

PRESS COVERAGE



## **Adi Nes: Photographs**

September 27 - December 20, 2002

1. Art Now Gallery Guide, Nov, 2002
2. Art Now Gallery Guide, Dec, 2002
3. City Life, 11. 7. 2002
4. Sun Times



ART NOW

COLLECTOR'S EDITION

# Gallery Guide<sup>®</sup>

November 2002  
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National & International



**Adi Nes** at The Museum of Contemporary Photography,  
Columbia College Chicago



U.S. \$4.95  
CAN \$6.45



ON THE COVER

## Adi Nes: Photographs

at The Museum of Contemporary Photography  
Columbia College Chicago



*Untitled, 1999, chromogenic development print, 74 x 122 3/4 inches.*

Collection Museum of Contemporary Art San Diego Museum purchase, Joyce R. Strauss Fund

Using hired models, make-up, special lighting and teams of assistants, Israeli photographer Adi Nes (born 1966) creates meticulous, large-scale staged photographs. Working on location, Nes depicts commonplace subjects: the life of young men during compulsory military duty, boys in rough-edged housing projects, widowed women and children in documentary-style street dramas. Exploring themes of masculinity, fraternity, and national and cultural identity, Nes' photographs contain an artifice that subtly questions gender identity in the traditionally macho context of the Israeli army. In addition, Nes reinterprets well-known paintings from art history such as Leonardo's, *The Last Supper*, as well as widely published journalistic photographs such as those of the American Kent State Massacre. Mixing past and present, fact and fiction, media aesthetics and social commentary, Nes' images allow him to look for timeless truths in his individual life as a gay Israeli man.

This exhibition was organized in partnership with the San Diego Museum of Contemporary Art, San Diego. The San

Diego presentation was made possible by contributions from Joyce and Ted Strauss and the Garfield Family Foundation. The Chicago presentation at the Museum of Contemporary Photography has been generously supported by the Consulate General of Israel, Chicago, and by grants from the City of Chicago Department of Cultural Affairs/Gallery 37; the Illinois Arts Council, a state agency; the Kaplan Family Foundation; the National Endowment for the Arts; and American Airlines. Adi Nes is represented by Dvir Gallery, 11 Hahum St., Tel Aviv 63503 Israel [dvir\\_g@inter.net.il](mailto:dvir_g@inter.net.il).

### MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Columbia College Chicago  
600 South Michigan Ave.  
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**Cover Image:** *Untitled, 1998, chromogenic development print, 35 1/2 x 35 1/2 inches.* Courtesy the artist and Dvir Gallery, Israel



## CHICAGO/MICHIGAN AVENUE

**THE ART INSTITUTE OF CHICAGO** 111 S Michigan, 60603 • 312-443-3600 • URL: [www.artic.edu](http://www.artic.edu) • mon, wed-fri 10:30-4:30, tues to 8, sat & sun 10-5 ♦ "What Am I Looking At? Robert Frank Photographs" Nov 2-Feb 2, 2003 • "Louis Faurer: A Photographic Retrospective" Nov 9-Jan 26, 2003 • "The Medici, Michelangelo, and the Art of Late Renaissance Florence" Nov 9-Feb 2, 2003

**THE ARTS CLUB OF CHICAGO** 201 E Ontario, 60611 • 312-787-3997, fax 312-787-8664 • mon-fri 11-6, sat 12-4 ♦ "Charles LeDray: Sculpture 1989-2002" thru Dec 14

**PETER BARTLOW GALLERY** 44 E Superior, 60611 • 312-337-1782, fax 312-337-2516 • Email: [pbartlow@bartlowgallery.com](mailto:pbartlow@bartlowgallery.com) • URL: [www.bartlowgallery.com](http://www.bartlowgallery.com) • tues-fri 9:30-5:30, sat 11-5 ♦ Continuing specialty exhibition: Picasso, Matisse, Miró, Chagall, Marini • Anne Raymond: New Paintings & Monotypes • Guojun Cha, "Abstract Characters," paintings on paper

