

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 Orange
Public Safety Services

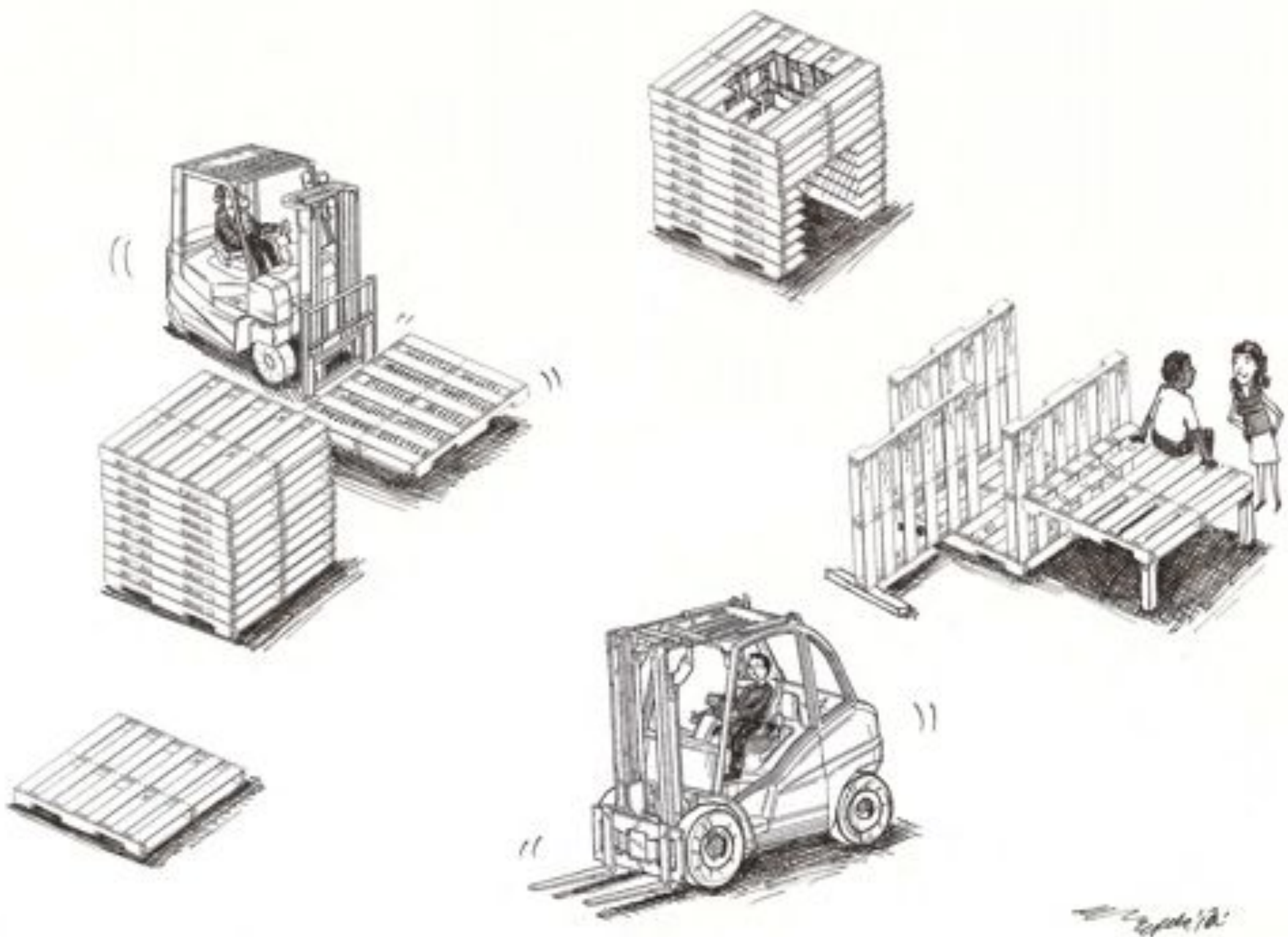
Department of
DCASE
Domestic Violence & Child Abuse Services

SQUARE DANCE

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

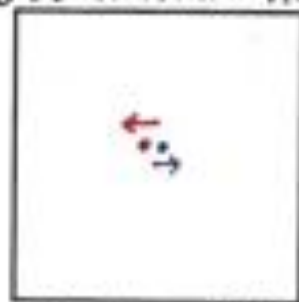
*Two Forklifts Perform a Choreographed Dance
In Five Movements. One Time Only!*

Square Dance is presented by Happy Collaborations as a part of Six Trends Moving Forward, a reimagining of industry of the City of Chicago at the Chicago Cultural Center. Dance support is provided by DCASE, Harok Gold Storage, Amit Hazek, Irene Rayen, Patz Maruyuk, Mabeline J. Rensick, Jenni 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 Illinois Arts Council, a state agency.

