

PRESS COVERAGE



Camera/Action: Performance and Photography

October 15- December 23, 2004

1. Chicago Life, 11. 2. 2004
2. Chicago Sun Times, 9. 12. 2004
3. Chicago Sun Times, 10. 15. 2004
4. Chicago Tribune, 11. 4. 2004
5. The Doings-Hinsdale Edition, 12. 16. 2004
6. The New Yorker

events

Museums

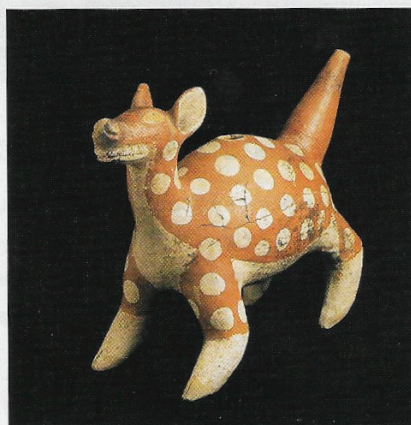
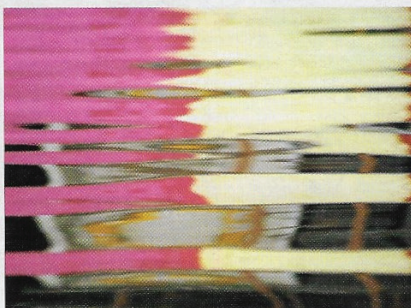
The **Art Institute of Chicago**, 111 S. Michigan Ave., 312-443-3600, presents *Unbuilt Chicago*, featuring local architectural projects that were never realized, through Jan. 16. *American Horizons: The Photographs of Art Sinsabaugh* continues through Jan. 2. This is the first major exhibition highlighting the career of Sinsabaugh. *Chicago Architecture: Ten Visions* opens Nov. 26 and runs through April 3. *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South* opens Nov. 20 and continues through Jan. 30. This exhibition presents a full-scale exploration of the art, ritual, ceremonial places and settlements of the ancient peoples who lived in the central part of the United States, north and south, between 5000 B.C. and A.D. 1600.

The **Terra Museum of American Art**, 664 N. Michigan, 312-664-3939, presents *A Narrative of American Art* through Oct. 31. The last collection exhibition before the museum closes, it traces a 200-year history of American art as represented by 80 works from the Terra Foundation for the Arts collection.

The **Museum of Contemporary Art (MCA)**, 220 E. Chicago Ave., 312-280-2660, presents *Soft Edge* through Jan. 9 and *Stalemate* through Jan. 2. *Soft Edge* features pieces made from soft, pliable materials, predominately by women artists working from the 1970s through the present. *Stalemate* examines the ambivalent nature of contemporary life, particularly with regard to issues of systems, language, play, sexuality, death and transcendence. Also at the museum is *Correction*, a new commission of work by Fiona Tan, on display through Jan. 23.

The **Field Museum**, 1400 S. Lake Shore Dr., 312-922-9410, hosts *Machu Picchu: Unveiling the Mystery of the Incas* through Feb. 13. The lost city of Machu Picchu is one of the most spectacular archeological sites in the world. *Jacqueline Kennedy: The White House Years* opens Nov. 13 and runs through May 8. The exhibition explores the profound influence of the former first lady through 70 garments from her wardrobe, along with photographs, video excerpts, handwritten notes and other documents.

The **Museum of Science and Industry**, 5700



S. Lake Shore Dr., 773-684-1414, hosts *Action! An Adventure in Movie-making* through Jan. 9. Guests will encounter the best of Hollywood's top actors, writers, directors, sound technicians and masters of special effects to discover how these movie wizards make celluloid magic. *The Changing Face of Women's Health* continues through Nov. 30. This exhibit explores how far women's health has come in the last 50 years. And

don't miss the latest Omnimax show, *Forces of Nature*, playing through February.