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**RICHARD GRAY GALLERY** 875 N Michigan, Ste 2503, John Hancock Ctr, 60201 • 312-642-8877, fax 312-642-8488 • Email: [info@richardgraygallery.com](mailto:info@richardgraygallery.com) • URL: [www.richardgraygallery.com](http://www.richardgraygallery.com) • mon-fri 10-5:30, sat by appt ♦ "Wolfson Estate," Jean Arp, Victor Brauner, Jean Dubuffet, Phillip Guston, Mikhail Larionov, Fernand Léger, Roberto Matta, Jean Metzinger & Larry Rivers thru Nov 27 • Also located in New York City, 1018 Madison Ave 212-472-8787 • Member Chicago Art Dealers Association

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**HILDT GALLERIES** 943 N State, 60610 • 312-255-0005, fax 312-266-5439 • mon-sat 11-5:30 ♦ Fine 19th & 20th century British, Continental & American oil paintings & watercolors

**R.S. JOHNSON FINE ART** 645 N Michigan, Ste 234, 60611 • 312-943-1661, fax 312-943-1642 • Email: [RS\\_Johnson@msn.com](mailto:RS_Johnson@msn.com) • mon-sat 9-5:30 ♦ "Aspects of Art in France & Germany: 1900-1970" featuring works by Degas, Dufy, Feininger, Gleizes, Gromaire, Kirchner, Leger, Matisse, Metzinger, Munch, Picasso & Schmidt-Rottluff; 96 pp catalogue available

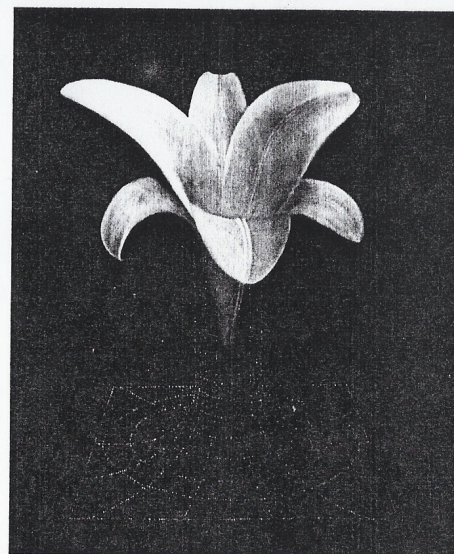
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## CHICAGO/MICHIGAN AVENUE



Joan Fellows Moriarty, *Metaphysical Flowers Series: White Lily, Black Hole*, oil on canvas, 24 x 30 inches at Fine Arts Building Gallery, Chicago

**SMART MUSEUM OF ART** University of Chicago, 5550 S Greenwood, 60637 • 773-702-0200, fax 773-702-3121 • Email: [smart-museum@uchicago.edu](mailto:smart-museum@uchicago.edu) • URL: [smartmuseum.uchicago.edu](http://smartmuseum.uchicago.edu) • tues, wed, fri 10-4, thurs 10-8, sat, sun 11-5; Café & gift shop open daily, free admission ♦ The Museum Shop features unique items including jewelry, exhibitions catalogues, postcards, art magazines, journals & books • The Museum Café offer light fare including coffee, pastries & sandwiches • "Confronting Identities in German Art: Myths, Reactions, Reflections" thru Dec 15 • "Sacred Fragments: Magic, Mystery, and Religion in the Ancient World" thru Mar 16, 2003 • Selections from the permanent collection, including East Asian, modern & contemporary art

**SCHOOL OF THE ART INSTITUTE OF CHICAGO** Betty Rymer Gallery: Columbus Dr & Jackson Blvd, 60603 • 312-899-5100 • Email: [saic\\_brg@artic.edu](mailto:saic_brg@artic.edu) • URL: [www.artic.edu/saic/galleries/betty.html](http://www.artic.edu/saic/galleries/betty.html) • mon-sat 10-5, thurs 10-8 ♦ Faculty Sabbatical Exhibition, features work by faculty at the School of the Art Institute of Chicago returning from their sabbatical leave

