hollowed than elemental. Woodlike, in fact. And indeed, visitors are invited to climb in, take off their clothes, and really get back to nature.

Art: Davis's Clinton address >

Tags: Art Chicago, Erik Peterson, unattractive, Barbara Blacharovich, Angela Davis Fegan, Alexandra Lee, Tangent Street, Hillary Clinton, Fulton Market Cold Storage, Jenny Kneller, foraging, unifying

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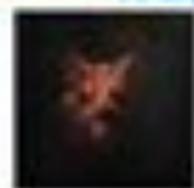
THE READERS' AGENDA

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10/24/13

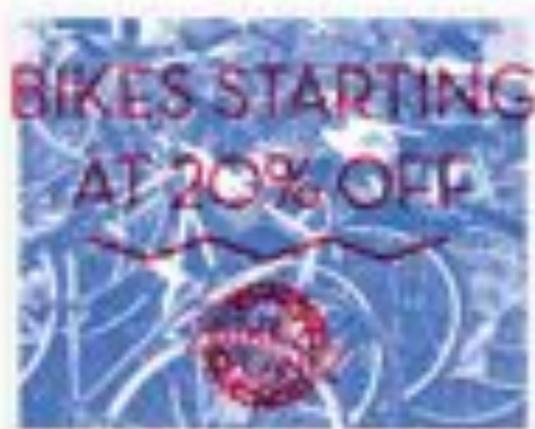


8 Feet and Yod Fut
@ Victoria Catherly Gallery



Dreams, A Hawk & a Highway: DJ Barry Lally
Sarah @ Miro

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Halloween Fun Face-Painting Party
at **Omnia Art Supply**
2417 N. Western
Sunday, Oct. 20th, 1-5 pm

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CHICAGO ARTISTIC COALITION PRESENTS

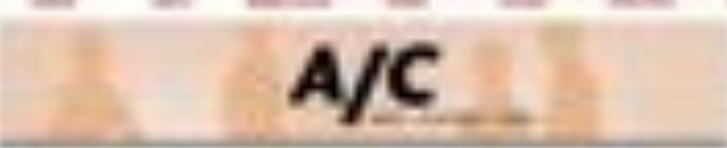
STARVING ARTIST

AN EVENING OF ART, FOOD & INSPIRATION

10.6.12
7-11PM

CAC
CHICAGO ARTISTIC COALITION





100 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000



Head of Staff Development... (text describing the event and staff development efforts)

The staff development... (text describing staff development activities and goals)



Head of Staff Development... (text describing the woman on stage and the event)

Head of Staff Development... (text describing the event and staff development efforts)



Head of Staff Development... (text describing the group of people and the event)

Head of Staff Development... (text describing the event and staff development efforts)



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Head of Staff Development... (text describing the event and staff development efforts)

Head of Staff Development... (text describing the event and staff development efforts)

- A long list of names and titles, likely a guest list or staff list for the event.



- A second long list of names and titles, continuing the guest list or staff list.



Head of Staff Development... (text describing the group photo and the event)

AMERIKDA
PIGGRISSEN

WEEK THREE

APR.27—MAY 3

ERIK PETERSON

Solo Exhibition

Opening April 27, 6—9PM

WEEK TWO

APR.22—APR.26

THE MIDDLE

GREIVE+PETERSON

Begins April 22

WEEK ONE

APR.13—APR.21

AMANDA GREIVE

Solo Exhibition

Opening April 13, 6—9PM

Curated by JESSICA COCHRAN

Chicago Artists' Coalition / 217 N. Carpenter St. April 13—May 3, 2012

chicagoartistscoalition.org / 312.491.8888 / Gallery Hours: M—F 9AM—5PM

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GALLERIES & MUSEUMS | ART CRITIC'S CHOICE

April 19, 2012

17

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Amanda Greive and Erik Peterson meet in "The Middle"

Two artists, side and together, at Chicago Artists' Coalition

By Sam Whaley [@samwhaley](#)



Detail from *Soft Palate* by Erik Peterson

I saw "The Middle" at the beginning, when it looked different than it will at the end. The clever conceit of this show, curated by Jessica Ordman of Columbia College's Center for Book and Paper Arts, is that its content will transition, over a three-week period, from work by one artist to work by another. As of this writing the space belongs to the beguiling domestic scenes of Amanda Greive. One painting, *Anatomy of Despair*, shows a woman leaning against a shower stall wall, her body obscured by glass blocks. Greive's also got a thing for pears, which recur in several pieces. In a still life called *You Are I Am, Part 2*, a pear coated in milk or cream drips, suspended, over a bowl while eggs and eggplants sit nearby. It's a strange, slightly lurid, delicately-impinged vision of homemaking.