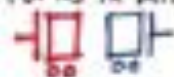


SWING

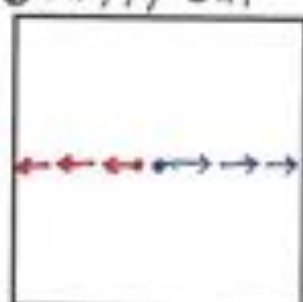
① BEGIN FACING AWAY



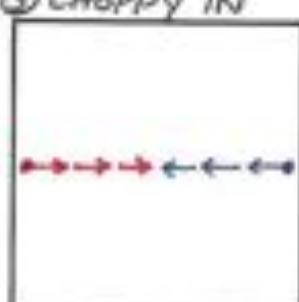
Forks in middle position



② CHOPPY OUT



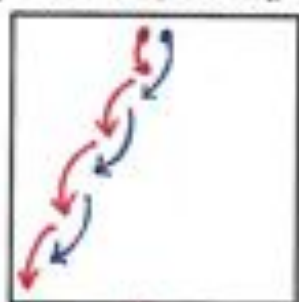
③ CHOPPY IN



④ CHOPPY CIRCLE

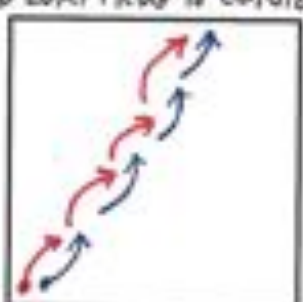


⑤ LEAPFROG to CORNER



middle up middle
Front forklift only

⑥ LEAPFROG to CENTER



middle down middle
Back forklift only

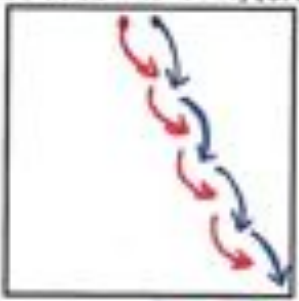
⑦ SPIN OUT-IN



⑧ SPIN OUT-IN



⑨ LEAPFROG to CORNER



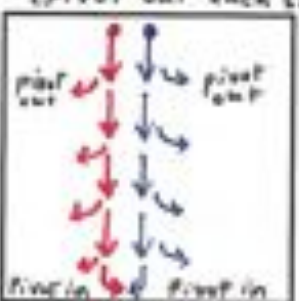
middle up middle
Front forklift only

⑩ LEAPFROG to CENTER



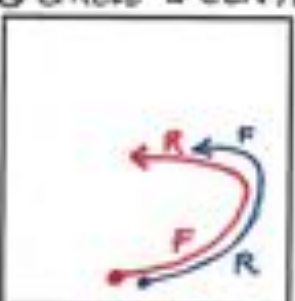
middle down middle
Back forklift only

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



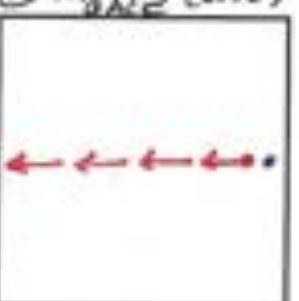
stay facing each other



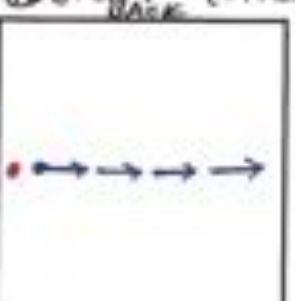
⑭ FOLLOW



⑮ CHOPPY (one)

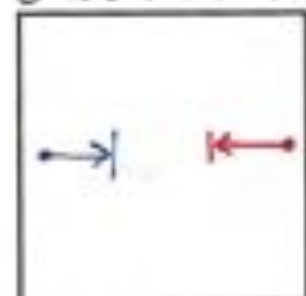


⑯ CHOPPY (other)