**WOMAN MADE GALLERY** 1900 S Prairie Ave, 606161321 • 312-328-0038, fax 312-328-1108 • Email: [gallery@womanmade.org](mailto:gallery@womanmade.org) • URL: [www.womanmade.org](http://www.womanmade.org) • wed-fri 12-7, sat & sun 12-4 ♦ "Photo-Based," group exhibition curated by Barbara Crane, also Jillian Miles, "Images Uncut," photography thru Nov 14



## CHICAGO / MICHIGAN AVENUE

**RICHARD GRAY GALLERY** 875 N Michigan, Ste 2503, John Hancock Ctr, 60201 • 312-642-8877, fax 312-642-8488 • Email: info@richardgraygallery.com • URL: www.richardgraygallery.com • mon-fri 10-5:30, sat by appt ♦ Also located in New York City, 1018 Madison Ave 212-472-8787 • Modern and Contemporary Masters: Drawings Dec 2-Jan 10, 2003 • Member Chicago Art Dealers Association

**THE HART GALLERY** 64 E Walton, 60611 • 312-932-9646, fax 312-932-9648 • Email: hartgallery1@aol.com • URL: www.hartgallery.com • mon-sat 10-6, sun 11-5 ♦ Contemporary European artists with original works in oils, acrylics, watercolors & mixed media; limited edition bronze sculpture • "Sculpture for the Holidays," featuring Paul Wunderlich, Bruno Bruni & Siegfried Neuenhausen thru Dec 31

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**INTERNATIONAL MUSEUM OF SURGICAL SCIENCE** Anatomy in the Gallery, 1524 N Lake Shore Dr, 60610 • 312-642-6502, fax 312-642-9516 • Email: info@IMSS.org • URL: www.IMSS.org • mon-sat 10-4 ♦ Two concurrent solo exhibitions: Betsy Stirratt, "La Maladie," oil & gold leaf on panel & Patricia Biesen, "Paper Doll Mastectomies," acrylic, mixed-media paintings thru Jan 24, 2003

**R.S. JOHNSON FINE ART** 645 N Michigan, Ste 234, 60611 • 312-943-1661, fax 312-943-1642 • Email: RS\_Johnson@msn.com • URL: www.rsjohnsonfineart.com • mon-sat 9-5:30 ♦ "Aspects of Art in France & Germany: 1900-1970," featuring works by Degas, Dufy, Feininger, Gleizes, Gris, Kirchner, Leger, Matisse, Munch, Picasso & Schmidt-Rottluff; 96 pp catalogue available

**Adi Nes: Photographs**

### Museum of Contemporary Photography

Columbia College Chicago  
600 South Michigan  
Chicago, IL 60605  
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### MUSEUM OF CONTEMPORARY

**ART** 220 E Chicago, 60611 • 312-280-2660, fax 312-397-4095 • URL: www.mcachicago.org • tues 10-8, wed-sun 10-5 ♦ "Archigram: Experimental Architecture 1961-1974" & "Gillian Wearing: Mass Observation" thru Jan 19, 2003 • "Alexander Calder in Focus: Works from the Leonard & Ruth Horwich Family Loan" thru Apr 2003 • "Life Death Love Hate Pleasure Pain" thru Apr 20, 2003 • "Giuseppe Gabellone" thru Jan 5, 2003

### MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Columbia College Chicago, 600 S Michigan, 60605 • 312-663-5554, fax 312-344-8067 • Email: mocp@colum.edu • URL: www.mocp.org • mon-fri 10-5, thurs 10-8, sat 12-5 ♦ "Adi Nes: Photographs"; "Tracey Baran" & "Midwest Photographers Project: Scott Fortino" thru Dec 20

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## Highlights

- Planner
- Theater reviews
- The Eat Beat
- Police photographer

## CITYLIFE

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Le Ballet National du Senegal makes its Chicago debut with "Kuyyamba," a sojourn into the sacred forest where the initiation from adolescence into adulthood transpires through music, dance and song, at 8 p.m. Saturday, Nov. 9, at the Chicago Theatre, 175 N. State St., Chicago. Tickets are \$19 to \$35. Call TicketMaster, call (312) 902-1500, or see <http://www.ticketmaster.com>.

