



Out of Site Chicago 2012



Rooms Gallery

DATE: "Friday, July 27, 2012 – 5-7PM"

LOCATION: "Polish Triangle"

PERFORMANCE: "Labor Keeps the Heart"

"Labor Keeps the Heart" TODD FRUGIA and MARRAKESH GLASSPOOL-FRUGIA are dedicated to exploring and strengthening the relationship between artist and audience by experimenting with the creative process and expanding the vocabulary of language and experience through live performance, installation, and video.

MARRAKESH and TODD FRUGIA formed ROOMS(their artistic collaboration) while attending Graduate school at Ohio University where they both received their MFA's in Acting. Since its creation ROOMS has performed at the DEFIBRILLATOR Performance Art Gallery, Indianapolis Fringe Festival [2 times], Collaborations Festival at the Bailiwick, Apollo Studio Theater, Ohio University, Colorado College, and Lamar University. In 2009 ROOMS was awarded a Chicago Orgie Award for their production of Marguerite Duras' The Malady of Death, and in March 2009 presented the Chicago premiere of Caryl Churchill's new play Seven Jewish Children a play for Gaza. Todd and Marrakesh produce new video, performance, and installation art work monthly at their studio space, which is open once a month to the public for free during the Chicago Arts District 2nd Friday Art Walk, in Pilsen.



Alexandria Eregbu

DATE: “Friday, August 03, 2012 – 5-7PM”

LOCATION: “Damen L Station”

PERFORMANCE: “Revisited”

“Revisited” by ALEXANDRIA EREGBU.

Four women in breathy white dresses position themselves face down in the center of the crowded sidewalks of the six corners intersection in Wicker Park. Draping themselves across the crowds necessary route, the women demand the attention of those commuting. Alexandria is a Chicago-based performance and fiber material studies artist currently seeking her degree as an undergrad in the Bachelor of Fine Arts program at the School of the Art Institute of Chicago (SAIC).

Statement:

“My work investigates social identity through exploration of the body in attempt to understand how my role as a young Black woman functions in any given environment. I am interested in interpreting the body as a spectacle and the relationship of the gaze between my viewers and myself. Through performance I often explore my identity as a sexually attractive being and how this newly observed identity has served purpose in my community. Public response, outside of the institution has also been essential to my practice because it has allowed for me to more accurately develop an assessment of the content in my work. Currently my artistic practice engages with these ideas through creating alter egos. These characters, usually accompanied by found and handcrafted objects and sounds manifest themselves as heavily charged personas— representing various motifs and imagery that I have intertwined from visual representation of Black Americans and my own personal experiences. While some may find the use of generalization, categorization, or stereotype quite limiting, I have chosen to perceive these constructs as positive outlets to further explore and interpret the world surrounding me.

Apart from performance, I make large process-based fibers work. I construct patterns composed of altered and

glitched pop and R&B music video images. These patterns have presented themselves in several forms, including quilts, sculpture, and text-based objects, referencing 60s and 70s psychedelic aesthetics, traditional kente cloth, and woven textile history. I also engage with human hair and hair extensions, making sculptures and installations that provided different hair memories that have been rooted from my childhood.

As my transition from childhood to womanhood has been challenging, confronting my sexuality and the consistent un-consented exploitation and objectification that I experience has led me to reconsider and reexamine the way I perceive my surroundings. While this recognition gives me fresh material to work with, it also has not fallen short of revealing to me the ugliness that comes with being Black and being a woman.”



Mothergirl

DATE: “Friday, August 10, 2012 – 5-7PM”

LOCATION: “Polish Triangle and Wicker Park Entrance”

PERFORMANCE: “What You Look Like”

“What You Look Like” MOTHERGIRL (Katy Albert and Sophia Hamilton)

Passerbys are invited to peek inside of a giant flower printed box in the Polish Traingle. Inside, a flower beast, who saw herself in the mirror for the first time that day, takes the pictures of those who peek inside of her box.

By creating theatrical events in non--theatrical spaces, MOTHERGIRL combines the use of complex contextual framing with a hypersensitivity to discovered and assembled setting. The style of their work ranges from installation to interactive performance. Mothergirl has performed in group shows at DEFIBRILLATOR performance art gallery, Roxaboxen Gallery, and The Milk Factory Gallery. They also host Bits and Pieces, a monthly salon/art party for ideas and experiments, in their Logan Square home, and are 2012 ACRE Residents.