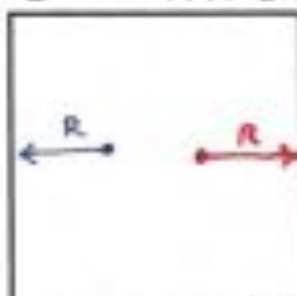
TANGO

① 2 STEPS FORWARD



1/2 way in

② TWO STEPS BACK



reverse back out

③ SPIN IN PLACE

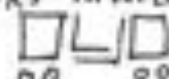


(slowly)

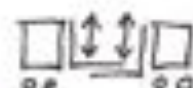
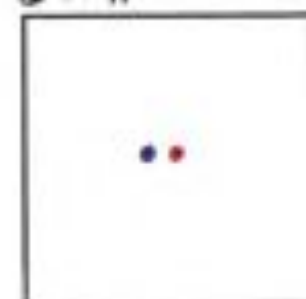
④ COME TOGETHER



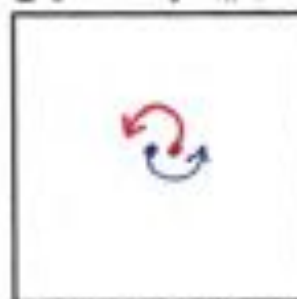
Forks interlocking



⑤ FORKS LIFT + LOWER

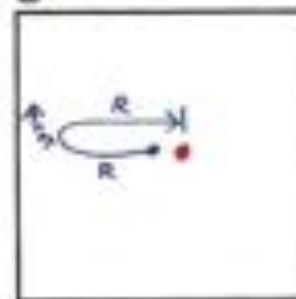


⑥ CIRCLE EACH OTHER

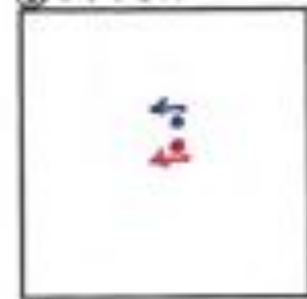


forks still interlocked

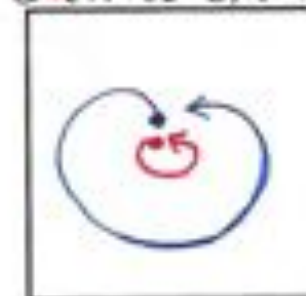
(ONE FORKLIFT)
⑦ REV. PIVOT REV.



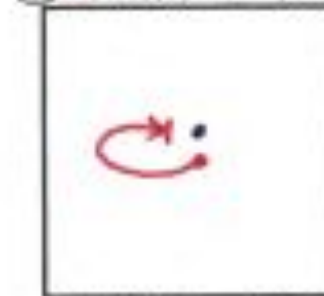
⑧ FACE SAME DIRECTION



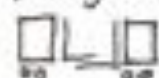
⑨ *BIG CIRCLE
*LITTLE CIRCLE



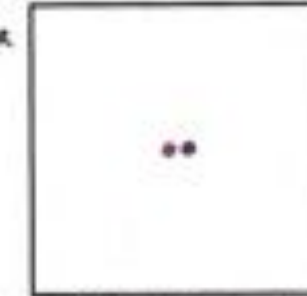
(ONE FORKLIFT)
⑩ *TURN TO FACE
EACH OTHER



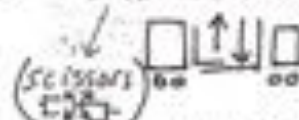
end facing each other



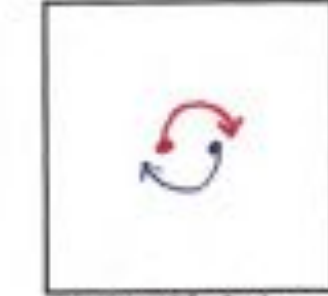
⑪ FORKS CIRCLE (1)



