

Art Exhibition Review: Steve McQueen at Art Institute

By Matt Scannell

A&E EDITOR

This exhibit with the exception of two pieces is composed of moving images. Most of the videos are found in darkened soundproof rooms scattered throughout the exhibit. Many of them are in black and white and the remaining have colors that are limited by a lack of lighting. For example, "Illuminer" shows McQueen lying in Paris lit only by a television tuned into a French news program. Viewers are able to vaguely see McQueen toss and turn and pull up the comforter as sounds of gunfire accompany a French newscaster's commentary on American military training for the Iraq war. Some pieces seem purposefully difficult to watch. "End Credits" is a piece that has six hours of looping footage of declassified FBI documents with a fifteen-hour soundtrack. The speaker has a Siri-like voice that numbs the listener in a manner not dissimilar to a visit to the DMV as the documents are read aloud. This is how you want to spend your Saturday, right?

One of the few parts of the exhibit that does not involve moving images, "Queen and Country" is one of the most recent works shown. McQueen created the piece to commemorate 160 service men and women who lost their lives in Iraq. McQueen took images that were selected by the family members of the deceased and created stamps. The stamps were then placed on wooden panels that can be pulled out of a wooden box. McQueen considers this work

incomplete as Royal Mail in the UK has thus far refused to issue these images as stamps to commemorate the soldiers.

Overall, this exhibit gives the viewer a lot to think about as well as a brief aversion to light (read: this exhibit is dark). McQueen's work is thought provoking and worth a visit if you are in the mood to feel pensive. The Art Institute is free to Illinois residents on the first and second Wednesdays of every month, \$12 for students, and free for Shimer College students.

This exhibit will run until Sunday, January 6, 2013.



Images courtesy of Steve McQueen & arica.edu.

Art Exhibition Review: 'Triangulation' shows artists' personal connections to art

By Robin Babb

TECHNEWS WRITER

Last Friday evening, a new exhibit opened at the Bridgeport art gallery and co-op Co-Prosperity Sphere.

Called "Triangulation", the selection of works from ten artists ranges from more traditional art forms (painting and photography) to mixed-media pieces and projections.

The concept binding all of the works together — and inspiring the name of the exhibit — is an interesting one: each artist is asked to create a piece that creatively draws from two influential people in their past, one a past Co-Pro School artist, and the other a friend or family member from outside of Chicago. The resulting piece, then, is based on a foundation of the artist's past and community, a kind of "this is what I come from" statement.

While many of the works presented were fairly hard to appreciate without knowing what sources the artist was drawing from, some stood out regardless of the lack of context. (Forgive me, as I won't be able to attach artists' names to their pieces, since I foolishly forgot to take an exhibit guide.)

A projection piece in a secluded corner of the gallery interested me: it consists of four whitewashed paint cans, each of which has a different color projected onto it. This and several other pieces portray laughable irony and self-consciousness, perhaps themes that are inherent in the exhibit's concept.

Triangulation

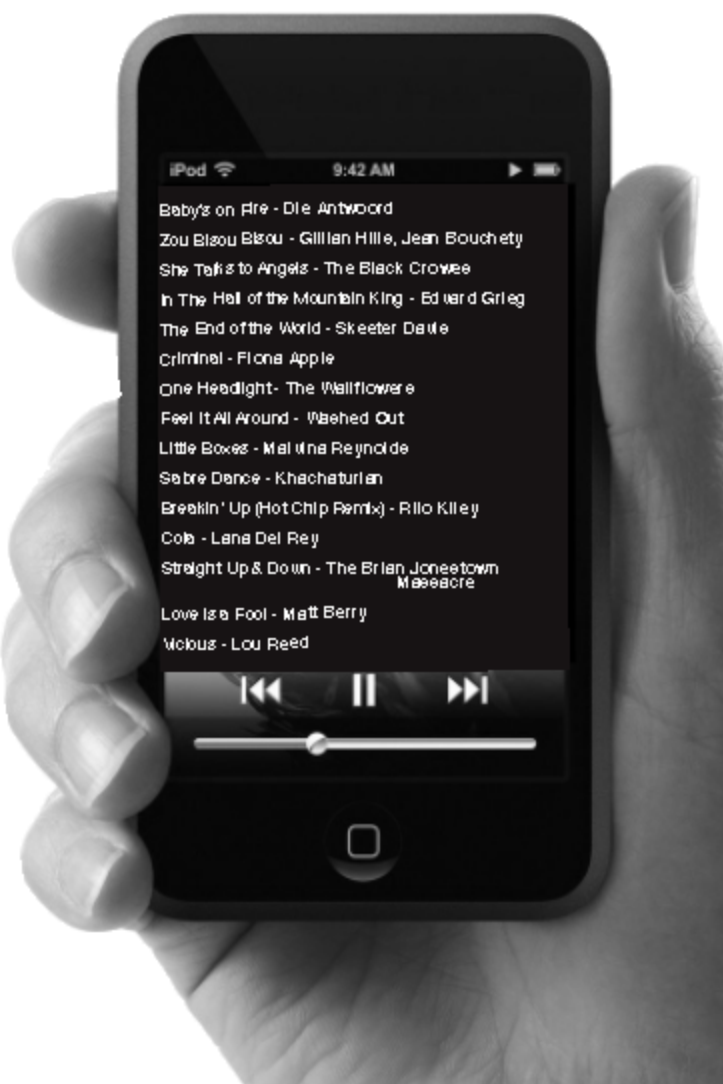
NOVEMBER 16 / CO-PROSPERITY SPHERE
3219-21 SOUTH MORGAN STREET
7PM-10PM

MARLENE BAILEY / DAVID BAHISIA / DANIEL BRUCE / JENNY DUFFINGTON / STEPHANIE DUNKE / JESSICA COCHMAN / DEIRDRE COLGAN / ARON DELEHANTY / PAI EI FHI / RAY EMERICK / ANTHONY EVENING / JEFF NEER / MELINA GEORGIN / SKYE GILKESON / JESSICA HALVEY / JEMAH HILDWIN / IVYAN JONES / BRIAN KEANE / RAGINA MAMOLY / JORDAN MARTIN / RYAN PETER MILLER / JUSTIN MONTGOMERY / AHMED OZSEVER / JASON ROBINETTE / MARCO ROSCHIELLO / HUI MIN TSEN / HAINE VASQUEZ / VALENTINA VELLA / ERIN WHITMAN / CHRISTOPHER T. WOOD / KANIN ZUPPIGER

Image courtesy of co-prosperity.org

While the idea behind the exhibit is perhaps difficult for viewers to divine from the pieces themselves, it is doubtless an important personal exploration for each of the artists involved. The exhibit itself is very much worth seeing, even if there are only a few clever pieces that clearly show the artists' awareness of their background and their personal connection to art.

What's on Hannah Larson's playlist?



What's on your playlist?

Email ae@technewsit.com to submit your own.