

Long View / Long Game:  
30th Anniversary Exhibit



College of DuPage  
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# news release

Number: NR 82-407  
Writer: Ruth Hallenstein

## C/D GALLERY OPENS WITH NIU ARTISTS

The art world has recognized Chicago as an important city during the past

talents rejected the high cost of New York living

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season, has benefitted

ce artist James Grigsby

ry. The works of past

on display in the Mo

Every Wed-



### Arts/Features Courier

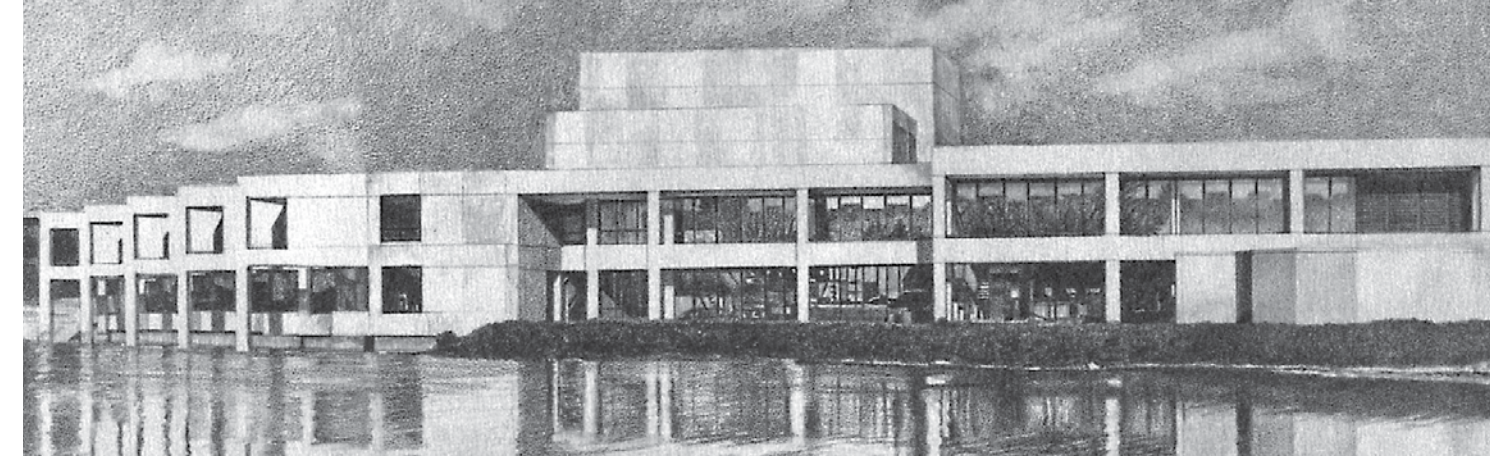
## 'Chicago Portraits' in gallery

By MARY RICCIARDI  
Multiple plate color intaglio prints and drawings are currently on exhibit in CD's Art Gallery, M137 through April 22.  
Artist Joel Bujnowski creates his works on special plates which he uses to do his own printmaking.  
Bujnowski's "Chicago Portraits" line the walls in a colorful array. He explains the series as being "portraits of my fellow artist friends of the Chicago area."  
"IN THESE PORTRAITS," Bujnowski adds, "my background images refer either to the individual work of the artist being portrayed, my relationship with him or her or feelings about myself."  
In his pen and ink drawings, the artist depicts the classic story of a love triangle situation dealing with human nature and some of the negative aspects. Bujnowski feels that "it is important to know and be aware of the negative things for they are as important as the positive ones. This makes people realize how important it is to be aware of both aspects of life."  
BUJNOWSKI'S WORKS include oil paints on paper and mixed media, in which he combines oil paint with pencil.  
About his work, Bujnowski states, "A piece that is read very quickly does not make much of an impression on the viewer. A work is more successful when it involves the viewer and makes him stop to interpret it. Art as commun-

tion is more successful when the viewer is involved."  
Bujnowski, who lives in Chicago, says, "I get a lot of energy from the hustle and bustle of the city, and many of my ideas stem from my own life experiences."  
The artist's works have been exhibited widely and are represented in the collections of Western Illinois University, Northern Illinois University, the University of North Dakota, the University of Dallas, and Graphic Chemical and Ink Co.  
CURRENTLY, BUJNOWSKI has works on exhibit in the University of Dallas Print Invitational and the Chicago and Vicinity Show.  
Bujnowski received his bachelor's and master's degrees from Western Illinois University, Macomb, and his master of fine arts from Northern Illinois University, concentrating primarily in intaglio, lithography and drawing.  
Gallery hours are Monday through Thursday, noon to 3 p.m.; Sunday, 1-4 p.m.; and in conjunction with Performing Arts Center.



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As we celebrate the 30th anniversary of the gallery at College of DuPage, I would like to acknowledge the individuals responsible for guiding the space through the past three decades.

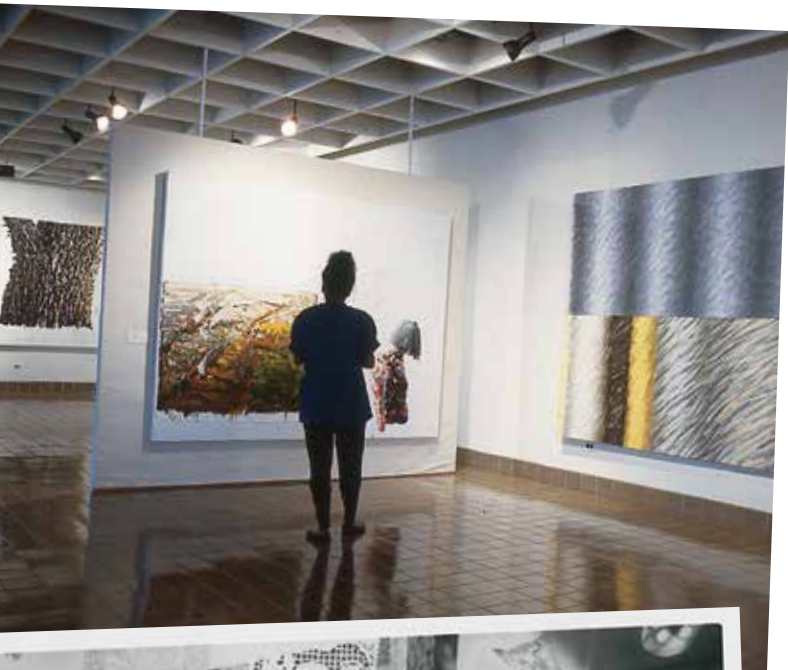
Initially curated by COD faculty member Barbara Kendrick, the gallery's first dedicated director was Eileen Broido, who ran the space from 1987 until 2000. Under Eileen's leadership, the Arts Center Gallery, and then later the Gahlberg Gallery, quickly developed a reputation for producing challenging contemporary art exhibitions. Eileen created a space that served as a valuable teaching tool for students while gaining the attention and respect of the Chicago art community. Eileen curated exhibitions that included *Portraits: Selections from the Permanent Collection of the MCA*, a major 1988 Karl Wirsum Retrospective, and solo exhibitions by Diane Simpson and Arturo Herrera to name just a few. Eileen established the gallery as an important exhibition space for Chicago area artists and as a recognized educational resource for members of the College and surrounding community.

Barbara Wiesen directed the gallery from 2000 until 2015. Committed to building on the work of Eileen Broido, Barbara focused on producing exhibits that would challenge and inspire the student body to question their assumptions about art. Barbara was instrumental in expanding the role of the gallery beyond the white cube and into the campus by producing exhibitions in the MAC lobby, COD's library and in the Wings Student Art Gallery as well as bringing in artists for artist talks and drastically expanding the College's permanent art collection. Barbara played a central role in the transition to the newly constructed Cleve Carney Art Gallery. Barbara understood how generous artists are when it comes to exhibiting their work and she was always focused on supporting them and the writers who wrote for the gallery's catalogs in any way she could. It was her strong relationships with the artists she worked with that made it possible to produce exhibitions such as *October Leaves Falling: An Interactive Project by Alison Knowles*, Phill Niblock's 2007 multimedia exhibition, *Deborah Stratman: Tactical Uses of a Belief in the Unseen*, Karen Reimer: *Golden*, and Amy Vogel: *A Paraperspective* among many others.

I start my time here indebted to the work of these two women. It is both inspiring and challenging to look back on the work they have done. I hope that I can live up to the standards they set and I want to thank them for opportunities their work has created for me. Thank you.