Before May 3 Greive's side will have given way to Erik Peterson's installations. As they meet in the middle of "The Middle," the two artists plan to address each other, with food as the common denominator. In contrast to Greive's rather ethereal realism, Peterson offers a conceptual approach. Take a look at his shockingly pink *Soft Palate*, for instance, which resembles a self-devouring ice cream cone. Peterson's work also comments on the gallery's location in the heart of Fulton Market—less a mispacking district now, of course, than a burgeoning zone for haute restaurants and galleries.

"The Middle"
Through 5/31, Mon-Fri 9 AM-5 PM, Chicago Artists' Coalition, 407 N. Carpenter, 312-457-8888, [ChicagoArtistsCoalition.org](#), F

Art Critic's Choice archives >

Top: Art Critic's Choice, Jessica Ordman, Amanda Greive, Erik Peterson

THE READER'S AGENDA

DO IT TODAY

04.21.12



A big party @ Millennium Club



Beer/Coke, Chicago Trash Ensemble, Party Downers, DJ Matt Jenck, Unholy Empire DJs @ Bottom Lounge

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RIGHT NOW ON FACEBOOK | TWITTER

- Kate Zien shared One Mile, Two Nations bread at an Ethnic-Chinese joint. — on Thursday
- Conroy Lohmer shared Amanda Greive and Erik Peterson meet in "The Middle." — on Thursday
- Mia Nuytman shared Year Culture Vultures' recommendation. — on Tuesday
- Kate Zien shared Lisa Campese: The Story of a Calceolary. — on Tuesday
- Kate Zien shared Chicago Reader. — on Tuesday

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ERIK L PETERSON



Running Room at A+D Gallery

Curated by ACRE, this exhibition featured two urban dances that I choreographed, Two Tow'n (seen in the above image) and The Large Glass Co., which was featured in the online art magazine, Composite in 2011.

ALEXANDER STEWART

(b. 1981, Mobile, Alabama) lives in Chicago, Illinois. He graduated from the University of Richmond, and received his MFA from the School of the Art Institute of Chicago. His films have screened at the Tribeca Film Festival, the International Film Festival Rotterdam, and the Ann Arbor Film Festival, among others. Alexander teaches in the School of Cinema and Interactive Media at DePaul University. He programs a monthly screening series at Roots & Culture Gallery, and is co-director of the Eyeworks Festival of Experimental Animation.

Thursday, July 7, 5-8pm

Slapstick Hat-trick a program of short films curated by **ALEXANDER STEWART**

RUNNING ROOM

Curated by ACRE June 23-July 20 2011

Columbia
COLLEGE CHICAGO

MADELINE BAILEY

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Thursday, July 14 5-8pm

Closing Reception: *Impalpable / Transportable* curated by **MADELEINE BAILEY**

Featuring work by:
Madelaine Bailey, Adam Farcus, Erik Peterson, & Alexander Stewart

A+D

A+D

art + design

AVERRILL AND BERNARD LEVITON
A+D GALLERY
619 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS 60605
312.369.8687
COLUM.EDU/ADGALLERY

GALLERY HOURS
TUESDAY - SATURDAY
11AM - 5PM
THURSDAY
11AM - 8PM

ERIK PETERSON

is an artist and interdisciplinary game designer living in Chicago. Born in Madison, Wisconsin, he graduated with a B.F.A. from Washington University in St. Louis (2004) and a M.F.A. from the University of Illinois at Chicago (2010). His work has been shown nationally at the Orlando Museum of Art; University of Nebraska - Omaha; University of Arizona; Peggy Notebaert Nature Museum, Swimming Pool, Project Space & Happy Collaborationists in Chicago; and RockPaperScissors in Oakland. Peterson's commissioned and pro-bono public sculptures can be found in parking lots, abandoned sites, municipal pipes, and reservoirs throughout St. Louis, Daytona Beach, Chicago, and Florence, Italy.

Thursday, June 23, 5-8pm

Public Arena: *Two Tow'n and What The Large Glass Company Carries (Remains to be Seen)* curated by **ERIK PETERSON**

create...
change

All events free and open to the public.
This exhibition is partially supported by an Illinois Arts Council Grant, a state agency. This exhibition is sponsored by the Art + Design Department at Columbia College Chicago.



