

PRESS COVERAGE

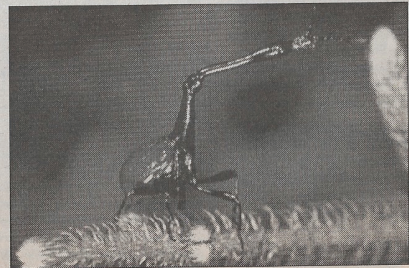
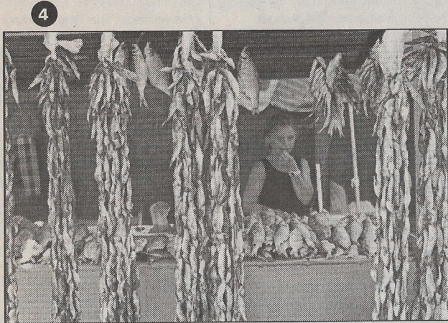


Consuming Nature

December 11- February 9, 2004

1. Chicago Reader, 12. 12. 2003
2. Chicago Reader, 2. 6. 2004
3. Chicago Sun Times, 12. 25. 2003
4. Chicago Sun Times, 1. 2. 2004
5. Rearview Mirror, March/April, 2004

SECTION
GALLERIES



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GALLERIES & MUSEUMS

Museums

self, home, and community as reflected in domestic objects; stuffed and skeletonized animals; regional and ethnographic displays. **¶** Museum tours, weekends 11 am, weekdays 11 and 2. **¶** Open daily 9-5. \$10; \$7 students, seniors; \$5 kids 3-11; teachers and toddlers free. ("Underground Adventure" runs an extra \$4, \$3 seniors, \$2 students and kids.) 312-922-9410; educational programs 312-865-7400

International Museum of Surgical Science, 1524 N. Lake Shore Dr. Paula Temple, watercolors showing "the world as she saw it while suffering from a detached retina"; Micki LeMieux, "cast epoxy faces with a diabolical aesthetic stemming from her battle with carpal tunnel syndrome," through January 23. ... Ongoing: displays on optics and ophthalmology, X-rays, anesthesia, orthopedics, polio, and regional medical practices. **¶** Open Tuesdays-Saturdays 10-4. \$6; \$3 students, seniors. Tuesdays free. 312-642-6502

Mexican Fine Arts Center Museum, 1852 W. 19th. Annual Day of the Dead exhibit, with paintings, photos, *ofrendas* (commemorative altars), and other work by Mexican and Mexican-American artists, through December 14. ... Mexican textiles, through February 22. ... Ongoing: "Mexicanidad," survey of Mexican art and crafts from the pre-Columbian period on, including work by Mexican-American artists; "Mexican Chicago," photos. **¶** Open Tuesdays-Sundays 10-5. Free. 312-738-1503

Mitchell Museum of the American Indian, Kendall College, 2600 Central Park, Evanston. Silver jewelry and ornaments from the northeast, Great Plains, and southwest, through January 11. ... Ongoing: pottery, textiles, and materials illustrating historical and contemporary Native American life. **¶** Sculptor

Andy Abeita speaks on "Stone, Sculpture, and Spirit" Thursday, December 11, 7 pm, and on "Authenticity and Native American Art" Saturday, December 13, 2 pm. Kids' craft workshops, Saturdays, December 13 and 27, 10:30. "Indians as Countercultural Icons," a program of films and film clips, screens Thursday, December 18, 7 pm; a discussion follows. **¶** Open Tuesdays-Saturdays 10-5, Thursdays till 8, Sundays noon-4. \$5 suggested admission; \$2.50 kids, seniors; \$10 max per family. 847-475-1030

Museum of Broadcast Communications, Chicago Cultural Center, 78 E. Washington. "Rock 'n' Roll on the Radio," recordings and DJ memorabilia, through December 30. ... Ongoing: exhibits on local radio and TV history; public archive of recorded newscasts and other programming. **¶** Open Mondays-Saturdays 10-4:30; Sundays noon-4:30. Free. 312-629-6000

Museum of Contemporary Art, 220 E. Chicago. Work by John Parot, through January 4 (gallery talk by Parot, Tuesday, December 16, noon). ... Alexander Calder, sculpture, drawings, and paintings, through January 4. ... "One True Thing, Meditations on Black Aesthetics," paintings and other work by Kerry James Marshall, through January 25. ... "Strange Days," work promising "unexpected representations of everyday phenomena," through July. ... Julian Opie, images of swimmers and fish, through July, cafe. **¶** Museum tours, Tuesdays 1 and 6 pm, Wednesdays-Fridays 1 pm, Saturdays 10-8, Wednesdays-Sundays 10-5. \$10 suggested admission; \$6 students, seniors; kids 12 and under free. Tuesdays 5-8 free. 312-280-2660; box office 312-397-4010