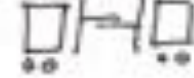
forks intertwined



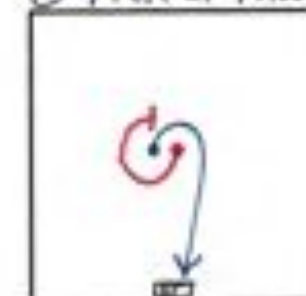
⑫ TURN w/ FORKSCIRCLE



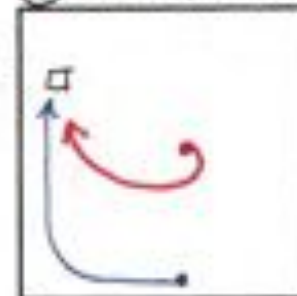
end with forks in middle



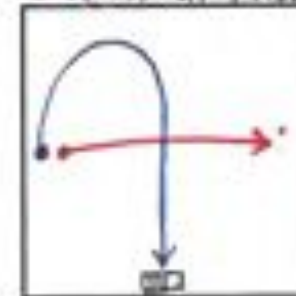
(ONE FORKLIFT)
⑬ *PICK UP PALLET
FROM STACK



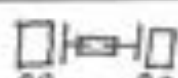
⑭ *STEAL PALLET



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



⑯ TURN WITH
PALLET TOGETHER



What

Things to do or see in Chicago

Where

Chicago

When

All times



Industry of the Ordinary at the Chicago Cultural Center

Adam Brooks and Mar Wilson discuss their retrospective

By Lauren Mendley · Oct. 26, 2012

 Comments
Post 0

See the full discussion thread on Twitter

10 Likes

10 Likes



Photograph: courtesy of TITB

Top: *Portrait... self-portrait of Susan Glaspell in Daily Place, 1915, part of "Industry of the Ordinary" by Adam Brooks and Mar Wilson.*

On November 3, 2012, two formerly dormant in Daily Place's iconic Machinery Gallery from The Great Art Shed and the Upper Grand by industrial design. The machines joined each other, moved around paths and released fragments from Herbert Hoover's sculpture.

The double performance, *Industry of the Ordinary*, explores the gritty human suffering *Industry of the Ordinary* presents "The Great Art Shed" as well as the *Chicago Cultural Center* through February 17.

While the show currently shows of the 20-year project TITB completed after its members—Chicago artist Adam Brooks and Mar Wilson—started up in 2005. It's more than a gallery. "It's a retrospective that documents one year of work that we think is particularly interesting," Wilson recently told us at *Chicago Village*, where both artists work.

So, as usual, TITB shows the spotlight, with artwork as *Art Project*, who created *Industry of the Ordinary* and *Chicago Village* artists collaboration with *Adam Brooks*, like *Chicago Village* from *Chicago*, will be performed at the Cultural Center Sunday 10. "At this point, we've probably worked with over 200 other people in the context of the show," Brooks says.

Both commented Chicago, it's just, from Wilson's background is performance art, so when "something, going into a project is interesting," he says. TITB's creative practice is also influenced by the fact education "seems to provide emerging artists and to include Brooks'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 faith," Wilson says.

Both artists are committed to engaging the public as well. The subjects they return to again and again—politics, religion, class and capitalism—dominate or reflect ordinary people's lives and previous work of artists. But Brooks and Wilson, who both grew up in England, approach their artwork from a different perspective.

For the record on October 10, Brooks and Wilson *opened a double sculpture of President Obama* from the floor up to the Cultural Center, where it remains in place, in a corner and the work starts to be a new work. "There's a lot of things that we're going to spread across the floor," Wilson says. "It's not a good idea, but it's always happening to me."

One of the most prominent installations in "The Great Art Shed" is *Portrait* (2012) by artist TITB, including *Kerry James Marshall* and *Mar Wilson*, contribute documents of Brooks and Wilson. Because the focus is on the artist's life, the difficulty of his artwork is ambiguous. "You're dealing with yourself as if using other people to make your work," Brooks admits. The TITB goes to great lengths to get most of the work, including the Cultural Center's security guards in the 2010 photograph and performance *Industry of the Ordinary*, artists and of course, the audience have to sit out of the exhibition space. The security staff are always present and, despite the fact, never acknowledged," Brooks says.

Because TITB judges itself as a community in "the rest of the creative community," Brooks and Wilson encourage not every thing (Chicago) what is the audience's response. Randomness as it's not intentional because it's also "about the impact of the audience's work to be there and that each other's points in the rest," which could take more than four hours, Wilson says. The piece goes into as frequently that's not funny at all. TITB will just "going around," Wilson says. "Most of the work comes from a very busy, serious and public experience."