**Justin Witte**  
Director and Curator  
Cleve Carney Art Gallery  
2015-





## LONG VIEW / LONG GAME

Any reflection is bound to be distorted to some degree, so let's save the comprehensive assessment, analysis and quantification of the legacy of the art gallery at College of DuPage for the 50th or 100th anniversary celebrations. Instead, please consider this exhibition, catalog and associated activities as an artwork in-and-of itself that operates according to an inner logic and tension while simultaneously acknowledging the 30 years since the founding of the Arts Center Gallery at College of DuPage.

The project as a whole can be viewed as much as a critical look at the endless procession of anniversary exhibitions and their institutional/social role as stewards to a community's cultural energy as it is an actual festive take on the history of the gallery and celebration of the efforts of the countless individuals behind it over the years. Though, it's probably best to be thought of as a sort of personal mix tape, sifting through someone else's record collection to share many different stories where the casual or most intrepid and enthusiastic visitor may follow any fragment to their own rabbit hole of complexity and drama.

Selections were made with the aid of the gallery staff and the college archivist and cover over 30 years of art production locally, nationally and beyond. These selections are presented in a custom exhibition design, planned out to dramatize the connections and disjunctions between different concepts, materials, formats and situations that have played out over the years. Included in the exhibition is an empty time capsule, to be filled in collaboration with visitors to the exhibition as well as invited academic departments. The capsule will be donated to the collection and is slated to be opened in 30 years, 2046.

Above: **Vera Klement, 1989**

Middle: **Faculty member Jennifer Hereth explaining her work, 1995**

Below: **Karl Wirsum exhibition, 1988**

Page 3, below: **Early architectural rendering of college campus**

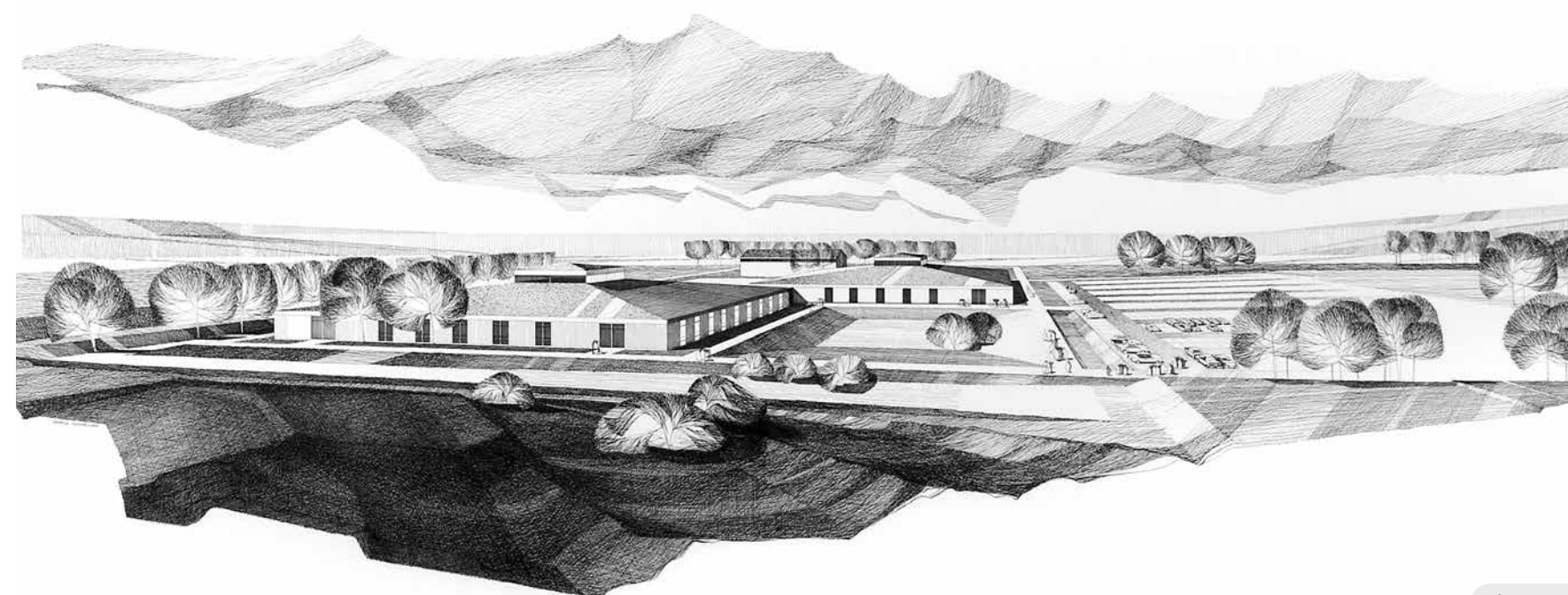
As backstory, some moons ago I myself attended a community college much like this one, in a more or less similar suburban area just north of the City of Chicago. It was there where I came into first contact with art in any meaningful way beyond my ambitious stack of employee holds at the newly opened Barnes and Noble where I worked (sometimes filling in at the café "proudly brewing Starbucks coffee"). I'm leaving the juicy specifics of that era of my life out of the picture for the time being, but two art degrees, many dozen shows, hundreds of new peers and thousands of hours teaching later, I find myself at the helm of a project that both recognizes and embodies the same type of structures that exposed me to avant-garde visual art in the first place. Ultimately, this project is a deeply personal one; a covert homage to art's intervention in my unfolding life.

Standing in place of a more traditional catalog essay or artist's statement, the following text is a lighthearted call-and-response inspired by the upcoming lecture and book signing at The MAC in October by renowned travel writer and PBS personality Rick Steves, titled *Travel as a Political Act*. The 10 tips come from Rick's blog and are paired with relevant and notable excerpts culled from past catalog essays written for solo and group exhibitions at the gallery.



Above: **Karl Wirsum explaining his work to a young visitor, 1988** (Image by Terry Vitacco)

Middle: **Public Notice: Part 1, 2000**







College of DuPage

## THE VISIT TO THE ART GALLERY AS A POLITICAL ACT

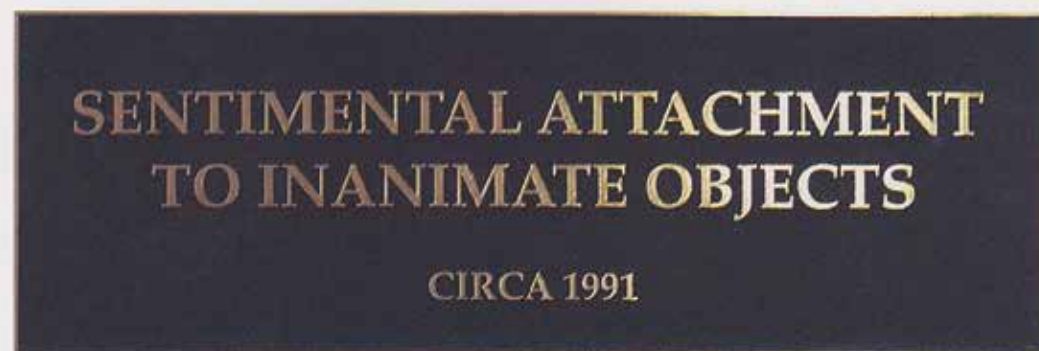
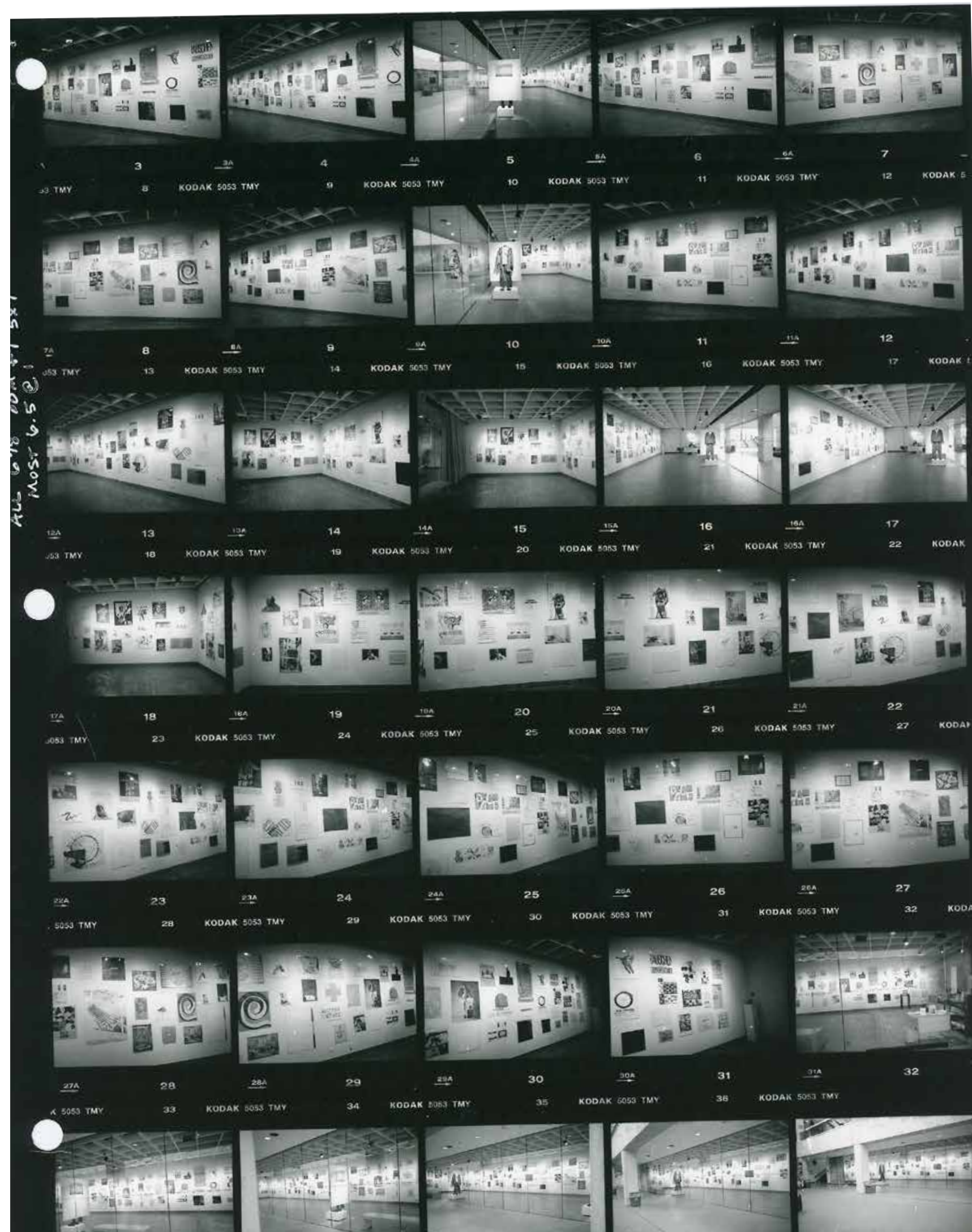
### 1. GET OUT OF YOUR COMFORT ZONE