Museum of Contemporary Photography, Columbia College, 600 S. Michigan. "Consuming Nature," photos by Mark Ruwedel, Naoya Hatakeyama, Toshio Shibata, and Dan Holdsworth; landscapes by midwest photographers Tom Bamberger, Paul J. Clark, and Terry Evans, through February 19. Shown is the center panel of *Black Mountains*, a triptych by Holdsworth. Holdsworth gives a gallery talk Friday, December 12, noon; the midwest artists discuss their exhibit Tuesday, December 16, 6 pm. **¶** Open Mondays-Fridays 10-5, Thursdays till 8; Saturdays noon-5. Free. 312-663-5554

Museum of Science and Industry, 57th and Lake Shore Dr. Eric Long and Mark Avino,

photos of historic airplane cockpits; kids' exhibit with flight simulators and other activities, through January 4. ... "Christmas Around the World," evergreens decorated by members of various ethnic groups; "Holidays of Light," displays related to Ramadan, Hanukkah, Diwali, and other holidays, through January 4. ... Ongoing: Burlington Pioneer Zephyr, a 1930s diesel-electric train; chronometric and navigation tools, with displays on the physics and economics of timekeeping; looks at genetics, the Net, agriculture, the environmental impact of cities, AIDS therapy and prevention, computer imaging, telecommunications, powered flight, and other topics. **¶** For Omnimax films, see Movies. **¶** Open Mondays-Fridays 9:30-4; Saturdays 9:30-5:30; Sundays 11-5:30. \$9, \$7.50 seniors, \$5 kids 3-11. 773-684-1414

National Vietnam Veterans Art Museum, 1801 S. Indiana. Paintings, sculpture, and other art by U.S. soldiers and other combatants. **¶** Open Tuesdays-Fridays 11-6; Saturdays 10-5; Sundays noon-5; closed Sundays, December 14 and 21. \$5; \$4 students, seniors. 312-326-0270

Newberry Library, 60 W. Walton. "Elizabeth I: Ruler and Legend," books, manuscripts, maps, art, and other artifacts related to the 16th-century English queen, through January 17. Among the documents are Elizabeth's birth announcement, letters in her hand, and books defending the legitimacy of a female monarch; the art includes two oil portraits, frontispiece depictions of Her Majesty, and a 40-foot pen-and-ink drawing of her funeral procession. **¶** Galleries open Mondays, Fridays, Saturdays 8:15-5:30; Tuesdays, Wednesdays, Thursdays 8:15-7:30. Free. 312-255-3700

Notebaert Nature Museum, 2430 N. Cannon. "Discovering Chimpanzees: The Remarkable World of Jane Goodall," photos, field notes, and other documentation of Goodall's four decades of research in Tanzania, displays on the order Primates, and an interactive area in which visitors can "learn to walk, talk, and climb like a chimp," through January 4 (see below for admission surcharge). ... Ongoing: butterfly enclosure; displays on household environmentalism and area ecosystems. **¶** Open Mondays-Fridays 9-4:30; Saturdays-Sundays 10-5. \$7; \$5 students, seniors; \$4 kids 3-12. (For chimp exhibit add \$4, \$2 kids.) Thursdays free. 773-755-5100

Oriental Institute Museum, Univ. of Chicago, 1155 E. 58th. "Lost Egypt," photos of "monuments, people, street scenes, and farmers in their fields" printed from glass negatives shot 1880-1930 and found in a Luxor attic in 1985, through March. ... Ongoing: carved stone reliefs and other artifacts from ancient Mesopotamia (present-day Iraq); Persian artifacts illustrating artistic styles in the region that is now Iran from the seventh millennium BC to the tenth century AD; Egyptian antiquities, including human and animal mummies, jewelry, sections of tomb walls, and a 17-foot quartzite sculpture of King Tut. **¶** Documentaries on the ancient Near East screen Sundays at 1:30; gallery tours follow. **¶** Open Tuesdays-Saturdays 10-4, Wednesdays till 8:30, Sundays noon-4. Free. 773-702-9514

Renaissance Society, Univ. of Chicago, Cobb Hall, 5811 S. Ellis, fourth floor. "South East Passage: A Journey to New Blank Spots on the Map of Europe," videos by Ulrike Ottinger, through December 21; reception Sunday, December 14, 4-7 pm, with a talk by Ottinger and UC prof Miriam Hansen at 5. Shown is a production still. **¶** Open Tuesdays-Fridays 10-5; Saturdays-Sundays noon-5. Free. 773-702-8670

Shedd Aquarium, 1200 S. Lake Shore Dr. Simulated aquatic habitats, with large displays on the Apo Island reef system in the Philippines, the Amazon basin, and Caribbean reefs. Oceanarium: northeast Pacific flora and fauna (see below for admission surcharge). **¶** Open Mondays-Fridays 9-5; Saturdays, Sundays 9-6. Aquarium \$8, \$6 seniors, kids 3-11; with oceanarium and Apo reef exhibit \$21/\$15. 312-939-2438

