

# LUMPEN

# BUDDIES

Lumpen  
Magazine  
~~Radio~~  
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Lumpen  
133  
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Volume  
27  
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Issue  
02  
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Winter  
2019  
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Buddies







- 01 Culture, Art, Politics, Free Publication  
lumpen.com
- 02 Low Power FM Station in Chicago & online  
lumpenradio.com
- 03 Performance Venue, Art Gallery, Community Space  
coprosperity.org
- 04 Non-profit 501(c)3 arts & culture organization in Bridgeport, Chicago  
publicmediainstitute.com
- 05 NYC-based Creative Direction  
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- 06 LA-based Creative Direction  
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- 07 Brewery, Taproom, & Kitchen  
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- 08 Community Bar & Packaged Goods Store  
community-bar.com
- 09 Korean-Polish Restaurant  
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- 10 Craft Beer Journal  
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- 11 Annual Creative Publication  
materielmag.com

*Lumpen* Magazine has been continuous conversation between friends about the kind of world we want to see and create.

by  
Ed  
Marszewski

Believing that the freedom of the press belongs to those who own one, *Lumpen* started out as a stapled and collated zine distributed on a college campus, mutated into an alternative free circulation monthly based in Chicago that took on local issues and highlighted DIY culture, and eventually went national with a glossy cover. Then the evolution of the internet and a lack of funding almost killed it. By the turn of the century it emerged out of the dot com age as the widely viewed supersphere.com multimedia website that had thousands of underground music videos concerts and publications curated into a portal for the underground. *Lumpen* then arose from the death of the dot communism era as an arts and activism festival producer, a reimagined quarterly independent arts politics and culture magazine, spawned a record label, a multimedia arts org, several more publications, and helped found a space called Buddy. A space that hyper charged everything.

Buddy was the incarnation of a *Lumpen* aesthetic that came to life. The space was a home to wild parties, insurgent art shows, radical art and activism performances, cable tv shows, pirate radio, experimental music concerts, organizing seminars, band practice, and so much more. The space became a hub and think tank for producing cultural movements, and the magazine amplified and covered the maneuvers and activities of those within the Buddy circuit and its allies in independent Do-It-Together culture around the world. The proximity and the circulation of so many radical people helped it manifest an untold amount of threads of activity, whether it was musical, literary, visual, or theoretical. Buddy became the engine for activity, any activity that would help us create the world we wanted to see.

But it couldn't last. The forces of the market and the uncertainty of chance splintered the accidental parallel heterotopia we had created. So we mutated, and those three years of buddy became a crucible for what would come next. Many of the buddy people moved to the south side of Chicago and we founded a new much larger space, the Co-Prosperity Sphere, in our newly designated Community of the Future. We hosted even more wild parties and awesome shows. We launched a few more magazines, produced even more ambitious festivals and art fairs, opened pop up and satellite galleries around the city, and traveled the world to spread our ideas and networks to those that were engaged in the front lines of the cultural wars.

Anchoring all of these projects facilitated through the experimental cultural center of Co-Prosperity Sphere was *Lumpen* Magazine and it's sister publications, *Proximity*, *Pr*, *(Con)Temporary Art*

*Guide Chicago* and others that chronicled the secret histories of underground art milieus, renegade activists and controversial ideas related to exquisite and socially relevant art we helped create, amplified and/or supported.

In the age of social media and hyper surveillance where we have become the product we consume, *Lumpen* continues to mutate its strategies in the war against monoculture of global capital and its attendant infotainment. We continue to publish magazines, opened some real world spaces like the bar, Maria's Packaged Goods & Community Bar, a street food restaurant called Kimski and craft beer utopia, Marz Community Brewing Co. We also launched an FM radio station called Lumpen Radio on 105.5 fm that brings low power radio to the people. Local and universal ideas, Chicago-based and internationally respected DJs, producers, students, artists, activists and musicians use it to transmit their ideas and love of music to the airwaves and online. This continuous broadcast of our desire for beauty, hope for another world and communication of human longing for connection drives us 24/7.

Throughout the existence of *Lumpen* Magazine and all of it attendant projects, incarnations, wild ideas, spaces, business endeavors and transmissions, the only thing that has kept it going and inspired us to keep on keeping on were our buddies. Our collaborators: the friends we've known, those that we now know, and those we've yet to meet.

This issue is an introduction to some of our buddies that make it all happen through their projects, spaces and communities. We will continue to connect the dots to all of these visionaries, experimental artists, and activists of all stripes as we move forward in creating more new spaces, publications, projects and endeavors, in places all over the world.

This issue is dedicated to our buddies.

We want you to become one as well.



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# Lumpen Magazine

## Issue 133

## Volume

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# Issue 02 Winter 2019

# Buddies

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BUDDY

2002

—

2005



“At once it became the rendezvous of leading labor organizers and leaders, of radical artists too often coarse and ribald, of modern poets often equally unrefined and gross, of rising literary personages and revolutionists... It opened its doors wide to everybody who had a message, a grievance, a hope, or a criticism—constructive or destructive; to anyone who wished to raise his voice against oppression, prejudice, and injustice in all their forms. To every guest was put the question, 'Are you a nut about anything?'"

—  
Rev. Frank O. Beck on Chicago's  
*Dil Pickle Club* (1914~1933)

“Let us admit that we have attended parties where for one brief night a republic of gratified desires was attained. Shall we not confess that the politics of that night have more reality and force for us than those of, say, the entire U.S. Government? Some of the ‘parties’ we’ve mentioned lasted for two or three years. Is this something worth imagining, worth fighting for?"

Let us study invisibility, webworking, psychic nomadism—and who knows what we might attain?"

—  
Hakim Bey, *The Temporary Autonomous Zone* (1990)

What happens when a few activists, sandwich makers, artists, furniture movers, new media makers, a carpenter, balloon animal artists, and experimental musicians open a live-in gallery and share their home with a number of underground communities? Buddy.

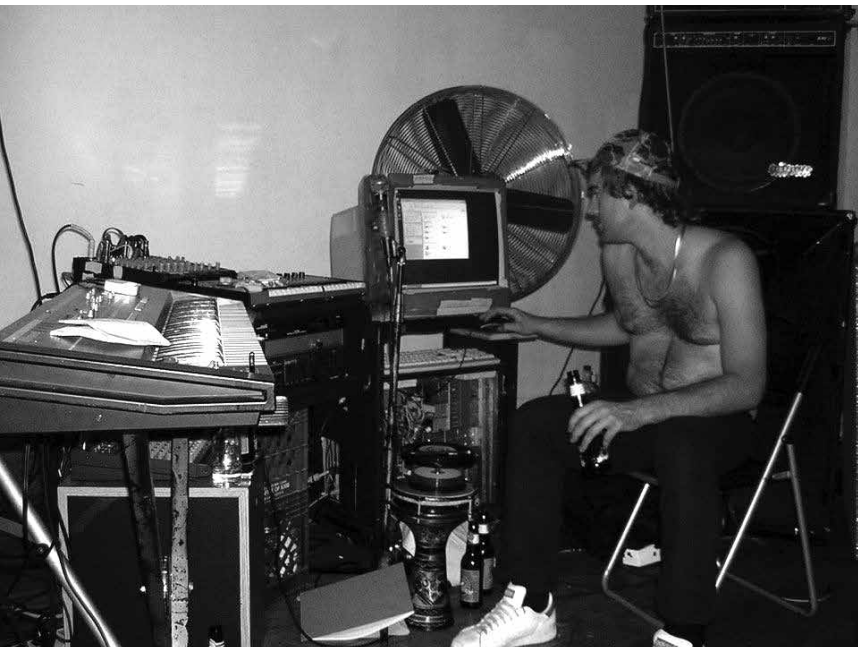
We rented the second-floor loft space next door to Heaven Gallery in Wicker Park in early summer of 2002 with a seed of a game plan and not much else. Loosely-defined, our goal was to share the space with those who felt a sense of disaffiliation, revolt, and disgust with the current political and cultural atmosphere in the days of Bush, corporate globalization, and Mayor Daley’s surveillance city. We hoped to provide noncommercial alternatives to common cultural gathering spots like bars, coffee shops, bookstores and commercial galleries—places where communities today typically form and locate themselves. We wanted a casual yet committed attitude towards promoting cultural and political endeavors in which we were interested, invested, or aligned. And we wanted none of the stodgy, stick-up-the-ass political correctness that a lot of this description implies. It had to be fun.

It may seem naïve to have believed that by opening a new cultural and social space in the center of Wicker Park we could stem the tide of monoculture and rejuvenate an area in the death throes of gentrification and its attendant commercial forces. But we tried. We became so successful in activating and providing an alternative to Culture-As-Usual that we occasionally alienated ourselves from our own audience and really pissed off our landlord. When our three-year lease was up, it didn’t get renewed.

We hoped the fusion of art and activism would transform people—socially and intellectually—through installations, performances, happenings, and events. This included many kinds of gatherings: collaborative anti-globalization protest activities, symposia on art and politics, exhibitions, lectures and workshops, film screenings, experimental and improvisational live music, D.I.Y. fashion shows, festivals like Select Media and the annual spring Version convergence, pirate radio, stencil and street art demonstrations, dance parties, fundraisers, and the kind of informal and accidental encounters or happenings that can only arise at 3am, included make-out sessions. In the course of these three years, Buddy hosted over 250 events and happenings.

Like most endeavors of this nature, we tried to provide ultimate freedom in providing space and resources for various communities connected with the original founders and their social, personal, activist, and professional networks. In turn, these networks expanded to facilitate the operational and distribution needs of hundreds, if not thousands, of artists, activists, and cultural workers of all kinds—not only here in Chicago, but eventually across the US and around the world. And it also got us into a bunch of trouble with the Chicago

Images  
from  
Buddy  
2002  
–  
2005



Police Department. The very first inhabitants included Eric Ringbloom (Ringo), Jackie Kilmer, Daniel Pope, Jeff Creath, Caton Volk, and Ed Marszewski—the latter three held the lease. We divided the 2,800-square-foot space into two small bedrooms, a large workspace, two offices, and a 1,500-square-foot gallery.

We went through personnel changes faster than a Taco Bell. As people moved in and out of Buddy anything from an office to a utility closet would become a bedroom, but the public space pretty much stayed the same. Daniel, Caton, and Jackie moved out, and over time Grant Brownyard, Stephany Colunga, Joe Proulx, David Shuey, Hunter Husar, Katie Urcioli, Josh Johannpeter, Dave Pecoraro (Rotten Milk), Marc Arcuri, Matt Malooly, and Alan Kraus (Party Steve) moved in. Ringo, meanwhile, held the fort down for nearly the entire three years of Buddy’s existence as the go-to man for any repair or equipment breakdown. Other people who contributed much time and energy to the space and did not “live” there included Dakota Brown, Elisa Harkins, Logan Bay, and Joel Bruner. Each new person introduced another wave of interests, skills, projects, and friends to share with the Buddy “collective”.

It was this constant proximity to a high concentration of creative and active people that enabled Buddy to provide such a diverse and powerful facility on a shoe-string budget. As a nexus point for countercultures ranging from anti-war activism to noise music improvisation to late-night dance parties to bike repair workshops, Buddy became a place where participants, visitors, and residents could create temporary autonomous zones outside any commercial or institutional restraints. Buddy catalyzed moments of realization that cultural revolution was not only possible, it was already happening. And if we kept at it, we could continue to help activate disparate scenes in the service of this little utopian goal.

*Lumpen Magazine* called Buddy home, and the space naturally became the backbone for various activities related to the magazine and the projects around it (Select Media Festival, Version, Select dvdsamizdat, the tlvsn series on CAN-TV). Buddy helped organize seven different major festivals over three years, showcasing the work of hundreds of artists from at least a dozen different countries. Buddy would serve as a hub for festival programming over between one and three week periods, with the residents acting as producers and curators of events around the city.

Over time, the space fostered an autonomy distant from the sort of institutional partnerships widely considered mandatory for events of such scale. Instead of partnering with the Museum of Contemporary Art Chicago, the city government, or other institutions, we expanded the operations of our festivals by collaborating with our immediate neighbors (Heaven Gallery and upstairs neighbor High School) as well as culturally similar spaces across the city (Camp Gay, Open End, Polvo, Spare Room, Texas Ballroom, Bruner and Bay, Diamonds, etc.). As the network of artist-run and collectively-run spaces in Chicago increased, so did the programming and reach of the festivals to other communities. We began to see this informal network become the gray matter between commercial and institutional art milieus within the city of Chicago.

As word spread, Buddy became a haven for traveling dissidents, countercultural nomads, and lumpens of all stripes. (Buddy masqueraded as a gallery, though often it better resembled a crash pad for art-damaged libertines.) Through these visitors we came to realize the work we are engaged in here is reflected in cities all over the planet. This constant flow of kindred spirits enabled



us to establish networks across the globe, exchanging programming and materials with different groups, spaces, festivals and artists.

Buddy became a perpetual center of personal education in all forms of emerging cultures, artistic practice, political strategy, and everyday skills. It became a fountainhead of inspiration in all the work we still do individually, while collaborations with friends and lovers made at Buddy have become some of the most enriching and rewarding experiences of our lives. And it is by fostering such an environment, wherever we may live, that we hope to continue providing tactical and strategic resources for communities within and outside of Chicago.

Reprinted from  
AREA Magazine’s  
Privatization Issue  
(2006)



Images  
from  
Buddy  
2002  
—  
2005

Ed  
Marszewski  
reached  
out to his  
friends via  
Facebook  
to see what  
people  
remember  
about  
Buddy.

Here’s what  
they said:

Lisa Flores  
“Buddy was a space for cathar-  
tic freedom and the first time I  
truly understood the amazing  
power of community.”

Joe Quake  
“Buddy was a multipurpose  
creative zone where anything  
could happen and lots of wild,  
wacky, amazing shit got coor-  
dinated and birthed.”

Tracy Fox  
“Buddy was a sexy art and  
party space where freedom  
and exploration were the  
rule.”

Mateo Luce  
“Buddy was the place with all  
the kids who were too cool  
for me, so if they were out on  
the roof, I would stay inside to  
smoke. “

Leah Pietrusiak  
“Buddy is where I bought a  
handmade sweater dress but  
the designer didn’t/wouldn’t  
sell it to me until I tried it  
on and decided that I was  
the right person to have it/  
own it/wear it (thankfully I  
was, still have it). Trains also,  
lots of train-watching on the  
roof, high and drunk train-  
watching.”

Glad Cloud  
“I loved going to shows at  
Buddy—the time was just  
right for me as I got into all  
the weirdest and greatest  
music around. I often feared  
the floor would collapse when  
things were really going well.”

Aleksandra Tomaszewska  
“The ground would move be-  
low me...physically, and often,  
figuratively. Honestly though,  
it would cross my mind every  
time when people would be  
dancing—a vision of the floor  
collapsing and all of the color-  
ful (and sometimes nude) peo-  
ple falling to injury and death.  
Of course, I’d come back and  
risk this I guess? Because it  
was SO fucking magical and  
special. Maybe I’m old and  
out of touch but I really can’t  
imagine anyone pulling off  
something like Buddy again. I  
always felt grateful for people  
who did!”

Hereaclitus Here Vernon  
“Buddy and others like it were  
doubling as productive hap-  
pening spaces, alternative  
art galleries way before the  
whole DIY apartment gallery  
scene developed. Installa-  
tions, collaborative meetings,  
film screenings and potlucks,  
and yoga practices. At Bud-  
dy you would see artworks  
where people took chances,  
and bands would play right  
alongside these sculptures.  
I was moved to experiment  
with new materials, form col-  
lectives, and mobilize. Friend-  
ships to this day have survived  
10 years later, musical and  
artistic collaborations that I  
fell into are still in contact,  
in forming each other, that is  
historical. Buddy is on my CV  
and marks a time in my life  
where things moved in the  
development of my art prac-  
tice, because of these events,  
happenings and exchanges.  
Buddy was a space where art  
movements just happened,  
where conceptual dynamite  
exploded, that sparked new  
activity, insights, that moved  
things. And yes that kind of  
movement also moves the ac-  
tual wooden floor that dipped  
in and out during huge dance  
events, floors were not the  
only thing moving. The floor  
moved at Buddy, I was moved  
personally, and collectively  
we all surged forward.”

Victor Hamilton Grigas  
“Really the place was one of  
these ‘fourth places’ where  
you didn’t need money,  
clothes, or manners and the  
whole goddamn city was  
welcome. There was always  
someone to talk to and some-  
thing going on and if you got  
bored you were eye level with  
the O’Hare blue line third rail  
with big sparks on the back  
deck and could yell at com-  
muters. It contrasted well with  
the other galleries also in the  
building which were basically  
formal art galleries. The thing  
to me that stood out was that  
as far as I could tell, no one  
was trying to make a buck on  
it and it was a nonstop source  
of creative energy - although  
sometimes wildly undirected.  
The floor in the place devel-  
oped serious structural is-  
sues, I can remember seeing  
that thing move up and down

about 10 inches like a tram-  
poline. I’d love it when the  
yuppie crowd would show up  
with question marks zinging  
across their face per social  
etiquette. There was a whole  
‘fuck it’ vibe which I think was  
part of the politics of the era.  
Fuck it let’s pay taxes for oil  
wars. Fuck it everyone is un-  
der surveillance. Fuck it let’s  
make radio. Fuck it let’s do  
hayrides in the alley under  
the El. Fuck it let’s make a  
billboard to show people that  
their taxes fund oil wars.”

Melanie A. Adcock  
“Buddy Gallery on the sur-  
face, seemed the leftovers of  
the creative community that  
no one else wanted because  
they were just too weird,  
too stinky, too strange, but  
they were in fact the great-  
est talents and the most ex-  
perimental. If you didn’t live  
at Buddy, you had to go there  
to feel like you were part of  
the city’s artistic current. The  
current could be felt pulsing  
all over the creative enclaves  
of Chicago. The people in this  
group photo were not only  
at Buddy Gallery, they had  
their tentacles in many areas  
performing and hanging art  
in bowling alleys, secret rave  
spaces, apartments turned  
art spaces, coffee houses,  
and off beat hang outs. They  
ran on the edges of society in  
a world of fringe culture, they  
helped create and nurture.”

Maximiliano Benitez  
“I was born in Wicker Park.  
Our family lived next door to  
Nelson Algren. I started going  
to Hot House shows in gram-  
mar school. My freshman year  
job was cleaning the medical  
offices across the street from  
Buddy. Nine years later the  
hood had made a shift but  
Buddy let me hold a fundrais-  
er for an art project. Buddy  
was an ice floe in the global  
warming that was Wicker  
Park circa 2003.”

Rebecca Zorach  
“Weird whacked warren of  
Wicker Park wickedness.”



Jennifer Marie Wallach  
“Marching band playing on the roof, hobbling around on crutches, crawling through various holes in the walls to get to rooms.”

Jerry Boyle  
There was only one rule—no fire—and we broke it.

Hunter Husar  
"BuddY was an autonomous tech commune."

Jim Duignan  
“Buddy was a god damn body slam of sound and dust, and questionable activity, and dutiful, skillful experimentation. A gesture of love to those who needed space, company, equipment, and an audience. I almost fell off the roof that room will not permit here of my tales of rooftop balance. It was a secret hideout and served equally as a look out as it changed shape early in the morning. The space was a pioneering site in the social turn of the multi-use space in Chicago. BS was the best intervention Wicker Park ever saw. I loved it and to those who know Ed now, well.”

Chrys Anthem Wozniak  
“Buddy was a boy made a big noise was playing in the street just trying to be a big man someday he had blood on his face..big disgrace some buddy better better put him back into his place.”

Mike DiGioia  
“Buddy was an 8-bit nudist colony where no idea was deemed too ridiculous or any plan too flawed. If you didn’t run away screaming you probably stayed smiling and enjoyed the flow of creativity and community coursing through it, inevitably changing your life forever, or at least fucking it up for a while. Buddy’s dead, long live Buddy.”

Eleanor Schumacher  
“A bunkbed tron, where the lower bunk was a filthy goolash of decaying fabric, dope beats, and beer. The top bunk was a wall-less sky, the cleaner, more civilized commonspace for fucking and plotting civil disobedience, shared with big ass norway rats—so only the very wasted could get any sleep.”

Ognjen Petras  
“For me it was my years wandering in the wilderness, a charming time I should have been elsewhere.”

Charlie Vinz  
“Alt-frat in infinite rush.”

Jeff Creath Love  
“Immediacy: the quality of bringing one into direct and instant involvement with something, giving rise to a sense of urgency or excitement. buddy to me was action that invited a lot of different people to share and exhibit interesting ideas, independently, outside of the usual constraints of perhaps an established institution. Chicago loved and seemingly needed a space like buddY. I did.”

Jackie Kilmer  
“An endless panic attack I still have yet to recover from.”

Amanda Gutierrez  
“I meet Dakota in Puerto Rico, as part of the Lumpen team in the PR 02 Biennale. He was dressing a pink monkey costume who made me fall in love instantly and we walked in the island for three days. Followed by that mad love I ended visiting him/colaborating with him presenting an interactive installation in the Media Festival 02 at Buddy. The noisy interactive installation talked about the on-line mistranslation and the laminal languages created in that intersection. One year after, High School and Buddy where the firts places where I was transplant from Mexico City. My first impression was that the Buddy’s parties where the closest metaphor of a Star Wars bar, all kinds of critters and species, genders,

ages. Some of them spoke English and a few others Japanese, Spanish, Cantonese, some played dumb but communicated with me through a weird sign language. From being mute to be half understood my English was a riddle from others, who embraced me as “one of us”. My luck took me to SAIC as a graduated student where I found my exit to Pilsen and the rest of the story ending in Brooklyn, New York as a queer entity that embraces 13 years Chicago as part of my hybrid nature. Thanks Buddy!”

Paul B. Davis  
“buddy was that place in wicker park where the parties were almost as good as the parties at camp gay.”

Beau Wanzer  
“So many great/blurry memories....including the time while DJing I opened up the window and threw up on the street...no one noticed and I continued to play.”

Paul Velat  
“My straight laced version of buddy was that it was always interesting. Filled with ideas and people in second hand clothes drinking and doping to the most progressive thoughts Chicago had to offer. It was always an avenue for experiments, stains and odors. It was a community. It was love.”

Marc Fischer  
“I went digging and found this email to Brett Bloom from 2003 where I told him about the Costes performance at Buddy. Such a special memory: ‘Costes’ performance at Buddy tonight was jaw dropping. Edmar was out of town while Costes and his cohorts sprayed piss, blood, shit, vomit, vomit mixed with shit, sweat, ketchup, and raw chicken all over the place. Piss was drunk and then spit out. It was absolutely disgusting and so incredibly physical and entertaining. My face is sore from laughing so hard. Dakota seemed to be enjoying himself. It went on for almost an hour and never lost energy.

Total disbelief. *Viva la France!* Tonight raised the bar so high. A list of the transgressions that didn’t happen would be pretty short.”

Rob Ray  
“Buddy was an unslept unicorn with a bad knee and trash bag saddle. You knew it would never bite you but it was too scary to ride.”

Interview by Linglin Yan

Photo by Jeremiah Chiu

Interview by Linglin Yan

Photo by Jeremiah Chiu

Aron Gent is an artist, gallerist, and printmaker based in Chicago. Aron was a co-founder of the MDW Fair with Public Media Institute, and is the founder and director of DOCUMENT, a hybrid professional photo print shop and contemporary art exhibition space, as well as a board member for the ACRE residency.

Aron has been our buddy for a while, and Linglin Yan sat down to ask him what he’s been up to.

For a long time you were always around Co-Prosperity Sphere; what were some the programs and exhibitions you worked with Public Media Institute?

From 2007-2012 I did many different things, but really my time at PMI, greatly shaped who I am in the local, national and international artistic community I exist in. I was the Photography Editor for *Proximity Magazine*, Arts Editor for *Lumpen Magazine*, Director of Reuben Kincaid Gallery, Director of Eastern Expansion, Co-Founder of MDW Art Fair and I curated/co-organized over a dozen exhibitions at Co-Prosperity Sphere. It was a lifestyle, and I was definitely the most basic one out of the group. We would drink at Maria’s a few nights a week, and talk about the next *Lumpen*, *Proximity*, or exhibitions we were planning. What needed to get done, the schedule, or just listen to Edmar’s crazy ideas and either agree with him or tell him he’s fucking nuts.

Can you talk specifically about Reuben Kincaid Gallery?