Sentimentality is not what a middlebrow or highbrow consumer of aesthetic theory or art is usually trained to think it is. The cultivated aesthete is trained to look down on the sentimental as appetitive and mawkish (which comes from the Old Icelandic *mafedhkr* maggot, to signify nauseating), a low emotion that appeals to base fears and desires without siphoning them through intelligence. Sometimes "sentimental" is tainted with the word commodity to affirm how primitive and base the desires being animated by the sentimental object are. But in the philosophical and popular tradition a swerve exists between low sentimentality and high sentiment or sensibility. The low is a bodily response, autonomic; the high may be deemed cultivated or natural, but whatever its source, it is a wellspring both of virtue in the person that enables recognizing what's good, and of empathic pain that recognizes suffering and injustice. If bad sentimentality grounds you in your body, good sentimentality is a source for compassion, connection, belonging, recognition. What links these two traditions is the presumption that at the true core of the human subject are emotions that binds persons to other people, performing reciprocity, the ligament of sociality itself.

*From Hard Feelings: Stephanie Brooks by Lauren Berlant, catalog essay for I'm Sentimental solo exhibition by Stephanie Brooks, 2007*

Above and below: **Stephanie Brooks, *I'm sentimental*, exhibition catalog, 2007**

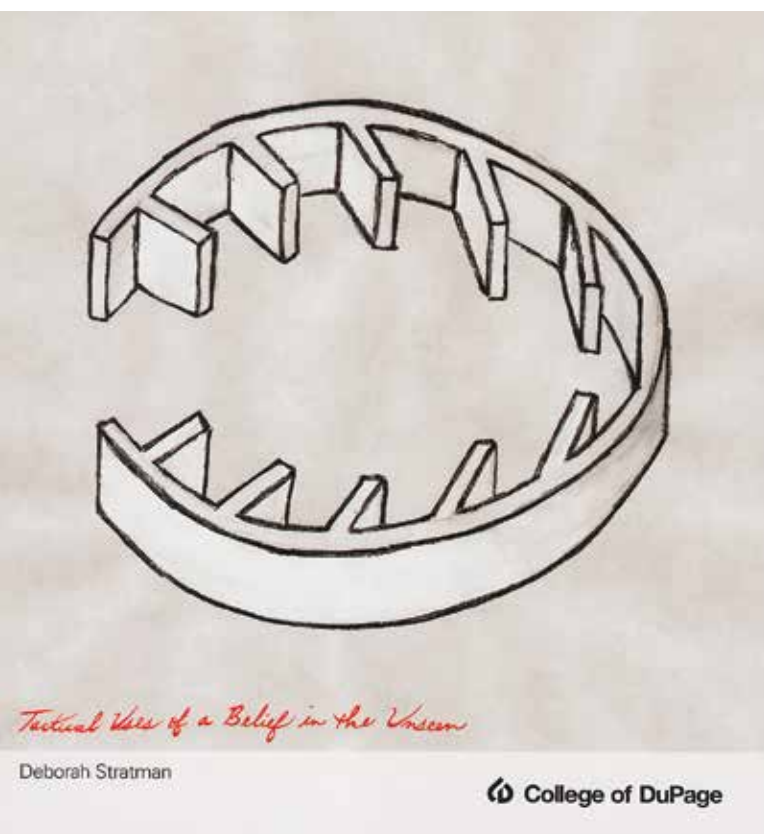
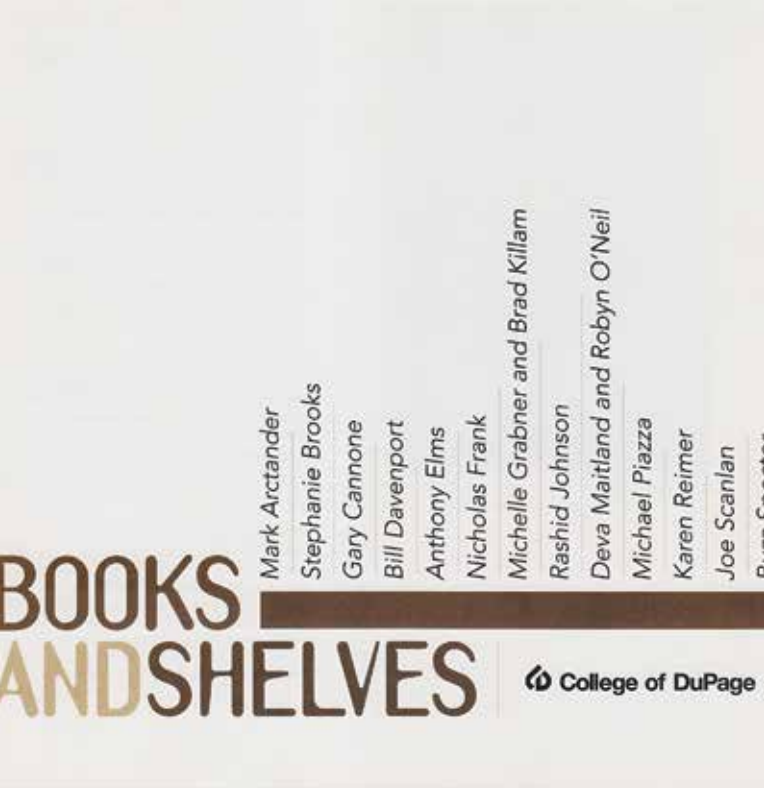
Right: **Installation views of *Public Notice: Part 1*, 2000**



*Portrait*, 2003, etched zinc, enamel, 3" x 9"

worlds, where the vulnerability of intimacy is everywhere sensed but given a kind of peace by the predictability of the form, the way it simply pulls you along the path of the dream that one's deepest,





Above: **Books and Shelves**, exhibition catalog, 2004

Below: **Deborah Stratman, Tactical Uses of a Belief in the Unseen**, exhibition catalog, 2010

## 2. CONNECT WITH PEOPLE AND TRY TO UNDERSTAND THEM

Reading list:

- *The White Boy Shuffle: A Novel* by Paul Beatty
- *Black, White and Jewish: Autobiography of a Shifting Self* by Rebecca Walker
- *The Great Gatsby* by F. Scott Fitzgerald
- *Alex Haley's Queen: The Story of an American Family* by Alex Haley
- *The Crisis of the Negro Intellectual* by Harold Cruse
- *The Dead Lecturer: Poems* by Imamu, LeRoi Jones
- *The Stranger* by Albert Camus