Smart Museum of Art, Univ. of Chicago, 5550 S. Greenwood. Starting Saturday, December 13. "Mapping the Sacred," 19th-century Japanese prints and photos, through March 28. **¶** "Sea of Buddha," photos by Hiroshi Sugimoto, through January 4. ... "Visual Mantras: Meditative Traditions in Japanese Buddhist Art," paintings and calligraphy, through February 22. ... Ongoing: art from the Smart collection; sculpture garden. **¶** Tour of "Sea of Buddha" and "Visual Mantras." Sunday, December 14, 1:30. **¶** Open Tuesdays-Fridays 10-4, Thursdays till 8; Saturdays-Sundays 11-5. Free. 773-702-0200

Spartus Museum, Spartus Institute of Jewish Studies, 618 S. Michigan. Zion Ozeri, black-and-white photos of Jewish communities in South America, through December 28. ... "Tradition & Transformation," sacred objects and art from the Spartus collection, through August 1. ... Ongoing: kids' exhibits on ancient family life, musical instruments, and other topics. **¶** Open Fridays 10-3; Sundays-Wednesdays 10-5; Thursdays 10-7. \$5; \$3 children, students, seniors; \$10 max per family, Fridays free; Thursdays 5-8 free. 312-322-1747

Swedish American Museum Center, 5211 N. Clark. Ongoing: "Children's Museum of Immigration." **¶** Open Mondays-Fridays 10-4; Saturdays-Sundays 10-3. \$4; \$3 kids, students, seniors; \$10 max per family. Second Tuesday of each month free. 773-728-8111

Terra Museum of American Art, 666 N. Michigan. Starting Saturday, December 13. "The Tumultuous Fifties," black-and-white prints from the *New York Times* archives, through February 8. Shown is an uncredited photo of presidential candidate Dwight Eisenhower with supporters in New York two months before the 1952 election. **¶** George Bellows (1882-1925), paintings made at a Woodstock, New York, artists' colony, plus related work by contemporaries, through January 11. ... "Studied Abroad," paintings by American expats, through April 11. ... Ongoing: other work from the Terra collection. **¶** Open Tuesdays 10-8; Wednesdays-Saturdays 10-6; Sundays noon-5. Free. 312-664-3939

Ukrainian Institute of Modern Art, 2320 W. Chicago. "The Last of the Primaries," work in which "yellow is the dominant color" or "a crucial focal point," by Clark Ellithorpe, Jeane McGrail, Joanna Pinsky, Jean Poklop, and Barbara Schnell, through December 15. **¶** Open Wednesdays-Sundays noon-4. Free. 773-227-5522

Harold Washington Library Center, 400 S. State. Ongoing: permanent art collection, throughout the building; music exhibits, eighth floor; Harold Washington display, ninth floor. **¶** Open Mondays-Thursdays 9-7; Fridays-Saturdays 9-5; Sundays 1-5. Free. 312-747-4300; exhibits 312-747-4875

CONSUMING NATURE
at the Museum of Contemporary
Photography, through February 19

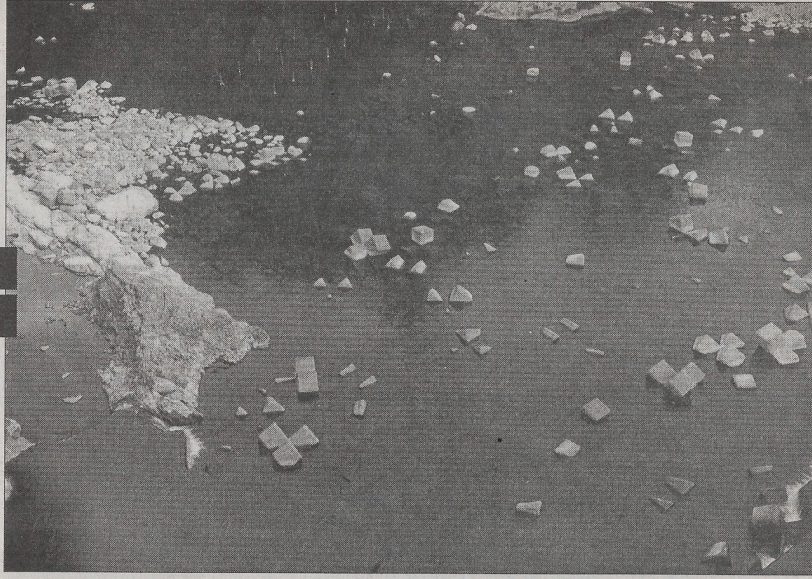
MIDWEST PHOTOGRAPHERS PROJECT
at the Museum of Contemporary
Photography, through February 14

By Fred Camper

NATURE UNDER CONSTRUCTION

Romantic art of the 18th and 19th centuries often aimed to inspire awe at nature. That goal is much less common today, but the seven photographers now at the Museum of Contemporary Photography—four in “Consuming Nature” and three in this installment of “Midwest Photographers Project”—do just that. Their subject is hardly ever unaltered nature, however, but the intersection of natural and man-made forms, and they balance the power of each against the other.