Reuben Kincaid Gallery was a storage room under the mezzanine at Co-Prosperity Sphere. I refinished the floors, installed lights, and painted the walls myself before our first exhibition. The room was about 12 feet by 18 feet and had, like, 8 foot ceilings, it was very cramped, but we had a window display we could put works in on the 32nd Place side of the building as well. The Space really only ran for about 3 years, but it was a project room where I learned how to work directly with artists to curate solo and group exhibitions of artists that Edmar and I really responded to. Edmar and I would tell artists that Reuben Kincaid was a real person and that he was always off in Europe doing something. In the winter he was

skiing in Switzerland, in the summer he was somewhere in Spain, and the rest of the year we were like “we don’t know.” It was a weird joke that some artists actually believed because Edmar would sell it so well. I would just be quiet and agree with whatever Edmar said.

What other career background made you want to open your own printing business and gallery?

My father is a photographer who owned his own business, so he taught me how to work with clients, provide a quality service/product and responsibly run a small business. The rest I learned from making mistakes and learning from those experiences.

What were some of the challenges you faced in opening a gallery?

Convincing people to take you seriously and getting them to remember your name.

How do you choose the artists you show? What’s the difference between artists and artists from available works on your official gallery website?

I began by showing my friends and asking them for recommendations of other artists, and that has led to this ever complicated invisible web of relationships I have with the artists I show. I mostly show photography, video, and sculpture because I like those mediums the most. In the past 2 years, we have started doing historical exhibitions and that conversation between work made 20-50 years earlier and the work made today has been received quite well.

What was your greatest achievement working with PMI?

Co-founding the MDW fair. Being a member of that group really made people remember my name and who I was, which really helped when starting the gallery.

What about at DOCUMENT?

Making our first sales to The Art Institute of Chicago and the Whitney Museum of American Art in 2017.

What do you want to tell the young generation considering to open a gallery?

For the first 5 years you will lose money, after that you will start to break even, and after 10 years you will be able to make a living if you do it right. Don’t open a gallery because you think it looks fun, open a gallery because you’re passionate about art and that you know you want to be a voice for artists.

What’s coming up next at DOCUMENT?

Andrew Norman Wilson, Geraldo DeBarros, Laura Letinsky, Christopher Meerdo, Support Surface Group Exhibition and Elizabeth Atterbury. Thats all of 2019, plus five national and international art fairs.

What are your ambitions for the future?

Hopefully to be able to own a building the gallery is located in. And make more of my own artwork.





# INTERVIEW

with  
Eve  
Ewing



Interview by Jamie Trecker  
Photo by Nolis Anderson

Dr. Eve Ewing has become one of Chicago's leading public intellectuals in an incredibly short span of time. The author of *Electric Arches* (Haymarket) and *Ghosts in the Schoolyard: Racism and School Closings on Chicago's South Side* (University of Chicago), Ewing is also the writer of Marvel Comics' new series *Ironheart*. An accomplished visual artist, she teaches at the University of Chicago. She has also recently launched a podcast, *Bughouse Square*.

Ewing spoke to *Lumpen*'s Jamie Trecker about her recent work. This interview has been edited for length; a full, unexpurgated version is available online at [lumpenradio.com](http://lumpenradio.com).

How would you describe yourself to our readers?

I think of myself as a writer, a scholar, and a cultural organizer. Really what I am trying to do is use all the possible tools at my disposal to have fun, to imagine a better world, and ask difficult questions about why the world is the way it is. I just want to make Chicago better.

Do you consider yourself an activist as well?

I usually don't consider myself an activist because I think that in order to claim that term the bar should be a little higher than it is for some people. So, sometimes I get called an activist for doing things that I would classify as just being a decent human being. I identify as a cultural organizer which means that I am trying to think about ways to use space and culture and art to change the political landscape. Similar to, for example, a community radio station [like Lumpen Radio]! I would call that a form of cultural organizing. And I do engage in activism sometimes; I go to protests and raise money for things I think are important but I really think that those are just decent person, active citizen things.

You have a new book out! It's published by University of Chicago Press, it's called *Ghost in the Schoolyard: Racism and School Closings on Chicago's South Side*.

How did you get involved with this particular project?

Yeah, so in 2013 we had the largest mass public school closure in the nation's history here in Chicago. We had closed 50 schools all at the same time in one big wave, and that happened while I was in graduate school. I had been a CPS teacher and I was really dismayed to see that the school where I had taught was being closed. I was really shocked and people started asking me, "Why is this happening? What is the rationale behind it?"

And I felt that I didn't have a clear narrative to answer that and that the narrative that was being put forth by people in power didn't make a lot of sense to me. So I set out trying to answer that question and what I found was that there was this big debate in 2013 where people were like, "The school closings are racist" and people in power said "No, they're not." It just so happens that all these schools are the schools [in areas] where black kids live. And so, in setting out to kind of answer that question I really ended up diving deep into a lot of the history of why our city is the way it is and the role that race and racism have played in creating the landscape that we know now.

What was the rationale put forth by Chicago Public Schools and Mayor Rahm Emmanuel for closing these schools in the first place?

So, there were a few different things that they tried. First it was, "We are going to save money." But then there were all kinds of analyses that showed they would not in fact save any money by doing this. Then what they settled on was this idea of "underutilization." They said, "There are schools that can fit large numbers of students but those schools are pretty empty, so we need to close them to help the students."



The idea was that the students would be sent to academically superior schools. This, even though there was a body of research that said students who experience school closure do not see academic gains. What really interested me though was this idea of building underutilization, because as an educator, the idea that we should measure a school's quality by how many kids it can fit in the building is not really an educational value that most people would choose for their own children. In fact, people like to send their kids to schools where they have lots of space and small class sizes. But when it comes to poor black kids, it's like "how many can we cram into this classroom." So, a lot of the book is really dealing with this underutilization idea, set with heavy scare quotes, and really kind of taking that apart.

Did people actually take that seriously? Because, as you point out, most parents want to send their kids to small classes and small classrooms.

Yeah, the sad thing is that the segregation of the city is playing out ferociously in the schools. Chicago is about 1/3 white but Chicago Public Schools is about 9% white, so by and large white families have divested from the system. [And that means] even well-meaning people—who have never actually been inside these school buildings—tend to pretty much believe this narrative that is coming from the Mayor, because they don't have any kind of counter evidence, and also because to many of them it's easier and more palatable to listen to what the Mayor or the Superintendent is saying than to listen to protestors. Something that we've been talking about a lot this year is this idea between civility versus protest, and how protestors are seen as uncivil... this idea of "Why don't they just go about things the right way?" Of course parents of students impacted by school closures spend a lot of the time trying to go about things the "right way." When you see people protesting, it's because no one has listened to them! I think all those things play into the fact that, unfortunately, the Mayor was able to very effectively convince a lot of people. Of course the people knew better were often not really given a voice otherwise.

You know the narrative also is that Chicago Public Schools, to not put to fine a point on it, are garbage. Yeah the worst in the nation, it's famously said.

Yeah and of course we're also a crime-ridden hell-hole, if you listen to certain leaders who I won't name. Can you talk a little about that? Because the idea that the public schools are a death trap is simply not true.

Yeah I think that you are exactly right. It's not-so-subtle dog whistling. William Bennett, the former Secretary of Education, famously called CPS the worst schools in the nation and that was echoed more recently by our Governor Bruce Rauner. Rauner said that our schools are like prisons! And the thing is that plays off of stereotypes for people who, the last time they saw a glimpse of a public school, was when they saw *Dangerous Minds* with Michelle Pfeiffer.

There is a whole industry which kind of paints these schools as this battleground in entertainment, in mass media. I do think it's important to recognize that our schools do face real struggles. Last year in Chicago a number of schools failed public health inspections, and we found that students were going to school with rodent feces, with roaches, with spoiled milk. Now, how did that happen? It happened because we gave a privatized janitorial contract to Aramark; we are paying millions upon millions of dollars for them not to do the bare minimum of mopping the floor and taking out the trash. Teachers talked about how ashamed they are going into their school

because the school is filthy. You can only do so much as a teacher trying to do industrial-level cleaning of a building that houses hundreds of people. So that is just one example of the ways in which our schools are really truly struggling. But that is not an indictment of the people there, right? That's an indictment of the power structure that has condemned them to say "This is good enough for you. It's not good enough for me or my kid, but it's good enough for you."

I think it's also reflective of the struggles of our city. We have huge unemployment, we have a mayor who shut down our mental health centers, and we have people who can't get basic healthcare. I took a student last week to get some glasses. And she is somebody that I mentor, and she was always squinting. I said, "Well what do you do about this?" She said, "Well I just sit in the front of the room." This is basic stuff! This is a brilliant kid and she is not able to read the board. The basics are: are our kids' bellies full when they go to school, do their parents have jobs, do their parents have space and time off to care for them and help them with their homework, and do they have a safe and affordable place to go to sleep at night? We have huge amounts of homelessness in Chicago Public Schools. So all of these things can make the schools seem like pretty bad places, because they are one of the few public institutions that are actually facing up to the realities of our situation, when the rest of the city would rather brush it under the rug.

When schools close down, it devastates not just the students but the whole neighborhood.

Yeah. When Chicago Public Schools closed the schools they decided that they were going to sell the buildings on the private market. Like everything else in Chicago, that became a very shady and bizarre process. The sad thing is that people have to walk by these vacant buildings every single day. It's just another reminder of what the city thinks of you, that a place that for you might have been a place of amazing memories, where not only you but your siblings, your cousins, and your grandmother went to school is now a condemned building. It's a reminder as to the level of disregard with which this city treats you. The other thing that to me is that the people who have the greatest amount of desire for those buildings have the least amount of capital. Surprise, surprise: venture capitalists are not actually lining up to buy school buildings in neighborhoods that have faced historical amounts of disinvestment. It's shocking that these are not considered desirable commodities on the private real estate market! Meanwhile a kid walking by there every single day might look at his old school building and think, "Man, it would be really great if I could get in there and have a recording studio or a community space or take some drawing classes or if my little sister could get daycare." But those folks don't have the capital to make those things happen. It's really a shame.

Images courtesy of Eve Ewing & Marvel



Drawn by Kevin Libranda

1709 West Chicago Avenue  
Chicago, Illinois, 60622

DOCUMENT  
Volume Gallery  
Western Exhibitions  
Paris London Hong Kong  
David Salkin Creative

DOCUMENT

January 11 - February 23  
March 1 - April 13  
April 19 - June 1

Andrew Norman Wilson  
Geraldo de Barros  
Laura Letinsky

VOL

January 11 - February 23  
March 1 - April 13  
April 19 - June 1

(after RO/LU) OOIEE  
Thaddeus Wolfe  
Thomas Leinberger

WESTERN  
EXHIBITIONS

January 11 - February 23  
March 1 - April 13  
  
April 19 - June 1

INVISIBLE-EXPORTS Presents 'Pure Joy'  
Gallery 1 Stan Shellabarger  
Gallery 2 Prints from the Shellabarger Atelier  
Gallery 1 Paul Nudd  
Gallery 2 Julia Schmitt-Healy

P • L  
• H K

January 11 - February 23  
March 1 - April 13

Jason Carey-Sheppard  
Pamela Fraser

DAVID SALKIN CREATIVE  
SURFACE DESIGN

January 11 - April 13  
April 19 - June 1

Radical Artist Books  
New Rugs

Openings:  
Friday, January 11, 5-8pm  
Friday, March 1, 5-8pm  
Friday, April 19, 5-8pm

Gallery Hours:  
Tuesday-Saturday  
11am-6pm



## with Scott McNiece of International Anthem

Interview  
by  
Marina  
Resende  
Santos

Scott McNiece is the co-founder of International Anthem, a Chicago-based record label that produces experimental and progressive music. Scott also founded and still runs Uncanned Music, a company that curates music for restaurants in Chicago, and around the world.

International Anthem shares the mezzanine with *Lumpen* at the Co-Prosperity Sphere in Bridgeport, Chicago. Last October, *Lumpen*'s Marina Resende Santos stepped over to the half-wall that divides our two working spaces last October to talk about the origins of International Anthem, the craft of recording, and the label's showcase tour in Europe.

So you started as a bartender at Gilt Bar? And then went on to work more with Brendan Sodikoff?

Yeah. He was my old boss. I started as a bartender, then I was his personal music curator for like a year.

He was a business owner, and you were in music. How was he your mentor?

I learned a lot about a lot of things through him. When I started working for him, I was a musician who had no money—I played drums—and I bartended there. I didn't even bartend. I started at the kitchen as a food runner. And then when Brendan heard that I was a musician, he said, maybe you should make me a playlist, I made a playlist, and he really liked it. And he noticed the things that you're good at, like "You have good taste, and I can really use that. The industry can use that. Let me show you how." And he

Scott  
(left)  
with  
group  
in  
London  
Studio

Photo  
by  
Fabrice  
Bourgelle



Dos  
Santos  
recording  
session  
at  
Co-Pro

Photo  
by  
Andrea  
Falcone



International  
Anthem  
Recording  
Co.

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S. Morgan  
Ave  
Bridgeport,  
Chicago

intlanthem  
.com



showed me how to take my taste and kind of apply it to food and wine, to interior design, all these things. Even though I was a music specialist.

I learned a lot from him about just excellence in general. And the way that you achieve that is...you have to be fucking relentless. It's not something that's really much fun, you know, you have to be really committed to perfecting your product and be really committed to doing everything that's necessary. And probably under his mentorship, learning those things, was one of the reasons I left this situation. Because it's the same thing he would have done. It's the same thing he did to his mentor.

I learned so much from Brendan. And I put a lot of it into practice. I still make playlists for restaurants. I still take the same approach, with the same philosophy, the same design tactics that I developed when I was working for him. I developed most of these ideas in a matter of six months working under him. And that's what it takes, you've got to be open to learning from someone. You can't do everything by yourself, you can't teach yourself everything. You need guides and teachers and models.

This actually connects to something I was curious about, because your albums are so carefully made and well-designed. It seems that it has to with the care that you learned from the beginning.

That's it, I don't believe in cutting corners anywhere. So every part of the operation, every thing you put out is thought of and designed. We've developed a way of doing things, that we spend a lot of time upfront, designing the way we wanted things to look, and then we've just been stubborn about it, and we stuck to it. We have a couple different designers we work with, a couple different artists, but in the end, my partner David and I are the art directors of all this stuff. We're the ones saying: this is how things will look. And if it's not perfect, it doesn't go out.

I'm curious about the creative process and if there is a relationship between the visual album art and what you feel the music is about, or what it's doing, or what it is, aesthetically.

Well, for instance, that record [pointing to a nearby LP of Makaya McCraven's recent release *Universal Beings*]. I knew what Makaya was working on musically. This is also the fourth release of his that we've put out on my label, so I'm fully aware of the narrative of his music, that we've been developing. Because I think our drive as a label is that we're essentially a storyteller, and we're telling the story of all these artists. So I know where the story stands with Makaya, I know the story that needs to be told, and I thought the artist, Damon [Locks], who did this artwork, I thought he was the perfect fit. And, so I said, Makaya, I would like to consider Damon for this artwork. I sent him some of Damon's stuff. He said, I think that's a good idea, and the three of us met up, talked, and then Damon started working on the art. And that's what he came up with! In this case, that was his first thing he gave us, and we were like, perfect. That's not always the case. [Laughs]. Like this record, Dos Santos. This album cover, this was probably the fifteenth or twentieth different cover that we saw. So it's not always perfect in the first try.

Do the artists listen to the music?

For sure. Damon works more intuitively, so he won't give you a thesis about why he did that drawing. He's just like, "I just did what felt right." And for me, it's spot-on. The whole album concept, it's about collectivism, it's anti-nationalist, it's about highlighting communities of people and how they intersect with each other. There are musicians from all different parts of the world that

are playing together on this record. And, specifically, for the most part black musicians, and the kind of music they are making in 2018 transcends nationalistic borders no matter how much people try to contain them. And try to stamp different geographic genre indicators on the kind of music they are making. So Damon's album cover is just like a throng of people, and clearly mostly black people. And that just feels perfect. It's like, who are these people, where are they going? It doesn't really matter. It's not about the individual, it's about transcending identity.

Why International Anthem?

Well, for starters, the name sounded cool. That was the first most important thing, but that's part of our general philosophy, David's and mine. I made a song years ago with a friend and I don't know why but I named it "The International Anthem." And I liked that name, and then I knew that I wanted to save it for something important, 'cause it resonated with me, conceptually. Just the literal meaning of what that is, it's music unifying everyone. It's unity in diversity under music, and I love that concept. I think it's simple, I think it's catchy. And also, when I googled "international anthem," barely anything else came up, so I was like, this is our shit, you know!

How long do you take to complete a record?

Hm! It depends, man. We're getting to this point, I'd say as a rule of thumb, we take a year, literally from the beginning of the decision to do it. About a year from the starting of the project, the first session, to the actual day that it comes out in stores. Some things we've done faster, but it's not that comfortable.

Do you do multiple projects at once? Otherwise you wouldn't have put out so many records!

Yeah, we've put out some twenty-six or twenty-eight records in four years or something. It's literally just constant multi-tasking.

How do you get to know musicians? Is this a case-by-case thing?

I am a musician, for starters. The place where I was bartending, I was also booking a music series there, and we paid decently, and people thought it was a cool series. My friend and I would make screen-print posters for it that looked really nice, and I would write about all the artists that played, and everybody liked that. So it started with me just booking people who I saw playing and I thought were good, and then, other musicians started kind of coming to me like, "Hey, I like what you're doing, can I play there too?"

If you're offering a decent gig, where you can offer them decent pay and a cool spot to play, where they can actually make something creative and they don't have to play some bullshit music, and on top of that, you're doing something interesting with art, and you're going to write about them, it was only a matter of time before most the musicians that are playing this kind of music start going, "Hey, what's up?". So I met most the musicians that I still work with today in that one year and a half that I was working there, 2011 and 2012. And then from there it's kind of just branched out. Today, in general, even really amazing musicians, that are bigger and whatnot, that sometimes reach out to me and ask me about doing a record, if they don't fit into the constellation of the artists that we've worked with, in a sensible way, then I'm like, "Thank you for reaching out, but, no thanks." For us that's important. I think it's necessary, to have that mentality when you're trying to build a community of artists. You can't just throw a bunch of random people together. You want always all these artists to be proud of being part of the label and the community.

Makaya  
McCraven,  
*Universal  
Beings*  
(2018)

Album  
art by  
Damon  
Locks



And you're there from beginning to the end.

Yeah, those things are important to us, just because—David, my partner, and I—that's the way we prefer to work. So, in general, those are the jobs we do. 'Cause, really the label for us, in the end, making records is our art, this is our craft. And producing the entire project, from the moment of the idea to the moment of holding the record in your hand, that's what we enjoy doing, that's what we're good at doing, so, we prioritise working with artists who want to work with us on that level, which is pretty comprehensive, and not all artists want to do that. Some artists want to just show up with a finished product and don't want to interact with a label or a producer of any kind. That's totally cool and respectable but we like to work with people. And for us, with what time and money we have, we want to be doing the exact kind of projects we want to be doing with the kind of people we want to be working with.

It's a relationship.

Almost everyone that we work with, and people that want to work with us, are excited about that. 'Cause this is not something that you find very often anymore. Especially not in this kind of music which is progressive, creative, instrumental. We're not talking about club-bangers. This is pretty weird music, and a lot of times weird musicians can't find facilitators because there's not much commercial value there. So, in that way, we're unique, I guess. And then, somehow we've been telling the same story long enough now, for four or five years, that we're starting to kind of create commercial potential for some of that stuff.

Are most people that you work with active in Chicago?

For the most part, yeah. I mean, 'cause that's where we are, you know? And in general, we are working with people that we can collaborate with, you know. At a more direct, personal level.

Things... I have a feeling... I just have like this feeling of changing, you know? Things are evolving, expanding out. A lot of things... starting. Especially after this new record, it's getting a lot of attention. We'll be looking at a different situation next year.

In what way?

I don't know. Our community of people that we're working with has been growing from the beginning, but now, that we're collaborating with a lot of artists in London--We're getting ready to do a label showcase next week in Paris. We've been working with promoters and different venues and with people there, it's only a matter of time before French artists fold in. I don't know. Things are just changing. And I think that even just the way that I'm able to work is changing. Now we have this interesting roster of artists that we work with and facilitate, and it's not like they go away when you start working with someone new. Back in the day I had plenty of time to just hang out with each individual person forever and just talk about everything and—work on everything. And that's changing, I don't have time anymore to be as active in the stuff as I used to, and—I don't know. I just need to make a conscious decision about how do I want to do things.

Let's talk about the process. How do you record?

Well, my partner David is a recording engineer. That's how I met him. He is in a band, I was in a band. He is an engineer. We kind of got along. Our bands, we played punk shows together. But that's what his skill and trade is, as a recording engineer. And then just the two of us, working together, kind created a production unit. I worked with the artist, and developed a vision, and then I worked with him, and he helped with his technical side.

Do you have a studio?

We have travelling recording equipment. So we pop up recording sessions all over the place. We've done them in many different locations.

Do you record live?

We do a lot of live recordings. We also just do a lot of pop up studio recordings. Like Dos Santos's record was recorded here, in the gallery. We just popped up in the gallery.

Would you like to have a studio?

Not necessarily. At least not for recording artists. I mean, for mixing and mastering, it would be nice. But definitely not for recording, I don't think. It's nice to record—the way that we record, it's part of our stable as a label, our sound. You can hear the space. You know, you're not just hearing like a sterile-ass studio recording. You can hear the space the music was made in, and the space has a sound, and it's part of the character. And that's because we don't record in studios.

Are the spaces ever significant in any way?

The space is always part of the story. For sure. Jamie Branch's record we recorded in her sister's apartment. Makaya's record, the new one here, was recorded in four different spaces and they all are very significant spaces. And that's part of it, it's like, choosing the right place that creates the right vibe, that's conducive to really quality music-making. That's more important than anything. That increases your chances of getting good music. And when good music is made, and you're there to capture it with one microphone, it doesn't matter how it sounds, if the music's amazing, with the right space, that's more likely. I can also say that one of the reasons we do that is, it's like we're not just making a recording, we're making a story, you know? And this is the story that we're going to tell the people, we're writing it right now. And when you tell a story, context is almost everything! So if you do it in a bland-ass studio, you don't have a story to tell! You know, when you say like, "This album was recorded in this studio." No, you've got to be talking about where, when, why. And how.



# Interview with Mairead Case

So, what are you learning?  
How to be responsible for seventy separate tenth graders every weekday. How to balance this with friends and books, and other kinds of art and politics. How to maintain a partially shaved head. How to build small fires every night.

As a writer, editor, and teacher, how do you analyze the relationship between words and power?  
The ultimate power is using your own language to clarify, protect, or change. As an editor I work first and foremost to amplify a voice on its own terms, and secondly for an audience. I do have a lot of academic privilege, so I can roll that way, but it is not the only kind of power. As a writer, I like when I write something that scares me. That's how I know it matters, which is power too.

Both of your novels feature teen protagonists. Antigone, the model for the protagonist in your new novel, is a familiar character, but the protagonist of See You In The Morning, your first novel, is yours alone. How did you shape that character?  
For now, my new MSS is called *Tiny*, because that's my Antigone's name. She lives in a forest-type-place very much like the Pacific Northwest, where I grew up, and "her" war is Iraq. Instead of having two vet brothers who fight each other, Tiny has one vet brother who struggles with suicide. And the protagonist of *SYITM* split from a very awkward date I had when I was seventeen (at least, I thought it was a date!). Once I wrote that story out, the character became separate from my self, and I just kept writing until I had a thread and enough pages. As I edited, sometimes the character was masculine and sometimes feminine, and eventually I realized that was because they were (are) trans. I don't know if they've come out to themselves yet, but that's why all the jacket copy is gender-neutral, and the protagonist is never named even though we know a LOT about what's inside their head.

Why Antigone?  
The easiest answer is because I decided to write my dissertation about her, and so I did. But also, I am interested in old stories that still really matter today (not all of them do). I am interested in Antigone because she trusts her wisdom, she isn't afraid of death even though she's a teenager, she isn't naive about death even though she's a teenager, and she believes in LOVE and FAMILY even though she really likes to chill on her own sometimes too.