*Rashid Johnson's Reading List from Books and Shelves exhibition organized by Buzz Spector, 2004*

## 3. BE A CULTURAL CHAMELEON

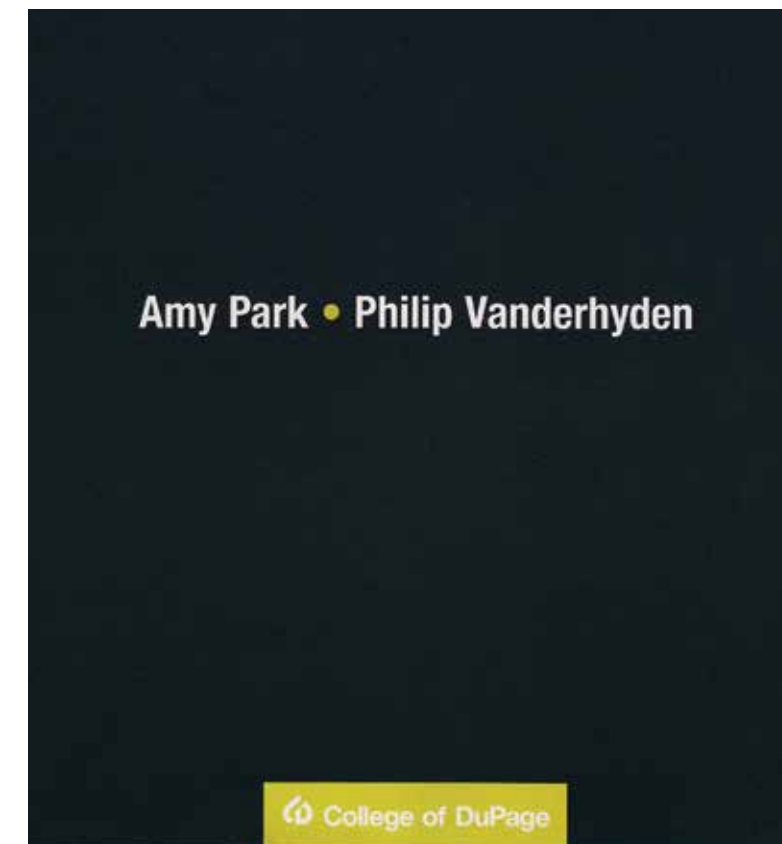
The Wandering Soul is evoked as a decoy to arouse a particular fear in those who hear their own ancestral ghosts in its manufactured sound. In a trench, a bunker or during nighttime combat, the only method to assess your surroundings may be through what you hear. World War II Allied soldiers, such as those in the U.S. Army 23rd Headquarters Special Troops, frequently employed sonic decoys. Toward enemy troops, the Ghost Army would broadcast sounds of moving tank battalions or bridges under construction, deceiving the German listeners as to the Allied troops' location, activity and size. Han Dynasty Chinese generals (206 B.C. to 220 A.D.), no strangers to sonic deception, would fly kites with Aeolian harps attached over enemy camps at night to unsettle the soldiers' sense of reality. The kites and harp were effectively invisible to the troops, so the wind seemed to bow imaginary strings at its own caprice, leaving each soldier to envision a personal narrative to make sense of the eerie, persistent cries from above.

*From the essay It Could Be Good by Lucy Raven for Tactical Uses of a Belief in the Unseen solo exhibition by Deborah Stratman, 2010*

## 4. UNDERSTAND CONTEMPORARY CONTEXT

Since the '60s we've seen the rise to dominance of installation art, with its most recent variant emerging in relational aesthetics, a movement which again promises to deliver grand integrated style, a fusing of architecture, design and art. Among such practitioners of relational aesthetics as Liam Gillick, Jorge Pardo and Tobias Rehberger, there is even a revival of Eames and other mid-century modernist designers. And never before has collage been such a ruling paradigm, with artists bricolaging, thrifting, mashing and otherwise intervening in everyday materials that are themselves continuous with and open to larger systems of exchange—the cubist paper collages writ large. "Artists today program forms more than they compose them," exclaims Nicolas Bourriaud, the author of *Relational Aesthetics*. "They remix available forms and make sure of data ... [they] surf on a network of signs." As the market logic of exchangeability permeates everything, the world of objects gets approached as so many articulated differences to use in an endlessly recombinable code, a generative semiotic of value, status and identity allowing for the constant production of subjectivities that are always already exteriorized as significations to be circulated and transacted. This is the new *gesamtkunstwerk*, art as integrated end-to-end product design, as a 'total way of life.'

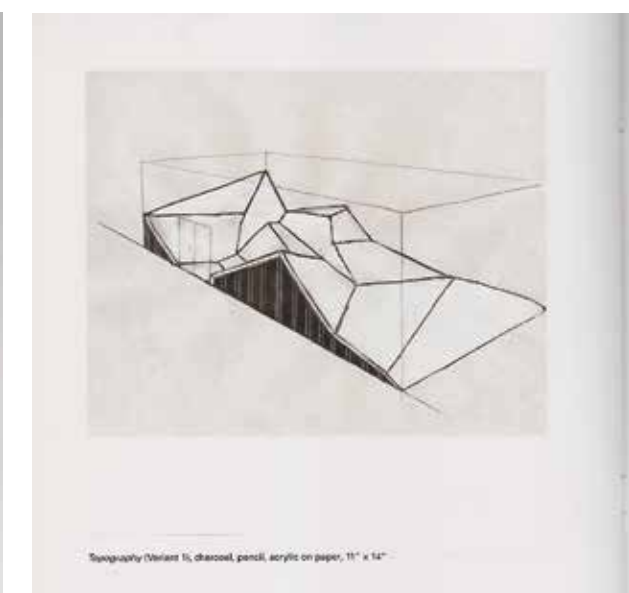
*From Modernism Now by Annika Marie and Lane Relyea for the two-person show Amy Park – Philip Vanderhyden, 2006*



