
A SPECIAL THANKS goes to the following organizations and people who helped make *Consuming War* and related programming happen : Newcity Chicago, The American Academic Research Institute in Iraq, Frances Dittmer Family Foundation, Alternative Health Group, LLC, and Jane Fulton Alt, Sidney Barton, Scott Elliott, Kim Freiders, John Himmelfarb and Molly Day, Connie Gillock, Esther Grimm, Justine Jentes and Daniel Kuruna, Laurel Lipkin, Jackie Kazarian and Peter Cunningham, Paul Klein, Beverly Koenen, Annie Morse, Harold Olin, Karen Paluzzi Steele, Laura Samson, Tim Samuelson, Eva Silverman, Erin Simandl, Paula White, and Roberta Zabel.

EVENTS:

November 4, 2007

2 - 5 PM Opening Reception
2 - 3 PM Concert for Malachi with Michael Zerang and Jim Baker

November 11 (Veteran's Day)

12 - 4 PM PROSTRATIONS FOR PEACE
Community gathering for peace, with yoga and tai chi practice, peace offerings, prayer flags and more. With artist Paula White and Timothy Suh, Alternative Health Group.

3 PM EMERGENCY
Geraldine Gorman, RN, PhD discusses her work with Emergency, the international relief organization providing treatment to civilian war victims.

4 - 6 PM MEANWHILE IN BAGHDAD
Exhibition opening at the Renaissance Society, 5811 S. Ellis.

November 25

6 - 8 PM IRAQ VETERANS AGAINST THE WAR
Artist Aaron Hughes and other veterans discuss Warrior Writer Project, Operation First Casualty, and other efforts to end the war by those who fight it.

November 28

6 - 8 PM REPORTING FROM BAGHDAD
Chicago Tribune journalist James Janega

December 5

6 - 8 PM TALKBACK: CREATING HISTORIES
Artists: Adam Brooks, Edra Soto, Dolores Wilber, Wafaa Bilal

December 12

6 - 8 PM TALKBACK: BUYER BEWARE
Artists: Fred Holland, Burtonwood and Holmes, Michael Hernandez de Luna, and Ellen Rothenberg

January 9

6 - 8 PM TALKBACK: CULTURE AND SPACE
Artists: Mary Brogger, Harold Mendez, and Paula White

January 16

6 - 8 PM CONSUMING CULTURE
Dr. Donny George Youkouanna, former Director, Iraq National Museum
With artist Michael Rakowitz and U of C Professor McGuire Gibson

January 13

ENEMY KITCHEN
Food is used to foster dialogue as artist Michael Rakowitz prepares a meal based on his Iraqi mother's recipes.
Limited seating / RSVP Required



Hyde Park **ARTCENTER**

Gallery 1, 2 the lobby & the Jackman Goldwasser Catwalk Gallery

November 4, 2007 - January 20, 2008

CONSUMING WAR

CURATED BY BARBARA KOENEN

**Lynda Barry | Wafaa Bilal | Mary Brogger | Adam Brooks
Burtonwood & Holmes | Michael Hernandez De Luna
Frederick Holland | Harold Mendez | Michael Rakowitz
Ellen Rothenberg | Edra Soto | Paula White | Dolores Wilber**

War is a manifestation of intense desire—for security, for wealth, for comfort, for power. The staggering inequity of resources around the globe, and our good fortune at being on the receiving end of bounty and ease, is a root cause of our nation's instigation and involvement in the current smorgasbord of war and conflict. In many ways, we are at war to insure our country's current level of consumer comfort. At the same time, the escalation and justification for US aggression has been highly choreographed, employing the tropes of advertising and mass communication to rally and seduce the public and later to sate and distract them. *Consuming War* features the work of artists whose practice has been consumed by war—who examine us as we are consumed by war... as our consumption begets war... as our war is depicted and reported using the tools of consumption... as our country, our civil liberties, and our standing in the world is consumed in the gridlocked intersection of commerce and jingoism.

Hyde Park **ARTCENTER**

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 www.hydeparkart.org

THE HYDE PARK ART CENTER IS A NOT-FOR-PROFIT ORGANIZATION THAT PRESENTS INNOVATIVE EXHIBITIONS, PRIMARILY WORK BY CHICAGO-AREA ARTISTS, AND EDUCATIONAL PROGRAMS IN THE VISUAL ARTS FOR CHILDREN AND ADULTS OF DIVERSE BACKGROUNDS. THE CENTER IS FUNDED IN PART BY THE ALPHAWOOD FOUNDATION; THE CHICAGO COMMUNITY TRUST, A CITY ARTS III GRANT FROM THE CITY OF CHICAGO'S DEPARTMENT OF CULTURAL AFFAIRS AND THE ILLINOIS ARTS COUNCIL; THE GAYLORD AND DOROTHY DONNELLEY FOUNDATION; THE LUCIUS AND EVA EASTMAN FOUNDATION; THE FIELD FOUNDATION OF ILLINOIS; LLOYD A. FRY FOUNDATION; THE LEO S. GUTHMAN FUND; THE ILLINOIS ARTS COUNCIL, A STATE AGENCY; THE JOYCE FOUNDATION; THE MAYER & MORRIS KAPLAN FAMILY FOUNDATION; KRAFT FOODS; THE MACARTHUR FOUNDATION; THE MACARTHUR FUND FOR ARTS AND CULTURE AT PRINCE; THE NATIONAL ENDOWMENT FOR THE ARTS; POLK BROS. FOUNDATION; THE CLINTON FAMILY FUND; SOUTH EAST CHICAGO COMMISSION; AND THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS; AND THE GENEROSITY OF ITS MEMBERS AND FRIENDS.