What is the Georgetown Steam Plant Project, and how is it progressing?  
The Georgetown Steam Plant Project is a graphic novel that the city of Seattle commissioned about a century-old steam plant near Seattle. Instead of commissioning a performance, sculpture, or mural for the site, the city decided to support a graphic novel. I am writing the script for it, and David Lasky is drawing it. We have the outline scripted in words and are now making thumbnails. It's about a girl named Ida and her best friend Harry. The book will be completed in 2020 and distributed for free around the city. It's a super exciting public art project, and I'm lucky to work on it with a friend.

Are you still organizing writing workshops for folks in prison?  
Yes! I used to go in every Friday, but now it's one or two Fridays a month. I've been going there for almost five years now, so the workshops basically run themselves. The writers—it's a women's prison but not everyone in the workshop identifies that way—choose a theme ev-

ery week, and I prep a packet of poems, comics, lyrics, flash, etc. on that theme. Then, we read the work aloud, discuss it, and respond to it creatively. A few weeks ago we talked about Aretha Franklin and what happened to her gold coffin.

How, and why, do your writing and your teaching intersect?  
I mean: I have one body and one brain and this body and brain writes and teaches. I care about very similar issues in both areas, and I think care is a rigorous, multi-faceted, constantly changing action. That said, I do think it's gross when people call pedagogy art, or vice-versa. My students know I am a writer, but I do not write about them specifically, and I do not ask them to validate my writing. That said, am I a better teacher for the people I know through writing, and do my students make me a better writer? Absolutely.

When you were selected for Newcity's Lit 50 list, it was written that "this city's lit scene moves on Mairead Case's blood and sweat." Now, I realize you've been busy with your PhD. for the last few years, and have your hands full teaching now, but what, if any, impact have you had on the Denver scene?  
Lit-wise, I hosted a regular reading series at the Dikeou Collection, an art gallery downtown. Each event featured three readers and an expert. The expert would talk about something—anything!—they loved. We had a college professor talk about Japanese hologram performances, a four-year-old talk about ducks, and a young entrepreneur talk about Black love (for example!). I also volunteer for a 24-hour survivor-led emergency hotline, because a scene is less vibrant when it's hurting, and every summer I coach young musicians at Girls Rock Denver. I am also an adjunct at Naropa, so try my best to show up for the brilliant students there too. All that said, I'm learning to show up for myself as well—in my thirties I spend much more time just like, going to movies and staring at the sky and getting sleep.

How do you envision the role of a writer under fascism?  
I think the role must change, and so my vision of it would too. Tonight though, I see it as a responsibility to make work, and to trust where that work leads. Fascism gaslights and exhausts, and so writing truth anyway can be extra hard. Also personally I need to make work that fits into the world as it is, so for now that means my work is not too fantastic and very public. I also think it's important not to forget beauty. David Wojnarowicz thought so too.

How do you envision the role of a teacher under fascism?  
It depends on who you're teaching. Right now in my tenth grade classroom, the scholars walk by an Angela Davis quote every day: "Radical simply means grasping things at the root." I want my students to remember that even though our country is rooted in and founded on some horribly racist, colonial, toxically masc stuff, we can still experience joy and hope and transformation. I don't mean that in a cute way either.

What color is your cat?  
Hero is gray. All cats are gray.

Dr. Mairead Case is a writer and teacher, currently living in Denver, Colorado. Mairead is often an editor at *Lumpen* and all the other Public Media Institute publications. She is amazing, and Jerry Boyle got the chance to talk to her about teaching and writing under fascism, among other things.

Interview by Jerry Boyle

# Interview with Qigu Jiang

Qigu Jiang is an adjunct professor of Painting and Drawing, and Art History Theory and Criticism at the School of the Art Institute of Chicago (SAIC). He is also an artist and owner of the Research House for Asian Art (RHAA), a gallery located next door to the Co-Prosperity Sphere. Qigu is our buddy and our neighbor. Linglin Yan, a recent graduate of SAIC who has worked on exhibitions for both RHAA and Public Media Institute, sat down with Qigu to ask him about his history with the gallery.

Why did you choose to open an art gallery when you already had a careers as an artist and as a professor at SAIC?  
I thought that I would live rest of my life in a suburban town in west Chicago called Clarendon Hills, where I had a small but comfortable three-bedroom ranch house that my wife and I lived for over ten years. One day my wife asked me if I would like to have an art studio that I've dreamed of for all my life? Certainly, I said to her, then she took me to see a building in Bridgeport in the city. It is a two-floor full city lot size building with a high ceiling and a basement. I got very excited and we decided right away to purchase it. It took us two years for the renovation, and during the process I figured that I don't need such a big studio space because I do mostly small sized ink painting on rice paper. So, the idea of opening an art gallery emerged and finally realized in the mid-April of 2011 when our first exhibition of works of nine artists (four of them were from Shanghai) opened. Yes, I am a teacher at SAIC, but I was a student of SAIC as well, a long time ago, I know how hard it could be for an art student to show his/her work in a gallery. Also, there are many students who study in art history and art administration, they need to have experience for their future jobs, therefore our gallery also serves as a platform for the curatorial practice. And another wonderful thing about our gallery is that I could invite artists from Asian countries such as China, Japan etc. to show together with local artists, so they can have a dialogue and exchange their ideas.

What were some of the challenges you faced in opening a gallery?  
Running a gallery is not easy. I must face two big issues—time and money. I am very busy for I am trying to do so many things that I like to do. Beside teaching, I write books and essays, and often I find myself behind schedule, and I am a painter as well, I create paintings regularly and I have many exhibitions (not in my gallery) to catch up on every year. Sometimes I feel I am being torn into pieces simply because things I must do are overwhelming. The money is always tight for the gallery, and basically, I must come up with all the funds. So, the gallery must restrain itself (in terms of numbers of shows) within the limit of its resources. The good thing is that I don't have to worry about the rent, so we're surviving, however, we do need funds to continue having exhibitions of good quality, so we have been thinking about having a fundraiser for the gallery in this coming winter.

How many exhibitions have you held at RHAA? How do you select the artists?  
We've had about 30 exhibitions so far, an average of four sometimes five exhibitions a year and they are mostly in the Fall when I am teaching. The curators are the ones who choose artists for the show, however, I sometimes

Interview by Linglin Yan

recommend artists to the curator since I know many good artists especially the artists in China whom I have known for a long time and had shown together with.

As a teacher and artist, what kind of art do you make? Why did you choose Chicago to develop your art career?  
I came to Chicago as a student at SAIC (MFA) and I graduated and became a teacher, so I stayed. I like to explore and experiment with different media of art. Since I was young, I've done artworks of many styles and media including installations and performance. The artworks of my early period were more conceptually based; however, I have been concentrating on ink painting in recent years. The reason for painting in ink is that over the years, I gradually realize that China's tradition in art and philosophy is very rich—it offers me an opportunity to think of our world and the way of our living differently. If you follow the tradition and understand the true meaning of ink painting, your life would be changed. As a great ink painter of 18th century China, Zheng Xie, said, "You paint bamboo, and you understand bamboo, then you will become a bamboo."

How did you first become interested in art? Who inspired you?  
When I was a child I read a lot of comic books, I was fascinated by those colorful figures in the book, so I copied them. My grandfather on my mother's side also encouraged me to paint; he always took me to Duo Yun Xuan, an old art gallery/art supply store in Shanghai, every time I got a good score from my primary school. So I had seen works by great Chinese artists such as Qi Baishi and Xu Beihong when I was young. I went to art schools both in China and America, so my list of artists who inspired me could be very long, however, here are some highlights: Bada Shanren, Shi Tao, Gong Xian, Huang Binhong, Marcel Duchamp, Francis Picabia, John Cage, Milton Avery, Philip Guston, Bill Viola, just to name a few.

What are your ambitions for your gallery in the future?  
I don't have ambitions for the gallery. I only hope to continue showing of works by young artists. I wish the Research House for Asian Art will be the starting point for great artistic careers for those young artists.



Qigu Jiang

Photo by C•c•



Jane Addams Housing Project, Chicago, 1940

Photo by Peter Sakaer



Interview by Nick Wylie

# with Lisa Yun Lee of the National Public Housing Museum INTERVIEW

Dr. Lisa Yun Lee is one of Chicago's guiding giant minds and hearts. She is the Director of the National Public Housing Museum (NPHM), which is working to renovate and transform the last building of the 1938 Jane Addams Homes—public housing that stood near the current site of University of Illinois at Chicago (UIC). Her wide-ranging contributions to radical scholarship include her book *Dialectics of the Body: Corporeality in the Philosophy of Theodor Adorno* (Routledge, 2004).

Prior to working with the NPHM she was the Director of Jane Addams Hull House Museum, and then Director of UIC's School of Art and Art History. Nick Wylie had the bashful honor of interviewing one of his heroes about her next big heroic undertaking.

"The National Public Housing Museum is the only cultural institution devoted to telling the story of public housing in the United States. Its mission is to preserve, promote, and propel the right of all people to a place where they can live and prosper—a place to call home."

This mission is so compelling, but it's impossible to squeeze everything about such a grand project in to a short, comprehensive couple of phrases. When you read the National Public Housing Museum (NPHM) mission today, what do you feel compelled to add?

I love the bold, urgent, and insistent nature of the Museum's mission, but honestly, the missions of all non-profit organizations are all stupidly narrow! It's important to understand that the 501(c)3 rule requiring non-profits to have precise missions is about a tax code, and not about vision, values, or social transformation. The requirement that non-profit organizations express clear and discrete missions has its roots in efforts to stem the wide-reaching freedom dreams and ambitions of civil rights organizations in the late 60's. This happened just at the point when people had started to truly build movements—and institutions to support those movements—that were making critical links between militarism, white supremacy and capitalism<sup>1</sup>. For this reason, missions too often

create barriers between institutions and individuals who are working to achieve social justice, and make it harder to make the necessary connections that we need to make in order to actually solve social problems. And so, while the mission of NPHM is on point, it is important to remember that it is impossible to work for housing justice without paying close attention and becoming engaged in what is happening in public schools, policing, public transportation, environmental justice and public health.

I loved the mission that Jane Addams embraced for the Hull-House Settlement in 1898: "Solidarity with the human race." I mean how wonderful is that? It is what allowed that organization to effect such far-reaching and critical social transformation, because they were doing their work on so many different fronts in as many spaces with the widest group of people possible.

But now to really answer your question, one thing that our current mission doesn't capture is the work that the National Public Housing Museum is doing to put the public back into "public policy." We are finding creative ways to bridge arts and culture and innovative public policy through storytelling and the arts, which opens up policy in exciting ways. Our newest installation that opens January 8th, 2019 called *How to be a Housing Justice Voter*, which we created in collaboration with the captivating Chicago artist William Estrada, engages in this work in really exciting ways.

Prior to working with the NPHM, you were the Director of Jane Addams Hull House Museum, and then Director of University of Illinois at Chicago's School of Art and Art History. The museum is to be housed at the last building standing from the 1938 Jane Addams Homes. How might contemporary art and the legacy of the Jane Addams' work be in conversation the new museum?

Well obviously, I can't go five minutes without quoting Jane Addams or referring to that history! There are infinite ways in which the history of the Hull-House infuses everything I do and how I see the world. But maybe I will just share three ways. All of these also intersect with the role of art in the NPHM as well.

First of all, the NPHM passionately believes in the importance of the arts and culture to change the world. The work of collectively re-making this world, demands art and artists to help provoke, challenge and unleash our radical imaginations!

Secondly, while one might think a museum about "public housing" is primarily about housing, but it is equally committed to embracing, holding up and understanding the idea of the "public." The importance of fighting for a public sphere worthy of its name is something that I learned from Hull-House history and Hull-House's work to create a radical participatory democracy, and from my years at UIC, an urban public university committed to the creation of knowledge for the public good.

And third, this might sound a little strange, but one of the most useful and powerful ways of understanding social change is to conceive of it as a sort of durational performance art. This is something that I really got from Shannon Jackson, the Associate Vice Chancellor for the Arts + Design at UC Berkeley where she is also the Cyrus and Michelle Hadidi Professor of Rhetoric and of Theater, Dance and Performance Studies. Shannon is a brilliant scholar of performance studies, but also an institution-builder, she wrote her dissertation and published a book about it, called *Lines of Activity: Performance, Historiography, and Hull-House Domesticity* (2000).

<sup>1</sup> *The Revolution will not be Funded: Beyond the Non-Profit Industrial Complex*, Duke, 2017



The insights of this book have given me a permission to blur the lines between how museums have traditionally treated art vs. artifacts, the work of the artist and the work of historians, and what is considered the domain and work of art museums and of history museums. I have always wished art museums would be more ambitious in the histories they tell and the social change they believe they can effect, and I have also wished history museums could be more artful and creative in the ways that they engage with past and the ways they make the issues they address relevant to people’s contemporary lives. The NPHM has been a thrilling space to do this work.

The NPHM is a one of ‘site of conscience’—historic sites, museums and memory initiatives that connect past struggles to today’s movements for human rights including fights for transitional justice. Why is it important that the museum be a site of conscience, and what transitional justice struggles do you see today in confronting the history and future of public housing in Chicago and beyond?

To be a site of conscience, and to align ourselves in a coalition along with some of the most important historic sites in the world, including places such as District 6 Museum in South Africa, the Gulag Museum in Russia, and the Tenement Museum in NYC, is to be a part of a collective call to activate the power of place, and to use memory as an act of resistance. We live in a society that suffers from historical amnesia, and so in order to preserve history, there need to be connections made between history and the contemporary issues that people face in their everyday lives. For the NPHM, this means that in addition to telling the history of public housing in the United States, we address issues around housing insecurity, one of the most critical issues facing the vast majority of people in these times. We need to become astute students of history and ask questions like: how did it get this way, and how might it be otherwise? While we honor the commitment to local space and people, the Museum is also about more than a particular physical space and place. It is a wake-up call to build a more capacious and inclusive foundation for our nation’s shared histories. It is also a wake-up call to include stories that bear witness to an American history that is both brilliantly ambitious and deeply troubled and includes on the one hand a commitment to the common good, and on the other hand a history of dreams deferred for too many people.

A big part of the museum’s identity seems to include telling the joyful stories of individuals who lived in public housing. Can you talk about balancing these important narratives with the site of conscience work—the recognitions of oppressions, disinvestment, and evictions that public housing residents have perennially faced?

As a social justice museum, we are committed to challenging the most notorious and nefarious stories about poverty and public housing, which are symptoms of racist, sexist and classist views of people and of history. This means including stories of joy, excellence, resilience, and overcoming. However, as one of our board members Crystal Palmer, who grew up in Henry Horner Homes always says, “This Museum needs to also be about the good, bad and the ugly of public housing.” Francine Washington, another board member who lived at Stateway Gardens and has been one of the most vocal activists around housing put it another way “This museum needs to include the stories of our in-laws and our out-laws.” We need to be truthful about the reasons people were forced to be so resilient, and the obstacles that people faced and often did not overcome.

I recently learned (rather late) that Jane Addams was queer and that you had a hand in bringing that history to light at Hull House, displaying the long-hidden portrait of Addams’ “wife” Mary Rozet Smith, along with a visitor-engaging didactic system to see how people would like to see this queer history discussed. Thank you for that. Can you reflect on that moment now that we’re 10 years out? Are there similar hidden histories that you want to investigate and uncover with the NPHM?

Thanks for acknowledging the work of the Museum as one small part of the the work of a generation of scholars and activists committed to excavate and tell the queer history of Hull-House and Jane Addams! I am fond of quoting John Berger and his declaration: “Never again will a single story be told as if it is the only one.” The history of public housing includes so many compelling stories that have been left out of the mainstream narrative about public housing.

First and foremost, I am excited about the vernacular and quotidian stories the Museum will excavate and tell. Too often, people who are forced into the margins of history, including women, people of color, queer people, and people living in poverty, by forces of power and privilege (aka white heteronormative history), are relegated to stories of exceptionalism or stories of tragedy. Everyday history is something I want to reclaim.

We have started to do this with everyday objects and by inviting public housing residents to write their own labels. You can see some of this work at our temporary exhibition site at 625 North Kingsbury. They are the best museum labels you will ever read!

And finally, I want to mention the work that Associate Director Robert Smith is doing with our Entrepreneurship Hub that is inspired by stories of resilience and the significant history of innovative entrepreneurship and alternative economies in public housing communities, from unlicensed barbershops to beauty salons to candy ladies. For example, in 1944, residents of Altgeld Gardens built a cooperative store, which, by 1949 returned several hundred thousand dollars to customers and stockholders! It was the largest coop in the US. We will have a museum store that functions as a groundbreaking cooperative business co-owned and run with a core group of residents. The Hub will also include a Social Justice Business School, offering a curriculum of classes on economic development, and something we are calling Open Hours, drop-in pro-bono business services for residents provided by designers, architects, and small business owners with expertise to offer new entrepreneurs. We plan to serve up to 60 small businesses per year.

When can people look forward to being able to check out the museum? How can they help support your work to open it?

All the architectural plans are ready to be submitted for zoning, and we are almost done curating most of the museum, including the restoration and interpretation of the beautiful Edgar Miller WPA sculptures will go back into the courtyard of the building, and planning for the first contemporary art exhibition with the extraordinary painter Nathaniel Mary Quinn that will be in our rotating gallery space. We are actively raising the last 12 million dollars for this project and we hope to be open within a year and a half. I have never been more hopeful and excited about a project, and we are looking for all sorts of capital-social, intellectual, cultural and financial!! As the great Margaret Mead has said: “Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it’s the only thing that ever has.”



Reverend Marshall Hatch and his two sisters Rhonda and Alice, outside the Jane Addams Hull-House, 1960s  
Courtesy of the Hatch family

# Interview with Clara Alcott

## Clara Alcott is a Chicago-based video artist and former co-chair for the Democratic Socialists of America (DSA) Chicago. Clara was also a big part of Buddy Gallery back in the day. She currently involved in the DSA’s healthcare working group, labor working group, and environmental justice working group.

Interview  
by  
Sinclair  
Willman

Sinclair Willman sat down with Clara to talk about the evolution of her activism within the DSA, the expansive growth of the organization both locally and nationally in the past two years, and how the local Chicago branch is transforming community organizing around the city.

How did you first get involved with the DSA?

I got involved with the DSA about three or four years ago. It was a gradual progression of involvement for me because when i joined, the organization was much smaller and we didn’t meet as regularly as we do now. I joined DSA around the time when Bernie Sanders announced that he was running for president and I have personally always identified as a Democratic Socialist, but I was not aware of an organization I could belong to. I was also probably very passive with my involvement in my activism and I basically had to run into the organization’s table to sign up. I ran into a table that the Chicago chapter of the DSA had set up and I remember the woman - she was an older woman - and she said “we’re Democratic Socialists” and I said “I’m a Democratic Socialist!” and I remember she handed me this clipboard and I filled it out. I was very thankful to find the organization and when I first joined, it was very small. The meetings I’d go to were around six to ten people with a membership that was of retirement age but I was still very happy to find an organization of socialists that I could be a part of. Then, as Bernie Sanders was running for president, and then, after Donald Trump was elected, and then subsequently, other electoral changes after that, have changed Democratic Socialism a lot.

What should people who might be hearing about democratic socialism for the first time know about the political philosophy behind the DSA?

I would say if there are social programs that they have been a part of or they have experienced, the DSA wants

to help expand that. Specifically in Chicago, we want stronger public schools, we are working in Chicago and nationally for single payer healthcare, we want there to be rent control - we believe that housing is a right and that people should have the right to affordable housing. Democratic socialists believe that we have the freedom to expect the right to live outside of the fear of capitalism and that social programs, the economy, and politics should be decided democratically.

What do you think are some of the most common misconceptions about the movement?

I’m in my late thirties so I remember growing up in the eighties under the specter of a “red scare” or communism. I remember as a teenager and being in college, I basically had to unlearn some of the propaganda I grew up with about communism. Even now, even though we are two or three generations past the Bolshevik Revolution—more than that, actually—I think that there’s still a lot of unlearning we have to do about communism. Aside from that, there’s probably the millennial behaviors that people experience online from Democratic Socialists—and I just want to say that a lot of the work we do, a lot of the community organizing we do, is in real life. We work with housing groups in Chicago, we work with health reform groups, and most of the work we do is very straight-forward community organizing through a socialist perspective.

Last year, it was reported that DSA membership ballooned from 8,000 to 25,000 due-paying members. What do you think accounts for this recent explosive growth in membership?

When I joined, I think the DSA was about 5,000 [members] and some of the members at the time told me that they noticed a very slight uptick in membership in younger people—and I think there may have been something culturally and politically that was happening in the United States with the income gap and the disparity between the rich and the working class. Because I think it was just becoming so clear to people that there was a problem and I think around that time, slowly, more people started joining the Democratic Socialists. I think I was in that very first wave of people and I want to say it was the income inequality that started the change over of membership in the DSA. Bernie Sanders running for president and stating that he was a Democratic Socialist did a lot for the organization.

How did the DSA manage this surge in participation?  
We tried to manage it. It was interesting and it was hard —since our organization was so small to start with, there was a lot of communication with our national leadership —and Chicago has been kind of a microcosm for national leadership. I remember being somewhat of a passive member and then we started having literally hundreds of people showing up to our meetings. We needed people to be point-people for marches and demonstrations, we needed people to unlock the door, we needed people to lead meetings, and I kind of had to step into a leadership role around that time. I think it might be a testament to the organization that we were ready to take something like that on. Our organization and leadership structure was so small when we had a huge surge in membership but we were ready for it and we were very positive about it. It helped that we were so open to working so hard. I’ve talked to other leaders in other chapters and the last two years were pretty hardcore for Democratic Socialists—and I think a lot of us could’ve quit or gone back to our private lives. I felt like it was important to show up and to be very active in the organization in order to help it grow stronger.



Can you tell us a little bit about how leadership is delineated within the three local DSA branches here in Chicago?

In 2016, we only had one branch in Chicago and it was for the entirety of Cook County, including members that lived in Oak Park. It was after the November election in 2016, we had a meeting at the library in Pilsen and a lot of people were there. We kind of instantaneously decided that we needed to break up into branches - North Side, West Cook, and South Side. There was just this snap decision to do it. Ever since then, the branches have grown a lot. The North Side branch has between five hundred to seven hundred members, and I want to say the membership for Chicago is about eighteen hundred—we're one of the larger chapters. Each branch has a steering committee and a general meeting that meets once a month. The steering committees do various things—they work on education for their branch, they work on mobilizing their branch—and then we meet collectively as a full chapter once every three months for a full general meeting. That's where we make our larger decisions, like our candidate endorsements.

The CDSA uses a “stack” system to ensure every member gets a fair chance to participate and use their voice in meetings. How was this system developed and what does it look like in action during a meeting?

It's great, actually! When we have meetings and we go into a discussion, we want to make sure that everyone has the right to be heard and the right to be listened to. We have a “step up, step back” philosophy so when you're in a community discussion, you can make a point when you step back and listen. We want to make sure that we create spaces in which power structures are dismantled. We're used to white men basically not sharing space and we want to make sure women, minorities, people of color, LGBTQ members are heard so we follow a progressive stack system. We want to make sure in our spaces and meetings, smaller voices are heard first.

Can you talk a little bit about the CDSA's working groups and how these groups are organized?

Yes! These groups are where the real work gets done. If anyone is interested in community organizing, our working groups are a great place to get involved. There are ten issue-based working groups. One of our largest working groups is our labor working group and they work on labor organizing in Chicago. They have been very involved with the hotel strikes that have been happening recently in the city. Another one of the groups is our healthcare working group—they work on healthcare reform. A national priority for the DSA is medicare for all and we have endorsed the Sanders Bill. Collectively, as an organization, we are trying to work towards single payer healthcare—right now, it's kind of an awareness campaign, basically to communicate with our neighbors, friends, and co-workers that we think single-payer is possible. We have a housing working group and this group is working to lift the ban on rent control in the state of Illinois. We have a socialist feminist working group and an anti-racism working group. The anti-racism working group focuses on a lot of anti-ICE campaigns and works with the Civilian Police Accountability Counsel. We also have our “Red-Ed” reading group and a Communications working group.

Part of the DSA's long term mission is to ensure that all people have a voice in creating and governing cultural production and institutions. In what ways does

the DSA see art, culture, and politics intersecting?

It's interesting because I'm a video artist and I have to put a lot of my personal art work to the side because I can't organize and do art at the same time—and I'm okay with that, it just means that I have to take things in cycles. With the Chicago DSA, we do have a cultural working group and basically, we go to art shows and movies together and sometimes, there are discussions afterwards—and then we also have our reading group. It used to be called the Jacobin Reading Group—we still read *Jacobin Magazine's* material, now in addition to the other readings. Within each working group, there's a lot of reading that's going on—so if you join the DSA, you'll find that there's instantly a lot to do... there is always more art to be influenced by the revolution.