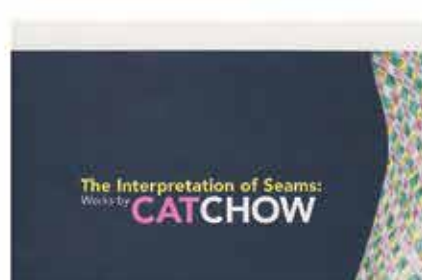
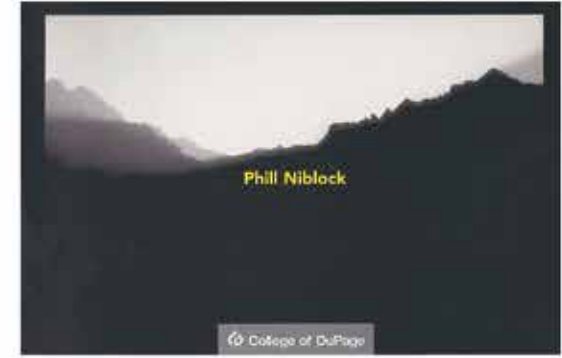
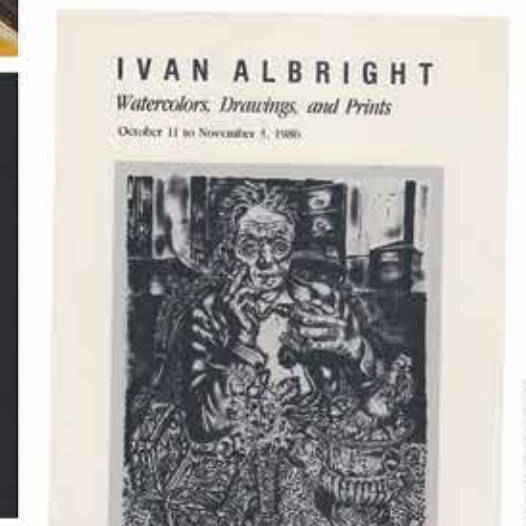
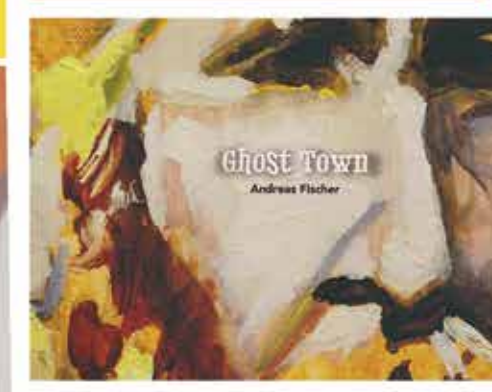
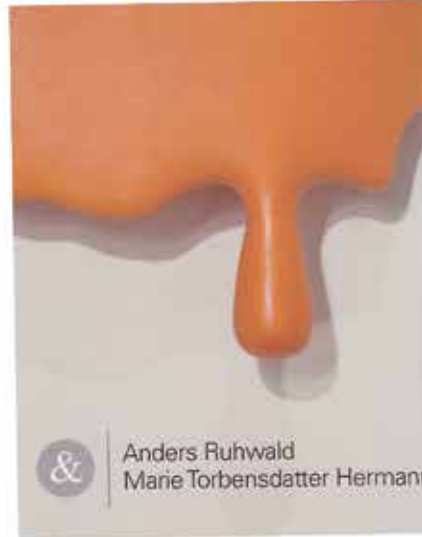
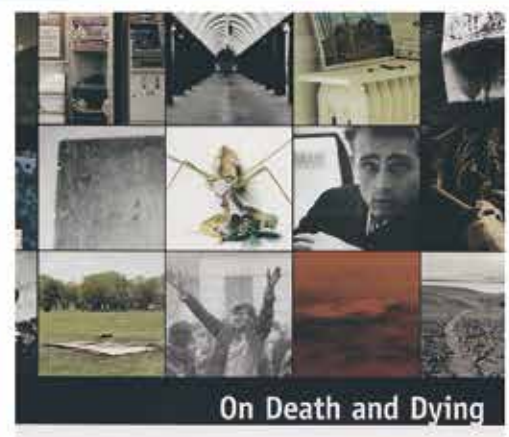
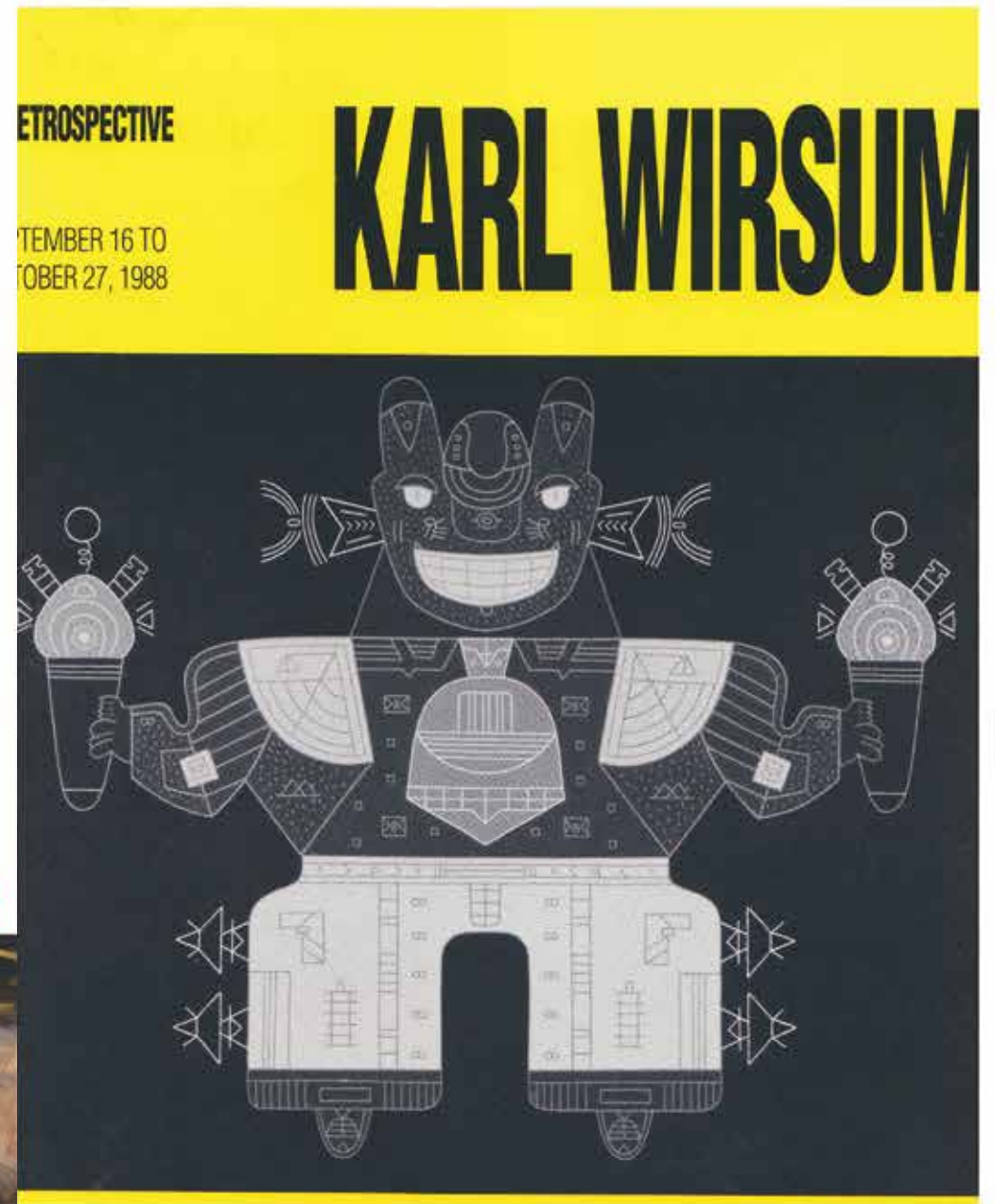
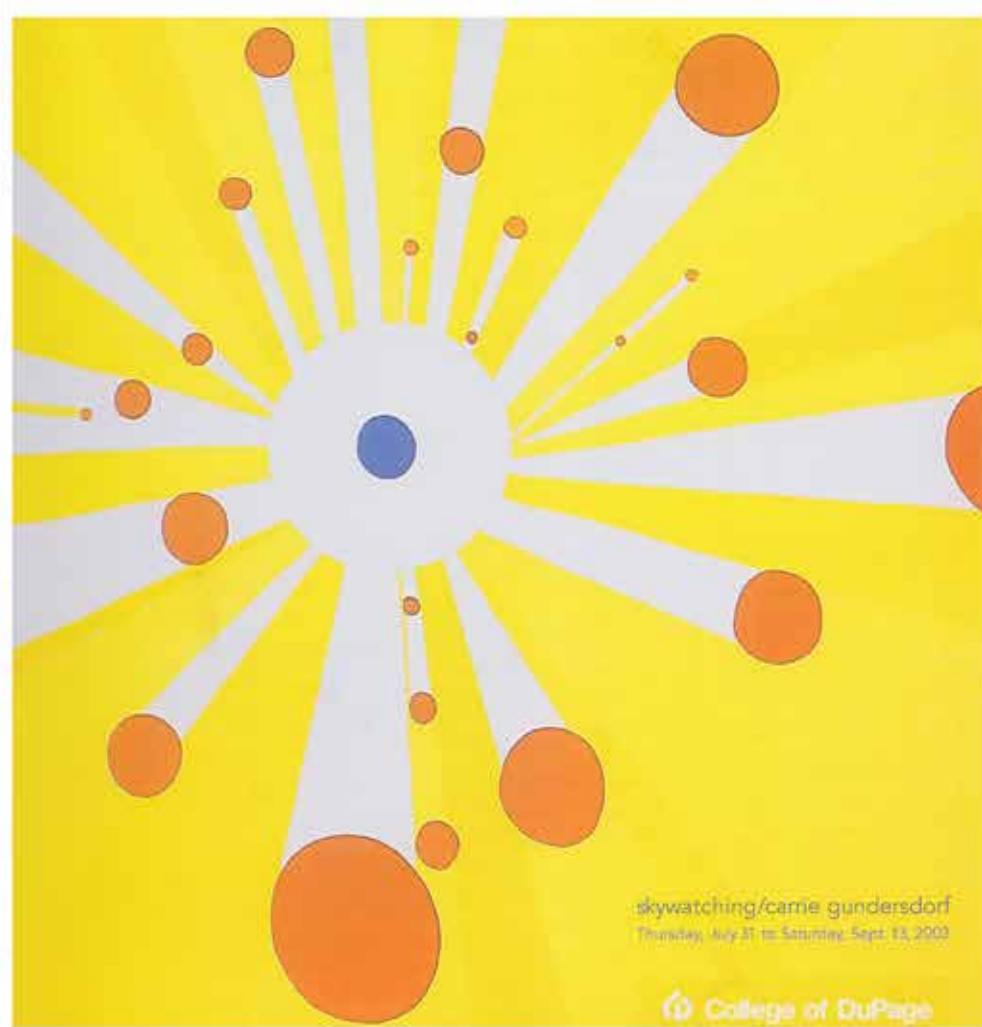
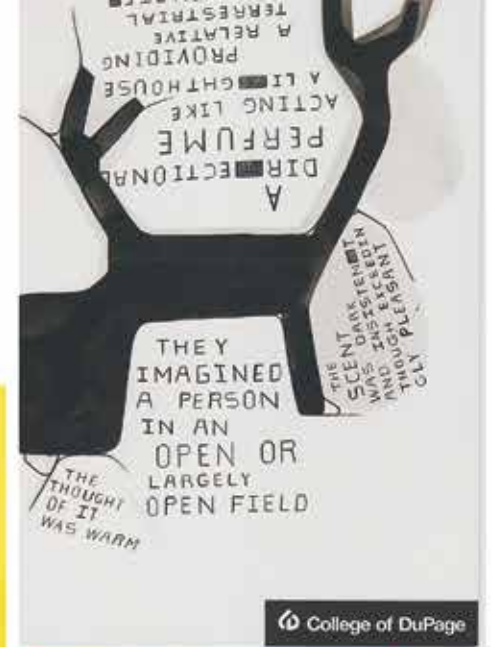
Above: **Amy Park – Philip Vanderhyden, exhibition catalog, 2006**