The **Mexican Fine Arts Center Museum**, 1852 W. 19th St., 312-738-1503, presents the *Annual Sor Juana Festival*, an exhibition that showcases the rich talent and cultural contributions of Mexican women in theater, music, literature and dance. The festival runs through Nov. 12. The *Annual Day of the Dead Exhibition* continues through Dec. 12. This is the nation's largest exhibit of its kind.

The **Chicago Historical Society**, Clark Street at North Avenue, 312-642-4600, presents *Latin Jazz: La Combinación Perfecta*, the story of the evolution of Latin jazz in the United States, through Nov. 28. The exhibition, curated by the Smithsonian Institution, offers a concise look at Latin jazz, its history, major personalities and icons. The exhibition features maps, audio-visual stations, vintage film footage, oral history interviews, documents, photographs, musical scores, programs and album covers. *Documents of Freedom* is also on exhibit through Nov. 7. The exhibition of rare manuscripts tells the story of America's quest for freedom. *Teen Chicago* continues through January.

Mary and Leigh Block Museum of Art, 40 Arts Circle, Evanston, 847-491-4000, hosts *Gene(sis): Contemporary Art Explores Human Genomics* through Nov. 28. From digitally-altered photographs of manimals and artistic explorations of other transgenic beings to DNA portraits and abstract gene-mapping paintings, the exhibit investigates the potential social, emotional and ethical implications of one of the most compelling subjects of our times.

The **Museum of Contemporary Photography**, 600 S. Michigan Ave., 312-663-5554, presents *Camera/Action*, a survey of photographic documentation of performance art from the late 1960s to the present, through Dec. 23. Initially, the experience of a live performance often involved watching a photographer moving in tandem with the artist, with the tacit assumption that photographs can serve as a transparent medium for the translation and preservation of performance.

The **Chicago Cultural Center**, 78 E. Washington St., 312-744-6630, presents *Voices in the Hall: Photographs of Paul Revere School* through Nov. 21. This exhibition provides a provocative and compelling look into the lives of students and

Top: Olivia Parker, *Book 2*, photograph, **Catherine Edelman Gallery**.

Middle: Don Guss, digital photograph, **Judy A Saslow Gallery**.

Bottom: Deer effigy vessel, Nodena Red and White Type. *Hero Hawk, and Open Hand*, American Indian Art of the Ancient Midwest and South. **Art Institute of Chicago**.



2004 FALL PREVIEW: MUSEUMS

Museums get into the spirit of collaboration

BY MARGARET HAWKINS

If you had to pick a single word to describe the upcoming fall museum season, it might be "collaboration."

The most obvious example of this trend is a pair of major shows, each put on by two institutions working together to offer more extensive exhibits than either might present on its own.

Another version of this collaborative spirit is museums taking on the role of patron to commission new work. Finally, and most intriguingly, one of the best upcoming shows is a retrospective of a 30-year artistic partnership between brothers that will be shown jointly by two very different art venues.

Here are the best museum shows this fall, along with a second list of close runners-up:

The Zhou Brothers

The Zhou Brothers started to paint together in 1973 in mainland China. This silent collaboration, a kind of marriage of the mind and spirit, has gone on ever since, continuing since their arrival in the United States in 1986 and resulting in a unique body of work produced by two men painting as one.

An overview of the past 30 years of their artistic output will be featured in an unusual collaborative

exhibit hosted this fall by the Elmhurst Art Museum and the Chicago Cultural Center.

"I think the Zhou brothers are important because they have a completely unique way of creating," says Neil Bremer, director of the Elmhurst Art Museum, who originated the idea of the show and was then approached by the Cultural Center's Lanny Silverman about collaborating. "Some people think it's a gimmick at first, but 30 minutes with these men reveals that it is not. I think it all comes from the heart. There's communication and care, but not calculation. It's a spiritual thing for them, an intuitive effort. It's almost like they're married."