What are the biggest hopes the CDSA has heading into these upcoming midterm elections here in Chicago and then, more broadly, the 2020 primary elections, in shaping progressive political action?

Well, it's interesting because even a year ago, a lot of the membership was a little cautious about electoral politics. I can speak personally in that I have never been interested in electoral politics because I wasn't voting for socialists, and then, within the DSA, I think that we were unsure about how involved we would be but since our membership has grown so much, a lot of members are becoming active in local politics and we're doing well. Chicago is a special case because we have a very strong democratic machine and I think, as a chapter, we've been excited about what's happened in other states and other cities. We were unsure about what we could do here but I feel very hopeful and optimistic. We have a really great alderman, Carlos Ramirez-Rosa (35th Ward), he's a democratic socialist and we're very excited to work with him. As a local chapter, we've endorsed three candidates for alderman—we've endorsed Carlos and we've endorsed Rosanna Rodriguez (33rd Ward) and Byron Sigcho Lopez (25th Ward) and we are really excited about them - we'll see how this race goes.

If people want to learn more about the DSA, or get involved, where can they get more information?

You can visit our website, [chicagodsa.org](http://chicagodsa.org), for more info.



Members  
of DSA  
Chicago  
(left to  
right)  
Katie  
Hannon,  
Clara  
Alcott,  
and  
Spencer  
Chan

Photo  
by  
C•c•



Pictured:

(left to  
right)

Michal  
Kamran,

Interview  
&  
Photo  
by  
Jeremiah  
Chiu

Joshua  
Chance  
Welch,  
Christy  
Roberts  
Berkowitz,  
Jahi  
Sundance,  
Barbie  
Insua, and  
Evan  
Walsh

Inter-  
viewed:  
Jesse  
Wiza,  
Christy  
Roberts  
Berkowitz,  
Luke

Fischbeck,  
Michal  
Kamran,  
Erin Olivia  
Weber,  
Barbie  
Insua,  
MK aka  
&Soul,  
Wes Filer,  
and Evan  
Walsh

# Interview with members of KCHUNG

KCHUNG is a local radio station broadcasting at 1630 am from Chinatown, Los Angeles. They are sort of like the Lumpen Radio of L.A., and we wanted to be their buddy, so we reached out to them with some questions.

An introduction... What is your name and what role do you play at KCHUNG?

We respond collectively. We are new, exploring, and learning; we are veterans, it's nebulous. Dreams become real. We are DJ's, volunteers, we each participate as we can. We do things ourselves. We are at times our own impediment.

KCHUNG is an artist-run freeform radio station based in LA's Chinatown neighborhood. For those that may not be familiar, what is KCHUNG and how did it get started?

The first names were Sol, Luke, and Harsh, in 2011. More people soon after, and many meetings. Now we are over 200 DJ's and have done projects large and small. We want to do even more projects.

Where did the name KCHUNG come from?

Chinatown, Los Angeles, on a road named Chung King. In addition to broadcasting online and at 1630 AM on the radio dial, what other collaborations, projects, or events does KCHUNG host/participate in?

We're open to new collaborations. Past collaborations include Ooga Booga, Thank You For Coming, Perform Chinatown, MOCA, Human Resources, Pehrspace, LA Zine Fest, Night Gallery, The Smell, Pehrspace, LACMA, The Los Angeles Department of Cultural Affairs, The Getty Museum, LA Art Book Fair, Vox Populi, more.

I know that there are some overlaps with resident DJ's at KCHUNG and Dublab. With other artist-run stations in LA, like Dublab, can you talk a little bit about how KCHUNG is structured and how the organizations mission has evolved?

KCHUNG is an all volunteer organization. Members often self-select their roles and level of participation. Organizational systems have grown over time, according to need. As the structure has grown, so has the project. We have a board of directors, staff, committees, station

managers and DJ's. Some roles involve training, others do not. We are now a 501c3.

What starts as an exploration of radio becomes:

- a transmission of music, sound, art, cultural and political discourse, and experimental performance, expanding the tradition of radio as medium
- a platform for community dialogue, introspection, creative expression, and cooperation between individuals and institutions on matters of culture, art, and society
- a vehicle for uncensored expression by voices underrepresented in mainstream media
- an open portal, anyone can join, non-competitive entrance to broadcast, a service to voice opinions by los angeles artists and interested citizens
- collaborations with cultural and educational institutions in Los Angeles
- opportunities to learn about micro broadcast radio operation/providing service of training sessions
- an ever-growing archive of contemporary Los Angeles life
- programs on queer discourse, feminist discourse, and radical discourse
- international exchanges—connecting with other radio platforms and individuals abroad

A significant technological shift has impacted the way we discover and consume music and audio-related programming—why do you think radio is important to maintain today? And what do you think radio can provide to contemporary culture?

Radio is common ground, everyone has access to it. There are people who are not fortunate enough to afford online music subscriptions, have the resources to dig for vinyl, or spend countless hours scouring the internet for the newest/oldest tracks out there; that's where radio comes in. Radio can provide a freshness to everything that's out there, without having to spend a single penny.

What significant projects/goals is KCHUNG currently undertaking—anything exciting that you'd like to share?

We're working on news—launching in 2019. [kchung.news](http://kchung.news). We recently received a creative capital grant to support this initiative.

From a logistical standpoint, how do you keep the station running?

We do it ourselves. You can do it too.

What is your vision for the future of radio?

Localised/niche/weird/friendly vs. stations playing that song from the Breakfast Club 40 times a day (which is AWESOME) vs. stations that play minimal neon corporate infrastructures.

Is there anything else you'd like to share? Sage advice to anyone starting a station?

Don't try to be interesting, one can always tell. KCHUNG is personalities...not necessarily principles. there is no code of conduct or code of cool. I listen to shows that cover a LOT of ground, that go all over the place. Expressing emotion is refreshing, it's what separates us from our phones.

Being yourself is the only thing. If you're in it to be the next top DJ or radio host, you'll fall flat. Be consistent, stay true to your word. never stop believing in yourself. Pushing through all that shit is the only way to see what you're truly made of. I pushed forward and now I'm here...happy AF.

How can people get involved or support KCHUNG? [kchungradio.org](http://kchungradio.org)—visit the website, donate. Support the artists, listen to tracks/shows, show love through social media.



# INTER-

with  
Carollina Lauriano,  
of Ateliê 397—  
São Paulo, Brazil

Interview  
by  
Marina  
Resende  
Santos



The  
new  
Ateliê 397  
space  
in  
São Paulo

Photo  
by  
Gabriel  
Barrella

Carollina Lauriano is a member of Ateliê 397, an artist-run space based in São Paulo. Ateliê 397 is a unique entity situated between the commercial and non-profit realms, supporting artists with studio and exhibition spaces and opportunities.

What is the history of Ateliê 397? How was it founded? Ateliê 397 was founded by a group of artists that used the space, as the name indicates, for their studios [“ateliê” is the Portuguese word for atelier, or studio]. Since they needed a place to show their own work, the space also started to work as an “independent gallery.” When the artist Marcelo Amorim joined the management, the space started to offer cultural programming. Since critic and curator Thais Rivitti joined, Ateliê 397 has a more formal institutional structure.

And how would you describe the project’s mission? Ateliê 397’s mission is to function as an environment that fosters and supports artists. To be a place for free experimentation, without losing its critical character. Because it is an independent space, 397 has no commercial ties, and that helps us think up more varied programming, focused on art criticism and new projects and conversations.

How did you get involved?

I have known and frequented 397 for at least eight years, always taking part in the programming. After a career shift in January 2018, I came over to talk to Thais about assisting in the space, and I’ve been here since. Today I work as a curator and one of the managers in the space.

What is your background? What did you study? What is the focus of your curatorial practice?

I studied journalism. Then I worked for twelve years in publicity and fashion, until in 2016 I began a career transition towards the arts, which I finished by the end of 2017. I studied curatorial practices with Paulo Myada and Galciane Neves, but before that, in 2015, I had already done courses in coolhunting for fashion and art at Central Saint Martins, in London. Besides that, I have attended courses in art criticism and art history.

I know that Ateliê 397 grew throughout the years, and now it involves a gallery, events and exhibitions, debates, courses, residencies. Tell me more about these activities.

Ateliê has a focus on preparation and education across its operations, especially for young artists, so that’s why the courses, workshops and open conversations are such an important part of the

programme. The oldest and most regular course offered is called *Clínica Geral* [General Clinics; as in for a general physician]. The course brings together one critic and one artist to follow and assist, for six months, a class of people interested in developing and improving their artistic projects. The process ends with an exhibition. This year we had, amongst others, a painting course with the artist Rodrigo Bivar, Sketchup lessons, and a creative writing course. The residency programme was quite strong when Ateliê 397 functioned in the Vila Madalena [Ateliê 397’s first and previous location], and we’re trying to bring it back in the 2019 programming [in the new location in the Vila Pompéia neighbourhood].

How is the Ateliê managed?

We try to have the most horizontal organization possible, but of course each of the managers [currently, Carollina, Tania Rivitti, and Alessandra Carrijo] has some skills that the others have less of, and so we organize around them. We have a monthly rotation of who leads 397’s day-to-day organization, for the more practical matters.

How is the project funded? How do you obtain resources for Ateliê 397?

Currently, we rent out some studios to artists, we have a warehouse that we also rent out, and the rest of the rent



cost of our own space is paid for by the managers. Some small earnings from the courses we offer in the space are used for basic expenses and programming.

Tell me more about the “Que Barra” exhibition. What was this event?

The exhibition “Que Barra” emerged from the desire to see the relations between May 1968 and May 2018, to think about how art and culture were present in the manifestations (art and life) and also to understand the utopias of '68. So we brought together 24 artists to dialogue with the space of the Ateliê, which is also a political place, for embodying this resistance in the arts market. Amongst these artists, there were different generations, from those that are closer to '68 political work, to younger artists whose political engagement goes through other angles, already incorporating discussions like the power of the image after the internet. We also hosted a cycle of debates that addressed history more directly and investigated some topics from May 1968. I think the political moment in Brazil was addressed, more abstractly, with some works that expressed the repetition of gestures like the expense of energy in an act that doesn't cease, or even through a certain apathy or melancholia for not knowing for certain what was to come.

Now with Bolsonaro in power, his apology to the military dictatorship, his moralism and the threat against freedom of expression and political protest, besides his politics of repression based on police force, throw us back even more to the 1968 of the AI-5 [Ato Institucional n. 5, the “Institutional Act number 5”, which established censorship and other oppressive mechanisms four years after the military coup in 1964, in Brazil]. At the time, did you already talk about this?

Not directly, but in the debate cycle we spoke a lot about image and representation, especially now with the internet amplifying the power of communications.

And how do you all, or you as a member and curator, articulate the connection between art and politics? And between politics and art organization, as with Ateliê 397?

At the moment, our articulation is to be together to imagine the future. We have study and action group called Vozes Agudas [“high(-pitched) voices”], that gets women together to debate the place of women in the art market. And on Saturdays, we have been lending the space to a political imagination group.

How is Ateliê 397, its members and directors, reacting to the current political and economic conjuncture in Brazil?

The first moment [after the electoral results] was of great disappointment. I, at least, came into a state of mourning that lasted a week, I couldn't think about anything, only that we had taken many steps backwards and that all our fighting seemed to have been in vain. But, at the same time, I knew that keeping the space alive is what we needed. To create! To not let fear defeat us. We carry on without many certainties, but also thinking that an independent space has always lived in a crisis and contesting the status quo. We need to be alive and acting to combat “evil.”

I am also thinking of diminishing public funding for arts and culture in Brazil, which comes from before the current prospective government. How does Ateliê stand in this situation?

This question is hard to answer. For the past year, we were open for six months, with money raised from crowdfunding. For the other six months, the money came from our own pockets. After this electoral hangover, we go on trying to keep up the optimism and con-

tinue our projects and aims, without losing heart, but with our feet on the ground, knowing the reality that awaits us.

How do you think the new government will affect the dimensions of art, culture and education in Brazil and in São Paulo? What signs do you already see?

Every time I think something different! I think it won't be an easy government, in the sense of accomplishing everything it seems to want, and one of the reasons is that rights that have been so hardly won cannot be lost overnight, and there are many people watching over that. Until now, the government has already shown quite disastrous. As for art and culture, I feel that we won't have an easy time, I imagine it will only get worse. But I prefer not to speculate much until January, I prefer to keep some small degree of optimism.

Connected or not with the political question, but to Ateliê's recent changes in management and location. What lies ahead in the Ateliê?

At the moment we are planning 2019. We have a calendar that we would like to follow through, and that will depend on raising funds. Other than that, we'll go on with Vozes Agudas, which is proposing some monthly activities, and we'll also continue Clínica Geral, which is the artist guidance group. We are thinking of bringing back a creative writing course that was super successful, and some other things.

Do you have any longterm ambitions in mind for Ateliê 397, or your curatorial practice?

In 2019, we really want dialogue with our surroundings and our great challenge is how to do that! In 2018, I went on many studio visits and met artists with whom I've been designing products that I want to work on more. I've been thinking a lot about bringing together two artists per exhibition, with artists whose works dialogue with each other, but not in obvious ways. Other than that, I also want to think about continuing my studies in art history, since my background is not in the arts. Maybe a Masters, I don't know!

Photo by Carolina Antoniazzi



Ateliê 397  
Rua  
Gonzaga  
Duque,  
148  
Vila  
Pompeia,  
São  
Paulo—  
SP,  
05022-050  
Brazil

ateli397.  
com

ESS  
Staff  
(left to  
right)  
Adam  
Vida,  
Olivia  
Junell,  
Alex  
Inglizian,  
Meg  
Noe,  
and Matt  
Mehla

Photo  
by  
Coco



Interview  
by  
Linglin  
Yan

## Interview with Olivia Junell of Experimental Sound Studio (ESS)

Olivia Junell is the Development and Outreach Director at the Experimental Sound Studio. Located in the Edgewater neighborhood of Chicago, ESS contains a full-service recording studio; Audible Gallery, an exhibition and show space; and the Creative Audio Archive, which is a collection of exploratory sound and music of the last five decades.

Lou Mallozi, a founding director who worked to build ESS for 30 years, recently left to join the board.

What has been ESS's biggest obstacle in this transition? And what has ESS achieved in the time since he's left? We're especially interested in more horizontal structures and the decision not to hire an Executive Director.

When Lou announced his retirement from ESS, staff and board initially began thinking about how to go about hiring a

new Executive Director. However, the further we dug into the idea, the more we realized that a hierarchical model would actually be counter to the organization's core culture. Lou was a very collaborative leader who always encouraged staff to bring their own projects to the table. It was an easy transition in many ways because Lou already had us running a majority of the programs and branches of the organization by the time he decided to retire. The main initial challenge was how to replace that particular leadership personality—the energy that a founder brings is very particular and making sure we still had that level of public-facing charisma present was a concern in the beginning. The board has been extremely trusting and encouraging, giving the current directors space to grow and develop our own charisma as leaders.

The main initial obstacle we faced was how to deal with differences of opinion among the co-directors. We have a well-articulated set of procedures in place now, however that was a very difficult, emotional first trial by fire. This is something that will always need to be navigated through, because when collaborating there will always (hopefully!) be different interests at play. The co-directors make all organizational decisions together, along with the board, and the whole staff is involved in making artistic and programmatic decisions. It is vital to the horizontal model that each person on the team has space, resources, and support to take the lead on projects that they are particularly interested in or passionate about. To achieve this takes constant communication; concrete, deeply rooted understanding of the organization's mission, vision, and values; and an ingrained organizational culture of mutual trust and respect, which in ESS's case has been cultivated over many many years. It takes constant work and attention, but I am proud to say that I do believe we are achieving this. We collectively inherited this phenomenal vision built out of 30 years of hard work, and from that foundation have continued to grow, achieving sustainable financial stability and mindfully expanding and deepening our programming. It's an exciting time here!

How does ESS select artists for its Audible Gallery? Audible Gallery's mission is to show visual and installation work that deals with sound in some way, giving



artists and curators an opportunity to explore ideas related to or utilizing sound in a longer format that is not necessarily subject to the time-based restrictions of a performance. We accept proposals on a rolling basis, which are then reviewed at programming meetings, however more and more we have been trying to engage outside curators and partners to collaborate on shows, with the goal of continually diversifying beyond ESS's current networks. Examples of this include an awesome interactive show last year curated by Stephan Moore and Chicago's Video Game Art Gallery; our fall 2018 exhibition of rarely seen works by Herbert Brün, curated by Rare Nest Gallery; and an upcoming collaboration in 2019 with Roman Susan Gallery.

Why is the Creative Audio Archive important to the Chicago sound community? How many documents are in its collection?

The Creative Audio Archive (CAA) is a truly singular resource, not just for Chicago's sound community, but for artists and scholars across disciplines. CAA currently houses eight collections comprised of nearly 6,000 recordings and items, including 32 years of documentation from ESS's activities in Chicago, the Sun Ra/El Saturn Collection, and the Malachi Ritscher Collection. Currently, anyone can browse many of the collections online and then come in the Studio to listen, however we are working on a new online platform that will enable more remote engagement with the collections. I'd say CAA is actually one of the most exciting branches of ESS at the moment. ESS's Archives and Media Manager Matt Mehlan has started a series of listening events called Sunday Sessions, in which guest curators are invited to create a playlist from a CAA collection they have particular ties to. At the event they provide first-hand stories and conversation alongside the playlist. Matt constructed a great ripple effect for these events events, in which after the event, the playlists will be made available to ESS members, they will be included in the Database of Recorded American Music, and the first one curated by Steven Krakow will be featured in the next issue of Sound American. Chicago is internationally recognized historically and today as a hub for experimental music and sound, and the CAA collections really document an enormous portion of that history. Our ultimate goal is to make CAA a generative resource; by increasing access to historic sounds for contemporary artists and scholar, we hope the collections can inspire further creative experimentation and expression.

In what ways have you cooperated with Public Media Institute (Co-Prosperity Sphere Gallery/Lumpen Radio) before? What kind of collaborations can you see happening in the future?

Public Media Institute has been incredibly generous to us! Last year we had an opportunity to go on John Daley's show Radio Free to preview a show ESS was presenting, a premiere of new work by Joshua Abrams & Natural Information Society at May Chapel. And then Co-Prosperity Sphere graciously hosted ESS for a very successful membership party. PMI is such an amazing coalescing of platforms, creating a truly rich ecosystem of collaborative potential. There are so many possibilities...where to start! Of course with ESS being an organization focused on sound and music, I think there are definitely untapped possibilities in collaborating more deeply and regularly with Lumpen Radio, particularly from the ESS archives, although the idea of commissioning works specifically for radio is pretty alluring as well. In terms of live events, one goal at ESS in the coming years is to present more installations and performances at partner locations around town, so we'd love to partner with PMI on some site-specific, collaborative endeavors as well.

As Communications and Development Director, you help ESS spread the word about what you all do. In what ways do you try to engage audiences beyond the sound community both remotely and once they're at an event?

Experimentation in sound and music is still an unfamiliar experience for the vast majority of people—I think we are more conditioned to seek out the familiar in sound, gravitating towards music with known patterns or formats, and sounds we can identify. So while a lot of our outreach is strategic, looking at overlapping topics or interests and reaching out to those communities (i.e. for a recent Florasonic installation by Lakshmi Ramgopal that took bird calls as its inspiration, we reached out to bird watching groups throughout Chicago), a lot of our outreach involves casting a pretty wide net, with as much focus as possible on individual interaction. People for whom sound really unlocks something and captures their imagination are hiding everywhere (I've had numerous revelatory conversations sharing what I do in a Shared Lyft), many of them just need to discover there's a scene out there. And once they're in, they're diehard. To this end, we really try to focus on diverse partnership, bringing an exploration of sound to new audiences and unexpected places, as in Florasonic, our ongoing sound installation series at the Lincoln Park Conservatory Fern Room.

We're working now on better remote engagement of audiences because obviously there's so much potential there to create a space for the mutual exchange of ideas. The international scene relies so heavily on this fascinating, informal network of individual relationships, and I'm always trying to think and talk about how we could implement a slightly more formal networked approach at the organizational level to share resources and audiences more widely. In the more immediate future, we're working on making our website a more dynamic platform for sharing work, and are also working on sharing work across other platforms, as with our fall 2018 series of OPTION releases on bandcamp.

What's coming up next at ESS?  
In terms of events, we are very excited to have Lee Blalock opening a show in Audible Gallery on January 25. California based artist Anne Guthrie will premiere a new Florasonic installation February 10. And then the fifth season of our OPTION series begins March 4 and will continue every week through the end of October 2019. We are also focusing more on our artist residency opportunities and larger-scale collaborative projects in 2019. ESS will facilitate two sessions of our Outer Ear

Residency, which give artists full access to all of ESS's resources, facilities, and presentation platforms, as well as a new residency called the Alba Residency, which gives a graduating student from School of the Art Institute Chicago's Graduate Sound program full access to ESS's resources for three months over the summer.

Folks  
can  
keep  
up  
with  
all of  
our  
projects  
and  
events  
at  
[ess.org](http://ess.org).

Interview  
by  
Nick  
Wylie



Chad  
States,  
*La Vie En*  
*Rose*  
(2018)

# INTERVIEW with Danny Orendorff of Vox Populi

Vox Populi (Latin for “voice of the people”) is a Philadelphia-based artist-run institution that’s been around since the 80’s. Whenever you ask about the most horizontal, artist-run gallery in the world, people frequently bring up Vox. Danny Orendorff was selected by the artists members of Vox to come and direct earlier this year. During his time in Chicago, Danny was most notably at the nonprofit art space threewalls during the transition in leadership between Shannon Stratton and Jeffreen Thomas. We find Danny, over the phone, in a transitional position of leadership at a legendarily artist-led project.

# VIEW



So you’ve just started this year as Director of Vox Populi, and right off the bat you had a 30 year anniversary in December! You must be diving into the history to figure out how to broadcast such a long run; could you talk about how things started, and how the collective has changed over time?

Vox Populi was started in 1988 by a group of friends who are artists here in Philadelphia that wanted to begin showing their own work and the work of their colleagues and their peers in the city. At the time there didn’t seem to be a lot of spaces that serviced emerging, non-commercial, experimental visual art in Philadelphia. And so they really started purely and truly an unincorporated co-op collective where they just pooled their money to rent a space in the center of Philadelphia. It just began super informally as groups of friends putting out open calls in between shows of their own artwork. From those open calls they also recruited new members, but there was no director, there was no board. They were not a non-profit, but the gallery was incredibly successful and they were doing shows at an incredibly high clip.

It was about four or five years into the existence of Vox Populi that the decision was made to incorporate as a nonprofit, to hire their first ever executive director, and move into a more professional gallery space on Cherry Street. The artists paid a monthly due, and then in exchange they would receive exhibition opportunities on a preset and mutually agreed upon calendar, as well as other opportunities to use the space between shows or during breaks that the gallery would take. They could use it as a studio, or they could host various kinds of programs of their own design.

There have been different ways based on individual dynamics of the memberships over the course of the last 30 years with how they split up the work and how decisions were made. They switched from kind of a straight up “majority rules” voting model to a committee based structure where different segments of the membership concentrate on different areas of the gallery. We’ve found now that the collective, as big as it is, having more specific kinds of roles and areas of focus within the membership leads to a higher rate of productivity.

The new Black Box space has introduced a number of new artists and audience members to the organization. Increasingly, we are viewed as a multidisciplinary art space, because our Black Box is hosting experimental music showcases, dance, theater, and poetry readings. We are doing two or three things a week in there. A lot of the artists that are gravitating to the organization for membership are people that are organizing showcases of those types of disciplines.

There are five committees: Facilities and Development, Community Engagement, Black Box, and Exhibitions Committees. Members are expected to sit on at least two committees, and what we’d like them to do is choose one of those three more program oriented committees to be on, based on their interests, and then join one of the two less program focused but more institution-benefiting committees, development or facilities. On a base level, members are expected to, in addition to their committee work, do gallery sitting six hours an exhibition cycle for a six week show. They also work the bar during the openings. There are two big clean up weekends each year that all of the members are expected to help out with it. Lastly, we do one big annual member retreat. We had it two weekends ago, and that’s really where we do our “state of the organization,” philosophical kind of conversations around what the direction is going to be, how we’re working together, how these structures are working, or not. It really changes all the

time, but that’s where we’re at right now.