Below left: **Books and Shelves, exhibition catalog, 2004**

Below right: **Deborah Stratman, Tactical Uses of a Belief in the Unseen, exhibition catalog, 2010**











Deborah Boardman, *A Porous Space*, exhibition catalog, 2010

## 5. EMPATHIZE WITH THE OTHER 96 PERCENT OF HUMANITY

Boardman looks at fault lines as symptoms of “geological weakness,” equating them with human frailty. This is not to suggest that the death and destruction caused by natural disasters, such as the recent earthquakes in Haiti, Chile and Tibet, are the result of any direct cause and effect. Rather, the artist reminds us of the interdependence between our existence and the physical world, between all of humanity (as the relief efforts in the wake of such disasters have affirmed), while revealing the positive energies of the earthly sources she excavates. Thus explored throughout the exhibition is the connection between geological faults and personal flaws, and the role of art as a conduit for shared experience.

In this version of *A Porous Space*, the artist asked varying publics to share their personal faults, soliciting requests over the internet and from the school community of College of DuPage. The responses, which ranged from bodily imperfections to vices to feelings of guilt and inadequacy, with procrastination seemingly to rank highest, are at once disturbing, sometimes comical, and yet, in the end a bit reassuring as one discovers oneself within them.

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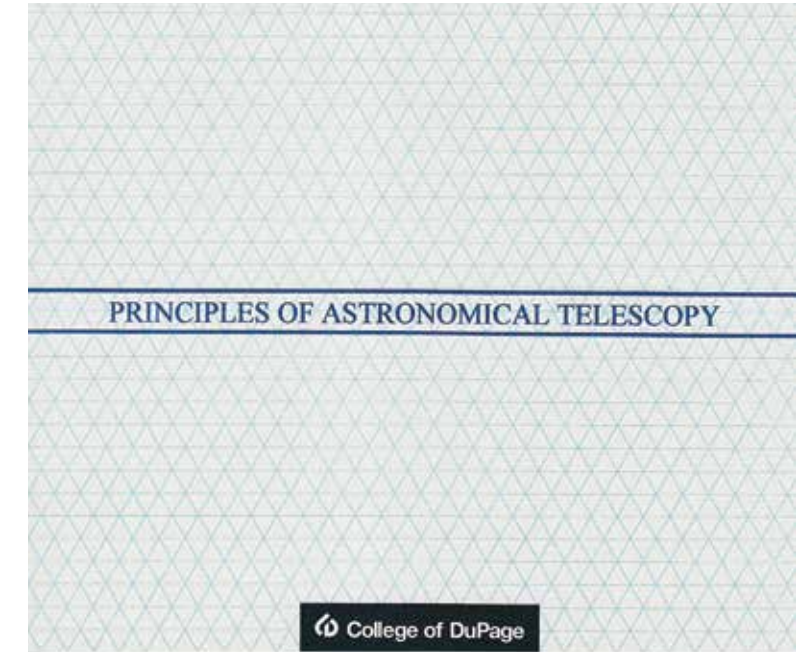
*From Susan Snodgrass' untitled catalog essay for solo exhibition by Deborah Boardman: A Porous Space, 2010*

## 6. IDENTIFY AND UNDERMINE YOUR OWN ETHNOCENTRICITY

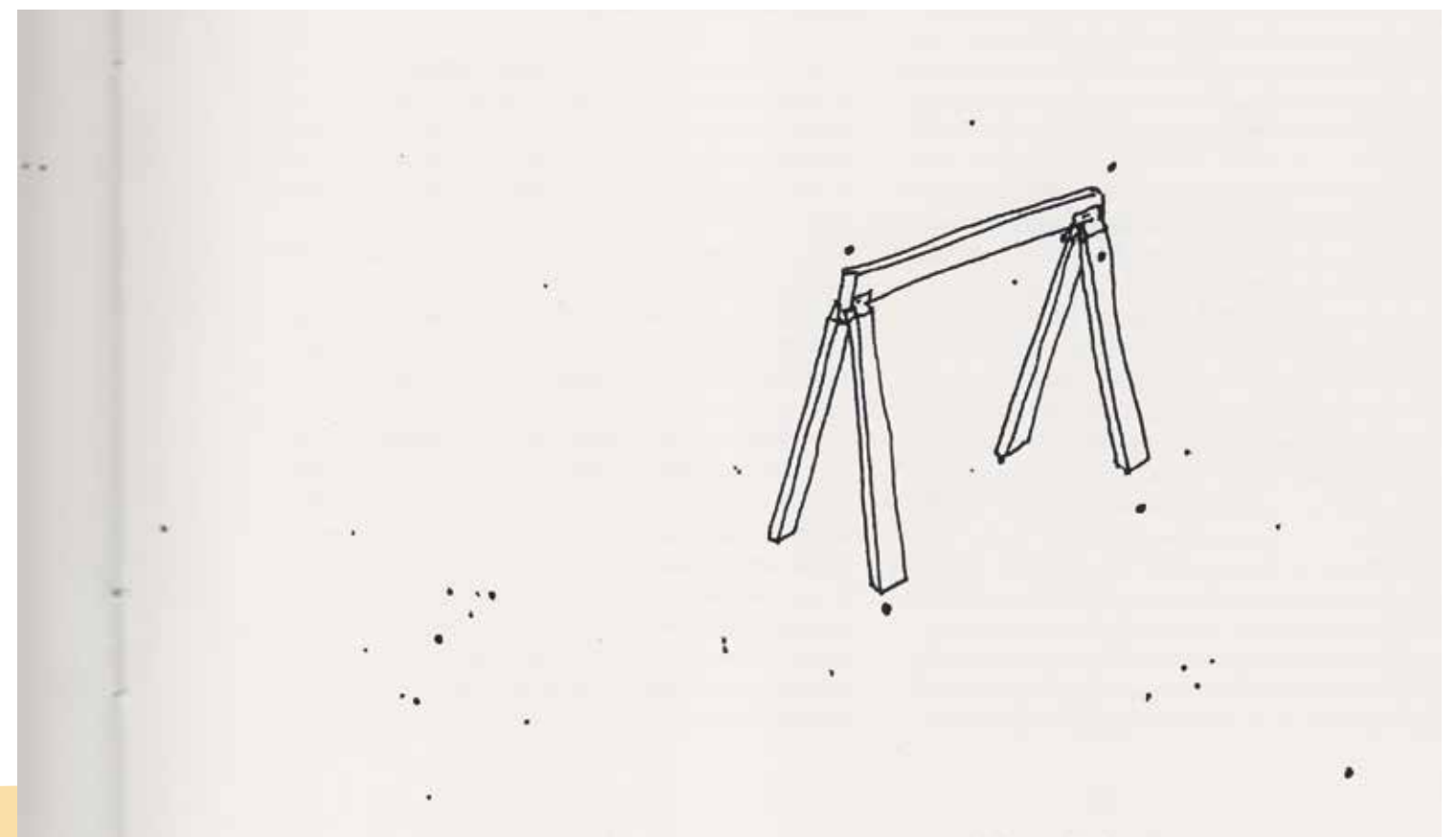
Any good American is expected to run an acceptable profit margin on a day-to-day schedule, emotionally, spiritually and professionally. Economic metaphors are rife in our speech. Also, the guidelines by which actions are deemed valuable have trickled down from corporations to all quarters of life. An individual who generates deficits morally depletes society. Those who amass surpluses are only accepted depending on the type of surplus, whether it be romantic, financial, hedonistic, etc. Lack or slack cannot be tolerated. If there is a hole in the system, a solution based on as few redundant steps as possible must correct the scenario. Refrain from too much discussion or consideration, which cuts into the efficiency and results in excessive expenditure of energy and time. Do a thing and have done with it. Waste no resource. Arguing against usefulness is a thankless job.