In “Consuming Nature,” Toshio Shibata is represented by photographs of dams and other structures in his native Japan and the United States. Making constructed walls and mounds of soil equally palpable, *Kamikitayama Village, Nara Prefecture, 1990* shows on the right a huge dam with a strongly concave curvature, and



“SHIMOGO TOWN, FUKUSHIMA PREFECTURE, 1990” BY TOSHIO SHIBATA

photography

square and “buds” where the plastic strands cross. In *Garden #11* (1998), leafless vines are intertwined on a fence, connecting the two more intimately than in *Garden #43*. Lying on the ground behind the fence are some

clumps of vegetation amid sand, while a dark green tree at the upper left pulls the composition a bit off balance, as does the drop-off, suggesting nature’s unruliness. *Terraced Plowing, Saline County, Kansas, September 1990* shows

that nature contains an infinite richness of detail.

Mark Ruwedel in “Consuming Nature” foregrounds the effects of time. Working in series, he records not only the effects of geological time

shows what looks like a path headed straight into the distance. In *Silver Peak #1* (1999) a straight path in dry, flat land leads toward a distant ridge. *Central Pacific #18* (1994) shows a long, sandy mound stretching toward hills. The work’s title and some wood scraps to the side of the image offer a clue to the whole series: depicting abandoned rail lines, it reveals the impermanence of the civilization that saw itself as conquering the continent.

Ruwedel’s receding roads emphasize a Renaissance single-point perspective, creating the sort of commanding, even controlling view that more than one artist has identified with conquest. But it seems inadequate for representing nature: Evans found that her vision of the patch of prairie sensitized her to “images that have a structure not based on linear one-point perspective”—Persian miniatures, early cave paintings, Native American art. By identifying Renaissance perspective with the continent-spanning railroads but choosing abandoned rail lines, Ruwedel makes a statement akin to that of Thomas Cole in his “Course of Empire” series: five paintings that show the establishment and dissolution of civilization, as a classical city replaces wilderness, then falls to ruin. Ruwedel too seems to see

PHOTO COURTESY GALLERY LUGOTTI, SANTA MONICA

on the left a huge, sloping wall of earth; the line where the two meet creates yet another curve. One can almost feel the monumental strength of the two elements as they press down, against each other, and against water. *Orou Village, Wakayama Prefecture, 2000* shows an imposing cliff, covered with vegetation and many fractures, rising at the side of a road. A mesh covering apparently holds any fragments in place—yet once again the natural form seems to exert a tremendous force, which the breaks in the rock help articulate and the net seeks to contain.

What’s most amazing about Shibata’s photos is the way he refrains from making judgments: he holds natural objects and human interventions in perfect balance, often colliding but retaining their own qualities, their own beauty. His ultrasharp prints have a meditative quality: made from negatives taken with an eight-by-ten camera, they emphasize the variety of surface details, signaling acceptance of the world as it is. *Shimogo Town, Fukushima Prefecture, 1990* shows a dark pool of water and a pile of rocks poking out of it. Strewn throughout the pool are what look like small concrete cubes, some with their tops parallel to the water’s surface, others skewed; many show waterlines. Though easily distinguishable from the rocks, the cubes are also scattered haphazardly, so the difference between the natural and man-made forms is less dramatic than one might imagine.

Paul J. Clark’s photographs of community gardens in “Midwest Photographers Project” achieve a similar balance. In *Garden #43* (1999) Clark draws out the similarities between a grid of plastic mesh and the plants behind it: we notice small curves in each

empty boxes, as if rubbish grew on this land and the cardboard boxes were an interesting indigenous species. In *Garden #90* (2003) fragments of dead plants cling to a dark roll of fencing whose dense web of lines creates forms as various and visually interesting as plants growing in a garden.