The work I do is on an administrative and facilitative kind of level to provide the framework for then artists, who in my mind are number one asset to the organization, because of the intellectual and creative labor they contribute. And so I think about how can they then create that context or that framework while the nuts and bolts of the space, administratively and facilities-wise, are taken care of by staff.

Does distribution of labor tend to be very equal or is it more like “to each according to their need and from each according to their ability?”

Because of the instability amongst our artist population, which is also becoming increasingly diverse in terms of having more transgender artists than we’ve ever had before, more artists of color than ever before, there is some real need to shift what the expectations around labor and financial contributions can realistically be. I have a member who hasn’t paid any dues, but this past weekend between a rental event on Friday and a rental event on Sunday earned something like \$210 worth of member dues. They’re not only caught back up, but then they’re also covered a few months ahead.

Are members replaced as they leave? Are you trying to hover around 20 to 30 people? Is there one big admissions period of people who have sought membership?

It’s never been standardized. There’s never a set calendar where we say “every January is new member recruitment” it really happens if and when the membership has dwindled to a point where the existing members are like “we’ve got to get new people in here” Right now our membership is at 19 and there’s a struggle to sometimes get all the coverage we need, but any more than that then we’ve been running into the opposite kind of problem, where people’s participation has to be planned way far out. The “New Members Show,” for instance is based on an expectation (introduced a few years ago) that new members are given a group exhibition within their first six months of membership then individuals are then given a solo exhibition with in their first two years membership.



Abigail Lucien, *FaceTan/ Night Swim* (2018)

Artist Didier William leads a tour of the exhibition *Omnipresent Elsewhere* (2018)

Photo by Tina Plokarz



Abigail Levine *Restagings No. 2: Of Serra (to movement)* (2018)

Photo by Tina Plokarz

We’re also currently commissioning work from existing and former members through an open call process for collaborative artwork based on the theme of intergenerational dialogue and collaboration. Every member participated and got to curate a local artist into that show.

The general membership meeting consists of reports from the three programming committees and then my hovering and being like “This is what’s ahead,” “We need to be thinking about getting our Black Box fellowship open call out there,” or “We need to be planning our holiday fundraiser.” It’s more housekeeping: my contribution.

You have a history of curating but are now in a very administrative roll. How does that curatorial voice find outlets elsewhere, or can you do it through systems, or is it just something to be sublimated in service of the voices you’re trying to promote—I’m sure that that’s been a tightrope that other directors have walked before you.



I continue to curate outside projects, like *Envisioning Justice* in Chicago next year. Also, historically the Executive Directors curate every two years or select one show to travel to Vox—like Astria Superak’s *Alien She* exhibition. I’m finding my sweet spot in terms of what my work as a curator is. And then I can support artist and arts more broadly via the other side of myself that takes pleasure in administrative roles. When I’m done reading or thinking through some complicated aesthetic or political or community issue or whatever, updating QuickBooks feels really satisfying.

I see art spaces as providing a forum for curious publics to come and learn about other people’s experiences of the world. I think that that’s the vision for a lot of the new members as well. They come with affiliations with local grassroots organizing groups, or they’re doing identity based work with their work organizing through Vox. To me that’s exciting, and even if Vox never lives up to its name “voice of the people”, that vision might be the aspirational thing that is a fire in our bellies manifesting in some way.

Can you talk about the upcoming *Emergency Make Space for Me* event?

*Emergency Make a Space for Me* is a performing interdisciplinary arts program that’s curated and organized by one of our artists members, Lane Spidel, who is trans identifying and came up with these formats. It’s an ongoing series of evening performances based work by trans gender, non-conforming, or nonbinary people. Typically the events are not exclusively for trans, gender non-conforming (GNC), or non binary people to attend. Usually it’s more open to the general public with there being this performative rule in place that if anybody is mis-gendered, the person that does the mis-gendering has to leave the event. A Zero tolerance kind of thing. What I think is really kind of exciting and provocative about that is that Lane’s intention is really to “re-train” a general public into not to assuming anyone’s gender and adjusting their language accordingly. However, with everything that’s been going on with the Trump administration wanting to essentially write trans folks out of existence, Lane really felt that it was important to have a trans, GNC, non-binary only event for folks to gather, heal, and discuss their own experiences and reactions to what’s going on in the country.

Our education and community engagement committee [is increasingly] hosting these more informal sessions when different grassroots collectives in town. The Philadelphia Reproductive

Freedom Collective is just a small group of people in Philly that help low income folks be connected to abortion services. There’s the desire to do outreach events, or info sessions, but those to also can feel really cold. Our education community engagement team, who are artists and curators, work with these collectives to put together a more, for lack of a better word, “vibey” event that you might actually want to go to, where you’re not just sitting on a metal chair listening to one person talk to a Power Point, but instead doing something a little more creative and interactive.

Danny  
Orendorff

Photo  
by  
B.F.A.



Guided  
meditation  
by  
Michael  
Carroll  
(2014)

Photo  
by  
Erica  
Prince



## I was a Buddy

by  
Joe  
Proulx

I remember a twinkle in my father’s eyes, in December of 1996, as he pressed my shoulders to the linoleum floor so that my mother could chop freshly pink-dyed hair from my head with kitchen shears—a twinkle of pride, a flash of nostalgia for the images of individuality he once saw gazing back at him from the pages of Rolling Stone magazine, a subscription to which his mother bought him for Christmas in 1969. I was a teenager. My friends and I wore loose-fitting shirts, thrifted our clothes, and grew our hair long. If there was an ideology behind The Grunge Scene, we didn’t know it. On to us, our parents projected images of their own milk-fed and watered-down countercultural revolution, the small-town takeaway of an internationally recognized movement called Free Love. Just as we had had no connection to Seattle—the small pockets of resistance growing into what would become riots against the World Trade Organization—our parents had nothing to do with the protests against the Vietnam War, or The Summer of Love that would

follow it. Their Hippy was mostly drug-fueled and apolitical and went no deeper than bellbot-toms and long hair. Culture was synonymous with fashion—a signifier of absolution, pure capitalism masked as defiance.

I graduated from High School with a .87 GPA and ran from our middle-class town in Central Massachusetts to Chicago to attend Columbia College, known primarily for its open acceptance policy. What I was running from had less to do with the marginalization felt from my loose affiliation with The Grunge Scene and more to do with the fact that, for as long as I could remember, I’d been guarding something so ugly—My Queerness—that I’d been living in constant fear of it being exposed. The US was hot off the heels of the AIDS crisis, when being gay in America meant death or at least that’s what it felt like—keep your secret or die.

In Chicago, I met Kathy Kelly, a radical Activist asked to come and speak to our Peace Studies class at Columbia. She talked about Sanctions in Iraq—a twelve-year policy starving the citizens of a country that, last I heard of it, we’d bombed “To the stone age.” I was easily seduced as Kathy illustrated, through her stories of life in Iraq, the idea my country had been lying.

I dropped out of college and got a day job, moonlighting at Kathy’s apartment where she ran her campaign. By 2001 I’d been vetted and was asked to go to Iraq on a fact-finding mission. I’d no idea what I was about to witness, what the effects of twelve years of bombing and the most comprehensive embargo ever put on a country looked like. In Baghdad I saw the aftermath of the Amiriyah Shelter bombing, where two US cruise missiles were dropped through the roof of a bomb shelter, blowing up the water heater in a basement where hundreds of children were seeking cover. The children drowned to death in boiling water, their silhouettes frozen on the walls from the heat of the initial impact, their flesh and eyeballs forever stuck to the cement. In Basra, I visited the children’s unit of a bombed-out hospital where infants were born with deformities caused by Depleted Uranium (DU), a highly cancerous toxin with a half-life of over 4 billion years, which tipped US-made and fired bullets during the Gulf War, and as a result left the toxin—locked into the atmosphere. It was also in Iraq where I held a baby for the first time, where I learned how to love strangers, and where I first laid naked in post-coital bliss next to another man, our hands covered in each other’s cum as the call to prayer sang from the loudspeakers at daybreak.



There were many uncertainties in an Iraq on the eve of war, but what war-torn Iraq confirmed for me was that I had nothing scary to return to. If vulnerability is finite, the global balance of precarity distributed across the globe, then, despite whatever trauma I had faced at home, as an American the scales were tipped in my favor.

After I returned to Chicago, still sunburned from the desert sun, someone got in touch with me and asked me to speak at something called The Select Media Festival. Following my talk was an afterparty, downstairs from the loft where the event was held at a place called Buddy. I don't remember going home that night. In fact, I don't believe I had a home at the time. And so Ringo, who'd been living there a year or so, built a room for me. I slept in and around that room for the next several years, passing out while noise bands from Rhode Island School of Design danced around my head. I was finally at home, and surrounded by people starving for content, Artist and Activists inspired by the stories I had collected abroad. But as the amazing parties wore on night after night, year after year, my Truth became my cocktail party trick.

In 2003, sprawled out on a couch in the center of the gallery floor, I watched George W. Bush address the nation on a television set we'd rolled out of the Lumpen office. Liz and Ringo were woven in knots, half asleep on the chair next to me. The floor still smelled of beer from the night before. The backdoor was opened onto the roof where Nandini would later light herself up with one hundred pounds of black cat fireworks. As the Blue Line screeched to a halt out back, Bush was declaring war. Throughout his address, the phone in Stephanie's sewing room had been ringing off the hook. When Bush exited the stage, I ran to answer it. I remember I was barefoot, dodging piles of vomit and cigarette butts. On the other end of the phone was my mother, practically estranged, calling to inform me that my grandmother had just died. I'm embarrassed of the way I treated her, and no less embarrassed of how selfishly I viewed the imminent Shock and Awe. Don't you understand? I asked her. All of my friends are going to die.

The next few years went by fast. I have little recollection of them. Those years were also some of best times I've ever had. The Buddies went to Europe. They went to Vegas. I bought designer sunglasses. I had never known intimacy like I had with my Buddies. I never knew where I was going, but I knew where ever I ended up I ended drunk. With Ringo by my side, I hosted a joint venture between Lumpen and the campaign I'd traveled to Iraq with: a Resistance Camp, in New York. I didn't make it to many of the events I was hosting myself, but I did participate in an unforgettable orgy with a very famous artist at the time, his boyfriend, and a Calvin Klein model.

As an Activist, like many of my radical Catholic cohort, I aspired to live like St. Francis: stripped of all capitalist liveries, often I felt including a place for My Queer Identity. As a rural middleclass homosexual, I wanted to be where I belonged: inculcated into the trend-crazed world of Queer Identity and consumerism. Buddy, not the first artistic movement to try and marry glamour and activism, attempted to balance these two alluring ideologies. But the outcome, for me, was unsuccessful. There were many reasons (obviously a predisposition to addiction was one) a major reason being that I was not creative enough to imagine a place for My Queer Identity amongst the radical Catholic cohort, and I wasn't brave enough to strip myself of my capitalist liveries amongst The Queer. And so, believing the world was dichotomous, I

fell forward. I revered the demi-monde. I took another sip of the cocktail.

My time as an Activist was hurtling towards its end. On the night of Halloween, one of the campaign organizers received a request for a delegate to come speak to a church group on Sunday morning the following day. They want someone who had been to Iraq; you're the only one in town who can do this, we need you to step up to the plate she said, holding the receiver against her orange turtle neck. I have plans tonight, I said. I'll be out late, I really can't. I had been looking forward to a party for months, a collaboration between Buddy, Nightgowns, and Texas Ballroom, in Bridgeport. I don't see this as a choice for you, Joe. She accepted on my behalf and hung up the phone.

I began the night with every intention of being in bed by 3am, enough time to get home and sleep before the 9am talk in Evanston. I paced myself. But somewhere around 4am I was too drunk to say no to a pile of white drugs. I left the party as the black sky began to tinge blue, and spent an hour in bed, cursing the light piercing in from behind the blinds. I didn't sleep but still managed to show up thirty minutes late, reeking of liquor, eyes bright red. The room was small, florescent lit, and filled with little children and their mothers. I fell apart in front of them. I'm sorry, that's what I meant. I'm sorry, did I say that already? After the disaster was over, I rushed back home to bed and slept. Until the party started later that night.

By Monday, no one had called. Maybe they didn't notice? Maybe no one dared say anything? I headed to Kathy's. But when I arrived no one looked up from their computer, no one responded to my attempts at levity. Kathy asked me to step into her room, I love you very, very much she told me, pressing a handful of cash into my palm. I only wish I'd had a bit more time with you. After that I scrounged money from wherever I could get it, and used it for drugs, alcohol, and clothes I didn't need. I knowingly took more than my fair share, and in return I offered little else than another body for Buddy to feed and house when the money ran out.

Eventually, I wore out my welcome at Buddy too. I don't remember if I was asked to leave Buddy or, consumed by shame, I left on my own volition. I do remember they padlocked the fridge to keep me out of it. Or, maybe I invented that memory, like I did so many of my other memories, so that I push the blame of my failure—Buddy's failure—on to them and Not Me.

I'd like to think I've grown up a bit since then. At the very least, I've managed to stay sober a little over six years. If I could look Buddy in the eyes today I would say: Thank You, I am who I am because of you. I have so many fond memories of you during our time together: in our loft, and

on the road. I appreciate everything you've taught me. Your belief in my ability as an artist, an activist, and empathetic person has helped define the kind of art I want to create and life I aspire to lead. Thank you for sharing your life with me. I love you very, very much.

Still, when I see someone branding themselves as a woke social Activist, or when I witness yet another Artist using their trauma or the trauma of whatever subset of which they identify as a means for personal gain, my inclination is to want to pin them down and cut their queer haircut off. But the part of me that wants to shut them down and judge them is bound to the nostalgia of my own effort to find something as big as I feel.

I'm not Christian, but I've become fascinated by the Christian mystics. I'm completely turned on by much of the Gospel, particularly the idea that justice is synonymous with charity, and the commandment Thou shalt love thy neighbor as thyself. Our neighbors are often strangers. As there are infinite traces of experience that make up who we are, there are an unimaginable amount of identities that hold something universal at their core: the desire to belong to something, to find a community, to find something as big as they feel.

As a Buddy of the future, I hope to become someone who loves the stranger who moves elsewhere, as well as the one who moves within.

We are  
all a part  
of each  
other.

# INTERVIEW

## with Alejandro Cohen of Dublab

Alejandro Cohen is the Executive Director of Dublab. Dublab is a non-profit music and public broadcasting based in Los Angeles. They have also been involved with art exhibitions, film projects, event production, and record releases.



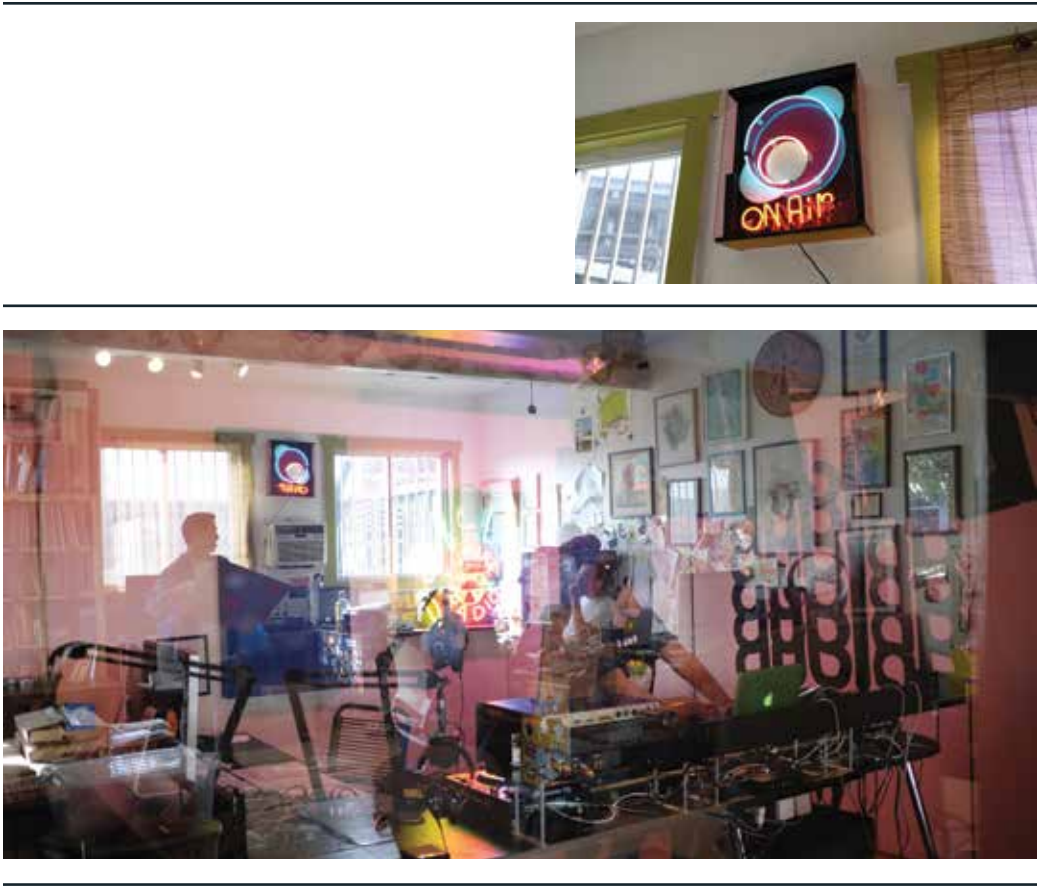
dublab.com  
@dublab

Interview  
&  
Photos  
by  
Jeremiah  
Chiu

Dublab  
Studio,  
Los  
Angeles



Dublab currently operates an internet radio station, but have recently received permission to build a terrestrial low power FM radio station. Alejandro oversees the programming, daily operations, fundraising, staff, DJs, promotion, and administration of the station. He collaborates with a great team of staff and volunteers whose collective effort creates a place by the community and for the community.



How did you come to be involved with Dublab?  
I've been involved with Dublab in one way or another from the start, back in 1999. Maybe not the very first couple of weeks, but was there in the very early days. My friend Jose (aka Hoseh) was part of the staff at Dublab and told me about it and how it was this new thing where you could broadcast sound live over the internet. I remember going to the first Dublab studio by Paramount Pictures off Melrose and really being impressed about the idea and how novel it was. It was a new concept, and Dublab from the start was setting the tone on what online radio was going to be like. My first involvement was as an artist that was playing on Dublab, then I started DJing at the station, and then around 2007, Mark "Frosty" McNeill, invited me to join Dublab in a full time capacity to transition and become a 501(c)3 non-profit organization. My first official position at Dublab was General Manager and about three or four years ago I became Executive Director of the organization, as Mark was going back to school.

Dublab has an amazing and diverse roster of Resident and Host DJ's that have made a significant impact in LA's music and culture scenes. For those that may not be familiar, in brief, what is Dublab and how did it get started?  
In short, Dublab is a radio station. From there we expand our mission through events, art projects, film projects, and other projects... but our biggest strength is community building. The station is a host and platform for DJs, musicians, and all around creative people that share a vision and philosophy, but not based on music genres, scenes, age, generations or personal background.

When we started, the station's slogan was Positive Music Drive Lifestyle, we stopped actively using it years ago, however, it does still reflect the station's spirit and the people that are part of it. I always credit Mark for setting the tone of the station from the start in a way that is forward looking but looks deep into the past. It's playful but dead serious in its mission. A selfless organization that is a home to all of us.  
I know that in addition to 24-hour online programming, Dublab DJs host and perform at events all over the city. Dublab also curates and hosts events in partnership with other organizations like Los Angeles County Museum of Art (LACMA) and Ableton and has sister stations in other cities. As Dublab is entering its 20th year, can you share some insight into how the organization is shifting/evolving?

Yes, that's correct, we do work closely with many of local organizations in bringing the sound of the Dublab soundsystem to places such as Ace Hotel, Smorgasburg LA, Grand Central Market, The Music Center, LACMA and many many other ones. We have also launched affiliate stations in Japan, Spain and Germany. Those stations are very autonomous and create programming that is by their community but holding the same philosophy and spirit as us. We stay all close together and count on each other for mutual support. As we approach our 20th anniversary in 2019 we are looking to open a new chapter for the organization by launching a new website that is designed by Fold-

er Studio. The new website is being built by addressing questions such as: what is the role of Dublab in today's world? What is radio as an experience? How can we bring that human connection to our listeners during times of robots, AI and algorithms? Aside from that we plan to continue with our regular programming, and always looking to expand our offerings on-air. I think as Los Angeles itself is going through shifts and changes and tries to deal with rising rents, economic inequality, homelessness and low paying jobs, places like Dublab, as a small part of a bigger landscape of non-profit organizations, is also facing its own challenges and tries to do its part in offering a place that contains the community of artists that being pushed closer to the edge on a daily basis.

As we have seen, a significant technological shift has impacted the way we discover and consume music and audio-related programming—why do you think radio is important to maintain today? And what do you think radio can provide to contemporary culture?  
That's one of the most frequent discussions we have at the station. As an organization we are still not sure what is the true role of radio today. It's an issue that is evolving, and a clear answer is not there yet. I know that as automation, playlist services, robots choosing your music, machines trying to behave like humans and humans trying to behave like machines, the bottom line is that as the social animals that we are, what we all look for ultimately is that human connection that brings us closer together and clusters us in groups of likeminded individuals. My hope is that Dublab can have a role in continuing with the tradition of human connection that seems to be threatened with every new technological advance that tries to replace humans on this planet.

Contemporary culture is built on reactions to what's already there, and Dublab is definitely reacting to what's already there, not in rejecting things, but looking forward to what's next: from what's coming from new generations to what needs to be valued from the past. We try to make the connection between the past and the future, or as we call it Future Roots Radio.  
What significant projects is Dublab currently undertaking—anything exciting brewing that you'd like to share?

As I mentioned before, the new Dublab website is our biggest development at the moment, but also the possibility of expanding to other countries, although I can't say much about that yet. Besides that, lots of projects, ideas and proposals for 2019 that we hope will materialize in the way we envision them.



Dublab Studio, Los Angeles



Interview  
by  
Ed  
Marszewski

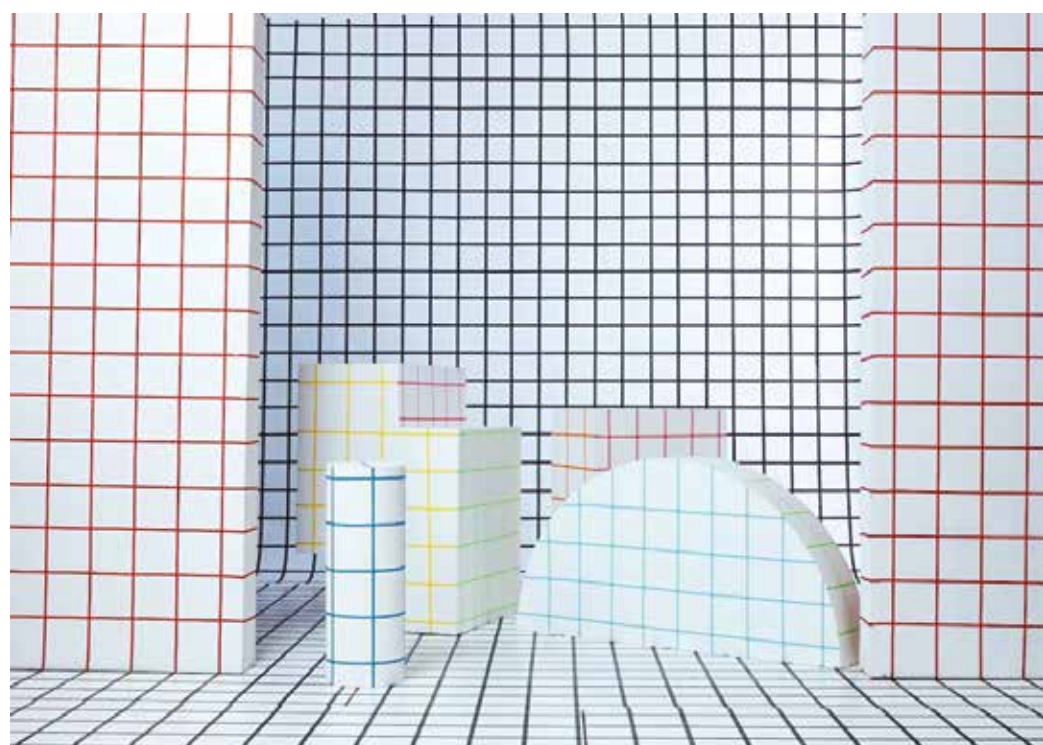
# INTER- VIEW

with  
Adi  
Goodrich



(above)  
Exterior of  
a 60'  
round set  
for a  
Plan B  
commercial

(right)  
Set for  
Buzzfeed's  
Lounge  
at  
Comicon



Adi  
Goodrich is  
a designer  
living in  
Los  
Angeles.  
In another  
lifetime  
(2004-  
2007)  
she was a  
Lumpen,  
living  
above Co-  
Prosperity  
Sphere.  
Edmar  
asked her  
some ques-  
tions about  
that life  
and what's  
happened  
since.

