

Exhibition Checklist (expanded)

Marianne Fairbanks

Color Ways, 2015

Cloth, dye, thread, and glue, dimensions variable

Courtesy the artist

Patchwork Pall, 2013

Swing set, tarp, moving blankets, cotton, and natural dyes, 112 x 88 x 70 in.

Courtesy the artist

Slow Fade, 2015

Jacquard woven cotton, and natural dyes, 29 x 20 in.

Courtesy the artist

“The changing demographics aren’t lost on ... neighborhood organizations focused on affordable housing in the increasingly more costly area. ‘The critical point for us is that we’ve got one of the highest foreclosure rates in the city...,’ said Chet Jackson, executive director of [West Humboldt Park Development Council]. ‘It’s great to have these kinds of accolades, but for people who don’t have the financial resources to relocate ... they have to look for substandard housing in other areas.’”

—Darryl Holiday, “Humboldt Park Hotter Than Ever When it Comes to Real Estate: Redfin,” DNA Info: August 4, 2014

Working with yard remnants from two foreclosed houses near her own Humboldt Park home, Marianne Fairbanks draws attention to losses suffered in real estate market systems. Transforming the wild plant life that grew over her neighbors’ abandoned properties, Fairbanks made fabric dyes from cuttings of these plants. The dyes colored textile pieces that Fairbanks then quilted into a pall, or mourning cloth, as

well as weavings, such as the wall-mounted Slow Fade, and collages, Color Ways. As a monument to loss in her community, Fairbanks' Patchwork Pall covers a children's swingset left in the wake of her neighbor's forced departure.

Dyestuff of Default, 2015

Jars, collected plant material, wool, cotton, silk, acid, vinegar, mordant, and sunlight, dimensions variable

Courtesy the artist

In addition to a range of cellulose and protein fibers, these jars contain an abundance of plant materials that Marianne Fairbanks scavenged from the yards of the foreclosed houses next to her Humboldt Park home. The process of exposing these combinations to sunlight, called solar dyeing, both reveals and preserves found color and explores the different chemical processes involved when acid or base is added to the miniature dye vats over the course of the three month exhibition.

FULTONIA

FULTONIA: Mycelia, 2015

Chair, tape, and takeaways, 12 ft.

Courtesy FULTONIA

"Are you sure, sweetheart, that you want to be well? ... Just so's you're sure, sweetheart, and ready to be healed, cause wholeness is no trifling matter. A lot of weight when you're well."

—Toni Cade Bambara, The Salt Eaters, 1980.

In 2013, a collective of urban cyclists and makers in Chicago, committed to the health, wealth, and environment of Black communities, encountered a sign that read "Fulton" at 1953 W. 63rd Street. This was the former site of Dr. Alvenia Fulton's renowned Health and Fasting Institute, which combined a

storehouse for herbs, a vegetarian restaurant, and the first health food store in Chicago. Dr. Fulton was known for espousing a meatless diet, fasting as a form of rejuvenation, and healing the body through naturopathic means. Inspired by Fulton's legacy, FULTONIA brings together a revolving host of collaborators across disciplines to act as a creative repository and ongoing examination of vitality in physical and psychic bodies. FULTONIA: Mycelia positions Dr. Fulton's rise and decline alongside the concept of the Mycelium, the interconnected and regenerative branches of fungi, as it represents the relationships between the individuals, institutions, and socio-political networks that formulate a unified whole. The mycelium finds its architectural parallel in plans for a geodesic dome—which in three-dimensional form is designed to distribute stress evenly across smaller and interdependent forms. The spatial boundaries of the dome serve as a stage for durational performances arising from the physical and spiritual impacts on those who have been called to healing work.

Jason Lazarus

Image Monuments, 2015

Wood, 31 x 25.25 x 136.5 in.

Image Monuments (Research Image Archive—Ongoing), 2015

Digital images

Courtesy the artist and Andrew Rafacz Gallery

"I want to talk about what happened to us: to a very specific 'us,' and some very strange happenings. I want to tell a story, to give a history to things oblivious to history. What I'm after is a queer problem and it won't stop moving. I like how they say, you're just going through a phase. That's what's happening to us, we're going through phases. But a phase isn't a thing, it's a word that comes from a way of talking about how things appear. (Originally, the moon.)"