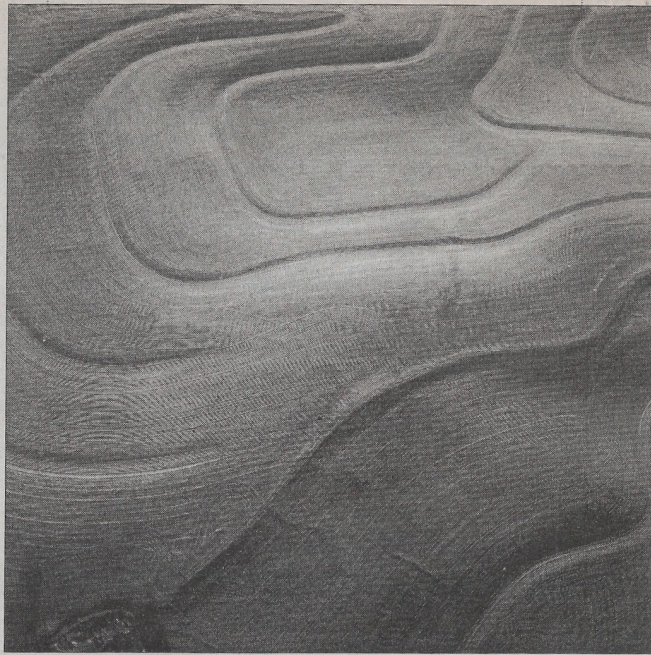
Like Shibata and Clark, Terry Evans creates studies of patterns—and her color views of prairies, also in “Midwest Photographers Project,” have a similarly meditative effect. She was a documentary photographer until 1978, when she had a “conversion experience” while photographing a small patch of prairie for a friend: looking at its rich diversity and complexity, she began to see the prairie as a metaphor for “the structure of the universe.” Her more recent aerial views of much larger sections of land seem filtered through that visionary moment: she presents plow lines and vegetation patterns as subjects worthy of close inspection, as mysteriously revelatory. There’s considerable variety in *Saline County, Kansas, June 1999*, which shows plowed furrows forming straight lines and complicated curves, but the way vegetation follows those lines creates a sense of harmony in variety.

Evans consistently frames her images to balance diversity and order. *Indiana Sand Dunes, April 2001* shows a trail running along a ridge, with trees to the left and a steep drop-off to the right. The line of the trail provides clarity and focus even as it disrupts the

nine thick, dark lines that follow the

on the terrain but changes wrought by

equivalences rather than metaphors—



“TERRACED PLOWING, SALINE COUNTY, KANSAS, SEPTEMBER 1990” BY TERRY EVANS

contours of the land, revealed by highlights and shadows. Between the lines are numerous small furrows, running roughly but not exactly parallel to the larger ones, recalling fractal geometry: it seems that on closer inspection the viewer might see a multitude of even smaller structures, creating the sense

different periods of civilization. *Devils Canyon #5, 1998* shows a cliff-side blacktop curving off into the distance on the left, a dirt road in the ravine to the right, and a trail that’s presumably the oldest of the three just to the right of that. Each photo in his series “Westward the Course of Empire”

world. By contrast Bamberger’s ultrawide *Highway 80* (2003) focuses on the man-made: a road extends the whole width of the frame, accompanied by patterns of scrub that look suspiciously repetitious—perhaps making a humorous comment on the monotony of auto travel. ■



1576 First Lincoln photo highlights exhibit 18

BY BILL CUNNIFF
Museum Pieces

The earliest known picture of one of America's most beloved presidents is presented in **Lincoln Through the Years: 1846-1865**, a new photographic exhibit at the West Chicago City Museum.

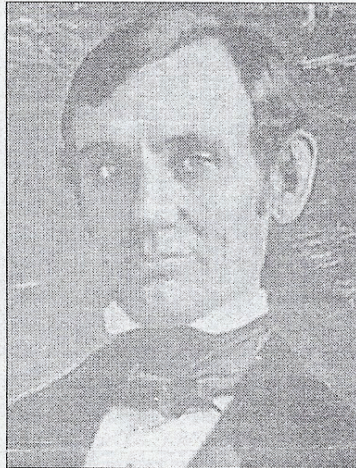
The photo, which is a daguerreotype — an early type of photography — was taken by Nicholas H. Shepherd in Springfield. It was in 1846 or 1847, after Lincoln had been elected to the House of Representatives. Lincoln was 37 or 38 years old at the time of the sitting.

The picture was first published in McClure's Magazine in 1895, after Robert T. Lincoln, the president's son, revealed its existence in an interview in Chicago, according to Roger Norton's Abraham Lincoln Research Site. Robert said the photo hung on the wall of his home from the time he could first remember as a child.

The picture was accompanied by a photo of Mary, Lincoln wife. "These are my two most precious pictures, taken when we were young and so desperately in love," Mary said. "They will grace the walls of the White House." The photographs are from the Illinois State Historical Library.

A 1857 photograph was taken in Chicago by Alexander Hesler. "This coarse hair of mine was in a particularly bad tousele at the time," Lincoln reportedly said about the picture, according to a biographer. "The picture presented me in all its fright."

Another image was taken by Hesler in 1860, just after Lincoln



This is the first photograph image taken of Abraham Lincoln, by Springfield daguerreotypist Nicholas H. Shepherd in the 1840s, part of a new exhibit at the West Chicago City Museum.

was nominated for the presidency. Of this image, Lincoln said: "That looks better and expresses me better than any I have ever seen."

