



Art


GROUPE

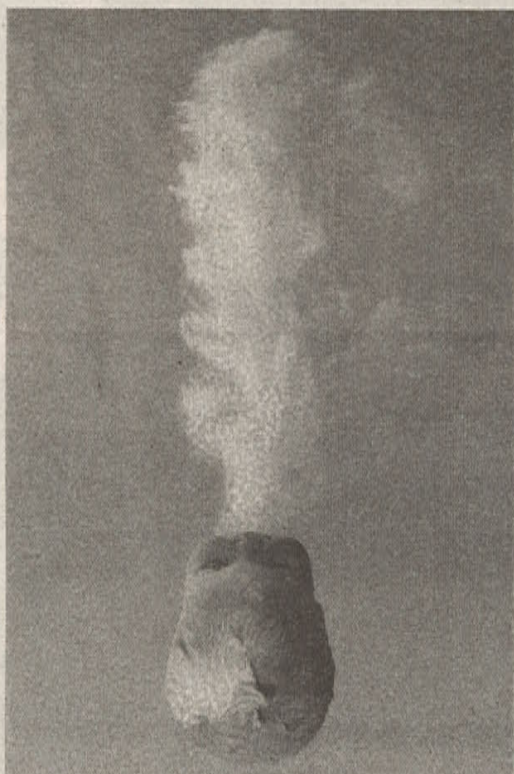
Summer's coming to an end, and what do art groupies have left to ogle over other than each other and the **Museum of Contemporary Photography's** (600 S. Michigan, 312/663-5554) hotshot "Winogrand 1964" exhibit? Although the MCP show features the work of light years ahead-of-his-time sharp-shooter Garry Winogrand — and contemporary artists of all mediums may find it daunting to equal Winogrand's brilliance, on display at the museum until September 27 — there is more Chi-Town talent in these back-to-schoolin' months ahead.

A lesson can be learned at a fantastic space in the West Loop's **Walsh Gallery** (118 N. Peoria, 312/829-3312). The gallery is playing host to the astounding exhibition "Affiliations: The Art of Belonging," September 5 through October 11, which contains the works of Ruby Chishti, a Pakistan immigrant; David Servos, an ex-pat Chicagoan turned New Yorker; and Tennessee-native Pradip Malde. Chishti's contribution, "Unending Ceremony," boasts the most unusual suspects and topics seen in today's Chicago art scene: Vivid buffalo, crow and headless couple works created with scrap materials are both separately and collectively dynamic and dramatic. Aiming to plague the eye with personal reactions to gender wars she experienced in and outside of her home country, Chishti's pieces are poignant without being blatant.

Alongside Chishti's work is Malde's "Campsite for the Non-Citizen," a collection of photography in which Malde manipulates common objects, sensualizing their shapes and forms for a multi-level reading of their significance. Among both of these collected bodies of work stands Servos' sculptural installation of ego landscapes, "The Work: Distillation," where fiberglass figurines and a 3-foot self-portrait of the artist at a young age bring to mind the pieces' complex relationship to psyche and self.

Nearby at **Schopf Gallery** (942 W. Lake, 312/432-1630), another group show brings together the work of three polar-opposite artists who have one thing in common: Virginia. Collages, mixed-media work, paintings and screen work from acclaimed artists such as Dolan Geiman, Leo Charre and Joshua Miller tackle fun and fierce concepts of art that push the notions of retro in ways that good DJs do with classic songs — with the incredible process of subtly remixing yesterday with today. From past iconography (think of pin-up girls of the late '40s with design cues from the '70s, '80s and '90s) arrives a great deal of aesthetic sensibilities. This show is a must to see.

Last but not least is the **Aron Paker Gallery's** exhibition of work (118 N. Peoria, 312/226-8984) by Devo diva Mark Mothersbaugh (through October 4). The purpose of Mothersbaugh's "Homefront Invasion" is to invade everyone's home — thus, the affordability of the art — with cooler-than-Crumb images in the form of digital postcards. From strange drawn figures of violent couples French kissing to *Killer Tomato*-like aliens on a friendly mission, Mothersbaugh's art is distinctly without pretension, and filled with humor and fandango. If you can't make it to the show, be sure to visit www.mutato.com to get the full scoop on Mothersbaugh's obsession with peculiar pictures and sounds. 