Consuming War is dedicated to local artist and activist **Malachi Ritscher**, who, in an ultimate act of war protest, immolated himself at the base of a sculpture alongside Chicago's Kennedy Expressway on November 3, 2006.

PARTICIPATING ARTISTS:

Wafaa Bilal was born in Iraq in 1966 and lived through the rule of Saddam Hussein, arrested and tortured for his political artwork before escaping to Kuwait, where he was imprisoned again, eventually making his way to the U.S. He is now a professor at the School of the Art Institute of Chicago. For his recent project, *Domestic Tension*, Bilal lived in a room at Flatfile Gallery for a month under constant surveillance of a live webcam hooked to a paintball gun that anyone could fire online. Bilal received over 60,000 paintball hits, and millions of web hits and international attention. For *Consuming War*, he will present Al Qaeda R US "a visually poetic exposition of United States intervention in selective parts of the world between 1948 and the present, [intended] to draw attention to the origins of much of the hatred directed toward the US government. The work illustrates atrocities committed by the US military and the CIA against the people of Chile, El Salvador, Nicaragua, Korea, VietNam, Panama, Iraq, Palestine, and Afghanistan. "



Mary Brogger, *Untitled (Persian Rug)*, 1993, steel and pins, 9 x 14 feet

In 1995, in response to the first Persian Gulf War, **Mary Brogger** created a flying carpet, actually a Persian rug made like a jigsaw puzzle out of plasma cut steel, each piece teetering on fragile pins. A decade later, *All of it/ Everything* from 2006, a car chassis strapped to oil drums resembles a raft, with more sober connotations of floating and rescue.

Adam Brooks, of the duo Industry of the Ordinary, has for many years used text as his medium to survey the landscape of political thought. Soliciting public input, he has compiled the Freedom Wall in River North, papered the streets of Chicago with historical quotes on politics, created soapboxes for pronouncements, and diagrammed political contributions for a recent Illinois gubernatorial race. Look for his signs on the CTA Red Line trains and all buses going to Hyde Park.

Tom Burtonwood & Holly Holmes' prints and sculptures juxtapose advertising flyers from local grocery stores with the images of weapons created by the US's most powerful weapons manufacturers. Commenting on the foundation on which our economy is built and fed, they have created room-sized installations of tanks, often to scale, papered with these colorful candy-colored flyers. For *Consuming War*, inflated balloon bombs printed with supermarket advertising camouflage rain down from the ceiling, just in time for the Thanksgiving parade.

Beat poodle Fred Milton's brilliant tirades against the war, and specifically against George Bush and Dick Cheney are the creation of cartoonist **Lynda Barry**. Milton's rants are direct and cathartic. Although several of the "alternative" publications who carry Barry's comic have threatened to censor her Fred Milton strips, highlights from 2001-2006 are featured here.

Michael Hernandez de Luna makes and mails stamps, subverting the iconic representation of our culture, playing with the attentiveness of the US Postal Service, asserting the voice of the artist and activist in the face of Federal persecution/ prosecution. His new series of deer huntresses depict the origins of violent culture.



Edra Soto, *One Vision: Hollywood Soldiers*, 2002-2007, 35 mm and digital, 10 x 8 inches (series of 35 portraits)

Edra Soto Fernandez's *One Vision: Hollywood Soldiers* is an ensemble of video stills of actors playing soldiers in Hollywood movies. Since the government and the media censor images of real soldiers, real blood and real coffins, America's enthusiasm for the war is based more on fictitious portrayals from Hollywood and global media, rather than actual events.

Frederick Holland's rage and cynicism previously centered on highly crafted objects that aestheticized sexuality and violence. Since the current war, Holland has turned his focus to popular culture - games, advertising, quizzes and educational materials - as his vehicle for critique of the policies and assumptions that mainstream culture takes for granted.

Harold Mendez looks at confinement - corrals, fences - and extrapolates to Guantanamo, to Abu Graib, to the unknown locations extraordinary rendition abroad. Drawing from actual places as well as literary and historical references, his large wall treatments evoke sensations of a different type of consumption - that of abandonment and loss.

Michael Rakowitz presents a range of responses to US consumerism, from building shelters for the homeless out of plastic bags inflated by air vents to recreating his family's import business in a storefront in Brooklyn. Versions of two recent works are presented here: The invisible enemy should not exist recreations in food packaging wrappers of archeological artifacts looted from the National Museum of Iraq as documented by the University of Chicago's Oriental Institute, and *Enemy Kitchen*, a cooking class based on versions of his Iraqi mother's home recipes.

Ellen Rothenberg's collection/storage system (hpac) : stealth takes a critical look at the adoption of camouflage by the fashion industry -- from children's book bags to haute couture, and employs tropes of propaganda from previous wars to entreat people to turn in their camo-garments for the war effort. Rothenberg's installations and public projects raise questions of political engagement, historical memory, and social dialogue through collaborations with writers, cultural geographers, forensic scientists, and others before unfolding in community or museum settings.

Paula White is a fifth generation textile artist, home healthcare nurse and a student in Northwestern University's masters program in creative writing. At a July Prostrations for Peace event, prayer flags were made which she has sewn into colorful quilts.

Dolores Wilber's video projection, *Tooth and Nail*, combines images of hand grenades, ash, nails, silver-covered teeth and a spinning safety pin. It reflects several years of research on individual acts of violence and the faith that is touted or reflected in suicide bombings, beheadings, acts of humiliation and torture - the overwhelmingly gruesome and personal violence of war.



Dolores Wilber, *Tooth and Nail 20*, 2007, video, dimensions variable.