Lincoln's law partner, William Herndon, thought the image was a noble pose, according to the American Museum of Photography. "There is a peculiar curve of the lower lip, the lone mole on the right cheek and a pose of the head so essentially Lincolnian. No other artist has ever caught it," Herndon said.

In November 1860, the president-elect was photographed by Samuel G. Alschuler while visiting Chicago. The image is the first to show Lincoln with whiskers. In February 1861, a full-bearded Lincoln was photographed in Spring-

field two days before departing for Washington, D.C., and the presidency.

Another image shows the president less than two weeks before delivering the Gettysburg Address. A picture from March 1865 is believed to be the last Lincoln photograph taken. Just weeks later, on April 14, Lincoln was assassinated.

A model of the Lincoln funeral train also is displayed. The model, about 15 feet long, was constructed by Dr. Wayne Wesolowski, a chemistry professor formerly at Benedictine University in Lisle. The funeral train carried Lincoln's body from Washington to Springfield.

As a result of the Lincoln funeral procession, George Pullman and his railroad car received national publicity. His cars soon became famous for luxury train travel. In 1867, George established the Pullman Palace Car Company on the Far South Side.

The photography exhibit will run through Feb. 16. The train model will stay set up until March 14. The museum is at 132 Main Street. Admission is free. Call (630) 231-3376.

MAN VS. NATURE: Four photographers click on the ongoing relationship between man and the environment in **Consuming Nature**, a new exhibit at the Museum of

See MUSEUMS, Next Page

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Museums

Continued from Previous Page

Contemporary Photography at Columbia College. The pictures show nature's beauty as well as nature's destruction.

"On one hand, humans are weak and in awe before the power of nature. On the other hand, they are energetic and domineering builders, diggers and settlers," said Natasha Egan, associate director at the museum.

Mark Ruwedel's series, entitled "The Ice Age," records the evidence of both prehistoric and contemporary cultures that have left visible marks along the ancient

shores of Lake Manly, which is now Death Valley.

Naoya Hatakeyama's photographs of limestone factories and quarries depict the scarring and blasting of Japan's hills and mountains in a country with few natural resources.

Toshio Shibata took images of cement dams, wire nettings, and erosion prevention to look at how man attempts to restrict the course of nature.

Dan Holdsworth made a large-scale photo of Black Mountain, taken at the edge of the Vatnajokull glacier in Iceland. An almost imperceptible trace of color is actually a fragile mass of ice and volcanic debris at the point of collapse.

The exhibit will run through Feb. 19. The museum is at 600 S. Michigan. Admission is free. Call (312) 663-5554.

YULE LOG: *The tradition is ancient, yet it is still cool/To wander the forest/In search of The Yule.*

The Morton Arboretum is calling all nature-loving sleuths to participate in its popular annual hunt for the hidden **Yule Log** on Saturday.

Once the official log is recovered, revelers return, greeted by a bonfire, hot wassail toasting, caroling and general merrymaking. Continuing tradition, the Yuletide Spirit bestows the Finder's Garland on those who locate the log.

Hunts will take place at 12:30 and 2:30 p.m., near the Thornhill Shelter pavilion. Participants are encouraged to wear appropriate clothing and shoes for hiking.

The arboretum is at 4100 Illinois 53. Admission is free, but parking is \$7. Call (630) 719-2465.

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Daily, 9 am-5 pm. Museum admission: Adults, \$6.75; seniors, \$5.50; children 4-17, \$4.50; children under 3, free; free Monday for Milwaukee County residents. Additional fee for IMAX Theater. (414) 278-2702.

MORTON ARBORETUM. 4100 Rte. 53, Lisle. Ongoing: The 1,700-acre arboretum features more than 30,000 labeled plant specimens representing 3,600 different types of plants. It is home to the largest U.S. collection of plants from Russia, China, the Balkans and Northeast Asia, as well as a collection representing Northern Illinois. Daily, 7 am-5 pm. Members are free, non-members pay \$7 per car. Wednesday is \$3 per car. (630) 719-2465.

MOVIE PALACE MUSEUM. York Theatre Building, 152 N. York, 2nd fl., Elmhurst. Ongoing: The museum features blueprints, photos, posters, programs and artifacts from theatres across the United States with special emphasis on the grand movie palaces of the Chicago area. Mon-Wed, 10 am-4 pm; Thu, 10 am-3 pm; Fri, 10 am-4 pm. Freewill donation. (630) 782-1800.

MUSEUM OF BROADCAST COMMUNICATIONS. Chicago Cultural Center, Michigan and Washington. Ongoing: The museum's archival collection contains more than 70,000 radio and television programs and commercials. Guests can become television news anchors in the Kraft Television Center, or re-live the 1952 World Series in the Sportcaster's Cafe. Museum hours: Mon-Sat, 10 am-4:30 pm; Sun, noon-5 pm; archives closed on Sunday; museum closed all holidays. Free. (312) 629-6000.