Co-curator Silverman feels the show is significant for historical reasons as well. "I think it is important because this is a critical time in history as China is opening to the West," he said. "China is on the move, and the Zhou Brothers represent an amalgam of Eastern and Western traditions. They've managed to encapsulate Asian art and Western notions of abstraction in one effort. I think what gives them the most importance is that they've blended East and West."

The Zhou's larger paintings will be on view at the Cultural Center, which, with 30-foot ceilings, can better accommodate them, while the Elmhurst Museum will focus

more on historical work. Live performances during which the Zhou brothers paint together will be offered at both venues.

"Zhou Brothers: 30 Years of Collaboration" will be exhibited Oct. 16 to Jan. 2 at the Chicago Cultural Center, 78 E. Washington, (312) 744-1424; and from Oct. 9 to Jan. 9 at the Elmhurst Art Museum, 150 Cottage Hill in Elmhurst, (630) 834-0202.

'Hero, Hawk and Open Hand'

A major exhibit of Native American art from the Midwest and South comes to the Art Institute of Chicago this October. The show explores the art, rituals, ceremonies, traditions and settlements of the people who lived in the central United States long before the Europeans arrived, spanning the period from about 5000 B.C. through 1600 A.D.

The show will include about 300 objects from archeological sites and will feature figurative sculpture, embellished vessels, implements and ritual objects.

"Hero, Hawk and Open Hand: American Indian Art of the Ancient Midwest and South" will run Nov. 20 to Jan. 30 at the Art Institute of Chicago, 111 S. Michigan, (312) 443-3600.

'Between Past and Future'

The Museum of Contemporary



Art and the Smart Museum of Art will jointly present a comprehensive exhibit of photo-based art from China made since the mid-1990s.

In 130 works by 60 young artists, the exhibit will examine contemporary Chinese culture and society from a perspective that Americans would not get to experience elsewhere.

The work, which is organized into four thematic categories that range from the personal to the political, includes traditional photography as well as video and per-

formance documentation.

"Between Past and Future: New Photography and Video from China" will be on view from Oct. 2 to Jan. 16 at the Museum of Contemporary Art, 220 E. Chicago, (312) 280-2660, and the Smart Museum of Art, 5550 S. Greenwood, (773) 702-0200.

'Fiona Tan: Correction'

The Indonesian-Dutch artist receives her first U.S. exhibit with this video installation, an MCA co-commission. As inmates and guards at American prisons appear in 40-second video portraits, the work evokes the issues of freedom and imprisonment, identity and cultural stereotypes.

Tan, who says her work is "about invisibility," will present the videos on six larger-than-life screens arranged in a circle, with each image fading to the next.

"Fiona Tan: Correction" will be displayed from Oct. 2 to Jan. 23 at the Museum of Contemporary Art, 220 E. Chicago.

The best of the rest

"Anri Sala": A commissioned film shot in Chicago during the late summer.

Sept. 30-Jan. 9, the Art Institute of Chicago, 111 S. Michigan.

"The Treasures of Ancient Veracruz": An exhibit of artifacts and

artwork from pre-Columbian indigenous cultures.

Oct. 8-Feb. 6, Mexican Fine Art Center Museum, 1852 W. 19th St., (312) 738-1503.

"Gene(sis): Contemporary Art Explores Human Genomics": A traveling exhibit, organized by the Henry Art Gallery of Seattle, it features artwork created in response to recent developments in human genomics and explores the social, emotional, and ethical implications of these advances.

Through Nov. 28, Mary & Leigh Block Museum of Art, 40 Arts Circle Dr., Evanston, (847) 491-4000.

"American Horizons: the Photography of Art Sinsabaugh": An alumni of Chicago's Institute of Design, now part of the Illinois Institute of Technology, Sinsabaugh (1924-1983) trained under photo master Harry Callahan and taught alongside Aaron Siskind.

Oct. 2-Jan. 2, Art Institute of Chicago, 111 S. Michigan.

"Camera/Action": This exhibition of 17 artists' work explores the relationship between performance art and photography.