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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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TUESDAY, AUGUST 28, 2012

ARTS | VISUAL ART

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

Posted by Jordan Larson on 08/28/12 at 04:45 PM



JORDAN LARSON

Before the radios were exhibited, Kagan barely had room to move around his 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 [Johs: the Center for Interactive and Outsider Art](#), features dozens of the fully functional radios he's built in his kitchen since 1997, 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 Johs on August 26 tended to focus on manufacturing and planned obsolescence.

Kagan talked with fellow artist Laura Shaffner, who brought his works to the [Hyde Park Renaissance](#) before they made their way to Johs.

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 feels 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. Naïvely 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 running 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 cosmetic case, it was clear that Kagan cherished his radios.

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

Tags: George Kagan, radios, University of Chicago, Johs, Hyde Park Renaissance, Laura Shaffner, Elastic



JORDAN LARSON

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

THE READERS' AGENDA

DO IT TODAY

08/31/12



Love, Lust, and Cheese
@ Elephant Room, Inc.

Sleepwalk With Me @ Music Box

OR SEARCH FOR ALL EVENTS

Old Town School of Folk Music
2000 N. Milwaukee Chicago, IL 60647

Concerts

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 \(298\)](#)
 - [Apr 2012 \(288\)](#)
 - [Mar 2012 \(349\)](#)
 - [Feb 2012 \(288\)](#)
 - [Jan 2012 \(244\)](#)
- [» 2011 \(2007\)](#)
- [» 2010 \(2090\)](#)
- [» 2009 \(2028\)](#)
- [» 2008 \(2048\)](#)
- [» 2007 \(2020\)](#)
- [» 2006 \(1709\)](#)

RECENT COMMENTS

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

Re: Dennis Byrne responds to my attack

Posted by MICHAEL on August 26, 2012

66 "GGM: Any particular reasons you are trying to improve me?"
 Questioner asks questions.

Re: Mike Belmont responds to the "Prattling" preservationist, who continues to press phony allegations

Posted by MICHAEL on August 26, 2012

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

Re: Dennis Byrne responds to my attack

Posted by MICHAEL on August 26, 2012

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 (ATY L) AND ERIK L. PETERSON**

Curated by Tempestt Hazel

OCTOBER 12, 2012 | 6PM - 9PM
OPENING RECEPTION

OCTOBER 18, 2012 | 6PM - 8PM
ARTIST & CURATOR TALK

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC

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, Coleman Foundation, The Richard H. Driehaus Foundation through the MacArthur Fund for Arts and Culture, Arts Week Fund, Alphawood Foundation, The Oakford and Duffin Foundation, Woodstock Council, a state agency, City Arts, and the generosity of members and supporters.



GALLERIES & MUSEUMS • ART-RELATED EVENTS

October 15, 2013

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Sic transit gloria meat market

Two Chicago Artists' Coalition shows chronicle the effects of time

By Jesse Winkler [@jessiewinkler](#)



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-vanishing economic base: meatpacking is giving way to [hubs of art spaces and even better restaurants](#). Now Peterson is back again, with the same concern. But this time he's got allies. "Locality," in which he shares billing with artists Barbara Bacharach, Angela Davis Pagan, Alexandra Lee, and curator [Tongpoet Hsiao](#), makes Fulton Market its exclusive muse: A map pinpoints specific locations—like Roosevelt Parking and Variety Meat Company—that inspired the art. Lee's video installation *Las Antenas* 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 Peppico left to melt on the sidewalk on opening night.

"Locality" fits gorgeously with the other show up now at DAC. [Jenny Kneller's](#) "The Hall of Disappearing" is a different sort of meditation on changes that come with the passing of time. Kneller describes herself as a "wild forager," but at least some of the foraging she did have 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-tipped 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 hallowed than elemental. Woodlike, in fact. And indeed, visitors are invited to climb in, take off their clothes, and really get back to nature.