Pradip Malde's "Expiration II," part of "Affiliations" at the Walsh Gallery.



scene/heard

Mark Your Calendars

September 5-October 4: **Body Builder and Sportsman Gallery** (119 N. Peoria, 312/492-7261) presents new work from artist D'neil Larson.

September 20: **The Museum of Contemporary Art** (220 E. Chicago, 312/280-2660) launches its "Strange Days" exhibition featuring the works of Andy Warhol, Gary Simmons, Andreas Gursky and Sophie Calle, among other artistic legends.

September 27 (1 p.m. to 3 p.m.): Laurent Brunhoff, author of the world-renowned Babar the Elephant books, will be signing his latest book, "Babar's Museum of Art," at the **Art Institute** (111 S. Michigan, 312/443-3600). Original artwork from the book will be showcased at the Art Institute beginning September 27.

Short & Sweet

Name: Julia M. Hechtman

Place of birth: New York City

Work to be on display: "Oh-kay?" at **Dogmatic Gallery** (1822 S. Des Plaines, 312/492-6698) in early November.

What's the deal with the title of the show? It is a retrospective look at my tumultuous youth.

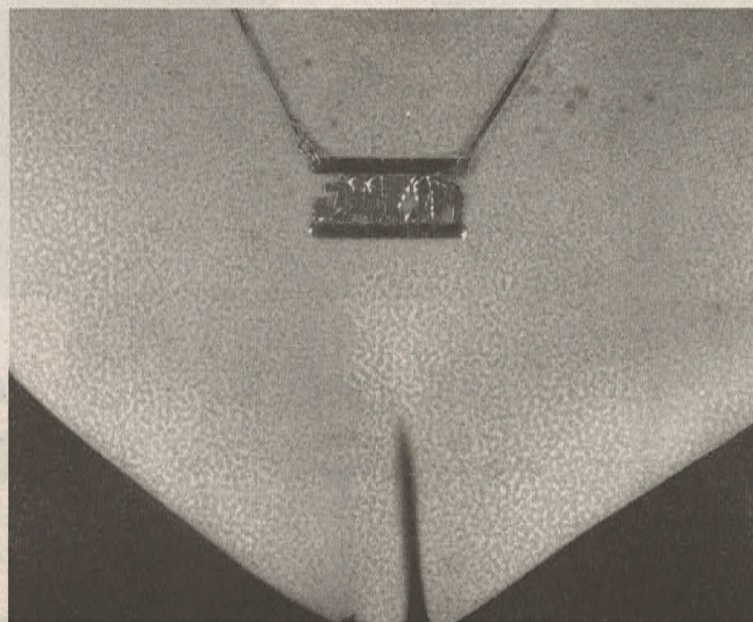
What has inspired you the most in the creation of your work? Misspent and misunderstood adolescence has directed my work the most.

One of your video works, "Double Sigh," films your mom calling you an asshole. What kind of reaction did it get? It's based on an experience of mine in high school when I got busted for forging documents. My mom called me an asshole, and it was intense. The piece sort of runs you through a series of emotions. She looks hurt, angry, sad and also calls you an asshole. People seemed to respond pretty well. They were mostly impressed with her presence.

Does popular culture affect your work? If so, how much, and what part of culture has affected it the most? I love popular culture. Hip-hop in particular. It's a huge part of who I am and was back in Brooklyn. I think it seeps in through the seams of my work, especially the video.

What feelings or ideas do you hope people have after viewing your work? I hope that my work can generate questions rather than provide answers.

Which two artists have rocked your world, and how did they do it? Jeff Wall is amazing. He is so headstrong and articulate. He has developed his relationship with art and can defend his position. Regardless of whether I agree with him, I always respect his opinion, plus his work is curious, and I really like it. Adrienne Salinger was my personal life mentor as an undergrad and beyond. She was my first true encounter with a practicing artist. She's the absolute coolest.



"Julia, 1986" by Julia M. Hechtman