Oct. 15-Dec. 23, Museum of Contemporary Photography, 600 S. Michigan, (312) 663-5554.

Margaret Hawkins is a freelance writer and critic.

Unveil some mysteries via Field trip to Machu Picchu

BY MISHA DAVENPORT
Museum Pieces

I live in Chicago but I spend my summers in Machu Picchu. Thanks to the exhibit opening today at the Field Museum, "Machu Picchu: Unveiling the Mystery of the Incas," Chicago area visitors to the Field should have no problems making that declaration.

Er, sort of.

Machu Picchu (pronounced MAH-choo PEEK-choo) was the Inca kings' summer home high atop the Andes Mountains in Peru. It was rediscovered in 1911 by Hiram Bingham of Yale University. The Field has partnered with Yale's Peabody Museum of Natural History to bring the exhibit here.

More than 400 artifacts are in the exhibit, which has the distinction of being the largest traveling collection of Inca artifacts. Some of the objects really capture the imagination, says Hilary Hansen, the Field Museum's project administrator for the exhibit.

"Normally, we see male and female figures and jewelry all made out of gold," Hansen says. "This exhibit is filled with unusual, whimsical kinds of things like an ear of corn made out of gold."

Of course, in the high-stakes world of museum exhibitions, it's not enough to just display artifacts. Museum patrons are expecting more and more. "Machu

Picchu" doesn't disappoint. There are replicas of ancient Inca roads, an Inca burial chamber and a royal residence you can walk into to view a diorama.

"We want to give our visitors a complete and well-rounded experience," Hansen says. "Our designers did an excellent job with the architectural re-creations. It really helps in putting the artifacts into context."

"Machu Picchu: Unveiling the Mystery of the Incas" continues through Feb. 13. The Field Museum is at 1400 S. Lake Shore. Tickets are \$17 for adults, \$14 for seniors and students, \$8 for children ages 3-11. Discounts for Chicago residents. Call (312) 922-9410; www.fieldmuseum.org.

EVANSTON DEBUT: Spanish artist Ramon Hernandez will be on hand from 5 to 8 tonight at his long-awaited Chicago debut exhibit at the Tucker Gallery of Fine Art, 1939 Central, Evanston. His work will be in the gallery 11 a.m. to 5 p.m. Tuesday through Saturday, through Nov. 20. Call (847) 570-9825.

HOMAGE TO THE FROMAGE: Elmhurst College's Julie Nephew orates "The History of French Cheese" from 1 to 2 p.m. Thursday as part of Tea Time Hour at the Elmhurst Historical Museum, 120 E. Park, Elmhurst. Several cheeses will be sampled and afternoon tea and coffee will be served following

Nephew's presentation. The program is free, but seating is on a first-come, first-served basis. Call (630) 833-1457.

ROCK ARTISTS: Rockers Janis Joplin and Grace Slick share the stage once again courtesy of "Fire and Ice," an exhibit that features works by both artists, running through Sunday at the Atlas Galleries, 900 N. Michigan, 6th Floor. Hours are 10 a.m. to 7 p.m. tonight and Saturday, and noon to 6 p.m. Sunday. A reception features Slick from 5:30-8:30 tonight. Call (312)

329-9330; www.atlasgalleries.com.

NO LIGHTS NEEDED: More than 18 contemporary photographers have their works featured in "Camera/Action," opening tonight at the Museum of Contemporary Photography of Columbia College, 600 S. Michigan. Admission is free. The museum is open to the public from 10 a.m. to 5 p.m. Monday through Wednesday and Fridays, 10 a.m. to 8 p.m. Thursday and noon to 5 p.m. Saturday. The exhibit will run through Dec. 23. Call (312) 663-5554; www.mocp.org.



A jaguar stool, carved from wood and accented with furious red eyes, is among the artifacts on display in "Machu Picchu: Unveiling the Mystery of the Incas" at the Field Museum.