Art critic's choice archives •

Tags: ART CHICAGO CHINA, Erik Peterson, meatpacking, Barbara Bacharach, Angela Davis Pagan, Alexandra Lee, Tongpoet Hsiao, Hillary Clinton, Fulton Market Cold Storage, Jenny Kneller, foraging, foraging

Dead

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THE READER'S AGENDA

DO IT TODAY

10:24:13



8 Point and Void Put
@ Victoria Gallery



Swans, A Hawk & a
Hedgehog, DJ Boon Lady
Sarah @ Metro

OR SEARCH FOR ALL EVENTS

BIKES STARTING
AT 20% OFF



10:24:13 [www.chicagoreader.com](#)

RIGHT NOW ON

FACEBOOK | TWITTER

**Halloween
Fun
Face-Painting
Party**

at **Genesis Art Supply**
2417 N. Western

**Sunday,
Oct. 20th, 1-5 pm**

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CLASSIFIED**

**FREE PHOTOGRAPHY
WORKSHOPS EACH SUNDAY**
Richard Brinkley's Chicago
Photography Classes - Free
one-hour workshops each Sunday
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REAL DEAL**

**\$30 for a full
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at Third Coast
Guitar - \$60
value**

CHICAGO ARTISTIC COALITION PRESENTS

STARVING ARTIST

AN EVENING OF ART, FOOD & INSPIRATION

10.6.12
7-11PM



AMERICAN
PIGGREYSON

WEEK THREE

APR.27—MAY 3

WEEK TWO

APR.22—APR.26

WEEK ONE

APR.13—APR.21

ERIK PETERSON

Solo Exhibition

Opening April 27, 6—9PM

THE MIDDLE

GREIVE+PETERSON

Begins April 22

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



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 Dan Phelan @danielphele



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 Ordover 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 chambered 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 eggshells sit nearby. It's a strange, slightly lurid, delicately composed 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 5/3: Mon-Fri 9 AM-5 PM, Chicago Artists' Coalition, 107 N. Carpenter, 312-491-8888, chicagoartistscoalition.org, F

Art Critic's Choice archives »

THE READER'S AGENDA

DO IT TODAY

04.21.12



A big night @ McCormick & Co.



Swear! Colins, Chicago Trash Ensemble, Party Downers, Gu Nibb Jenick, Unholy Empire DJs @ Bottom Lounge

OR SEARCH FOR ALL EVENTS



RIGHT NOW ON FACEBOOK | TWITTER

- Kate Zien shared One Mile, Spidey's home bread at an Italian-Chinese joint. — on Thursday
- Conner Loderer shared Amanda Greive and Erik Peterson meet in "The Middle." — on Thursday
- Mike Nuytman shared Year Culture Culture's new album. — on Tuesday
- Kate Zien shared Lisa Campese: The Story of a Kidnapping. — read it now »
- Kate Zien shared Chicago Reader. — read it now »

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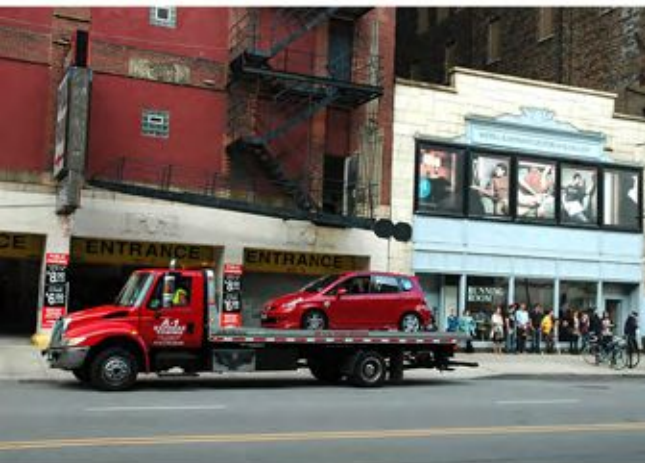


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\$12.50 for \$25 towards classic American comfort cuisine at Hearty Diner, up to

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**

A + D

RUNNING ROOM

Curated by ACRE June 23-July 20 2011

Columbia
COLLEGE CHICAGO

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

MADELINE BAILEY

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Thursday, July, 14 5-8pm

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

art + design

A + D

AVERILL 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 ilnstitute 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 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 adorns 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.

NICK
WYLIE

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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



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.

All layout, design, and other content is property of Composite, 2011.