Photos  
courtesy  
of  
Adi  
Goodrich

Before you moved to L.A. almost a decade ago, you lived in Chicago. At one point after graduating from the School of the Art Institute of Chicago (SAIC) you were living in the Village, our little apartment complex above our new gallery, Co-Prosperity Sphere. Can you remind me what was happening then?

Well, I was working with you for a few years on art shows and Version Festival and one evening my apartment was robbed. The same night my boyfriend of 3 years broke up with me. I came to the gallery crying and you said, "We have a space upstairs you can live in, just take care of the gallery to pay half of your rent." My rent was \$300 a month! I think I lived there for just over a year. It was such a weird and wonderful place to live, everyone left their doors open and you could drift into anyone's apartment at night and eat food, drink booze, or draw pictures.

We would all go downstairs for shows and end the night at Nick's apartment. Nick had designed his apartment to be a magical cocktail bar, and he'd host the after-parties there. It was always like a weird dream—all these weirdos living together and making art. Living there motivated us to create as much as we could, because we knew it had a place to live. Musicians would play shows downstairs, artists would be in group shows that you curated. Every weekend it seemed like there was some kind of party, art show, reading, or socialistic meeting. I was maybe the only person there that didn't do drugs, so I felt a little bit out of the loop, but it was an important time for me—I just holed up in my little apartment and made drawings a lot. You also let me work the bar at shows, so I could take home the dollar-filled tip jar.

When you got to L.A. you started doing window displays, found a shared workshop with friends, and were making short films. I remember that you got a gig working on a Michel Gondry project and never looked back.



How important was that experience to you? Where did that lead you?

Yeah, literally the day I moved to L.A., I met Jimmy Marble. We had studied with the same teacher, Ludmilla Barand, in Paris at different times. She encouraged us to meet one another and oddly we both were moving to L.A. within days of each other. On the ride out to L.A. I read the script that Jimmy emailed to me. It was for a movie called Redmoon. When we first met, he proposed I do the set design. I needed friends badly, so I said, “Yeah, I can do that.” I had no idea how to make sets. We all had *no* idea what we were doing, but we started making these handmade movies. We built a 40’ submarine in the loft where we were living. I didn’t realize you can build portions of sets and shoot each room separately, so I literally built the *entire* submarine in full scale. We made it out of cardboard and pipes that we’d find in the streets of what was then a gritty downtown L.A.. I was working at Anthropologie and Barneys doing window displays, but after making movies I realized: this is what I need to do. Working in retail felt very awkward to me—dressing up, talking to people about skirts and earrings... it didn’t feel risky enough for me. I needed more. So I quit my job and decided to intern with a production designer. Bradley Thordarson was the only one that would meet with me. I showed him my submarine movie set, and he started hiring me on union commercials. One summer, he said he had a project with Michel Gondry, and I should oversee it while he [Thordarson] was away in Australia with his family. So, I spent the summer emailing with Michel, posing as Bradley and not really knowing how to lead the project. Eventually the project sized away; Michel was writing his film Mood Indigo and I don’t think he really had interest in the project that an ad agency was pushing to do. After that, Bradley would suggest me for very small commercials he didn’t have an interest in. From there I started my career. But I promised myself to always build the worlds—never take jobs that were about ‘styling’ a room with pillows. I definitely took the hardest possible road in set design.

You have been in several spaces in Los Angeles. What are the pros and cons in finding and building a space in L.A..

I’ve always made it a priority to have a workspace. Even in Chicago I knew it needed to happen. My first real studio in L.A. was an old building for \$900.00/month behind a Korean kitchen. I shared it with my roommate Stephanie Gonot and life-long friend, Eric Johnson. The space always smelled like Kimchi and rotten fish. The wood shop portion of the building was basically a ‘lean-to’, not a real building. Someone made a skeleton of metal and screwed 4’ x 8’ sheets of plywood on the outside. The roof was made of tin and it leaked whenever it rained. The floor was basically a ramp, and it had a big gate as a door. The alley behind it was a pretty rough zone, we were nestled between the stereo district and piñata district. The (often doped-up) alley people would try to break into our space, you could literally look through our gate and see all of our tools, all of my livelihood. So, we decided to build a house inside of the wood shop where my friend Eric would live. He created a bed that hid beneath his floor. He’d hide all of his personal items in the floor and a desk would be the only thing visible during the day, to hide the fact that he was living in the space from our landlord. He eventually moved out. The fear of the alley zombies was too high, even for Eric who is the toughest guy I know. It was a pretty terrifying area at that time. My first studio that had its own door, ceiling, and bathroom was about four years ago with my now-partner, Sean Pecknold. It was in Chinatown at the

Happy Lion. Now we have a space in Cypress Park where we have heat, air, a kitchenette, and bathroom that has a shower. We have garbage pickup. All of those things sound like basic human needs, but I feel very lucky. Rent is really high in L.A.. I’ve always spent more on my workspace than I spend on my apartment: a personal choice. Because I’m a set designer, I’ve always needed a space that’s large enough to build or to shoot. Perhaps if I was an illustrator I probably wouldn’t have such a history with work spaces in L.A.. I think it’s important to have a space, rough it if you have to. Make it happen.

Can you describe how you decide to make your installations and sets? What is the process with the client and yourself? What are the best ways a collaboration can happen?

For the past ten years, it’s mostly set design for advertising. I’m moving more and more into art installations and interiors, and I’m moving further away from advertising. The best case scenario for me right now is when a client reaches out and wants me to more than just a set for an ad. Sean and I started a studio about three years ago called Sing-Sing. It’s a creative studio that brings our two worlds together. Filmmaking and Spatial Design. So, ideally a client reaches out and we can tackle all aspects of the project from film directing to photo, design, and creative direction. We do a lot. The first part of my time in L.A., I was hired by photographers and directors to make work under their names, and I quickly found that to be uncomfortable. Sean and I have succeeded at making a creative studio that works in many arenas. We also do projects and run jobs our own way. It feels much healthier now.

So many of us are making art and making commercial work, and they become blurred as one side of the practice or professional life overtakes the other. How do you find balance? Or do you even consider the “fine art” separate from the work you do commercially?

Most of the work I make is actually commercial. But because I do it differently than an average set designer, it feels more like art for me. I decline many projects that come in for me now... everyday I get an inquiry about doing Set Design but only choose to take on projects that feel like art rather than straight advertising. I think it’s a good thing, but who knows if I’ll be kicking myself in a few years. Sean and I also are pretty adamant at saying no to projects that don’t have great prompts or feel too commercial. This likely drives our agents mad. We also prioritize our personal art when there’s downtime. Any day off Sean will hide in a library and work on a film project he’s obsessing over. I will make color studies or material experiments that I’m currently interested in. When we feel like advertising is taking over, we take time off. It’s pretty simple!

Do you believe in the certainty of chance? Does it play a role in your practice?

I don’t. I really plan it all out. Being a set designer, chance can’t be a part of the scenario. I work with a team that needs direction, so much of my work is communicating my vision. With that, I need to be very clear before anything is cut or built. I believe chance is more for fine art, not client commissioned work. But, even when I work on personal art, I treat it like a job. I give myself a timeline, a color palette, even a budget... It might sound too dry or stuffy for people that love the notion of chance and exploration in work, but chance definitely makes me uncomfortable. I take a lot of time to make outlined documents so everyone on my team knows what we’re doing. If there was a moment of unknown, we would lose time and possibly not be able to finish the already almost impossible job I signed us up for. I’m very anxious on all projects. It always feels like it’s going to be a complete failure. But, it usually isn’t.

What is happening now? What are the plans for Sing Sing Studio?

We are both focusing on our end goals. Mine is to do spatial design, and Sean’s is to make films. Within those long-term goals, we do creative projects that feel like they will feed into that longer narrative. We just finished up a tour design for John Legend, an art installation and lounge design for Instagram, we made a 35mm film for Fleet Foxes, and we are continuing to run a school at the studio called Saturday School (saturday-school.co).

We are also working on a cabin renovation in Fawnskin, California where we hope to facilitate an artist residency of sorts. We’re designing the space and hoping artists, writers, and filmmakers will rent it for a day, a weekend, or a week to get away from the overwhelming city of L.A.—we’re creating a place where people can have quiet time away to actually make work without having to be in a car or on a set.

Set for  
Dirty  
Projectors’  
music video  
Break-Thru,  
Directed  
by Sean  
Pecknold



Set for  
Shawn  
White/  
Target

Photo  
by  
JUCO



Set for  
Warner  
Bros.’ Jr.  
album,  
The Speed  
of Things.

Photo  
by  
JUCO



Set for  
Towels  
and Tiles,  
(personal  
project)

Photo  
by  
Adi  
Goodrich



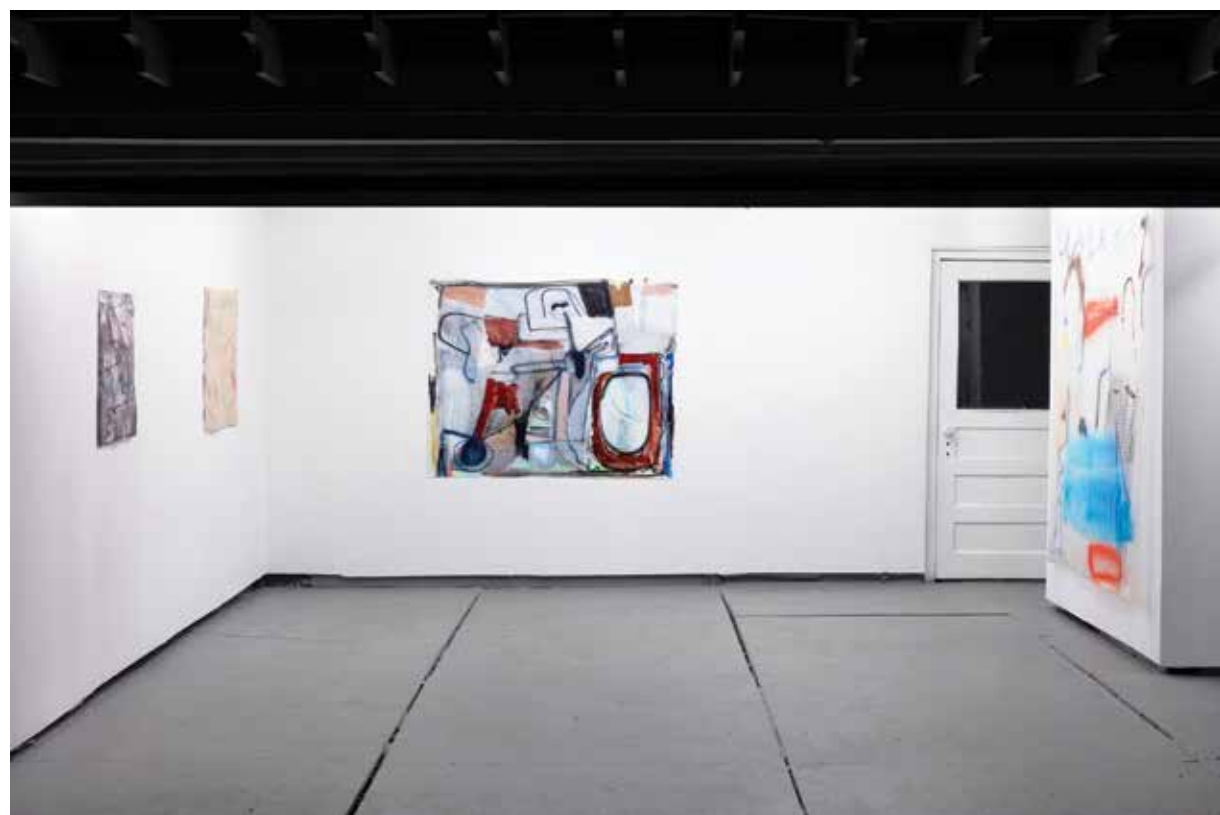


## with Jason Lazarus

Interview  
by  
Nick  
Wylie

(right)  
Ben Fain  
*Dream  
Center*  
(2016)

(below)  
Walter  
Matthews  
*Colorless  
Green Ideas  
Sleep  
Furiously*  
(2018)



# VIEW

All  
images  
courtesy  
of the artist  
and  
Coco  
Hunday



Benjamin  
Zellmer  
Bellas  
*Parallelo-  
gram*  
(2016)

In November 2018, Nick Wylie sat down with multi-hyphenate artist-organizer-buddy Jason Lazarus to talk about his long history with Chicago artist-run culture, including Co-Prosperity Sphere (CPS) and Public Media Institute; his move to Tampa, Florida several years ago; and Coco Hunday, the gallery he founded.

So Jason, you're in Florida now but you lived in Chicago for a long time. Can you talk about some highlights of the moments when you buddied up with Co-Prosperity Sphere (CPS) and Public Media Institute (PMI)?

Well, it's a lot. I think we'll have to run through our collective memories [laughter]. Most recently I was involved in the exhibition at CPS called *Work for the People*, or *Forget about Fred Hampton*. Before that there was an installation at *TypeForce*—it must have been like five years ago—that was a small installation of protest signs from a project called *Phase 1 Live Archive*, which consists of recreated protest signs from Occupy Wall Street that I make collaboratively with the public. An even bigger iteration of that was at The Research House for Asian Art next door to CPS as part of the 2014 Version Festival.

*Hang in There* was a big group show at CPS where I asked artists to create motivational posters or use a motivational poster as the prompt for their contribution to the show. I thought that maybe artists would be in a unique position to motivate each other in different ways beyond the sort of platitudes of more popular motivation that is a really gigantic and even almost predatory economy. For example, Aron Gent built a climbing wall at the gallery and installed a bell at the top and so throughout the exhibition opening people would intermittently make it to the top and be able to strike this bell. It was a great sort of cacophony. The opening reception also had a lot of musical acts. So there was a very sort of social, beautiful sort of social landing pad. There was like a lot of stuff to do besides look at or engage artworks and to just kind of create... like a quotient of fun rather than a minimalism, pretension, or formality.

So that's an example of a show that you've curated at Co-Prosperity Sphere but you've also over the course of your career run some spaces yourself. This was before my time but I've heard a lot about Jesus Chrysler, which was your Pilsen gallery.



So at the time I was attending Columbia College Chicago for my MFA in photography and I had become really engaged in the Chicago offsite contemporary art spaces as a parallel education to my MFA program. This, do-it-yourself gallery scene and artists who were vibrant and local and accessible and making were really exciting to me. And so I proposed to a friend named Nathan Anderson that we cohabitate a space that we found just east of Halsted and 18th.

So we got this pretty nice big space and built the smallest bedrooms for ourselves on the opposite sides of the gallery. Domestic life was really shoehorned into as little space as possible. We only did solo shows which I continue to be really interested in as like a particularly rich curatorial off-site or alternative space curatorial project. We showed artists like Duncan Anderson, Cat Chow and Michael Merck. It was sixteen hundred square feet of open space and the artists were fully occupying that. It was really exciting for all parties just to see how they would manifest given complete freedom and support.

We did just like a power year. We had a lot of energy for putting together openings and social events or programming for these shows or at least what we could conceive of at the time. We did parties built around the openings and closings. Looking back at the way I do things now is to consider programming a supplementary curriculum to the show. At that age and energy level, everyone just shows their friends and show the artists they were interested in, and blow off steam and admittedly probably we'd just be talking about art as we got drunk. Nothing shocking there.

So that is a kind of good segue way I think to more than a decade later the founding of your second car-pun-named gallery—Coco Hunday. I understand there's a "Cocoa Hyundai" dealership in Florida which inspired the name?

Okay. So many many years later, I am now an Assistant Professor of Art and Art History at the University of South Florida in Tampa. I moved from Chicago to Tampa in the fall of 2015 after I had been basically doing my art practice and adjunct teaching in my seventh year at the School of the Art Institute of Chicago. When I got my first full-time tenure track position, I felt a lot of anxiety and excitement and fear.

So I thought about the idea of doing an exhibition space in my home was I wanted to have my own context and to create some shows as part of my life down there.

Coco Hunday is in a garage and a dining room of my 1924 bungalow in the Seminole Heights neighborhood of Tampa Florida. Both spaces have lots of white light—and are idiosyncratic white cubes with foliage everywhere and lots of humidity between them. I heard a radio ad for a car dealership in Cocoa, Florida called Cocoa Hyundai, and I just thought to myself, “that’s a beautiful phonetic two word poem—Cocoa Hyundai.” Hyundai is just like a kind of particularly goofy non Honda Accord kind of international conglomerate. It’s like a strange middle brand, right? I was thinking about late capitalism in mid/south Florida and the kind of particular sort of tropical context. So it’s just a phonetic spelling of the car dealership that also sort of evokes like Coco Chanel, you know because it’s spelled “COCO HUNDAY.” It’s also fitting I guess that it’s in a garage and it’s got the car name [laughter].

Could you go through some of the folks you worked with so far?

So my initial idea with Coco Hunday was to only bring out of town artists because I wanted to bring this wealth of amazing artists that I had encountered from 2001 to 2015 as I was constantly engaged with the Chicago art scene from being a regular visitor of all the major institutions and a very excited attendee of all sorts of alternative exhibition spaces and contexts for those years. Then the real world creeps in and it’s expensive to fly so many people in—and I also thought in all transparency that I also didn’t want to open the flood gates of showing potential peers and colleagues in a small town and have to choosing some people over others, etc.—but that first year included only out of town artists- Sanaz Sohrabi, Chris Meerdo, Ben Fain, and Thomas Kong via Dan Miller.

And then after a year or so working with graduate students in Tampa, I started to understand the talent I was seeing and the nervousness I have about these great young artists not having a space to show because they’re in Tampa, Florida. As an artist and an educator and just someone who really loves seeing young artists’ trajectories, I love seeing people lift off. I kind of wanted to be a part of that, and it just seemed wasteful to not tap in to some students and colleagues of mine.

I often am attracted to things that I don’t do. When I work with artists whose work looks different than mine—involves more intuition, making as a form of thinking, or process-based art—I really enjoy it because I think of it as a class for myself.

I also tend to work with people who I think are interested in what I could bring to their practice; on Coco Hunday’s website we always try to do interviews after the first few shows. I started to realize that was a good idea because we have commercial sales or feedback or reviews that are real substantive per se.

So for example we just did a show with Walter Matthews, a painter, one year out of University of South Florida (USF) and his work is great. He went to Skowhegan the summer before his final year at USF and then he worked in the garage for the rest of summer while I was gone doing other stuff. So he was our first artist in residence.

In our conversations he was talking about his sort of pre-formal art education when he was doing airbrushing in Tampa flea markets, and decided that during the opening reception would do some free airbrushing if visitors brought a shirt or whatever. It was really popular and the shirts that he created are on the website alongside formal documentation of his paintings.

It was a really great moment working with local artists who seem like they are ready to take over as a space and to have a solo show. And they have support in making the work and editing the work and kind of doing lower case scholarship around the work.

One more great example of this is the very first artist I brought down, Ben Fain, who’s in New York City. He took some of his artwork and realized it into a physical object by working with a car wrap company in Tampa and rented a cargo van. He made his digital collages outputted as a wrapped cargo van.

But because there were so many explicit genitalia moments in his collages we had put a white shell over the van to get it from the car wrap place to the gallery. The car wrap guys were in love with Ben because he was an amazing weird customer to work with. When the car wrap guys carefully pulled the vinyl off of the van it became like this weird animal skin. Like an aesthetic animal skin was pulled off and it had all these further bodily in-

terventions onto a front door and a weird shape with a window frame. The wheel well cutting into the bottom set a tone for the space.

Through conversations and listening I start to make connections about how we can help a visiting artist. It’s all about manifesting your physical skills or understanding in a more invested way which mainstream and idiosyncratic vendors can partner with your work to deliver your research, your weird next move.

It’s these sorts of things that keep me learning about what it is to create art in the contemporary moment especially in ways that don’t come naturally for me. And it really adds to my quality of life in Florida which is exactly the insurance policy I was strategizing when I moved to this new humid and exciting place full of a lot of questions and anxiety.

So the nature of the space being a garage. I think that something that’s always nice about garages in climates that don’t have a lot of snow is that it can be open inside outside space and it can become kind of like a big window for folks in the neighborhood. I’ve seen some of the projects the documentation kind of spilling out onto the street too. What’s your experience been with neighbors, audiences that just accidentally happened upon the space?

When you say “I want to start a gallery at home” really it’s just basically saying like “I want to have four cocktail parties during the year where there’s gonna be art up.” But to say “I’m starting a gallery” is maybe a misnomer to someone who’s not seen how calm and non-interventionist an alternative home based exhibition space can be. We did end up in an article in the Tampa Bay Times, and I think it was at that moment that the landlord understood Coco Hunday was a different kind of thing, because he saw that there was a car flipped over and the garage—a performative act and sculpture by Miami-based artist Ben Bellas.

I’d love to be more open to all sorts of random strangers and communities, and as a renter I’m trying to push the line into what’s possible. I’m the first person to push a show back if it’s not going to be fun and be a reasonable amount of stress. These models should embody other things besides just a consistent output of cultural production.

Care and time are the ultimate artistic support mechanisms. Everyone gets so pulled into becoming a nonprofit. Those structures that can be supportive, but they also make new problems, and limit expression and risk taking.

Co-Prosperity sphere was one of the spaces that educated me in striking that balance—in shows being more about youth and energy, with a DIY can-do attitude.

What do you have coming up at the gallery?

The next show is with Thad Kellstadt, whom I knew in Chicago—though he currently lives in Milwaukee. After that is Gina Osterloh—I am a really big fan of her work. I brought her down to do a lecture at the University of South Florida last year and that went really well. After Gina will be Bahareh Khoshooeee who is a couple years out of University South Florida. She’s been in New York City since she graduated and doing tremendously and continuing to grow. I can trace the last four years of her work and I’m really invested in a number of ways. I see the glimmers of what could be the next three or four years of work. I’m beyond thrilled to have this spring coming up with these artists.

What’s something that you’re maybe scratching your head about right now. How might you do things differently?

So right now I have a roommate which makes the project economically feasible right now. In a dream world I would have enough money or support that the other bedroom could be a far more long term artist residency. The space could be aligned with upcoming programs in that someone could live in Tampa for two weeks or three months to work on a show or to do research toward a show later that year or something. That would be an even more supportive structure. Next level, not happening now, but sort of a daydream.

I like that daydream. And then all your Lumpen/Chicago buddies can come and stay!

In the spirit of buddyness—if anyone wants to propose a show for Coco Hunday, I can be reached at [lazarus@usf.edu](mailto:lazarus@usf.edu) or just find me on Instagram or Facebook. I’ll pretty much read any proposal anyone sends in and give an honest response to how it could or could not play into what I think Coco’s capable of supporting!



# with Monaco, St. Louis INTER- VIEW

Interview  
by  
Nick  
Wylie



(left to right)  
Monaco members  
Meghan Grubb,  
Kristin Fleischmann  
Brewer, Amanda Bowles,  
Gregg Louis, Bruce Burton,  
and Sage Dawson

All  
photos  
courtesy  
of  
Monaco



Jenny Gagulka  
*racecar*  
curated  
by  
Good Weather

Nick Wylie interviewed  
Monaco members  
Allison Lacher, Sage  
Dawson, Tim Portlock,  
MeghanGrubb, and Gregg  
Louis about the new  
artist-run gallery they  
co-founded in St. Louis.

The gallery, which  
received founding support  
by its neighbor non-profit  
The Luminary, served  
as the site of the interview  
in October 2018. For more  
information on each of  
these artists and their six  
other collaborators, visit  
[monacomonaco.us/artists](http://monacomonaco.us/artists).