Synapse Arts

DATE: "Friday, August 17, 2012 – 5-7PM"

LOCATION: "Western and Milwaukee"

PERFORMANCE: "Collision #20"

SYNAPSE ARTS Collision #20 is a blind date between movers and musicians with Rachel Damon, Dan Mohr, Kristina Fluty, Timothy Daisy, Julie Ann Graham, Quinlan Kirchner, Marc Macaranas, Matthew McMunn, and Sammy Spriggs.

The highly acclaimed format of collision theory gets an immediacy upgrade – a site specific platform. In this once-in-a-lifetime meeting of improvisational virtuosos, artists who have never worked together before create a place where anything could happen.

Rachel Damon creates, designs, and manages live performance. She has performed and presented internationally, as the Artistic Director of Synapse Arts, with Director Erica Mott, and as a former company member of both The Anatomical Theatre and Breakbone Dance Co. Devoted to the practice of movement improvisation, Damon devises programs and performances with Lisa Gonzales and JulieAnn Graham and co-curates the ongoing improvisation series collision theory with her collaborator, Dan Mohr, creating "blind dates" between musicians and movers, live onstage. Damon and Mohr began their work together with Stridulate: hybrid forms in voice and movement, named one of New City's "Top Ten Performances of the Year" and made possible by a 2008 Experimental Sound Studio Crosscut Grant. Their acclaimed performance piece went on to be presented at a symposium at The Roy Hart International Arts Centre, and the pair became Links Hall Artistic Associates in 2009.



City Souvenirs

DATE: "Friday, August 24, 2012 – 5-7PM"

LOCATION: "Roaming"

CITY SOUVENIRS is an ongoing collaboration between artists Liene Bosquê and Nicole Seisler. Since 2009 Liene and Nicole have performed over 15 walks in New York City and Chicago. City Souvenirs has been included in two public festivals: Art In Odd Places (New York City, 2010) and Chicago Artists Month (Chicago, 2010). City Souvenirs has also been performed in New York City at Grace Space Exhibitions, and exhibited in Chicago at Sullivan Galleries, Gallery X, and Op Shop Hyde Park. Beginning in September 2012, City Souvenirs will be featured in a four-month group show of contemporary ceramics at the Elmhurst Art Museum.



Adam Rose

DATE: "Friday, August 31, 2012 – 5-7PM"

LOCATION: "Roaming"

PERFORMANCE: "Antibody"

"Antibody" ADAM ROSE wants to "examine the sicknesses produced by civilization and activate an immune response." He is the Artistic Director of Antibody Corporation, a non-profit organization specializing in mind-body and occult research. Since its founding in 2009, Antibody has presented research findings in a variety of media including performance, video, and text.www.antibodycorp.org

Rose moved to Chicago in the summer of 2008 and started his own company the following February. Since then he's created many works, including a piece funded by the Chicago Dancemakers Forum's Greenhouse Program.

"Unacknowledged belief in magic pervades our society. Corporate logos and military propaganda are intended to make us follow their program. In the realm of art, everything is ultimately a fiction."



Detektiv Bureau

DATE: "Friday, September 07, 2012 – 5-7PM"

LOCATION: "Wolcott and Milwaukee"

PERFORMANCE: "We Care For Your Fortune"

"We Care For Your Fortune" NADINE GERBER and MATHIS PFÄFFLI offered a free service to people by exchanging dirty money for clean money, that they washed and polished.

"Our work is developed from observations of our surrounding, actual and past events, other artworks and artistic positions or of conversations. We use it as a field of experiments to question our environment. It is our interest to find ourselves in an active dialog with the place and time we live in. Usually the content defines the media we work in. We collaborate by accident since 2010."