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*From Necessity Never Made a Good Bargain by Anthony Elms, catalog essay for Principles of Astronomical Telescopy, solo exhibition by Trevor Gainer, 2008*



Above and below: Trevor Gainer, *Principles of Astronomical Telescopy*, exhibition catalog, 2008





## Jason Karolak & Leah Patgorski Recent Works



Jason Karolak and Leah Patgorski:  
Recent Works, exhibition catalog, 2012

### 7. ACCEPT THE LEGITIMACY OF OTHER MORALITIES

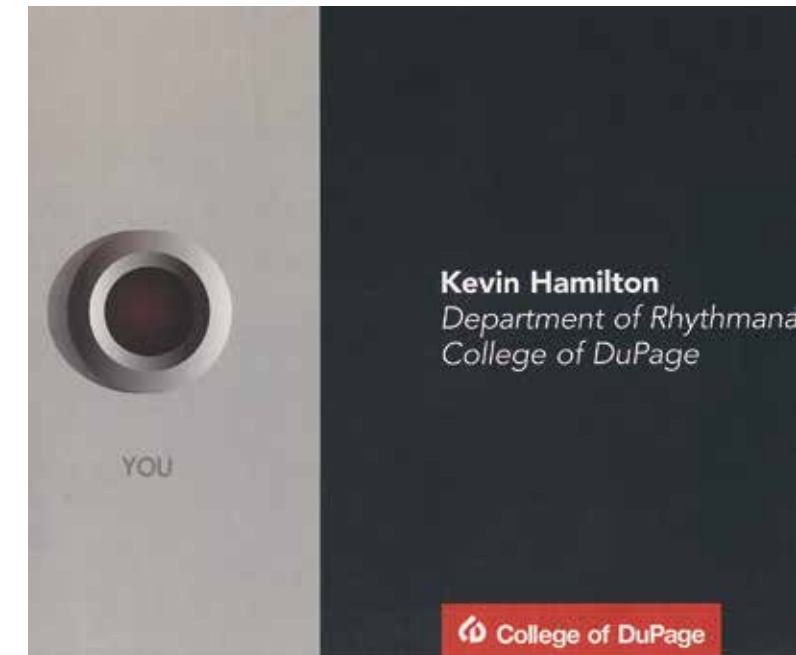
The animus cannot be seen directly, as an eyeball cannot see itself, but it can be sensed and experienced, as a body senses itself when moving through a cavernous space. You know the feeling of voices in the next room, you know the feeling of ancestors bubbling beneath your feet, you know the feeling of symmetry, you know the feeling of being-in-the-world, you know the feeling of just passing through, you know the feeling of day-long ritual and of hungry sleep. It feels like something dissipating, like your glands are communicating, like something inside you woke up and needs you to assign it a color.

*From the Phenomenological Unconscious by Jason Fomberg for the two-person show Jason Karolak and Leah Patgorski: Recent Works, 2012*

### 8. SIGHTSEE WITH AN EDGE

For Lefebvre any concept of in-between space does not exist vacuously but rather as a mode and apparatus of production in itself. Space and time were for him productions—attributable to both capitalism and, fleetingly, to the creativity of those who choose to, and is influenced by, the Situationist International, of which he was initially a member). Lefebvre liked rhythm because it created a contradictory—and thus productively dialectical—relationship between that which he called “logical categories and mathematical calculations” and “the visceral and vital body.” For him, just as capitalism’s rhythm is one of constant production, so the body is both polyrhythmic and eurhythmic. But political power “rhythms” individuals, groups, whole societies—creating mobilizations and putatively musical organs for its own use. “Everywhere,” he says, “where there is interaction between a place, a time and an expenditure of energy, there is a rhythm” in which repetition, connections between linear and cyclical processes, public and private action, growth and decline are manifest in both an organic and non-organic way.

*From the catalog essay Kevin Hamilton: On Rhythmanalysis and Art by Dr. Andrea Phillips for Kevin Hamilton solo show Department of Rhythmanalysis: College of DuPage, 2006*



Above and below: Kevin Hamilton, *Department of Rhythmanalysis: College of DuPage*, exhibition catalog, 2006



Department of Rhythmanalysis:  
College of DuPage, 2006, sketch

improbable dualities, it introduces questions of social change to the realm of fantasy. It also grounds them in a type of desire that might be mapped by a different sense of rhythm in which a relationship between the “lived” and the “produced” invents a wistful longing that is perhaps counter-revolutionary in nature: a longing for things not to

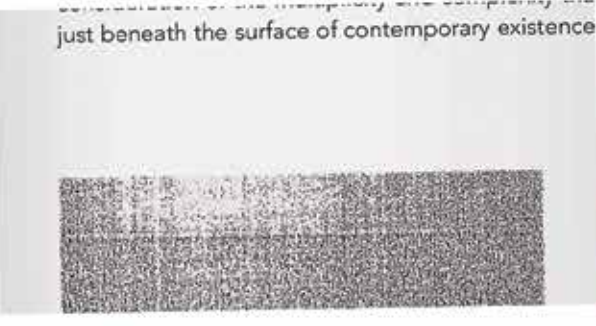
Thus art is left with this device of rhythm formation, in which pure invention, in a Deleuzian sense, might

none might be the retort, or, more probably, that an artist need simply to work in Lefebvre’s lesional mode to





the objects... she enjoys... Basic focus: to show business (terror and rumors)...



Thursday, Feb. 20 to Saturday, March 1  
Projections by SEC

THIS IS THE IMAGE IMAGINED ON THE SCREEN OR STAGE OF HER MIND  
AN AREA SEVERAL DEGREES ABOVE A PHANTOM HORIZON

Although... This is the image imagined on the screen or stage of her mind...



Irving Penn

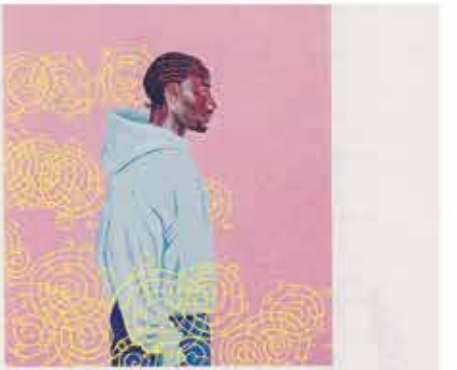


Melissa Pokorey, You and Me and Bird Shit, 2005, MDF, laminates, polyresins, cast polyurethane, polar fleece (detail). Courtesy of the artist and Bodybuilder and Sportsman Gallery.

A collage of images and text, including a drawing of a face and various photographs.



African-American markers of... style of dress indicates... decorative mark began...



Kehinde Wiley, Passing/Posing #2, 2002, oil on canvas, 35" x 32", courtesy of A.G. Roizen



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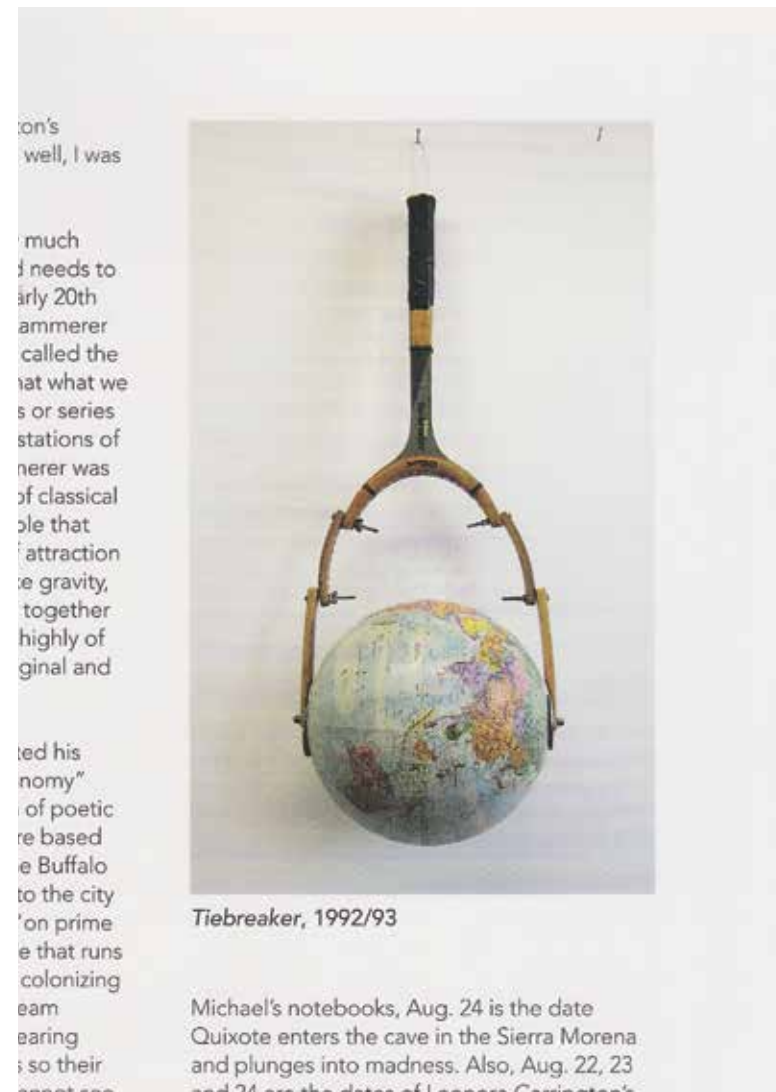
## The Work of Michael Piazza

Above and below right: **The Work of Michael Piazza**, exhibition catalog, 2008

### 9. MAKE AN INVESTMENT IN A BETTER WORLD

As the essence in a highly diluted preparation eludes clumsy chemical analysis and thereby becomes invisible to all but the suffering body treated by the homeopath, the silent trace of a life now departed, whether anonymous or heralded, may still perform its secret task and can be relied upon in an emergency.