Your website says: “Established in 2017, Monaco is an artist owned co-operative that operates as an alternative to the traditional gallery model referencing one of the wealthiest states in the world notorious for tourists as a Freeport art and other luxury items. The name suggests a sovereign micro state emphasizing the autonomy of the project and hints at ideas of commerciality in the contemporary art world. Monaco provides opportunities for critical inquiry and commercial potential and supports its members by forging new connections and fostering community members include both emerging and mid-career artists and collaborative entities as well as individuals. It exhibits a range from solo shows to curated group exhibitions.”

What do you wish was in that description that’s not, what in there would you change? I think it’s great—for the record—I’m not criticizing. I’m just doing this sort of like mission-editing game to get started.

*Meghan Grubb*

The parameters that we usually associate with artist spaces is that they’re kind of bootstrapped, kind of poor, and scraping it together. Part of what this statement means to me is that we want to represent ourselves and each other well, and to create a space in which we are not pigeonholed by stereotypes of what an artist-run space is or has been.

*Tim Portlock*

So honestly this is an artist collective. I don’t have a hard expectation that the mission is going to accurately re-

flect everyone’s reason for being here. I’ve noticed that at different points during the lifetime of any organization there’s always a difference between what is stated and how it operates. And so I’m completely flexible about that because I understand why we’re all here, essentially. It may be for different reasons but ultimately this is a vehicle for people to engage with the art scene in St. Louis and to create opportunities to engage with the broader national, and even international art scene. I’m personally not so invested in the economics of being an artist.

*Amanda Bowles*

I’ll just be candid, because that’s what we’re here to do. I haven’t ever been comfortable with our statement. Just personally, the economic side is like the least interesting part for me. The kind of work that I want to show or I’m interested in typically is sort of working up oppositional relationship to capitalist structures. So for me I think the statement is centered around the name Monaco which was generated, in my mind, really arbitrarily. Yes it’s a city, yes the place happens to have a relationship to the art world, but for me it was like, “That’s kind of a cool name and yeah we could be that name.” But as a kind of conceptual framework I don’t have a personal tie to it. It was a hard statement to write with so many people building language together. It is aspirational that it has the potential to do something with economics and it functions as a kind of umbrella framework. But I see the sort of core parts of Monaco as being more about creating set frameworks that are relational, that are discursive. And I actually think that the space has more potential to make change or build something that’s lasting because in St. Louis, in particular, the city doesn’t have an art critic and it lacks platforms for discourse.

*Gregg Louis*

Monaco is directed more at national and international crowd which is something that I think we’re all interested in, but I think the inevitability of being an artist-run space in St. Louis means that’s not as expected. There’s gravity that’s different from a lot of other places like this. I wish that was addressed more in the statement.

The next prompt is about the rotating leadership structure that Monaco has adopted. What do you think about how power is recognized, when it’s used, when it’s useful, and when it’s avoided? It’s something that you’ve been intentional around systematically, and I’m curious about the lessons you’ve gleaned so far.

*Meghan Grubb*

Right now I’m the rotating “power person” (laughter) for this six month period. So part of what I’m speaking to is from the experience that I’m having now. And some of the questions that I have kind of consciously or unconsciously asked myself include how does my “leadership style”—for lack of a better term—translate to the group? How is it received by individuals in the group, and is it a positive thing or something else?

The tone can be set by any individual in the group but by default is often set by the person that’s nudging the group along, and setting meetings and agendas. If we all care a little bit more about what that tone is, then anyone can step into that role.

*Sage Dawson*

I was the Lead Organizer for the first nine months of launching Monaco. There were moments when it was hard to see where we were headed. It was a long process, and it was easy to lose sight of the end goal. Part of my role was helping our members continue through those moments, and remember where we’re going.





Monaco  
Storefront

Kristin  
Fleis-  
chmann  
Brewer  
*Ravel*  
(2018)

Gregg  
Louis  
*After  
Yesterday  
Before  
Tomorrow*  
(2018)

Allison  
Lacher  
*Full  
Sun*  
(2018)



*Tim Portlock*  
When I started out being an artist, me and my peers at the time were always questioning the idea of leadership, and I just feel awkward about being “a leader” in any kind of capacity or being in a group that has a leader. As an older person I realized that’s a little naive, but it’s still there as a little instinct in the back of my mind that this is problematic. Obviously there’s a big benefit. When we just started out we needed someone to say, “Hey where are you? What are you doing? Can you do this? Can you show up?” As far as our group is concerned, we’ve decided on having someone be in charge, and we’re small enough that everyone has a say in how that happens and who it is.

*Amanda Bowles*  
I think about it as a “project manager.” It’s a big project, there are a lot of moving parts. In order to have the level of professionalism that we all desire, we need somebody looking at the big picture.

That’s a really central thing. The person does sort of act as an advocate of the whole. And like a mediator but also like a really diplomatic position. We’ve had particularly diplomatic personalities occupying those roles, and that coupled with administrative expertise is really essential.

*Allison Lacher*  
I want to emphasize the six month term and how that has emerged as something great. Before running Demo Project, I was part of another artist-run space, and the leadership of that operation was in place for the duration of the project—four and a half years. As a result things start to get a little skewed among the group of artists. There’s a hierarchy that starts to emerge, and some weird ownership boundaries that complicate things in a group that starts as harmonious. That kind of dynamic can cause problems, and we saw some of that. So seeing the role transition every six months here, I think it’s a very healthy thing. There’s a distribution that has been very important for Monaco as we’ve grown.

*Meghan Grubb*  
A couple words that have not come up but have been in my mind as other people have spoken are “trust and accountability,” and they’re things we’ve had from the very beginning and I think they *are* power. They are how power is distributed amongst the group. If we didn’t have trust then power would be way out of balance. The check for power is the trust and accountability. I often think about how to keep those nurtured and intact. Once



that is out of balance, restoring it is much more difficult given that residual resentment can come from an imbalance in trust and accountability.

The twelve members run all the aspects of the gallery. How does that work?

*Meghan Grubb*  
There’s always the lead organizer. There’s someone who manages finances and the intake of dues and paying rent, or reimbursing people for supplies. The core of Monaco is the Communications Committee because they generate so much in terms of the actual process of shows coming online, materials, photos, promotion, press releases—so much of the actual content outside the physical gallery. They keep the rest of us on track to generate that material.

There’s also the Curatorial Committee, which is something that has developed over the past year, as we talked about what spaces to explore exchanges with, and how we would curate vacant exhibition slots that we have worked into our calendar as opportunities to bring other people in.

We’re always thinking about distribution of responsibilities and making sure that, when needed, there is shifting and rotating of roles. However, some of those responsibilities remain fixed because one person excels in a skill or role. I feel like we need that continual check in so that things aren’t taken for granted.

*Amanda Bowles*  
We recently got project management software which has helped a lot because it doesn’t leave one person reminding people about things that need to happen. Our Google folder is well organized [laughter] and we spend a lot of time thinking about how things live digitally, and how to archive our exhibitions. Internal structure contributes to our sustainability.

*Gregg Louis*  
I’m on the communications committee, and I manage the website. When it comes to distribution, we’re running an organization with numerous individual thinkers, especially creative thinkers, that have their own perspective. It’s inevitably challenging, and the structures that have been put into place are for a reason in order to neutralize that. It’s important that the structures kind of be reinforced by the lead organizer.

How do exhibitions work, and how does the commerce stuff you mention in your mission statement fit into those systems?

*Sage Dawson*  
The way we’re operating is on a slot-by-slot basis, so the responsibility for shows is mainly from person-to-person-to-person, with various members assisting. We’re set up on an 18 month exhibition cycle and over that cycle each member has one six

week exhibition slot. Each member is also responsible for programming the space. Within each member’s slot, member’s may choose to exhibit their own work, curate, or bring in a guest curator.

As for the commerce part, it’s an interesting prospect that we’re still figuring out. Questions I think are—Is it something that we experiment with more in terms of art fairs and things like that? How do we get outside of prescriptive models?

*Tim Portlock*  
For me it’s the idea of people and arts organizations coming together. It’s a political way to engage capitalism—which is pretty much how I started getting involved with artist collectives. That’s something I was pretty familiar with during the 90s. I don’t know if I’m pointing out the obvious, but on the most fundamental level, the way you organize the group is a model of a society.

*Allison Lacher*  
I’ve given it a lot of thought and sometimes I can’t entirely reconcile an operation that is still largely grassroots but has commercial interests. They can sometimes be such polar opposites, but I don’t think that finding a relationship between the two is impossible. Monaco as an operation is not as grassroots as other artist-run spaces, though; there’s an L.L.C., and we have a business license. It definitely looks a little different than some other artists run spaces.

How does someone who wants to become a Monaco member, or who wants to be involved in other ways, work in that direction?

*Allison Lacher*  
When recruiting members, we evaluate artwork and discuss the individuals behind the work and make sure they’re a good fit. The most practical advice I would extend is to reach out to us in an email and just say “I really love your work at Monaco, I love the programming. I could really see myself fitting in in this capacity, keep me in mind for the future.” That’s really the best way for any artist with any space that has no open call/review process. Make sure that you’re taking a moment to say hello and share your work and indicate a willingness to be patient.





Julia  
Costa  
Carneiro

Photo  
by  
Marina  
Resende  
Santos

Grandhotel  
Cosmopolis  
Spring-  
ergässchen  
5  
Augsburg,  
Germany

with  
Julia  
Costa  
Carneiro

# INTER- VIEW

Interview  
by  
Marina  
Resende  
Santos

Translated  
from  
Portuguese  
and  
German  
by  
Marina  
Resende  
Santos,  
with  
help  
from  
Julia  
Costa  
Carneiro

The Grandhotel Cosmopolis is an art and social space in Augsburg, Germany. Conceived as social sculpture and as a total work of art, Grandhotel Cosmopolis has at its centre an artistic hotel for people with and without asylum. While around 60 refugees live in dedicated halls, a handful of hotel and hostel rooms, each designed by a different artist, are available for guests at a flexible price. A community kitchen, spaces for exhibitions and concerts, studios, and work groups with different specialisations are also part of this social *Gesamtkunstwerk*. It was mentioned in the foreword to the new German edition of Henri Lefebvre's "Right to the City", one of the crucial texts of social and urban theory in the 20th century. In the original concept of the project, artists gained workspace in the building in exchange for contributing voluntarily to the Grandhotel. Café and bar were "pay what you can."

Much has changed in the intense years of the Grandhotel's founding, Julia Costa Carneiro spoke about the goals, the development, and the importance of the Grandhotel community in Augsburg.

Julia Costa Carneiro is a social scientist and activist. She is the co-founder of two major initiatives in the Grandhotel: "Gepäckbeförderung" [luggage handling], a work group for participant and process-oriented documentation, and the art collective "Räume Denken" [Thinking Spaces]. Informed by her intensive self-reflexive work on the Grandhotel, Julia spoke about the production of space in the Grandhotel and about the transformation of the project throughout the years.

Interviewer Marina Resende Santos lived and worked in the Grandhotel in the summer of 2016, when she joined the Julia in the Räume Denken project "Ortswechsel" [Shifting Places].

How did you get involved with the Grandhotel?

In 2013, the space was still under construction. I helped out in the kitchen, in events, and painting and cleaning the rooms, which soon became housing for asylum seekers. Then, when the Grandhotel opened, I wanted to get more involved. At the time, there were many children from the residents' families, and they were always running around and in the way. So with a few other people, I started working with the children. And thus started my confrontation with this problem: how could we live in an inclusive society in this enormous open space? One in which children are equal to adults, and human beings without asylum are equal to those with a privileged status?

But soon this work became too pedagogic. I was also studying Peace and Conflict Studies, and I was interested in connecting my social-scientific interest in critical, decolonial research with my activity at the Grandhotel. I had to go deeper, and soon I became at once researcher and activist. I was enamoured of the "Möglichkeitsraum" [space of possibilities] that we had here, in the middle of super conservative Augsburg. With the so-called "refugee crisis" in 2015, the interest of the media on our project started to rise above the capacity and expertise of the "Hoteliers" [what the people who run the Grandhotel—in all its capacities—call themselves]. At the same time, the precarious, partly life-threatening situations of the residents catapulted us into a chaos. So we came up with the "Grandhotel Cosmopolis Peace Conference 2015" to give ourselves focus within this space of possibility [Möglichkeitsraum].

We planned a two-week summer festival on a green area in the middle of the city. There, experts from the Grandhotel and its networks would test out sustainable [zukunftsfähige] forms of living together. We wanted to reflect on our own way of working, to come closer to strangers by making things together, to understand current conditions in world society outside of mainstream



information channels, and to become visible. In one of the first conceptual meetings for the conference, we distributed responsibilities, each of us being entirely inexperienced. I became responsible for documentation, together with the performance artist Frauke Fraïche, the multimedia artist Astarte Posch, and the graphic designer Jutta Geisenhofer. Under the concept of *Gepäckbeförderung* [baggage handling], we wanted to lead this “Grandhotel business trip” as a process of self-exploration for the duration of one year. We wanted to document our collective making, and through that, to give the most participants possible a chance to speak. With this concept of documentation, I was able to give my research interest an empirical point of contact, and at the same time I was able to experience the possibilities and limitations of a reflexive documentation process.

What were the goals when *Gepäckbeförderung* began?

My interest in performative and collaborative forms of social science research came from my great doubt and unease with my own ethnographic research. Who do I speak as, about whom, and with what purpose? What implicit assumptions are revealed in the questions I ask? What story, or stories, about reality am I telling with my research, and which ones am I not telling?

This reflexive, self-critical posture influenced our work in the *Gepäckbeförderung*, and we took some time to discuss these questions: from which position do I observe the process, where do we stand as *Gepäckbeförderung*, and which questions are relevant for the development of the Grandhotel? How to document the process when the end-product is not so valuable? How can the goals and values of our project be visualised and communicated? Who has the right to speak for the Grandhotel?

We collected observations, approaches, questions, and uncertainties of the “work-travellers” and put them into collages. We did not only use textual excerpts, but also images, audio, and sculpture. In the course of the work we realised that “baggage handling” was a metaphor for bringing attention to that which moves people: uncertainties, desires, needs, visions, and exchange ideas. We learned how important it was to know ourselves and to feel like a community. In this process the Grandhotel Cosmopolis became a very big horizon in which different subjective interests, intentions, or motivations found space. Each person made a Grandhotel for themselves. We were probably taking up too much, because we wanted not only to handle the luggage internally, but also to talk with neighbours and travellers who experienced the Grandhotel as visitors. We wanted to give people courage to express themselves, to become public, to tell about their experiences, precisely because the refugee crisis created a lot of fear and remained one-sided.

Can you talk more about *Räume Denken* [Thinking Spaces].

As one of the co-founders of Räume Denken, I saw the possibility to shift discursively the work of the *Gepäckbeförderung*, and to narrow it down to one theme. Dealing with the great and all-encompassing had finally overburdened us. My point of departure was my collaboration on the work of an architecture office for the Venice Architecture Biennial in 2016, which asked: “How is the Grandhotel Cosmopolis made?” With that, the architect Michael Adamczyk and I began to talk and write about the GHC as social space. We also connected with artist Susi Weber and geographer Stefan Gschossmann. Shortly after we formulated our collective, Le droit à la ville [Right to the City] by Henri Lefebvre, was re-

published—and in German, for the first time. In the foreword, Christoph Schäfer framed the Grandhotel as *habiter* [Lefebvre’s concept for dwelling, as social and affective relation of humans to inhabited space]. At the time, there were also a few calls for submissions to periodicals, so Micha wrote a piece positioning the GHC in the urban-architectural discourse, and I contextualised the GHC as place for the construction of society.

As a collective, we sought first to analyse the processes of the production of space in the Grandhotel. At the same time, it was very important for us to go out there, to experiment with public space and to investigate forms of counter-appropriation: “How to create space without colonizing it?” Under commission from the city’s cultural department, we conceived *Ortswechsel* (Shifting Places), the first project of the collective. We wanted to understand public open spaces as possible places for communication, to come into conversation with people in these locations and, together, to play. We invited a few friends from other projects, working together as a one-off or over all three weeks. Then we also wanted to reflect about our process, to document and visualise it so that it could be accessible to others in the future. It was a very intensive experience: being bodies in the public space, constantly, for three entire weeks, to stay open for all with our transforming wooden framework, and to come into people’s lived reality with these abstract ideas.



*Ortswechsel* team  
(left to right)  
Julia Costa  
Carneiro,  
Michael  
Adamczyk,  
Arantxa de  
la Rosa  
Sina  
Tehrani,  
Stefan  
Gschoss-  
man,  
Susi Weber,  
Marina  
Resende  
Santos,  
Sophia  
KeBaer,  
Dennis  
Matrullo

Photo  
by  
Adreana  
Liora



Residents  
of the  
Grandhotel

Photo  
by  
Adreana  
Liora

I think the Grandhotel is currently undergoing a transformation: from art project to *vom Kunstprojekt zum Bürotower* [Office Tower]. The original project was gradually eaten up by systematic forces. With time, people became too tired, or no longer wanted to, or no longer could invest in the construction of an alternative social and labour structure. So the project began to adopt a conventional structure.

How do you think this institutionalization process manifested in space?

There are, for example, the individual studios, which now must be rented, even if you’re involved with the GHC voluntarily. There are fewer and fewer projects that are developed collectively. More often now, there is one person responsible who then gathers people for their project. The change in the orientation of the GHC towards guaranteeing the sustainability of the project has created a strong focus inward. This makes access even harder—it is always a question of who has the key to each part of the project. That happened because there were simply too many issues, and the people involved became so overburdened. Of course, this is my perspective, and there are certainly many interpretations of the GHC as it is today. In the beginning, a big part of the Grandhotel’s mission was to reformulate *Willkommen-skultur* [Welcoming Culture]. But the space closed itself gradually, and with the question of refugee housing, also became a space regulated by the State.

Do you think the Grandhotel is still a success?

Yes. For example, the Grandhotel inspired many other projects when it gained exposure. It is still an uncommon space, and its uses are changing in interesting ways. Many people have always used the internet corner, and for refugees, it is still a safe space. I find this super important. The Grandhotel is still needed as a political symbol in the city.

Besides your research on the Grandhotel, how else have you continued working since *Ortswechsel*?

First of all, I became a mother, and so the sustainability of the world, a world in which we can survive, became a central aspect in urban design, for me. Now I’m finishing my Master’s thesis. I am researching living together in urban space in a *Postwachstumsgesellschaft* [Degrowth Society]. Together with Susi and a few others, I’m also working on a cooperative housing project, WOLKEN-KUCKUCKSHEIM [“CLOUDCUCKOOLAND”]— we are still very much in the beginning stages, but for me this is a very consequent furthering and a significant complement to my academic work.

The city is a space—physical, cultural and social— with which people can identify, and in which they can act. It is a concrete dimension of belonging. In the context of post-growth discourse, there are multiple and so the question emerges: how can we make the city stronger, or give more power to the city? How can we make the city more resilient, meaning: how can we create cities that remain open and mobile for change, but at the same time convey safety and belonging? How do we make cities that are home?



# Lumpen Radio

## 105.5 FM

### Chicago

# Weekly Broadcast

Monday	
<div>Vapor Radio</div> <div>MON–FRI / 6–7AM</div> <div>Let the vapor embrace you. New moods. New attitudes. New music.</div>	<div>Planet CatieO with Catie Olson</div> <div>1st, 3rd MON / 4–6PM</div> <div>Planet CatieO is always an exciting adventure to other places in our galaxy. DJ catieo is a free form DJ &amp; spins a wide range of eclectic of tunes including Anatolian psychedelic rock, disco, French Boogie, space rock, electronic, minimal wave, and soul. She has hosted a variety of musicians on her show from Jazz, rock n’ roll to Gypsy. DJ catieo hopes to share unexpected music and always includes a bit of whimsy. <a href="http://catieolson.com">catieolson.com</a></div>
<div>ASMR Interludes with MisticRayn</div> <div>MON–FRI / 7:20AM</div> <div>MisticRayn takes you on an aural journey through the various types of ASMR triggers and genres. Do you get the tingles? Listen and find out.</div>	<div>The Isms Show with BettyHeredia</div> <div>2nd, 4th MON / 4–6PM</div> <div>Transmitting ideas via a curated collection of songs from the past, present, and future. <a href="https://mixcloud.com/BHerelsms">mixcloud.com/BHerelsms</a></div>
<div>Weather and Traffic with Jamie Trecker</div> <div>MON–FRI / 7:40AM</div> <div>Your weekday update to help you start the day.</div>	<div>Out of Vogue with Kisston</div> <div>1st, 3rd MON / 6–8PM</div> <div>Playing a different version of punk rock each and every week. Sometimes poppier, sometimes more hardcore-ish! <a href="http://8tracks.com/kisston">8tracks.com/kisston</a> <a href="http://lumpenradio.com/outofvogue">lumpenradio.com/outofvogue</a></div>
<div>Democracy Now</div> <div>MON–FRI / 8-9AM</div> <div>Daily national news program hosted by journalists Amy Goodman and Juan González.</div>	<div>The Ponderers with Sandra Trevino &amp; Stephanie Manriquez</div> <div>2nd, 4th MON / 6–8PM</div> <div>The Ponderers feature global tracks, with a focus on Latin America, spinning an eclectic and dance-friendly medley of womxn-fronted sounds, in both digital and vinyl formats. The show includes musical guests, empowering interviews with womxn doing extraordinary things in arts and culture, and the freshest cuts in Latin alternative music. Hosted by Stephanie Manriquez (#FanitaBanana) and Sandra Treviño (#DJAngelfuk), members of Future Rootz. <a href="https://mixcloud.com/theponderers">mixcloud.com/theponderers</a></div>
<div>80s Hour with Reuben Kincaid</div> <div>MON–FRI / 9-10AM</div> <div>The soundtrack to the Beginning of the End Days! A rebroadcast of the music that complemented an age of disruptive technologies, new economies, and right wing politics.</div>	<div>Post Modern Talking with Bobby Conn and DJ LeDeuce</div> <div>MON / 8–10PM</div> <div>The end times are here - come celebrate the funeral of Western Civilization with fond musical memories selected by hosts Bobby Conn and DJ LeDeuce. It's hopeless - but it doesn't have to sound that way. Exactly the same playlist as MeTV FM but with lots of Suicide, J Dilla, Strangulated Beatoffs and Throbbing Gristle mixed in. Plus regular guest appearances by Reuben Kincaid, Bill Mummy, Stevie Wayne and Lil' MQCL77MQXL! <a href="https://facebook.com/wlpnpostmoderntalking">facebook.com/wlpnpostmoderntalking</a></div>
<div>Hitting Left with the Klonsky Brothers</div> <div>MON / 10-11AM</div> <div>Rebroadcast</div>	
<div>Labor Express Radio with Jerry Mead-Lucero</div> <div>1st, 3rd, 4th MON / 11AM–12PM</div> <div>Rebroadcast</div>	
<div>Star Creature Summer Mix Vibes</div> <div>MON / 12–2PM</div> <div>A healthy dose of contemporary Boogie Styles, House and Spaced Out Modern Funk.</div>	
<div>General Anesthesia with DJ Nolan</div> <div>MON / 2–4PM</div> <div>A general (but not vague) conglomeration of new music from independent artists. Some jazz, too.</div>	