—*"Becoming-Undetectable"* by Nathan Lee, *e-flux journal*, April 2013

Thinking through the possibilities for representing microcommunities, Jason Lazarus is developing Image Monuments, an extended workshop, sculpture, series of photographs, and media campaign project that documents temporary, collaboratively-made pop-up sculptures. The sculpture will feature text, images, and signs made by a community (to be announced soon) that visualize the participants' individual histories, (political) ambitions, and visions for the future. On view is a scale model of the 32-foot armature of the popup sculpture and a projection of a growing bank of research images. This collection of images scans the histories of portraiture, performance-documents, monument-making, resistance, and visual identity-politics to propel new forms of image making. The growing archive of images resists a stable definition for Image Monuments, seeking instead to constantly evolve a set of visual possibilities.

Lazarus and his collaborators will develop their material in June and erect the sculpture in a public event in early July. The participants and Lazarus plan to use a photographic image produced of the sculpture as a campaign tool to lobby politicians, community, authorities and allies.

The Image Monuments armature was designed in collaboration with the non profit Chicago-based The Workshop 4DE: Christopher Buchakjian, Elena Petrovan, Kexin Shu, Sungbum Park, Si Chen, and Paul Dean, Director. The design and assembly plans for the structure will be published online and freely available for groups worldwide to construct their own Image Monuments.

Cauleen Smith Human_3.0 Reading List, 2015

12 drawings, graphite, and acrylic on graph paper, 9.5 x 11.6 in., each

Courtesy the artist and Corbett vs. Dempsey

"where the theoreticians will become senses in their practice

where the theoreticians will not be seeing, hearing

where the theoreticians will sear, the theoretician is a seer

where the theoreticians will be seen and heard in their practice

where the theoreticians will touch themselves

where the theoreticians will become sensual in their practice

where the reverse will always be in excess

where the sequence is for nono and maxine

where reading and recite this scene to John Gwin, my daddy

where they go plot paradise, blue bolivar, boll and marvel

where mask and boll and cut and fry and groove

where the senses will become theoreticians in their practice”

– Fred Moten, *“where the blues began,” Hughson’s Tavern, 2008*

“These 12 books are just the start,” says Cauleen Smith. The drawings on view represent covers of books included in a reading list that the artist considers to have changed her life and helped her survive. Smith proposes study and conversation to create an exchange, because “Black people are at war without the proper armor” and these sources, as well as others suggested by viewers, can act as forms of resistance. These drawings are reproduced on 10 double-sided postcards that are distributed this summer in community gathering places throughout the city.

Jan Tichy Changing Chicago (26th Street), 2011

Video, 8:00 min.

Courtesy the artist and Richard Gray Gallery

“On May 13th, 2001 fourteen community residents of Little Village neighborhood staged a nineteen day hunger strike demanding the construction of a new high school. The high school had been promised, but was put on hold for monetary issues. Almost four years later the Little Village Lawndale High School Campus opened its doors to four hundred students in the fall of 2005 ... What surprised some educators and activists the most from the surveys [submitted by parents] was the concept of ‘keeping the values of peace and equity’ that came out of the hunger strike alive. Parents wanted all the children who graduated from the new high school never to forget the physical, spiritual, and communal struggle it took to achieve justice.”

—From the Little Village Lawndale High School Campus website

Using single long shots from a static camera, Tichy captures the moments after the end of the “26th Street Mexican Independence Day Parade” in Little Village and an enigmatic empty space on Northerly Island. The videos are part of a series of nine that not only reference the city as it is today, but refer back to a large scale documentary project launched in Chicago in the 1980s also titled Changing Chicago that was one of the largest documentary photography projects ever organized in an American city. With the goal of portraying daily life in the city, Tichy’s alternative approach to photography and documentation renders a moment unfolding over time, depicting transitory changes in a constantly shifting cityscape. The 1989 book Changing Chicago is available in the Gallery’s Standard of Living Reading Room.

Changing Chicago (Northerly Island), 2011

Video, 5 mins.