*From An (other) Explorer of Sorts by Bertha Husband, catalog essay for The Work of Michael Piazza, 2008*



*Tiebreaker, 1992/93*

Michael's notebooks, Aug. 24 is the date Quixote enters the cave in the Sierra Morena and plunges into madness. Also, Aug. 22, 23 and 24 are the dates of Lennora Carrington's

### 10. MAKE A BROADER PERSPECTIVE YOUR FAVORITE SOUVENIR

Some years ago an obscure psychological study came out that claimed to prove that travelers with a map, any map, even the wrong one, felt less lost and had more success reaching their destination than travelers with no map at all.

Seemingly strange at first, on second thought this phenomenon makes a deep kind of sense. Perseverance requires hope, and chaos makes hope impossible. We all need order in life if only to rebel against it.

*From Mapping the Infinite Possible by Margaret Hawkins for Shona Macdonald's solo exhibition Inscape, 2005*

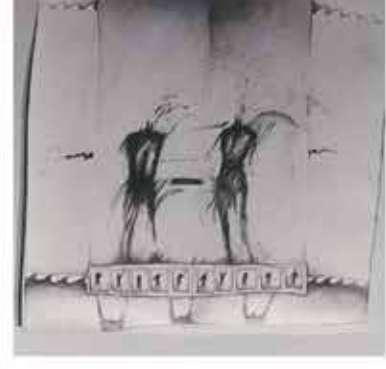
**Brandon Alvendia** is a Chicago-based artist, curator and educator. His interdisciplinary practice playfully engages spatial and social architectures to envision temporary utopias, regularly performing and exhibiting around North America in collaboration with various artist-run initiatives. He is the founder of multiple Chicago alternative spaces, *artLedge* (2004-2007 w/Caleb Lyons), *BEN RUSSELL* (2009-2011 w/Ben Russell), *The Storefront* (2010-2014) and art-publishing house *Silver Galleon Press* (2008-present). He was a recipient of the Propeller Fund in 2010, organized a three-act community-oriented experimental dramatic work, *Chambre d'Amis*, around the theme of place and memory for the Institute of American Art in Portland, ME in 2013, and continues to publish through *Silver Galleon Press*, which he expanded into a workshop to focus on its performative and communal aspects. Through his work as an artist-curator, Alvendia supports the efforts of local and international artists by creating platforms for experimentation, discussion and collaboration. He is currently working on a nomadic publishing project, *ATLAS DRIFT*, initiated through the Independent Curators International, based on artist-run culture with stops recently completed in Chicago (w/threewalls) and Bergen, Norway (w/Tag Team). Alvendia is a graduate of The School of the Art Institute of Chicago (BFA '03) and University of Illinois at Chicago (MFA '07).



**Shona Macdonald, Inscape, exhibition catalog, 2005**



# Art from the Computer



## Take this show to Du Page

Everybody wins when city groups export culture business out west

By Hugh Boulware  
 It's the best time to visit DuPage County, Ill., says Alice George of the Chicago Property Group. The county is a hot spot for contemporary art and culture, and she says it's the best time to visit. She says the county is a hot spot for contemporary art and culture, and she says it's the best time to visit. She says the county is a hot spot for contemporary art and culture, and she says it's the best time to visit.

**Arts scene**  
 The county is a hot spot for contemporary art and culture, and she says it's the best time to visit. She says the county is a hot spot for contemporary art and culture, and she says it's the best time to visit. She says the county is a hot spot for contemporary art and culture, and she says it's the best time to visit.



Jack Smith's "Thought of a Boy" is one of many paintings from the Museum of Contemporary Art's permanent collection on loan to the College of DuPage. Smith's "Thought of a Boy" is one of many paintings from the Museum of Contemporary Art's permanent collection on loan to the College of DuPage.



**"Harton and Harton" builds on two m**  
 Barbara E. O. Harton, Systems — Software Services, and her husband, David, recently opened an art exhibit — consisting entirely of their work — that successfully brings together two very different artistic media: photography and sculpture. The 18-day exhibit, which opened Oct. 17, runs through Nov. 4 at The Gallery, located in the College of DuPage's Performing Arts Center in west suburban Glen Dale. Barbara, an eight-year Continental employee, has been a photographer for many years, but she began to adopt a more serious attitude toward her hobby when David gave her an analog for Christmas about three years ago. She soon equipped her camera with a darkroom and has been developing and printing her own photographs since then. David's background is in architectural engineering and the fine arts, and his ceramic sculptures clearly reflect an







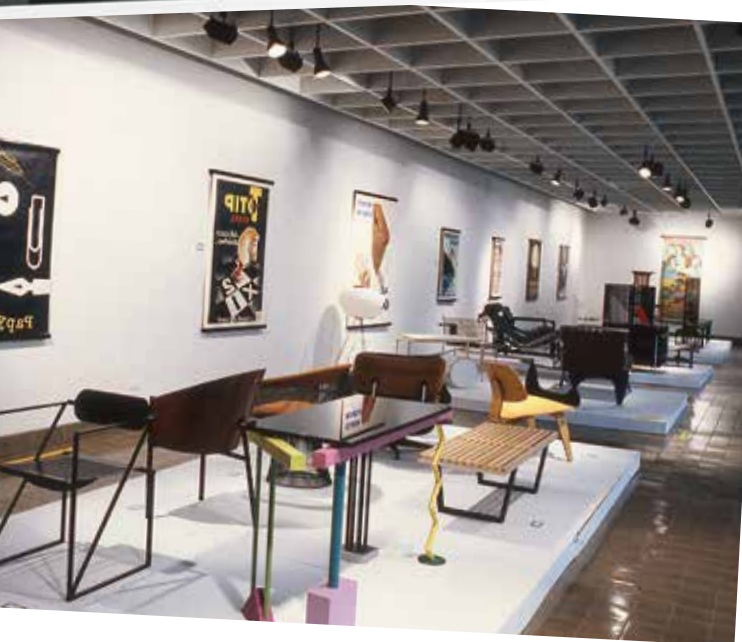
Cleve Carney Art Gallery  
**Long View / Long Game: 30th Anniversary Exhibit**  
*Curated by Brandon Alvendia*  
 Monday, Aug. 22 to Saturday, Oct. 1, 2016

Long View / Long Game is an exhibition recognizing the 30-year anniversary of the art gallery at College of DuPage. Fragments of the past, present and future iterations of the space are brought together through a presentation of ephemera culled from the archive, an installation of art from the College's collection and a participatory artwork, whereby visitors to the exhibit can contribute to a time capsule and speculate on the future. The capsule will be donated to the collection, slated to be opened in 30 years, 2046.



The Cleve Carney Art Gallery would like to thank Brandon Alvendia for his work going through the gallery's archives and collection in order to produce this thoughtful exhibition. We would also like to thank all the student workers and interns who have ever worked for, or in, the gallery, every designer and writer who has worked on the many exhibition catalogs produced in the past 30 years, the staff of the McAninch Arts Center for their support and the faculty and students of College of DuPage for creating an environment where a gallery like this can exist.

**Justin Witte**  
*Director and Curator*  
 Cleve Carney Art Gallery



Above: **Visitors to the Gahlberg Gallery, date unknown**

Middle: **Faculty installing work in gallery, date unknown**

Below: **20th Century Design, 1990**

All images used are drawn from the College archives. For more information, contact the Cleve Carney Art Gallery, (630) 942-2321 or clevecarneygallery@gmail.com.



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CLEVE CARNEY  
**ART GALLERY**

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