MUSEUM OF CONTEMPORARY ART. 220 E. Chicago. Closes Sun: "Alexander Calder in Focus: Works from the Leonard and Ruth Horwich Family Loan." To Jan. 18: "Kerry James Marshall: One True Thing, Meditations on Black Aesthetics." To July, 2004: "Strange Days"; "Julian Opie: We Swam Amongst the Fishes." Museum hours: Tue, 10 am-8 pm, Wed-Sun, 10 am-5 pm. Adults, \$10; students and seniors, \$6; free, members and children 12 and under; Tuesday, free from 5-8 pm. (312) 280-2660.

MUSEUM OF CONTEMPORARY PHOTOGRAPHY. Columbia College Chicago, 600 S. Michigan. To Jan. 19: "Consuming Nature" by Mark Ruwedel's, Naoya Hatakeyama, Toshio Shibata and Dan Holdsworth. Mon-Fri, 10 am-5 pm; Thu, 5-8 pm; Sat, noon-5 pm. Free. (312) 663-5554.

MUSEUM OF HOLOGRAPHY. 1134 W. Washington. Feature exhibits include an animated gold miner, a 3-by-3 foot hologram of a large dinosaur, moving holograms, and an animated hologram of Michael Jordan. Wed-Sun, 12:30-5 pm. \$2.50, \$3. (312) 226-1007.

am-8:30 pm; Sun, noon-4 pm. (773) 702-9514.

PEGGY NOTEBAERT NATURE MUSEUM.

2430 N. Cannon. Closes Sun: "Discovering Chimpanzees: The Remarkable World of Jane Goodall." Ongoing: "Hands-on Habitat."; "Judy Istock Butterfly Haven"; "African Butterflies." Museum hours: Mon-Fri, 9 am-4:30 pm; Sat-Sun, 10 am-5 pm. Non-Chicago residents: Adults, \$7; seniors and students, \$5; children 3-12, \$4. Thursday, free. (773) 755-5100.

PRIMITIVE ART WORKS. 706 N. Wells. The only sculpture garden in the River North Gallery District features four floors of authentic furniture, artifacts, textiles and jewelry from around the world. Mon-Sat, 11 am-7 pm. Free. (312) 943-3770.

SCITECH SCIENCE AND TECHNOLOGY INTERACTIVE CENTER. 18 W. Benton, Aurora. Ongoing: "Weather Wave"; "Lithophone"; "Giant Lever." Tue-Wed, noon-5 pm; Thu, noon-8 pm; Fri, noon-9 pm; Sat, 10 am-5 pm; Sun, noon-5 pm. Adults, \$6; seniors and children 3-17, \$5. (630) 859-3434.

SHEDD AQUARIUM. 1200 S. Lake Shore. Closes Sun: "Neptune's Holiday Kingdom." Daily from 11 am-3 pm. Ongoing exhibit: "Wild Reef." Ongoing: The world's largest indoor aquarium is home to more than 8,000 animals and boasts a 90,000-gallon Caribbean Reef where divers hand-feed fish, sharks and a sea turtle daily. The Oceanarium offers winding nature trails through scenic re-creations of a Pacific Northwest coastline and includes encounters with beluga whales, Pacific white-sided dolphins, Alaskan sea otters, harbor seals and penguins. Take an adventure and discover something new at Animal Encounters, daily, 11:30 am and 2 pm, when guests can look at learn about and touch such critters as a Chilean rose tarantula, leopard gecko, African bullfrog, red-tailed boa, yellow-footed tortoise, and more. The Oceanarium's Beluga School—It's Cool, daily at 11 a.m. is another touch opportunity to meet the soft, the shelled and the spiny animals that inhabit the sea and shore. Amazon Rising: Seasons of the River, looks at the largest freshwater river system in the world. Museum hours: Mon-Fri, 9 am-5 pm; Sat-Sun, 9 am-6 pm. All Access Pass (Aquarium, Oceanarium and Wild Reef): Adults, \$21; Seniors and Children 3-11, \$15. Mini Pass (Aquarium and either Oceanarium or Wild Reef): Adults, \$17; seniors and children 3-11, \$13. Aquarium only: Adults, \$8; seniors and children 3-11, \$6; children 2 and under, free. Discount for Chicago residents. (312) 939-2435.

SMART MUSEUM OF ART. University of Chicago, 5550 S. Greenwood. To Jan. 4: "Hiroshi Sugimoto: Sea of Buddha." Tue-Wed, Fri, 10 am-4 pm; Thu, 10 am-9 pm; Sat-Sun, noon-6 pm; closed holidays. Free. (312) 702-

"Consuming Nature"

Museum of Contemporary Photography, Chicago, IL

More than any other genre, the landscape has embodied the aspirations of modern visual art to evoke emotion through impression. Portraying nature as either a home through the offices of beauty or a transhuman power by means of sublimity, landscape artists traditionally compensate for industrial civilization by carving out a niche for spontaneity.