ADAM FARCUS

currently lives in East Garfield Park neighborhood of Chicago and has held an adjunct professor position at the University of St. Francis since 2009. His work has been exhibited at the gallery 400, Chicago; University Galleries, Normal, IL; Hyde Park Arts Center, Chicago; Second Bedroom Project space, Chicago; the Urban Institute for Contemporary Art, Grand Rapids; and the Miami Bridge Art Fair, Miami. He has also lectured on his work at numerous venues, including the School of the Art Institute of Chicago and the performance studies international 16 conference. Adam received his M.F.A. from the University of Illinois at Chicago, B.F.A. from Illinois State University, and A.A. from Joliet Junior College.

Thursday, June 30, 5-8pm

Audience Participation Forum:

Feed Forms and Duck It

curated by **ADAM FARCUS**

Chicago's artist-run alternative galleries, like its storefront theaters, are many and active, but they garner mainly the attendance and attention from the artists that show at them. This exhibition marks the first time that ACRE (Artists' Cooperative Residencies and Exhibitions), which has until now worked only with venues that serve this niche public, has been asked to partner with an institution that serves a broader audience. The ACRE artists chosen, Madeleine Bailey, Adam Farcus, Erik Peterson, and Alexander Stewart, have responded with a remarkable specificity to this condition, and explore the boundaries of it collaboratively and with individual projects set to take place over the course of several weeks in *Running Room*.

Figuring out how and when the ideas of the modern public came about, how those notions have shifted with changes in technology and culture, and understanding what it is to "serve the public," have for the past several years been topics of lively conversation in academic and institutional spheres. # One of the longest-remembered snippets of Latin wisdom to do with publics has to do with appeasing them (the *populous*) via *panem et circenses*#, or bread and circuses. Give the public the immediate gratification of coliseums and free food, and they will remain complacent. Artists and thinkers who rarely enjoy being defined with the terms *relational aesthetics* and *social practice* characteristically been known to follow the "bread" route, distributing free food to generate events. The artists in *Running Room*, explore the various aspects of the other side of public-wrangling advice of old: the circus.

Circenses is sometimes translated to "games," but can also connote the actual arenas that the ancients built, such as the Circus Maximus in Rome. The artists in this exhibition address both readings of the word. Over the course of the shows installation, they plan to enact various ludic forms in game-like performances and events, and of course they've presented, as the only "art object" in the space, an actual miniature coliseum. This *gesture*, absurd in the face of more efficient methods of staging conventionally used in spaces of this scale, can serve as a clear statement of intent. The artists collaborated to introduce an exploration, an investigation of the state of *real* spectacle and culture, experienced en masse, *together*, in public.

Sean Dorrence Kelly, the young chair of the philosophy department at Harvard, complains that "the world doesn't matter to us the way it used to," and endeavors to fix this familiar problem. He offers as one palliative remedy the sensation of "whooshing up"- the feeling we enjoy at a sporting event when the crowd rises to its feet as one to register a communal sense of awe and admiration before some astonishing athletic feat. We get off today, he claims, on the now-rare feeling of communal convivial wonder, of joint *feeling* that can sometimes be glimpsed in the swarming rush of giant arena sports fandom, or at political rallies, or, sometimes, at the movies.

Alexander Stewart suggests, when he invites us to collectively watch the magic of slapstick, that "amid the onscreen exuberance and antics, the films collectively communicate a nagging undertone that this slapstick absurdity is the last line of defense against the truly dire existential crisis of the modern world." Cinema before sync sound we nostalgically 'remember' as a truer analog for the coliseum or theater—a place where the small town public all met, congregation-like, where violent physical comedy overcame the muteness of the players. *Running Room's* circus promises situations and events that employ conspicuously no-tech visual stunts coming directly and sideways out of such keaton-esque subversive city stunts.

Just outside the gallery, downtown Chicago's populace will be interpolated by playful, poetic gestures enacted by Erik Peterson and Adam Farcus. You might miss the fact that the glass that those two men are carrying is actually two-way mirror glass, or that those pigeons are coming to dine as if at a round table. While these strategies all nod to a sort of situationism, slapstick, and other mid-20th century tropes, this show is not interested in the anachronisms that beleaguer the walls of Chicago apartment galleries and Chelsea clearing houses, where neo-modern formalism is taking its licks and its paychecks. This show takes its licks to the institutions walls. Madeleine Bailey's ongoing performative installation invites visitors to lick the walls A+D Gallery, in an almost affectionate gesture, to magically produce strips of color that adorn the white space. None of the artists seem to seek to subvert the systems that they're engaging with outright, the instead seem to playfully challenge the limits of a new guardian.

