Photodimensional

February 13 — April 19, 2009

2. Time Out 3.5.2009
recently revealed to the Michelangelina figure studies for the Sistine Chapel’s Last Judgment are among the drawings made between 1520 and 1609. Through Apr 5.

**Polaroids: Rapture.** The untold story of the Polaroid of Patti Smith! Taken between 1972 and 1973, this is a polaroid portrait, figure study and still life in the exhibition—originally curated by the Whitney Museum—only now made visible. Through Rickett’s early Apr. Through Apr 5.

**Milwaukee Art Museum**

780 N. Art Museum Dr., Milwaukee, WI (414) 224-3200, mon.-sun. 10am-5pm, Thu 10am-8pm, $2.20, seniors and students $1.50, kids under 12 free.

**Catskills, Audubon and the Discovery of a New World: Prints of the Flora and Fauna of America.** Cutting-edge printmaking technology helped 18th- and 19th-century naturalists Mark Catesby, Alexander Wilson, John James Audubon and Asher Brown Durand create comprehensive illustrated records of North American plants and animals. This survey includes approximately 50 of their etchings, lithographs and other works. Through May 23.

**Jan Lievens: A Dutch Master Reconsidered.** Early, Rembrandt! Lievens, a 17th-century artist whose work has been overshadowed by his more famous countrymen ever since, finally gets his due with this exhibition of 110 oil paintings, drawings and prints. Through Apr 28.

**Museum of Contemporary Art**


**Joseph Grigely: St. Cecilia.** Chicago-based Grigely’s video installations and works on paper bridge the gap between looking and listening. In a survey that’s both playful and poignant, the artist borrows a choir, a newspaper, photographs and his own memories of the Galligan’s Island ferry dock scene to convey how the loss of the ferry dock means people can enjoy music and communication without a cook—encouraging viewers to reevaluate their experience of hearing. Through Feb 5. —Candice Weber

**2 x 12: New Artists/New Work: Curtis Mann.** Mann’s paintings and monoprints found from a New York loft come together to create works that reflect on violence and conflict. Through Mar 1. —Angela Faustina

**UH Today.** Bad hair wasn’t the ’60s only scourge. War, racism and other early Pop culture issues inspire Louise Lawler, Adrian Piper, Dan Petronio and other artists to make these diverse works from the MCA’s collection. Through Mar 15.

**Smart Museum of Art**

University of Chicago, 5550 S. Greenwood Ave at 55th St. (773) 702-0200, www.smartmuseum.uchicago.edu. Thu.-Sat. 10am-5pm, Sun. 10am-1pm. Free. —Aaron Siskind: The Thing Itself. Siskind’s 1941-91 installations were created to capture the generation between the writing and etching during the latter’s resurgence as an art form. Through Apr 19. —“A Force for Change: African-American Art and the Julius Rosenwald Fund.” The Chicago-based Rosenwald Fund awarded stipends to hundreds of black artists, writers and scholars between 1928-48. More than 60 works by Jacob Lawrence, Gordon Parks and Ethel B. Thedford are included, along with archival materials, including the fund’s legacy. Through Aug 16.

**PhotoDimensional**

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**Reviews**

**“Becoming Edvard Munch”**

Art Institute of Chicago, through Apr 26 (see Museums & Institutions).

Why would the Art Institute, of all places, mount a huge retrospective of Edvard Munch, the Norwegian artist (1863-1944) whose Scream launched a thousand imitable cliches? We can answer the question in one word: prints. They’re the most fascinating pieces in this show, and many come from the Art Institute’s own collection. (The museum borrowed most of the other paintings and works on paper from Norway; there are about 190 in all.)

Munch’s interest in sex and loneliness, his use of flat, vivid areas of color, the puzzle-like way he fits his woodcuts together and his incorporation of the wooden blocks’ grain into some of his images make his prints seem innovative for today—not just the turn of the 20th century.

The ways in which disturbing works like The Scream (as you view a lithograph) have warped our perceptions of Munch inspired the show’s subtitle, “Influence, Anxiety, and Myth.” Curator Jay Clarke demonstrates that the artist’s supposed “neurosis” was to some extent a marketing ploy. He studies in Paris and makes serviceable Impressionist paintings until he taps into darker themes, reinventing the cheerful urban flaneur he borrowed from Gauguin as the starving, green-faced pensioner in Anxiety (pictured).

We admit that Mann is a mesmerizing filmmaker of a feminine fate enshrined by a swelling score and accompanied by a pissed-off fetus—is bizarre. But the works by Munch’s French, German and Scandinavian contemporaries whom Clarke includes in the show prove the artist and his peers addressed the same theme: fear that rapid social change leads to decadence and alienation. Munch just did it better.—J.L.W.  