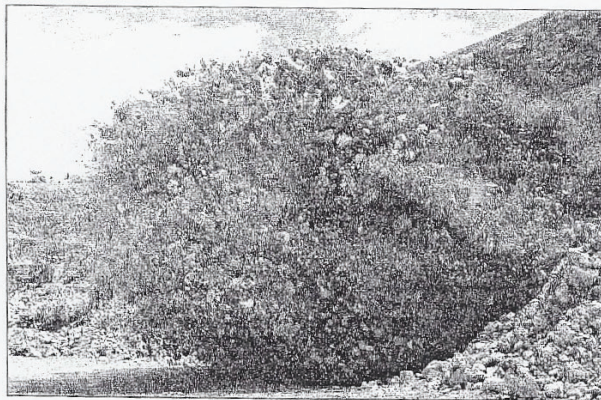
As technology encompasses the environment, contemporary landscape photographers have broken with tradition, turning their attention increasingly to the inroads into nature made by human contrivance. Their images have consequently taken on a conceptual dimension that bids to eclipse their aesthetic effect.

"Consuming Nature" brought together seven active landscape photographers from Japan, Great Britain, and the United States who deploy different approaches in their portrayals of the nature/culture interface. Thoughtfully curated by Natasha Egan, the show took full advantage of the museum's ample tri-level space to highlight variations on its major premise that "nature and man challenge and consume each other."

The sense that human beings are locked in a destructive conflict with nature was most evident in Naoya Hatakeyama's series of color photographs shot in Japanese limestone quarries that, despite their quiet and muted lushness, brutally evidenced industrial spoliation. In one large central image that deconstructed the others, Hatakeyama showed how the earth is wounded, capturing an explosion in which rocks and dirt billow momentarily into the form of an enormous blooming bush. *Blast*—the only work in the show that was not still and meditative—evidenced how difficult it is for even a photographer with environmentalist intent to avoid the pull of aesthetic and emotion-laden impression.

Hatakeyama shared the main gallery space with Toshio Shibata, whose black-and-white studies of massive dam and road projects in Japan and the United States were so stolid and inert that they gave the illusion of permanence to processes that were inexorably grinding forward. If Hatakeyama recorded scars, Shibata documented operations in which the earth is opened up and prepared before it is resurfaced with a cultural skin. Elegantly composed and darkly luminous, Shibata's images nonetheless evoked disturbance as they seduced repose.

The temper of the show became more relaxed in the back space of the first floor, which featured Mark Ruwedel's faded, light black-and-white photographs of decaying footpaths, railroad tracks, Na-



tive-American ceremonial sites, and tire tracks in the California desert. Ruwedel's places have been abandoned or neglected by human beings, and his images evoked a sense of peaceful desolation that indicated a drawn-out process of healing that might never be completed. His most effective photographs emphasized single-point per-

spective, showing overgrown paths seeming to lead to nowhere and vanishing at the horizon. These images were especially effective because they balanced meaningful content with intense emotional impact. The brutality conveyed by the Japanese photographers was no match for Ruwedel's conjuring with complex states of alienation.

Paul Clark achieved another equilibration of significance and sensibility. His intimate black-and-white studies of tomato cages and crude fencing in community gardens in Chicago suburbs emphasized beauty and affirmation. A masterful abstractionist in the tradition of early Harry Callahan, Clark did not represent the nature/culture interface as a conflict but as an entanglement and exuberant embrace. Occupying an alcove off the main galleries, Clark's images served as counterpoints to the other bodies of work, pointing toward an imaginative reconciliation that is the province and strength of the straight photographic abstraction.

Shooting in all four seasons, Clark has consistently evoked the wild and spindly elegance of the devices that gardeners use to direct growth rather than to master its forces. His delight in bursting overgrowth and wintry abandonment brought home the bias in favor of nature shared by all the photographers in the show that reflected not so much a political commitment as a persistence of the modern romantic compensatory aesthetic.

A bird's-eye view of the show's theme was provided on the second floor by Terry Evans' color aerial shots of America's Midwestern plains. Here the viewer was placed a sufficient distance from the subjects to contemplate the cycle of wounding and healing—and the sheer beauty of humanly imposed geometrical form mingling with nature's ragged forms—without rushing to judgment.

More than anyone else, Evans epitomized the fulfillment of Egan's desire to exhibit artists who avoided the Scylla of "ecological correctness" and the Charybdis of "Romantic sublimity," and who "observed a more complicated exchange" between nature and culture. That complexity, in this case privileged romance, does not detract from a curatorial success. ●

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Blast (1995) by Naoya Hatakeyama