The institution has been endlessly worried over and critiqued by artists from Daniel Buren to Temporary Services to the precocious Brad Troemel, who joins/leads the chorus of young artists foretelling the death of the institution and calling for the use of the internet to democratize art. # However, with this democratization comes an insularity that can sting. "Whereas before, a chosen few produced images and texts for millions of readers and spectators," Boris Groys observes, "millions of producers now produce texts and images for a spectator who has little to no time to read or see them." # A+D Gallery not only throws its resources behind these artists to mitigate this solipsistic situation, but abets their detournement outside its walls.

David Foster Wallace once described we the late postmoderns as a bunch of kids who throw a party when our parents are gone only to find that we're sort of lost and despairing and bored and destructive without our parents, after while. More disturbing still, is the uneasy feeling we experience "as we start gradually to realize that parents in fact aren't ever coming back—which means we're going to have to be the parents." # Museums' back offices are filling with curators reared in the shadow of postmodernism. The old guard, having not left too many numbers on the refrigerator, is leaving for a never-ending dinner party. Here's hoping that as this transition occurs we see more institutional endorsements of risk-taking contemporary investigations and engagements like the ones we look forward to in *Running Room*.

— NICK WYLIE

Everywhere we witness the emergence of artistic groups in which participants and spectators coincide. These groups make art for themselves—and maybe for the artists of other groups if they are ready to collaborate. This kind of participatory practice means that one can become a spectator only when one has already become an artist.

— Boris Groys, *The Weak Universalism*, 2010

NICK WYLIE

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COMPOSITE

{Arts Magazine}

No. 4 Doppelgänger

Summer 2011

COMPOSITE INFO

No. 4 Doppelganger

Composite is a Chicago-based quarterly electronic magazine showcasing the work of artists from multiple disciplines, each issue focusing around a specific theme.

All artwork and literature is property of contributing artists.

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Composite Arts Magazine: ISSN 2161-7961

More information can be found through the following vehicles:

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We decided on the theme for this issue somewhere around six months ago. We'd only put out two full issues at that point and we were in the midst of working on our third. As a group, we'd finally settled on an identity we would be proud of—an identity that was unmistakably Composite. At the time, Doppelganger was little more than a clever idea and homage to a show a few of the Composite Editors had put on during their time studying at the University of Illinois at Chicago. For a long time, we weren't sure what to expect. And then, after Kith & Kin went to print, we started putting it together...

Once we began writing our theme statement, we started to realize that the doppelganger was a dramatically darker topic than we originally thought. Focusing almost exclusively on the imminent mortality of man, we started to question if this was the direction we wanted our magazine to go in.

There is an old idiom in writing—and probably in any art form, for that matter. It is the point where, “the story begins to write itself.” It breathes, its characters move about through rooms and scenes constructed by the mind's eye, thinking on their own, acting on their own. For those that have experienced this phenomenon, the loss of control is frightening. And yet, it is also exhilarating. It is the moment of inspiration when the Creator becomes simply the vehicle through which the story, photograph, or painting unfolds on its own, as if it were a noncorpum entity just waiting to be plucked out of the ether and placed on paper. We were anxious at the unknown, but we had to push on.

So with a little bit of courage—courage supplied by each others' support and faith in our little project—we did push on. And whether or not Composite has taken on a life of its own has yet to be determined; but, I dare say, we're ready for it.

Sincerely,

Zach and Joey

Erik Peterson

*What the Large Glass Company Carries
(Remains to be Seen)*



5 workers, 2 panes of tempered two-way mirror glass,
coveralls, patches, glass-handling gloves, Carrymate Grips
Each glass 48" x 72"
Performed on June 23, 2011



Two pairs of workers carry two four-by-six foot sheets of glass in parallel along downtown city sidewalks and crossing streets, reflecting the humorous trope of early slapstick cinema. These sheets of glass, however, are two-way mirrors, within which passers-by may accidentally walk. *Caught within the mirroring*, these pedestrians are reflected infinitely to themselves, while they are observed through the glass by all who walk outside the panes.







ERIK L PETERSON



Inner State

I built Inner State as my final graduate project at the University of Illinois at Chicago in 2010. The project was featured on the cover of the University's magazine later that year.