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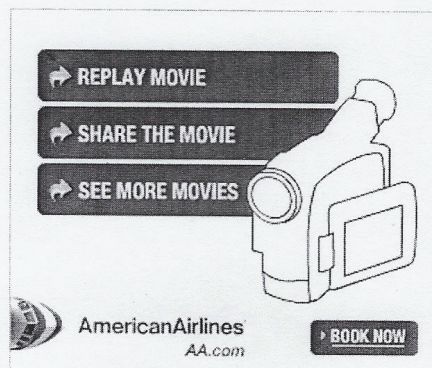
Focusing on camera in performance art

By Alan G. Artner

Tribune art critic

Published November 4, 2004

Dance and performance art are two forms of cultural endeavor that have had their lives extended by means of photography. Both, of course, live on through the medium only imperfectly. But of the two, performance art has survived more happily, to the extent that however much of the live experience was lost in photo documentation, it eventually was balanced by gains from a different kind of performance conceived and presented solely for a camera.



This history is traced in "Camera/Action: Performance and Photography," an ambitious, well-chosen 35-year survey at the Museum of Contemporary Photography. Through the work of 17 artists -- pioneers and contemporary practitioners alike -- the show explores a relationship that has been near the center of art production for decades yet has not been closely examined by any other Chicago institution.

The absence perhaps is accounted for by a feeling among art museums that photographs documenting performance simply present an added turnoff to a genre that already makes enough demands on an audience. And if the exhibition were only about performance art history, viewers might find themselves feeling the same. But here, at a museum dedicated to photography, the focus is on the changing role of the photographic medium in performance art, and that shift has made all the difference.

Many of the performances documented are in the category of what once was called Bodyworks: pieces unfolding in time through the activity (or inactivity) of the human body. Marina Abramovic, Vito Acconci and Chris Burden were pioneers of this kind of performance, and most of the other artists on view owe something to them. However, younger ones -- from America, Britain and France to China -- are often more conscious of the camera's place in this, being seen less as a recording device than an active agent in the performance's conception.

The poles are represented by, say, Burden's "Bed Piece," which captures a moment from a long time spent silently in a gallery in bed, and Jemima Stehli's "Mirror no. 1, 2, 3," a triptych of the artist shooting herself nude in her studio before a mirror. The Burden provides a straightforward document of a public action of great duration. The Stehli offers complicated views of a private action that was, more or less, instantaneous. In between, with variations in both photographic prints and videos, come all the other artists.

The videos and photo piece by Acconci show him anticipating most of the artists' thinking about the camera in relation to performance documentation and the audience. So while it is secondary to the thrust of the show, there are nonetheless moments of clarity regarding key achievements as well as shadings that distinguish between provocative but not path-breaking young contemporaries.

In all ways, including a lucid introductory brochure, the effort is exemplary.

"Camera/Action: Performance and Photography" continues at the Museum of Contemporary Photography, 600 S. Michigan Ave., through Dec. 23; Tehching Hsieh and Marina Abramovic, artists with works in the exhibition, will respectively speak at 6 p.m. Nov. 17 and Dec. 6. 312-663-5554.

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Barbara Probst's "Exposure #26: N.Y.C., Central Park" is part of the "Camera/Action: Performance and Photography" exhibition at the Museum of Contemporary Photography.

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Young Hay's "Beijing (2000)" is among the works of 17 artists displayed in the exhibition.

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WEEKLY NEWSPAPER

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Bacon's

EXHIBITS

Camera/Action

is being shown through Thursday, Dec. 23, at the Museum of Contemporary Photography, Columbia College Chicago, 600 S. Michigan Ave. This is a survey of photos documenting performance art from the late 1960s to the present. Hours are 10 a.m. to 5 p.m. Monday through Wednesday and Friday, 10 a.m. to 8 p.m. Thursday, noon to 5 p.m. Saturday. Admission is free. Call (312) 663-5554.