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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



Directions:

From Art Chicago:

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

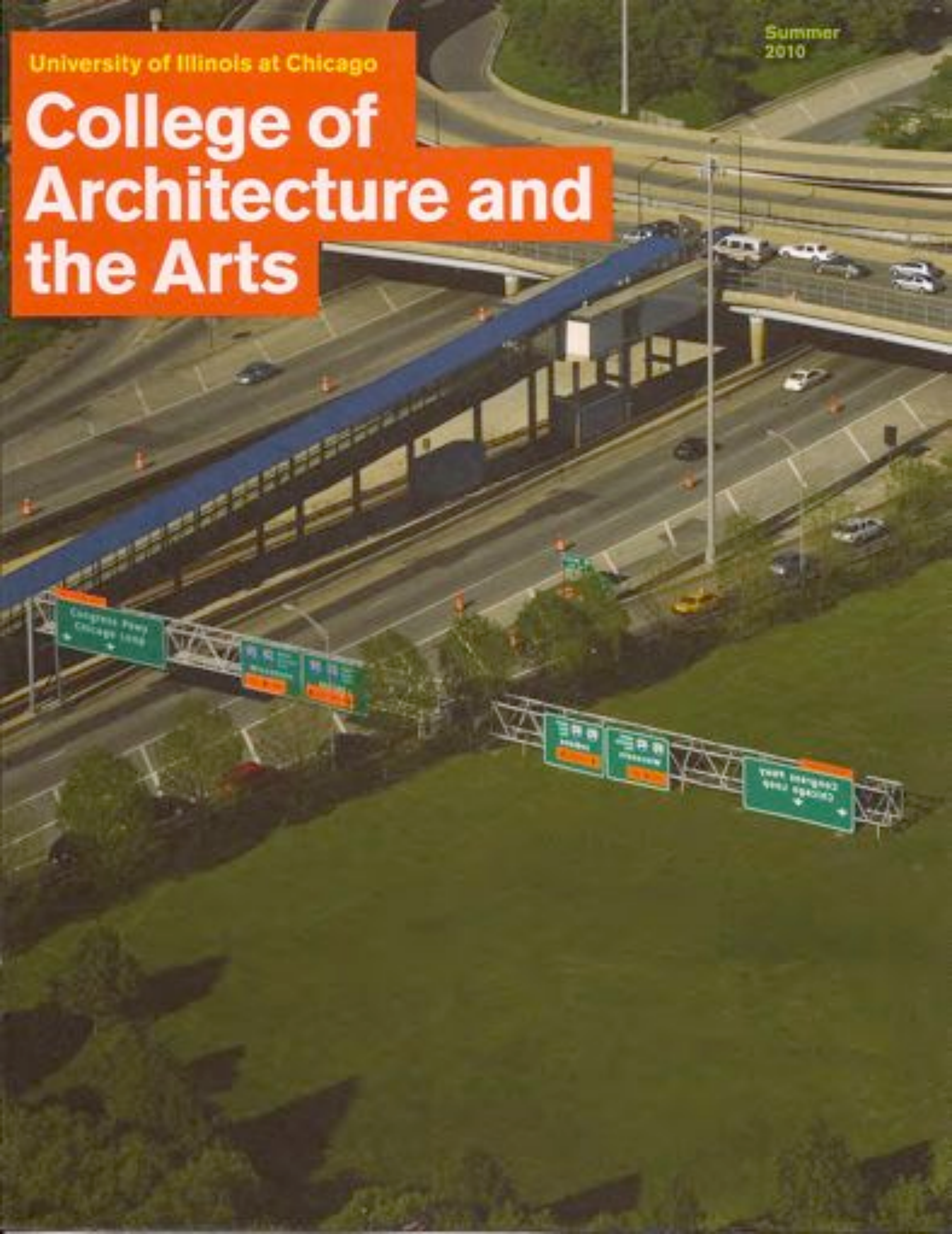
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The e-newsletter spotlights current happenings and events at the College and is a great way to learn about exciting exhibitions, seminars, gallery openings, BFA and MFA shows, performances, lectures and special events.

Cover Image: Erik Peterson
over 22m, May 2010
Signs: hand-painted vinyl, wood
Gentry: 3" x 7" cardboard tubes,
paint, construction adhesive

Special Thanks to:

All 60 volunteers who helped build
and tear down the bridge!