INNER STATE



ERIK PETERSON

INNER STATE

a project by Erik Peterson

Sunday, May 2 - Monday, May 3

Harrison Field

on the corner of Halsted & Harrison



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Cross river, enter Clark & Lake Blue Line subway stop.

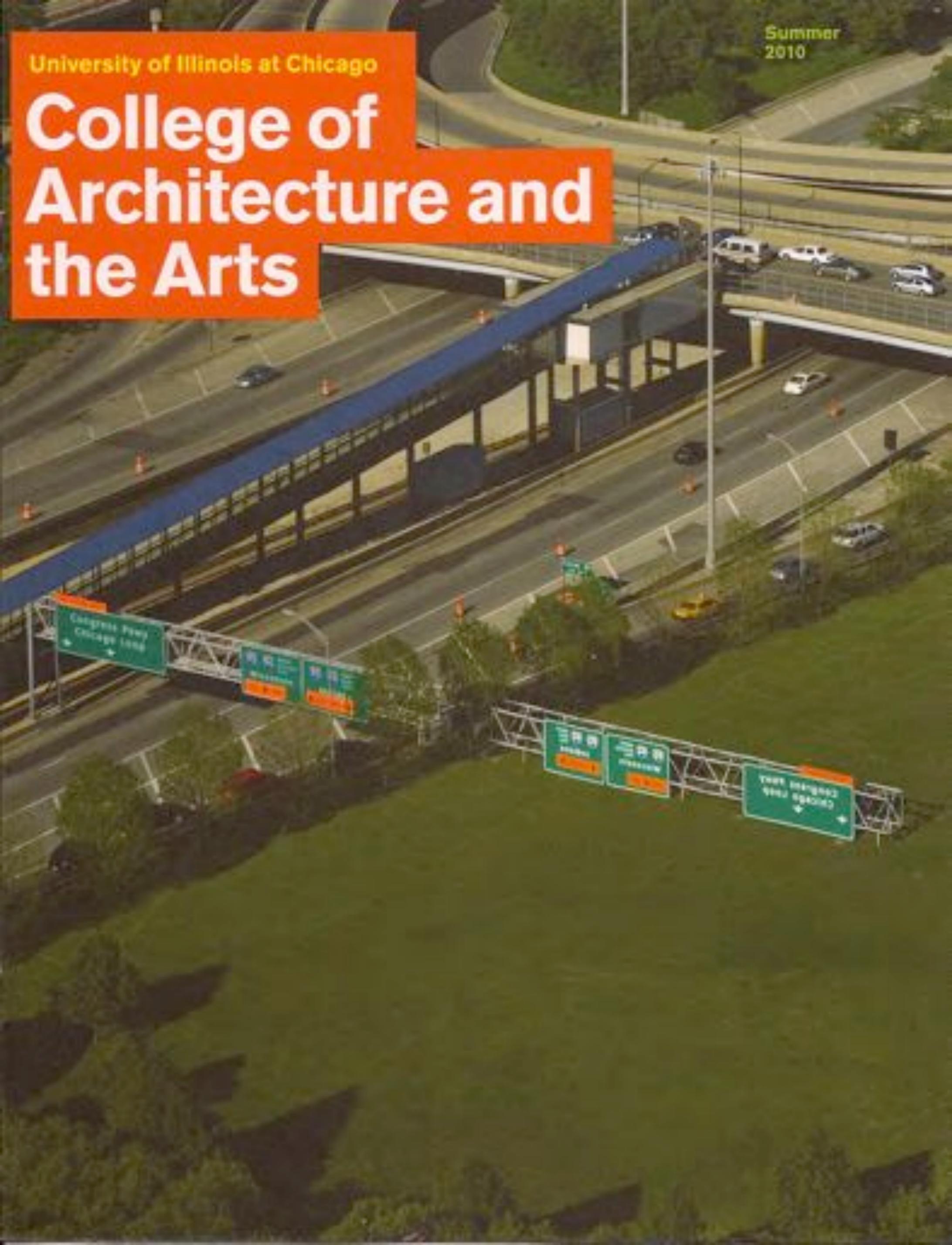
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The e-newsletter spotlights current happenings and events at the College and is a great way to learn about exciting exhibitions, programs, gallery openings, BFA and MFA shows, performances, lectures and special events.

Cover Image: Erich Petterium
over 32m, May 2010
Signs: hand-painted vinyl, wood
Gentry: 3" x 7" cardboard tubes,
paint, construction adhesive

Special Thanks to:
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