Diva / Divo

DATE: “Friday, September 14, 2012 – 5-7PM”

LOCATION: “Polish Triangle”

PERFORMANCE: “Six Corners”

“Bathroom Singer” explores publicly how private recollections and performances speak individually, but also as byproducts of popular culture and theatrical archetypes. DIVA / DIVO is the collaboration of installation and performance artists Stafford Hartman, Stephen Michael Dunstan Richardson, Cruz Nowell, and Zhu Xiaorui. Diva/ Divo make art based on a self-conscious relationship to past and present ways of communicating identity. Using a variety of media, the work addresses the afterlife of certain archetypes and how they have been distributed into mainstream or subcultures. All members of Diva/Divo are conservatory trained and professional working musicians, as well as combining individual specialties in other disciplines. Through delineated social observation and historical research, the works address and unpack the distribution methods of contemporary and canonical sociological infrastructures by re-framing images that are already firmly rooted in society.

Stafford Hartman is a soprano and video artist born in Lexington, KY. She recently completed her two year Artist-in-Residency as a soprano with Opera Memphis. She recently earned an Artist Diploma in voice at the university of Memphis, where she sang the roles of Abigail in *The Crucible*, Marianne in *Tartuffe*, Ilia in *Idomeneo*, as well as the role of Sophie in the world premier chamber version of Rafael Lucas’ *Confession*, a one-act prequel to *Suor Angelica*.

Composer and vocalist Stephen Michael Dunstan Richardson – recently completed is Master’s in Voice and Opera Theater at Northwestern University. As well as teaching pedagogical voice instructor at Northwestern, he was the production manager/engineer at Stonecutter Records in Chicago, Illinois.

(Emily) Cruz Nowell is a performance/ installation artist and musician. She received her Performance Studies diploma at Oberlin Conservatory of Music and has performed principal roles with the Oberlin Opera Theater. Nowell will receive BFA (2012) in Performance from the School of the Art Institute of Chicago.

Xiaorui Zhu is an installation/ sculpture/ video/ performance artist and curator born in shanghai, China. She is currently studying at School of art Institute of Chicago for her BFA degree. Her practice focus on politics, class, eastern-western culture intersections, consumer culture and art institutional system.



Nadia Gomez Kiener

DATE: “Friday, September 21, 2012 – 5-7PM”

LOCATION: “Damen L Stop”

PERFORMANCE: “Cinema of Tact”

Kiener stands in front of the bustling Damen blue line stop, a box covering her midsection with a curtain in front. Next to her, a sign beckons “TOUCH MY NAKED BOSOM!”. When curiosity (of varying degrees of innocence and perversion) tempt passersby, they are delighted to discover that behind the curtain is a plastic hair-covered male chest instead of the promised female breasts. Based off of VALIE EXPORT’s Tap and Touch Cinema (1968).

NADIA GOMEZ KIENER was born in 1983 in Buenos Aires, Argentina, and studied art in several private art studios for a long time. Solo Exhibitions: 2007 “Contemporary temples” – Nun Gallery, “I try it, now what ?” – Pabellón 4 Gallery; 2008 “¿What means to be a man for you?” – Barraca Vorticista; 2009 “The weepers” – Consorcio de arte Gallery; 2010 “Zeus fault” – Centro Cultural Recoleta;

Performances: 2007 “Spy then exist I” (24 hs performance) – Gorriti 5182; 2008 “Heterosexual pride march” – Plaza de Mayo; 2009 “The psychoanalysis session” – Gachi Prieto Gallery; 2011 “Performance B II” – Corrientes Av., “Public Division” – Centenario Park, “Equality football”

Group Exhibitions: 2007 Bahia Blanca biennial, Museum of Contemporary Art Bahia Blanca, Matilde Besignor Gallery; 2008 Arte Ba, Soho Telo muestra – Pussy Cats Hotel; 2009 ECUNHI; 2009 National award – Palais de Glace; 2010 Diversa Festival – C.C.E.B.A.; 2011 National award – Palais de Glace; 2012 T.P.A. Torino performance festival- Turin, Italy



Emmy Bean

DATE: “Friday, September 28, 2012 – 5-7PM”

LOCATION: “Roaming”

PERFORMANCE: “Ambulatory Wordless One-Woman Movie Musical”