## Don't Miss

Nov. 7-9

**DANCE.** The Australian Dance Theatre performs "Birdbrain," a different take on the classic "Swan Lake." 8 p.m. Thursday through Sunday, Nov. 7 through 9, \$20 to \$24. The Dance Center of Columbia College, 1306 S. Michigan Ave., Chicago. (312) 344-8300.

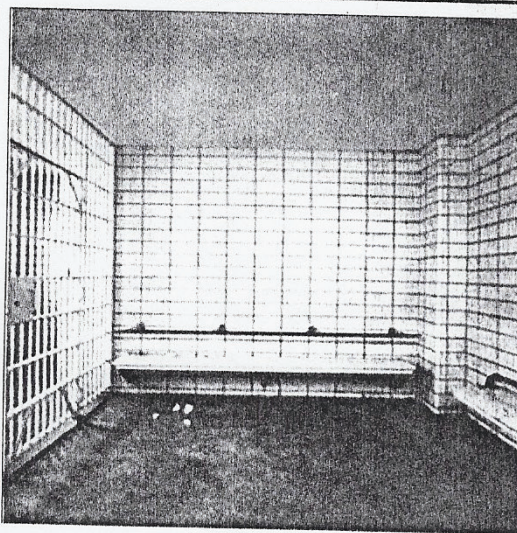
Nov. 9-Feb. 2

**ART.** The Art Institute of Chicago presents "The Medici, Michelangelo, and the Art of Late Renaissance Florence," an exhibition of the unprecedented variety and richness of paintings, sculpture, drawings, tapestries, and decorative works produced under the Medici, the ruling family of Florence between 1537 and 1631. Opens Saturday, Nov. 9, and runs through Feb. 2. Hours: 10:30 a.m. to 4:30 p.m. Mondays, and Wednesdays through Fridays, 10:30 a.m. to 8 p.m. Tuesdays, and 10 a.m. to 5 p.m. Saturdays and Sundays. Closed Thanksgiving Day and Christmas Day. \$10, \$6 students, seniors and children. Free day on Tuesday. 111 S. Michigan Ave., Chicago. (312) 443-3600.

## Thursday, Nov. 14

**LECTURE.** The Lyric Opera of Chicago preview Lecture Series presents musical theater composer Stephen Sondheim, who will discuss his life in the theater and his works. 7 to 8 p.m. Thursday, Nov. 14. Call for prices. The Chicago Cultural Center, 78 E. Washington St., Chicago. (312) 332-2244, Ext. 5600.

See PLANNER, Page 3



"Holding Cell," 1999, by Scott Fortino

## Patrolman pictures places sans people

By SARA BURROWS  
Staff Writer

**W**hen Officer Scott Fortino, 50, a patrolman with Chicago's Near North (18th) police district, is working, his camera stays at home in Buena Park. On patrol, he says, "I do the job I have to do as a police officer."

But the photographer in him never quite shuts down. "I try to make notes of the things I notice. Then I go back later to do photos," he says.

An exhibit of Fortino's work opens Nov. 8 at the Museum of Contemporary Photography in downtown Chicago.

What Fortino has noticed, and photographed with some success, are spaces he's in and out of often — police-station holding cells and schoolrooms. When he shoots photos of these institutional spaces, they're always empty of people. "I never take pictures of people," he says. "I think the absence of people, and what they leave behind is more interesting. I'm interested in the evidence of use, how these spaces have been used and abused over time."

With their lack of human beings, Fortino's careful "arrangements" of walls, windows, floors and cell bars have an abstract quality that appealed to the museum's curators immediately. "We really loved the way he plays with different planes of color, form and shape. Sometimes it's hard to tell where the foreground ends and the background begins — they blur into each other," says Karen Irvine, one of the curators at the museum.

In one of his shots of a holding cell, a watery, blue light suffuses the picture, making the floor, ceiling and walls flow into each other, as if the scene were some lost, deep-sea chamber.

But Fortino's photographs are more than just intriguing compositions, says Irvine. "There's a resonance of the human presence in the details of the pictures, in the things people leave behind. The spaces are void of people, but the decorations (in the schoolrooms) or the litter (in the holding cells) are still there. You get a sense of the human desire to ameliorate their spaces," she says.