The Interpretation

of Seams: Works by Cat Chow is on display through Thursday, Dec. 23, at Galesburg Civic Art Center, 114 E. Main St., Galesburg. Artwork will be wear-

able pieces constructed from non-traditional materials. Hours are 11 a.m. to 3 p.m. Monday through Thursday and Saturday; 6 to 8 p.m. Thursday. Admission is free. Call (630) 942-2321.

Eternal Light:

The 2004 Philip & Sylvia Judaica Prize exhibit is being shown through Sunday, Feb. 13, at Spertus Museum, 618 S. Michigan Ave., Chicago. Artwork will focus on the theme of eternal light, how it illuminates the ark in synagogues around the world, and new expressions of its meaning. Hours are 10 a.m. to 5 p.m. Sunday through Wednesday, 10 a.m. to 7 p.m. Thursday, 10 a.m. to 3 p.m. Friday. Admission is \$5; \$3 for children, students and seniors; \$10 for families; free Friday.

Call (312) 322-1747.

Christmas Around

the World and Holidays of Light is being shown through Sunday, Jan. 9, at The Museum of Science and Industry, 57th Street and Lake Shore Drive, Chicago. The exhibit showcases how people around the globe celebrate the holiday season. More than 50 trees and crèches, as well as a multicultural display celebrating light or enlightenment such as Hanukkah and Kwanzaa, will be displayed. Hours are 9:30 a.m. to 4 p.m. Monday through Saturday, 11 a.m. to 4 p.m. Sunday. Admission is \$9, \$7.50 for seniors, \$5 for children 3 to 11. Call (773) 684-1414.

Holiday

Happenings exhibit is being

shown through Friday, Dec. 31, at La Grange Art League Gallery & Studio, 122 Calendar Court, La Grange. Miniature paintings, photography, pottery, jewelry, sculpture and handcrafted artisan gifts will be featured. Hours are 10 a.m. to 5 p.m. Monday through Saturday. Admission is free. Call (708) 352-3101.

American Horizons:

The Photographs of Art Sinsabaugh is on display through Sunday, Jan. 2, at Art Institute of Chicago, galleries 1 and 2, 111 S. Michigan Ave., Chicago. Sinsabaugh's photographs highlight American landscapes, especially Midwest prairies and Chicago urban skylines. Hours are 10:30 a.m. to 4:30 p.m. Monday through Wednesday and Friday;

10:30 a.m. to 8 p.m. Thursday; 10 a.m. to 5 p.m. Saturday and Sunday. Admission is \$12; \$7 for children, students and seniors; free for members and on Tuesday. Call (312) 443-3600.

Scottish Jewelry

is being shown through Sunday, Jan. 2, at Lizzadro Museum of Lapidary Art, 220 Cottage Hill, Elmhurst. Scottish jewelry, brooches, pins, bracelets, seals and desk accessories feature handmade silver work and semi-precious stones. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 1 to 5 p.m. Sunday. Admission is \$4, \$3 for seniors, \$2 for students and teenagers, \$1 for children 7 to 12, free for children 6 and younger and on Fridays. Call (630) 833-1616.

MUSEUM OF CONTEMPORARY PHOTOGRAPHY

600 South Michigan Avenue (312-344-7104)—The Museum of Contemporary Photography, located at Columbia College, Chicago, features works by individual artists, along with exhibits about photographic history and technology. • “Camera Action: Performance and Photography” explores the relationship between performance art and photography, starting with photographic and video works from the sixties and seventies that recorded “happenings.” Over the years, the journalistic relationship between photography and performance art gave way to a more interdependent dynamic, and artists increasingly integrated photography into their work and staged their performances with the final photographic product in mind. The museum’s show includes films, videos, and photographs; artists represented include Chris Burden, Vito Acconci, Jemima Stehli, Ma Linming, Zhang Huan, and Barbara Probst. From Oct. 15 to Dec. 23. (www.mocp.org)

STEPHEN DAITER / DAITER CONTEMPORARY

311 West Superior Street, Suites 404 and 408 (312-787-3350)—Stephen Daiter focusses on American and European photographers of the twentieth century, particularly those with an experimental