Courtesy the artist and Richard Gray Gallery

“The Park District has released only the bare bones of its plan to rent a chunk of Northerly Island to Clear Channel, the multibillion-dollar, Texas-based media conglomerate that plans to charge the public to attend a series of summer concerts there. The deal, approved by the Park District board on February 9, is the latest twist in Mayor Daley’s attempt to transform Meigs Field and Northerly Island into a public park open to all free of charge. The park wasn’t a bad idea—the public should be able to enjoy as much of the lakefront as possible. But Daley has never had the money to back up his vision, and the ham-fisted way he shut down the airport only put that vision farther out of reach ... On the night of March 30, 2003, about a month after his reelection, Daley sent crews to bulldoze the runway.”

—Ben Jarovsky, “Giving Away the Farm; Here’s an Idea: How About an Airport?; Who Was on That Committee Anyway?,” The Chicago Reader, March 3, 2005

Chicago Nature (After Nauman), 2014

Neon, 62 x 62 x 10 in.

Courtesy the artist and Richard Gray Gallery

“John Maki, who heads the Illinois Criminal Justice Information Authority, on Tuesday said Illinois is one of the more recent states to look at ways to reduce its prison population. Maki used the examples of North Lawndale and Englewood to show what is at stake. With high rates of poverty and crime, the neighborhoods have long suffered from the consequences of mass incarceration. ‘We’re putting young men in massive numbers into the prison system, with no money for programming to help them, then we put them back in the community, and it

has a de-stabilizing effect,’ Maki said.”

—Adeshina Emmanuel, “Commission to look at ways to reduce number of prison inmates,” The Chicago Reporter, March 25, 2015

This light installation responds in real time to the pulse of the city via its connection to a Chicago Police Department scanner based in the Englewood neighborhood, turning on and off each time the dispatcher connects and disconnects radio transmissions with patrolling officers. Englewood, marked by poverty, unemployment, shuttered schools, and high crime rates, consistently ranks as one of the most dangerous neighborhoods in Chicago. In this work, Tichy connects two different places, the Gallery and Englewood, evoking the relational nature of social issues. The title refers to an alternating neon artwork by Bruce Nauman, Human Nature/Life Death (1983), formerly installed at the Chicago Cultural Center in the 1990s.

Amanda Williams *In the Darkness that Pervades Us, these Beacons will be Colored to Guide Us, 2015*

Paper, graphite, grease pencil, tape, and paint, dimensions variable

Courtesy the artist

FLAMIN’ RED HOTS, 2015

Orange latex house paint on column

Courtesy the artist

“[J.R.] Fleming says foreclosed, bank-owned homes with unrecorded property deeds are another way buildings become ‘zombie properties,’ typically a term for properties that banks walk away from without ever completing the foreclosure process. The same banks that pushed people out of their homes can step in to claim these homes as soon as it becomes convenient (or profitable)—leaving them vacant and abandoned for as long as that day takes to arrive. ‘There are years between eviction and the bank putting things up for sale,’ Fleming says.”

—John Gamino, “Vacant and Abandoned,” The South Side Weekly, April 14, 2015

As an iteration of the Color(ed) Theory project, this installation makes reference to Williams’ 1:1 scale architectural painting of abandoned homes throughout Chicago’s Englewood neighborhood. The culturally coded colors selected from Williams’ palette, including, Harold’s Chicken, Ultra Sheen, Pink Oil Moisturizer, and Currency Exchange, combine her academic training with her lived sensibility. In marking these houses with colors that are embedded in a symbolic and shared Black nostalgia of the South Side landscape, this project is a straightforward way to mark current issues in this moment in time.

96 Acres

96 Acres: Contesting the Frame, 2015

Multi media installation

Courtesy 96 Acres

“I just think our justice system is broken and a jail and a court have everything to do with that system. It’s broken in many ways, but it impacts communities of color, low-income communities, working class communities, disproportionately ...”

—Simone Alexander, Enlace Chicago

Taking its name from the large parcel of land that is occupied by the Cook County correctional facility located at 26th and California in the Little Village community, 96 Acres is a series of community-engaged projects that facilitate action-based art experiences around the social and political impact of incarceration on communities of color in Chicago. 96 Acres: Contesting the Frame features a selection of site-responsive art projects, audio pieces, video documentation, and probing questions around incarceration that reflect diverse and critical responses from across the city. In this space, 96 Acres will host several summer programs and workshops that engage intergenerational groups interested in learning more about mass incarceration and creative resistance practices.

*Lead Artist: Maria Gaspar
Community Development Director: Simone Alexander
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