So looking carefully at the works, you begin to notice odd details — the jagged line of the electrical wire, bits of tissue on

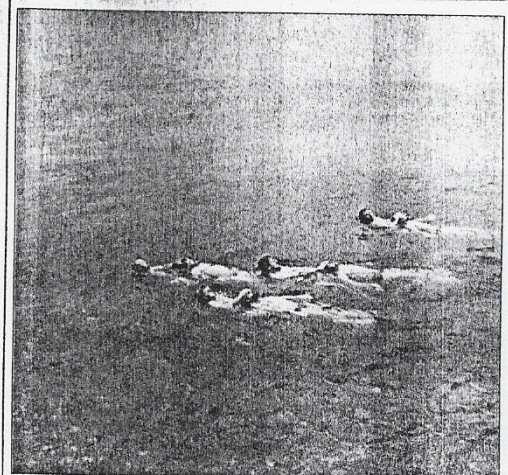


Officer Scott Fortino (Photo by Waldemar Reichert)

the floor, or an orange. The chalky scuffs on the schoolroom floor. All the detritus of habitation. "That's what photography is all about — paying attention and observation," says Fortino. "Essentially, a photographer is saying, 'Look at this!' Sometimes it works, sometimes it doesn't. Then you (a viewer), spend time with those images, and I hope you'll get something out of them."

Fortino began getting things out of photographs in the early 1970s, when he was a junior in high school. His brother, then serving in Vietnam, had bought two 35 mm cameras — and was using them. "He didn't write many letters, but he did send home two or three packages of slides every week or so. He was photographing his experiences there. They weren't battle images or action shots. Just the day-to-day lives of the people he was serving with," Fortino recalls.

Though he knew nothing of the aesthetics of photography, Fortino spent many, fascinated hours trying to figure out what was going on with the composition as well as the subjects of the slides. "I just soaked up the images and the idea of looking at new places," he says. When his brother re-



This photo of men practicing lifesaving techniques by Swiss policeman Arnold Odermatt is on display at the Art Institute of Chicago.

## Cops shoot ... photographs

**N**ot all police photography is under lock and key in department files. Some cops' pictures are finding their way into museums.

"There's Michael Schmidt, in Germany, who was a police officer for three or four years. He's a very influential photographer," says Scott Fortino, a Chicago photographer who is also a full-time police officer. "And there's Arnold Odermatt. He's Swiss, and he took photographs on the job, at accident investigations."

The Art Institute of Chicago is currently hosting the first solo exhibition of Odermatt's work, through Jan. 20.

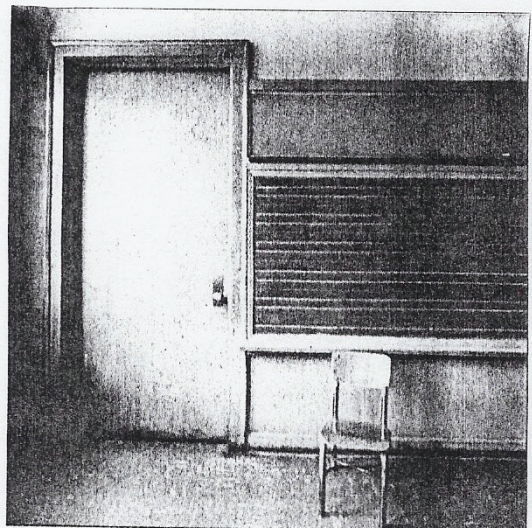
Odermatt, now 77, worked from 1948 through 1990 as a traffic policeman, and he methodically documented traffic-accident scenes as evidence for police records and insurance companies. Although not formally trained in photography, he developed a style that shows a highly realized appreciation of form and composition in his pictures of accident scenes and of the activities of his colleagues.

At accident scenes, Odermatt took two sets of photographs: one for the department, one for himself. Those on display are his personal works.

"Literally and figuratively, these personal images are taken from different perspectives. Serving as a therapeutic counterpart to the often violent and graphic nature of the police photographs, Odermatt's personal images display an alternate interpretation of otherwise traumatic occurrences," says James Rondeau, associate curator in the museum's Department of Modern and Contemporary Art.