**Listings**

If you want to be listed, submit information by mail, e-mail (art@timeoutchicago.com), or fax (312-341-2500) to: Lauren Weinberg. Include details of event, dates, times, address of venue with cross streets, nearest E station and bus routes, telephone number and admission or fee. If deadline is too short Thursday, two weeks before publication date. Incomplete submissions will not be included, and listings information will not be accepted over the phone. Listings are free but, as space is limited, inclusion is not guaranteed.

How to use this section

The following is a selection of this week’s exhibitions and events. For more museums, see the Around Town section.

**Recommended or notable**

**Reviewed in this issue**

**Cheap**

### Museums & Institutions

**Art Institute Center in Highland Park**


“**For a Limited Time Only**” As their world deteriorates or completely dissipates over the course of the show, favorite artists including Shawn Stucky and Anne Heckerman explore the ephemeral nature of art. Curator Olena Stefan supplies an edible catalogue. Open Fri, 6-8pm. Through Mar 28.

**FREE**


“**Soaring Peaks, Lofty Spirits.**” Mountains inspired these Chinese paintings from the past 600 years, which convey varying degrees of abstraction. Through Apr 12.

**“Becoming Edvard Munch: Influence, Anxiety and Myth.”** Feel like you want to Scream? You’ll appreciate the Norwegian artist’s 182-year music and drawings. This exhibition requires a special ticket. Through Apr 30.

“**Courage or Hitting Heroes.**” A hundred iconic images from the late German photographer’s 60-year career include famous portraits of Winston Churchill, Audrey Hepburn and Albert Einstein. Through Apr 26.

**Arts Club of Chicago**

FREE 291 E Ontario St, 2nd Flr (312-341-2500). Wed-Fri 10am-6pm. Sat, Sun 10am-2pm.

**Colonnue Pomm: Animals are Outside Today**. Plan’s unsettling showing.

**Chicago Cultural Center**

FREE 72 E Randolph St, at Michigan Ave (312-742-9500, chicagoculturalcenter.org). El Red to LaSalle; Orange, Green, Brown, Purple (such as) Randolph, 1330, 33rd, 66, 135, 143, 145, 146, 147, 151 (24hrs); LERT, 111 W Washington, Monroe, 111 N Wacker. Mon.-Thurs 9am-5pm, Fri 9am-6pm, Sat 9am-4pm, Sun 10am-6pm.

**Two Lithuanian Printmakers: Evalda Veltukeviute and Biruta Zolotukyte.”** Both artists have transferred traditional Lithuanian printmaking techniques to comment on women’s issues. Through Apr 17—Lauren Weinberg.

**William Conger: Paintings, 1998-2008.** The seventy-something Chicagoan of the dreamy, poetic temperament makes you wonder what he could do with another 50 years. Conger’s 60 plus, mostly large-scale works here are some of the 20th century’s great American painters. His commitment to Albers’s theories of color has never wavered—but his signature vivid colors, geometric forms and allusions to real-world phenomena have constantly evolved. Through Mar 22—Katherine Bernhardt.

**Robert Davis & Michael Longjohn: House of the Rising Sun.”** Nostalgia suffuses the Chicago- and Brooklyn-based duo’s four-piece suite Davis and Longjohn top it offin Sarajevo in Babylo, filling every square inch of the room with enough stuff, throwing everything you can into the mix. Throbbing engines, stereo systems, video screens, and installations that integrate text and images. The project was coordinated by Chicago artist Beth Sh figurative 20th-century American art. Through Apr 3.

**Robert Davis & Michael Longjohn: House of the Rising Sun.”** Nostalgia suffuses the Chicago- and Brooklyn-based duo’s four-piece suite Davis and Longjohn top it offin Sarajevo in Babylo, filling every square inch of the room with enough stuff, throwing everything you can into the mix. Throbbing engines, stereo systems, video screens, and installations that integrate text and images. The project was coordinated by Chicago artist Beth Sh tasked with holding court. But Free’s work is so detached, so abstract, such a complete departure from the work that concludes the show with a bang. Through Apr 5—Amy Spero.

**Scott Weilung: Umgrey: Color, Light and Other Balms.”** Work attempts to cheer chilled Chicagoans with a multimedia installation that stimulates visually and emulates alternative healing practices such as rhythmic breathing, light and color therapies, and aura cleansing. Through Apr 5.

**Chicago Tourism Center**

FREE 72 E Randolph St, Grant Park (312-744-6600). El Red to LaSalle; Blue to Washington; Orange, Green, Brown, Purple (such as) Randolph, 1330, 33rd, 66, 135, 143, 145, 146, 147, 151 (24hrs); LERT, 111 W Washington, Monroe, 111 N Wacker. Mon.-Sat 10am-10pm; Sun 11am-10pm.

**The Exquisite City.”** More than 70 artists constructed this cardboard metropolis, each inspired by their distinct fascination with Chicago. Through Mar 13.

**City Gallery in The Historic Water Tower**


**Colonnue Pomm: Animals are Outside Today**. Plan’s unsettling showing.