“Ambulatory Wordless One-Woman Movie Musical” incorporates elements of clown, mime, and dance, in a two-hour original narrative without words, viewable only through the actions of an aging and somewhat disoriented lip-syncing ingenue. EMMY BEAN is a theater artist and musician living in Chicago. She holds an M.A. in Interdisciplinary Arts from Columbia College Chicago and a B.A. in Religion from Vassar College, with a concentration in Music and Culture. Most recently she collaborated with Jessica Hudson on “How to Fly: Part One”, the first in a series of short-story performances with original music at Random House, a performance salon in Logan Square. She has performed her original puppet play “war bride” in Providence, Vermont, New York City and Quebec. She has also performed and created work with Naima Lowe for their long-term collaboration entitled “Mary and Sarah and You and Me”, with appearances at the Parlor in Philadelphia and Judson Church in New York City. Other performance work includes: “The Long Christmas Ride Home” at Studio Theater in Washington DC; “The Snow Queen” at Sandglass Theater in Putney, VT; “Flood” and “Stiles Under Sky” with Company of Strangers.

She has also toured with Amanda Maddock’s play “Mrs. Wright’s Escape” and co-created the “Three Piggy Opera” at Links Hall in Chicago (with Barbara Whitney and Merrill Garbus). In 2008 and 2010, she worked as an Associate Curator at the Great Small Works International Toy Theater Festival in New York City. Since moving to Chicago, Emmy has worked as a performer, musician, and clown with Theater Oobleck, Abraham Werewolf, the Laboratory for the Development of Substitute Materials, and Chi-Town Clown at the Neo-Futurarium.



3 Card Molly

DATE: “Friday, October 05, 2012 – 5-7PM”

LOCATION: “Roaming”

PERFORMANCE: “The Squanderers”

“The Squanderers” is a sculptural wandering performance that incorporates interaction with the spectators. This performance is an exploration into how we create our identities via the consumerist choices we make.

3 CARD MOLLY is a collaboration between Liz Winfield and Ania Greiner. Since 2003, they have created multimedia stage performances, interactive street interventions, and videos. They have shown work in multiple venues in Chicago, including the 2011 Out of Site series, DEFIBRILLATOR performance art gallery, Link’s Hall, the Sparerroom, and the Intimate and Epic festival in Millennium Park in 2006, among others. Liz and Ania have both received an M.F.A. in Interdisciplinary Arts and Media from Columbia College Chicago, where they were each awarded an Albert P. Weisman Scholarship. Using a playful mix of modern dance, butoh, theater, video, and sculpture 3 Card Molly creates entertaining and thoughtful performances that appeal to a wide audience. They seek to disconcert and amuse their audiences by encouraging them to look at objects or their surroundings with fresh eyes, as if seeing them for the very first time.



Happy Collaborationists

DATE: "Friday, October 12, 2012 :: 5-7PM"

LOCATION: "Roaming"

PERFORMANCE: "Simultaneous Narrative"

"Simultaneous Narrative" is a one day performance art walk curated by the HAPPY COLLABORATIONISTS, with featured artists, CLAIRE ASHLEY, ERIK PETERSON, JESUS MEJIA & RUTH, SHANE WARD, EJ HILL and ANDREW MEYLER performing concurrently throughout the Wicker Park / Bucktown neighborhood, emphasizing how multiple artists interact with and alter the same space.

HAPPY COLLABORATIONISTS is the curatorial collective of Anna Trier and Meredith Weber. "Happy C" provides exhibition opportunities for performance, installation and media works.

Participating Artists:

CLAIRE ASHLEY'S work inhabits the liminal space between painting, sculpture, and performance. She mines the language of abstraction, minimalism, and pop while transforming mundane industrial materials into drawings, sculptures and performative props.

ERIK PETERSON presents "Soft Palate," strawberry ice cream, wafer cones, custom-built Holiday Ice Cream Company cart, auctioneer, an edition of edible ice cream sculptures housed within a custom-made cart and distributed by an ice cream man through the Wicker Park neighborhood. The strawberry ice cream sculptures depict the human soft palate: the mouth, teeth, tongue and throat. The ice cream buyers will, of course, consume the sculptures with their own soft palates. The auctioneer/ice cream man is outfitted in all-white, white button-down shirt and white pants. Each

ice cream will cost 25 cents. Each “collector” of the ice cream is photographed with their ice cream. As the ice cream sculptures melt or are consumed, the photograph portraits become the works. Erik plays with the public, the social, the comical, and the extraordinary. His work converses with and critiques the built landscape by creating more artifice within that landscape forcing the real, the living, the found, the created, and the counterfeit collide.