The exhibit runs 10:30 a.m. to 4:30 p.m. Mondays and Wednesdays through Fridays, 10:30 to 8 p.m. Tuesdays, 10 a.m. to 5 p.m. Saturdays and Sundays, through Jan. 20, at the Art Institute, 111 S. Michigan Ave., Chicago. Free with suggested museum admission of \$10 for adults, \$6 for seniors, students and children. Tuesdays are free days. Call (312) 443-3600 or see <http://www.artic.edu>.

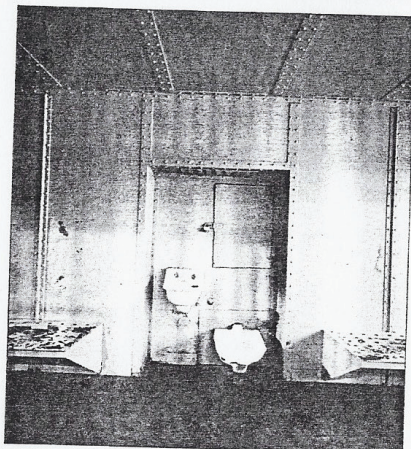
— SARA BURROWS



"Jenner School," 1999, by Scott Fortino

See PHOTOS, Page 5





"Bullpen with Lavatory," 2001 by Scott D. Fortino

## Photos

Continued from Page 1

turned, Fortino got hold of those cameras, and pretty soon was in a photography class. "These were machines that made pictures, and I wanted to know more about them and how they worked."

By the time he went to Columbia College, he was pretty sure he wanted to be a photographer and took as many classes in it as he could. He continued on to graduate studies at the University of Illinois at Chicago, but never quite finished the degree because he had a job. He did go back and get the master's, completing the work in 2001.

But in 1976, he'd gone with a friend who was taking the Chicago Police Academy entrance exam. "That was just on a whim," he says. Then, when the department called, in 1980, he decided it was a good idea and has been an officer for more than two decades, much of that time in the 18th District.

Being a police officer has helped his photography evolve. He drives by and goes into places he would never have seen, and he can get into the spaces he wants to photograph. To work in a station holding cell, he simply goes to the station commander for permission.

To work in a schoolroom, he just walks into the building and explains himself to the principal. "My uniform affords that accessibility," he says. He's photographed rooms in Jenner School (now Jenner Academy) and Byrd School, both of which serve the Cabrini Green neighborhood. He's also shot rooms in St. Ignace High School, near UIC, and the new Walter Payton High, on the Near North Side.

Fortino has also done a series of photographs of public housing, called "The Landscape of Intent."

Thinking about it today, he says that police work and photography have a lot in common. "Both rely on observation, on knowing what to look for," he says. "Telltale signs may play into

how you make a picture."

And they may save your life. He used to work the night shift, he explains, and then, "Observation is what it was all about. You'd look around, and if something didn't look right, it probably wasn't."

A photograph that doesn't look right isn't right either, and Fortino spends his days off photographing for several projects he's got under way. Though he has some idea of the photograph he's aiming for before he goes to a site to work, it's way more complicated than point-and-click.

"It's slow, plodding, methodical," he says. "First of all, you set the camera on a tripod. That slows you down right away." Then comes all the adjusting of light, camera angle and focus. "The whole process, for one shot, takes about an hour," he says.

Someday, Fortino would like to take his camera abroad, maybe to Italy to photograph its ancient ruins. "Constructed spaces, architecture," he says, are what interest him. "Architecture contains us,

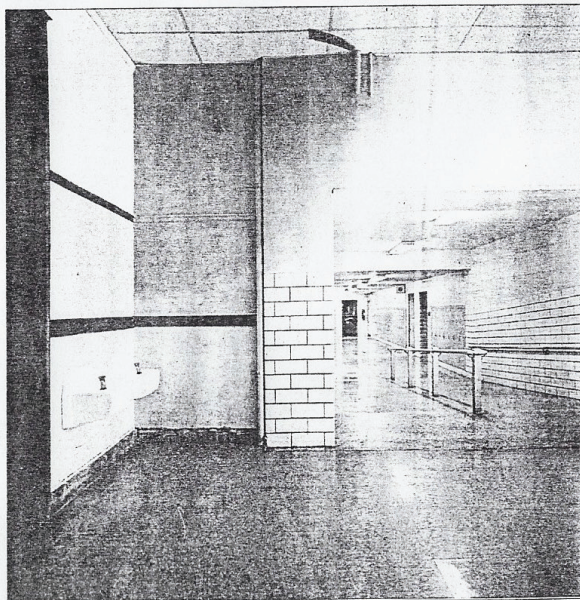
and I'm interested in that feeling of containment, and how we experience it in different settings."

For now, however, he's photographing ruins here in Chicago — the boarded up windows, decrepit walls and crumbling architectural details he sometimes spots while on patrol. Fortino sizes up each location the way he would a nervous skulker in front of a convenience store. At this point in his career, he pretty-well knows his art well enough to make sure what he sees through the camera lens is what he gets in his prints. It's simple, he says: "I just want my photographs to command your attention."

"Photographs by Scott Fortino," an exhibit at the Museum of Contemporary Photography, Columbia College Chicago, 600 S. Michigan Ave., Chicago, opens with a reception, 5 to 7 p.m. Friday, Nov. 8. Fortino will give a gallery talk at 6 p.m. Regular hours are 10 a.m. to 5 p.m. weekdays (until 8 p.m. Thursdays), noon to 5 p.m. Saturdays, through Dec. 20. All events are free. Call



# A cop's-eye view of places and spaces



"Jenner School Hallway" is one of photographer/police officer Scott Fortino's favorites. His photographic studies of institutional spaces focus on color, light and composition.

BY LISA LENOIR  
staff reporter

Chicago Police officer Scott Fortino taps into his creative side through the photographs he takes.

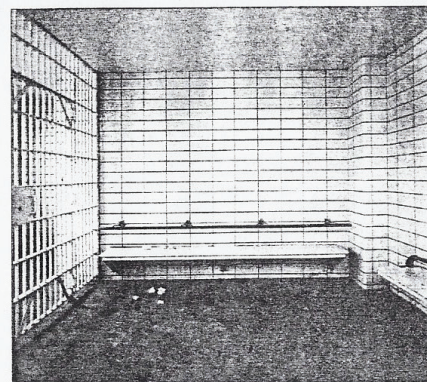
They aren't grim shots of crime scenes, but sites of institutional spaces. His purpose: to explore the psychology of confinement and protection.

Fortino's work receives maximum exposure in his first solo exhibit at the Museum of Contemporary Photography at Columbia College. With a B.A. from Columbia College and an M.F.A. in photography from the University of Illinois at Chicago, he's been able to show how his life as a police officer influences his fine art photography.

"There has been this overlap and merging of the worlds," says Fortino, who is participating in the Midwest Photographers Project at the museum. "I realized that what I did for a living could inform what I did as a photographer."

His decision to include holding cells in his collection speaks to this blend. A certain rawness comes through each image as graffiti and fixtures, including toilets and metal benches, fill the spaces.

Fortino draws parallels to these criminal justice spaces by also photographing school classrooms and hallways. Some are pristine, such as the hallway at Walter Payton College Preparatory—with its bright, shiny red lockers and clean floors. Others are dingier, such as Lincoln Park High



Fortino's occupation influences his photography in subjects such as "Holding Cell." His photographs explore the psychology of confinement and protection.

School's stairwell, with its well-worn lockers and a floor littered with plastic and an old rag.

Regardless of the spaces shown, Fortino exhibits his remarkable skill at making color and light the primary subjects in vacant spaces. This exploration is also a testament to how brightly colored walls and graffiti are ways that humans assert their independence and individuality when restricted or

confined in these rooms.

"These are straightforward, direct recordings of space," he says. "They may be beautiful at times and abstract at times. Their purpose has been redeemed by an act of photographing."

View Fortino's exhibit through Dec. 20 at the Museum of Contemporary Photography, Columbia College, 600 S. Michigan. Hours are 10 a.m. to 5 p.m. Monday, Tuesday, Wednesday, and Friday; 10 a.m. to 5 p.m. Thursday, and noon to 5 p.m. Saturday.

## on VIEW

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