<div>Release the Hounds with Lidia Vomito and Bryan Chump Change</div> <div>1st, 3rd MON / 10PM–12AM</div> <div>Release The Hounds brings you Lidia Vomito spinning Metal and Hard Rock on vinyl for the first hour and Punk, Hardcore, etc. the second hour from cohort, Bryan Chump Change. Release The Hounds airs every first and third Monday of the month from 10 pm to Midnight. Tune in and howl out... Awoooo!</div>	<div>Radio Free Bridgeport with John Daley &amp; Jamie Trecker</div> <div>TUES / 4–6PM</div> <div>Radio Free Bridgeport interviews the tastemakers and peacemakers that make the South Side of our fair city what it is. RFB also presents bands live in concert every other week from Studio A <a href="https://facebook.com/radiobridgeport">facebook.com/radiobridgeport</a></div>
<div>The Metal Show with Viv</div> <div>2nd, 4th MON / 10–11PM</div> <div>Vivian plays all kinds of music, as long as it is metal. Special attention is paid to local Chicago underground bands as well.</div>	<div>bel_Air presents with Todd Carter</div> <div>TUES / 6–8PM</div> <div>Music from Chicago, the Milky Way Galaxy, and beyond A variety of studio and live musical tracks with special guests <a href="https://mixcloud.com/belairsound">mixcloud.com/belairsound</a></div>
<div>Screams of Combat with El Cardenal de Aztlán</div> <div>2nd, 4th MON / 11PM–12AM</div> <div>SCREAMS OF COMBAT is a bilingual radio show in which the midnight chronicles by El Cardenal de Aztlán explore the intersection of sports and modern mythology incorporating music, journalism, poetry and performance art. GRITOS DE COMBATE is inspired by the XXth Century Mexican avant-garde art movement known as "movimiento estridentista".</div>	<div>((SONORAMA))) with Charly Garcia, Edgar Baca &amp; Marlowe Baca</div> <div>TUES / 8–10PM</div> <div>A real sonic treat traveling back through Latin America during the 50's, 60's, 70's. With some contemporary surprises along the way. Our language is the music from those Vintage Latin Sounds past and present. <a href="https://mixcloud.com/sonoramachicago">mixcloud.com/sonoramachicago</a> <a href="https://sonoramachicago.com">sonoramachicago.com</a></div>
<div>Tuesday</div>	<div>The Butter Hours with Scott &amp; Eric</div> <div>1st &amp; 3rd TUES / 10PM–12AM</div> <div>The butter boys hit the airwaves every 1st &amp; 3rd Tuesday of every month as they play their favorite underground electronic and dance music as well as deep cuts from all genres. <a href="https://mixcloud.com/TheButterHours">mixcloud.com/TheButterHours</a></div>
<div>6AM–10AM (See Monday)</div>	<div>Slice off Pie with Pie (Henk Bakker)</div> <div>2nd TUES / 10PM–12AM</div> <div>Sounds, music, musicals mixed with interviews, collages, life synths and the occasional bit of cheese all lightly thematically linked.</div>
<div>News From The Service Entrance with Mario Smith</div> <div>TUES / 10–11AM</div> <div>Rebroadcast</div>	<div>Divisive with Leah Gipsons and Craig Harshaw</div> <div>3rd WED / 6–8PM</div> <div>DIVISIVE explores the intersections and interactivity between politics and cultural work</div>
<div>Contratiempo</div> <div>TUES / 11AM–12PM</div> <div>Rebroadcast</div>	<div>Idiot Business with Mike Esposito (DJ Blanketforts)</div> <div>1st WED / 7–8PM</div> <div>Idiot Business is primarily an experimental electronic music show, although hip hop, rock, and comedy do slip in sometimes. The music is sometimes mixed together, sometimes collaged, and sometimes played one track at a time. For Idiot Business, experimental electronic music includes IDM, techno, jungle, electro-acoustic</div>
<div>Star Creature Summer Mix Vibes</div> <div>TUES / 12–2PM</div> <div>A healthy dose of contemporary Boogie Styles, House and Spaced Out Modern Funk.</div>	
<div>Cosmic Sonics with Roland Potions</div> <div>TUES / 2–4PM</div> <div>This show is primarily vinyl DJ mixes all done live on-air in Lumpen studios. Occasionally there are guest mixes and performances. The sounds include House, Disco, Boogie, Funk, Soul, Reggae, Dub, Techno, Ambient, Hip-hop, Psychedelic, Krautrock, Jazz...</div>	

<div>Bad at Sports Center with Dana Bassett, Ryan Peter Miller, Brian Andrews, Jesse Malmel</div> <div>WED / 11AM–12PM</div> <div>Irreverent and irrepressible, the local crew from Bad at Sports provide an hour of intrigue and mystery as they try to solve real art problems such as... “Is this the right red?” or “What did she mean by this gesture?” or “Why does it sometimes feel like I hate art (even when it is shiny)?” And yes... THERE WILL BE GUESTS! <a href="https://facebook.com/badatsports">facebook.com/badatsports</a></div>	<div>Star Creature Summer Mix Vibes</div> <div>WED / 12–2PM</div> <div>A healthy dose of contemporary Boogie Styles, House and Spaced Out Modern Funk.</div>
<div>THE NEW AGE with Hampton (as DJ E2H2) + Buckmaster (as DJ Kimbuck2)</div> <div>WED / 2–4PM</div> <div>THE NEW AGE is a show created by Hampton for Lumpen Radio which first aired in February 2016 as THE NEW AGE OF JAZZ featuring music from Chicago artists mixed with classic and obscure titles along with occasional guest DJ sets, artist interviews and live on-air performances. In January 2018, the show changed its format to include a theme song and, shortly thereafter, a co-host (DJ KimBuck2).</div>	<div>Country, My Way with Lawrence Peters</div> <div>WED / 4–6PM</div> <div>Underplayed classics, and small-label gems, spanning all eras of honky tonk, bluegrass, outlaw, western swing, country soul/ funk, Ameripolitan. Stubbornly curated by Chicago's country-est mofo: singer &amp; songwriter Lawrence Peters. <a href="https://lawrencepeters.com">lawrencepeters.com</a> <a href="https://mixcloud.com/lumpenradio/playlists/country-my-way">mixcloud.com/lumpenradio/playlists/country-my-way</a></div>
<div>Night Time with Chris Hefner</div> <div>WED / 10PM–12AM</div> <div>Nocturnal Allsorts</div>	<div>Eye 94 with host Jeremy Kitchen and Mike Sack</div> <div>TH /11AM–12PM</div> <div>Rebroadcast</div>
<div>Thursdays</div>	<div>Mashed Potato Time with DJ Karin</div> <div>TH /12–2PM</div> <div>Mashed Potato Time is all about the glory days of the recording culture that left us with stacks and stacks of forgotten 45s. Karin dusts off her favorite '50s &amp; '60s singles for an all-vinyl show filled with carefree soul grooves, early R&amp;B movers, dance crazes that never were, scuzzy garage gems, and much more! <a href="https://mixcloud.com/karin-fjellman">mixcloud.com/karin-fjellman</a></div>



News From The Service Entrance with Mario Smith

TH /2–4PM  
Music, interviews and people from all walks of life. Famous and infamous. Radio with a purpose.

Bi-Lengua Radio with Osvaldo Cuevas

2nd TH / 4–6PM  
Bi-Lengua radio bridges the gap of the Americas with themed episodes that explore the collision of culture. Expect an eclectic tour of music and conversation in English and Spanish. [bilengua.org](#)

The Mutant Hit Parade with Lawrence Peters

4th TH / 4–6PM  
The Mutant Hit Parade is a selection of classic power-pop and rock that would have been big hits had only anyone given it a chance. Lawrence Peters does.

Skerd To Dance with Jimmy Kaps

1st, 3rd TH / 6–8PM  
Skerd To Dance is mixed live by Jimmy Kaps, featuring special guest local DJs and producers who take over the FM airwaves with vinyl/digital DJ sets and/or live gear performances. [mixcloud.com/skerdtodance](#)

Ruido with Gabriel Feijoo

2nd TH /6–8PM  
Rudio digs deep into the roots of Latin American Psychedelia and follows its aesthetic, cultural, spiritual and political evolution into Post-Punk.

#FeelgoodMusic with DJ Greg #Feelgood

4th TH /6–8PM  
Every 4th Thursday tune in for two hours of #feelgoodmusic from 6-8pm. Expect new bangers, throwbacks and classics that'll make you nod your head. Catch the vibe....

Beer Temple Insiders Roundtable with Chris Quinn

TH /8–10PM  
Chris Quinn, owner of the Beer Temple, sits down with craft beer insiders to discuss the topics that matter most to them. Each week features different guests sharing their insights and giving you a insider's view of the evolving craft beer scene.

Star Creature Vibes Radio with Tim Zawada

1st, 3rd TH / 10PM–12AM  
Star Creature Vibes Radio is a penetrative exploration into the alternative world of Disco. The show begs to answer one of the defining questions of the last 1000 years: “What is Boogie?” Host Tim Zawada, alongside notable guests from across the globe, play an assortment of underrepresented and left leaning with a large focus on the later 70s to early 80s Boogie Phenomenon with a healthy dose of contemporary Boogie Styles, House and Spaced Out Modern Funk. [starcreatureuniversalvibrations.com](#)

Friday

6AM–10AM (See Monday)

Clips, Segments, Shows

FRI / 10–11AM  
An ever-changing medley of clips, segments and shows from radio producers in Chicago and from around the globe.

Hitting Left with the Mike and Fred Klonsky

FRI / 11AM–12PM  
Hitting Left takes on issues of education, politics and social justice. We're joined in-studio each Friday from 11 to noon, by an interesting and provocative assortment of fellow activists, poets, musicians, journalists... or any friends who happen to pop in. [mixcloud.com/lumpenradio/playlists/hitting-left](#)

Tech Scene Chicago with Melanie Adcock

1st, 3rd FRI / 1–2PM  
Tech Scene Chicago is an independently produced talk radio show written and hosted by Melanie Adcock on Lumpen Radio. The Tech Scene Chicago Radio show is geared toward the public and discusses how they can become part of the local “tech scene” by giving them the scoop on available technology-related events they can attend in their area. Tech Scene Chicago serves as a subsidiary entity of Tech Month Chicago to help further their mission of advocacy awareness and outreach of S.T.E.A.M. (Science, Technology, Engineering. Arts, and Mathematics) throughout the city of Chicago. [techscenechicago.com](#)

21st Century Crate Digger with Steve Molnar

4th FRI / 2–4PM  
Sourced from vinyl, digital, and streaming formats, 21st century crate digger is dedicated to the discovery and curation of obscure genres, regions, and time periods of music. Each episode revolves around a singular idea, theme, genre, or time period of music. Previous installments have included: “Motor City’s Burning,” an exposé of the Detroit garage rock sound from 1965-present, “Six Degrees of David Byrne,” a collection of songs tied through there affiliation with the Talking Heads legend David Byrne, “Charlie Don’t Surf,” a compilation of the best surf music from the 1950s–today, an annual halloween set, best music of the year recap, and much more. [mixcloud.com/stevemolnar](#)

Future Rootz with AfroQbano

2nd, 4th FRI / 4–6PM  
Future Rootz host a monthly broadcast exploring both vintage and modern Afro-Latinx rooted sounds. The show includes a special guest program featuring prominent artist from all over the world. [mixcloud.com/FutureRootz](#)

Lumpen Week in Review

FRI / 6–7PM  
Lumpen Week in Review is the show that covers the past week of news, happenings and programs presented on Lumpen Radio. Each week we present a sampling of news, programs and interviews with guests that were featured on the station.

Karaoke Center hosted by Elise Barrington with Brianna Rock & Peter Laug

FRI / 7–8PM  
Chicago’s PREMIERE and ONLY karaoke radio show where we only play the karaoke versions of songs. We’re in the studio singing LIVE and our phone line is open for your voice to be HEARD. Call us at 773-823-9700 to sing live on 105.5!

Drum and Bass with DJ DavdM as Sekret Skwrrl

FRI / 2–3AM  
The show is basically an expression of my love for the early days of drum and bass/ jungle throughout the 1990’s into the early 2000’s. I truly appreciate the minimalism of most of the tracks and the raw sound quality of the time.

Saturday

Lumpen Week in Review

SAT / 8–9AM  
Lumpen Week in Review is the show that covers the past week of news, happenings and programs presented on Lumpen Radio. Each week we present a sampling of news, programs and interviews with guests that were featured on the station.

Tech Scene Chicago with Host Melanie Adcock

SAT / 9-10AM  
Rebroadcast

Bad at Sports Center with Dana Bassett, Ryan Peter Miller, Brian Andrews, Jesse Malmед

SAT / 10–11AM  
Rebroadcast

Wattz Up! and La Mesita with Yollocalli Youth

SAT / 12–2PM  
Wattz Up! is a youth produced and hosted variety talk show that reflects their culture and their communities. After Wattz Up! listeners can enjoy the sweet sounds of La Mesita, bringing independent and upcoming musicians to Yollocalli Studio Y, for a concert live performance and interview. Broadcasting live from Studio Y in the heart of Little Village, youth ages 13 to 24 take over the airwaves with unique stories, cool jams, and lots of lolz. [soundcloud.com/yollocalli](#)

Buildings On Air with Keefer Dunn

1st SAT / 2–4PM  
Buildings on Air is a show that demystifies architecture through wild speculation, good conversation, a healthy dose of lefty political perspective, and lots of skepticism about the ‘power of design.’ Each show features guests from the many different facets of the architecture world in Chicago and beyond. [buildingsonair.live](#)

The Don’t Call Me Sweetheart! Show with Stephen Sonneveld & Andrew Gregory Krzak

2nd, 4th SAT / 2–4pm  
Radio’s Greatest Program™, The Don’t Call Me Sweetheart! Show is dedicated to preserving the heritage of audio entertainment while using the tools for a progressive and inclusive agenda. Employing classic “show within a show” comedy, and thoughtful radio plays across all genres, Sweetheart also drives firmly into the future with biting social satire, and the creation of new audio formats. It is original radio for independent minds. [sweetheartradio.com](#) [mixcloud.com/lumpenradio/playlists/dont-call-me-sweetheart](#)

POP PUNK PIZZA PARTY with David and Bradley

3rd SAT / 4–5PM  
“A slice for all, even Joey Ramone” Thanks for listening and sharing this pop punk pizza party with us. We'll cherish this moment forever! [mixcloud.com/poppunkpizzaparty](#)

The Minimal Beat with Bill Ocean & Eric Black

SAT / 5–7PM  
The Minimal Beat is Chicago-based music blog. We blog about relevant artists of the day, with no particular genre-specific focus. In addition, The Minimal Beat hosts a weekly radio show on 105.5 WLPN-LP ‘Lumpen Radio’ every Saturday from 5-7PM CDT. We also release music on the private press label TMB Limited. If you would like more information or want to get involved with The Minimal Beat, please write to us at the email. [http://mixcloud.com/theminimal-beat.com](#) [http://theminimalbeat.com](#)

Lumpen Week in Review

SAT / 7–8PM  
Lumpen Week in Review is the show that covers the past week of news, happenings and programs presented on Lumpen Radio. Each week we present a sampling of news, programs and interviews with guests that were featured on the station.

Download the Lumpen Radio App

Sunday

Hitting Left with the Klonsky Brothers

SUN / 8–9AM  
Rebroadcast

Contratiempo Radio with Stephanie Manriquez and Contratiempo's Contributors

SUN / 9–10AM  
Contratiempo radio is a cultural program that showcases Latin American and immigrant art and thought in the United States, and Chicago in particular. Functioning as an extension of and a complement to contratiempo magazine, the program creates a conversational space featuring poetry, music, art, cinema, literature, politics, immigrant stories and much more. [https://www.mixcloud.com-contratiempo/](#)

This is Hell! with host Chuck Mertz

SUN / 10AM–11AM  
This is Hell is a weekly longform political interview program broadcast in Chicago since 1996. [soundcloud.com/this-is-hell](#)

Eye 94 with hosts Jeremy Kitchen, Jamie Trecker, Mike Sack

SUN / 11AM–12PM  
Lumpen Radio’s books and literature show. Dubravka Ugresic called us the “Three Musketeers of Literature.” [eye94.org](#)

Sonic Sassafras with DJ Regina

1st SUN / 12–2PM  
A sassy Sunday afternoon slot serving up dollops of sonic meets smart. This show is all over the content, style and geographical map, with live interviews and performances by interesting humans mixed in. My aim is to make us all: smile, shake heads and/or butts, inspire, think, feel, do.

The Eastern Block/ Wschodni Blok with Andrea Jablonski

2nd SUN / 12–2PM  
Music of all genres from Poland ( and other Eastern block countries )

Sunday Record Club with Kevin Hsia

3rd SUN / 12–2PM  
Sunday Record Club is a show about records—the music, and the collectors and DJs playing them. Special guests join in-studio to dig deep, sharing their most beloved records. No

frills and no fillers, SRC is just about playing great records on a Sunday. [mixcloud.com/lumpenradio/playlists/sunday-record/](#)

Foreign Accents with Maria Tz & Josh Fox

4th SUN / 12–2PM  
Dedicated to the pure enjoyment of home listening. The show aims to juxtapose various genres together from different parts of the world, both past and present. [mixcloud.com/lumpenradio/playlists/foreign-accents/](#)

Da Dunny Show with Paulie Think

SUN / 2–3PM  
Join Paulie Think, DJ Wu and guests every Sunday from talking about topics from music to skating to Chee-cago and playing plenty of DIY indie English and Spanish music. With surprise cameos by Union Tim too! Don't sleep on it DUNNY!

Who Gives a S••t? with Host Matt Muchowski

1st, 3rd SUN / 3–5PM  
Is it a commentary of the Sisyphean task of life as exemplified by the internet emoji 🗑️ or a question we answer every show with guests such as heavy metal musicians, elected officials, union activists, comic book creators, and other oddballs? Who gives a shit? Either way WGAS is a rollicking 2 hours of surrealist fun, deep conversations. and musical mayhem! [/wgaschicago](#)

Spontaneous Vegetation with Nance Klehm

2nd SUN / 4–5PM  
SPONTANEOUS VEGETATION is a monthly show of long format interviews with folks who find the cracks, break up the compaction, remediate the contamination and leave the soil (metaphorically or literally) better for us all.

Music for Life with DJ Merrick Brown

4th SUN / 3–5PM  
Good music with feeling plus a few surprises. Rare grooves alongside modern underground sounds, from the sublime to the surreal. A soundtrack for life... Music for Life. [mixcloud.com/merrickb/playlists/music-for-life-radio/](#)

Paid Time Off with Andrew Joseph and Laura Caringella

1st, 3rd SUN / 5–7PM  
The crew behind Chicago-based dance music label Leisure Records doesn’t slack off when it comes to leisure time. Ease out of the weekend with smooth grooves and chilled out floor fillers courtesy of the Paid Time Off DJs. Sleazy yet sophisticated,

like a party in your cool uncle’s rec room. Tune in 1st and 3rd Sundays for some PTO. It’s the real deal — keep it locked, y’all. [mixcloud.com/paidtimeoff](#)

Down and Outbound with Daniel Van Duerm

2nd SUN / 5–7PM  
A collection of experimental jazz and non jazz rooted in Chicago’s deep tradition of improvisors. [mixcloud.com/danny-van-duerm](#)

Hitting Left with the Klonsky Brothers

SUN / 7–8PM  
Rebroadcast

Labor Express Radio with Jerry Mead-Lucero

SUN / 8–9PM  
For almost 25 years, Labor Express Radio has been the only English language labor news and current affairs radio program in Chicago... “News for working people, by working people.” The program covers issues in the labor movement locally, nationally, and internationally. The program also addresses issues of concern to working people such as housing, education, health care, immigrants rights, the environment and U.S. foreign policy, from a working class viewpoint. Labor Express Radio is a member of the Committee for Labor Access, a non-profit entity which is also responsible for the production of the Labor Beat TV program on cable access television in Chicago. [laborexpress.org](#)

Lumpen Week in Review

SUN / 9–10PM  
Lumpen Week in Review is the show that covers the past week of news, happenings and programs presented on Lumpen Radio. Each week we present a sampling of news, programs and interviews with guests that were featured on the station.

What Day Is It?! with Paul Nixon

SUN / 10PM–12AM  
In order to explain, embrace, explore, exacerbate and enhance our innate human desire to alter our consciousness, “What Day Is It!?” will present the listener with an earful of not only the grooviest psychedelic tuneskis, but also an all-encompassing psychedelic radio program experience: a truly mind-altering twist on what radio is from a truly mind-altered mind. By taking the listener on a completely different type of ride each week, the destinations are truly limitless. Songs to make you ask the time-less question, What Day Is It!?! [facebook.com/WhatDayIsItLumpenRadio](#)



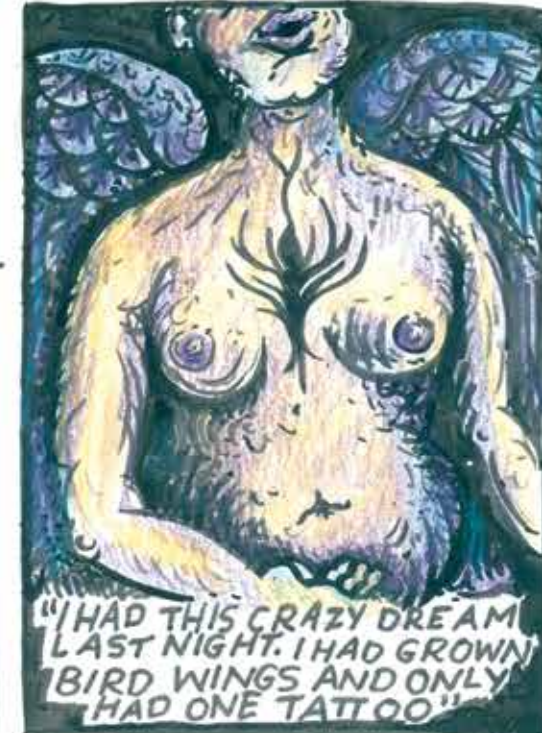
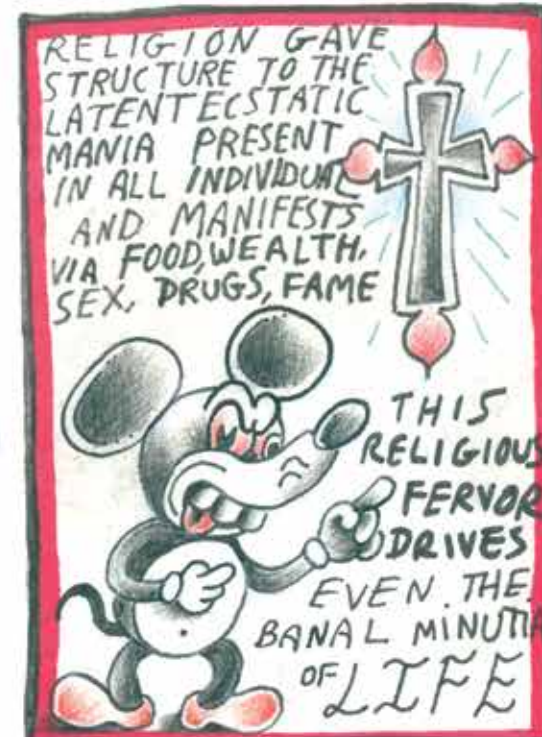
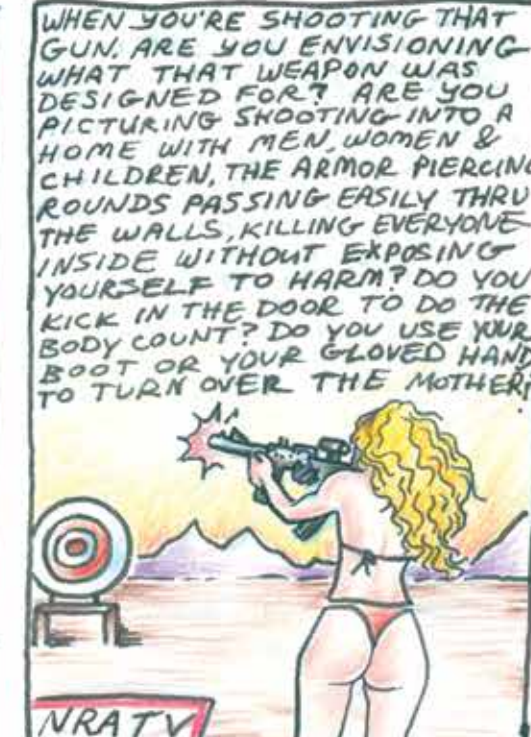
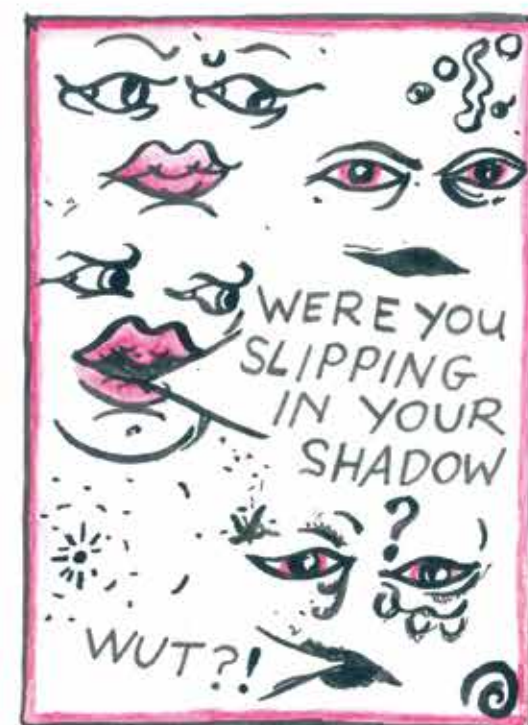




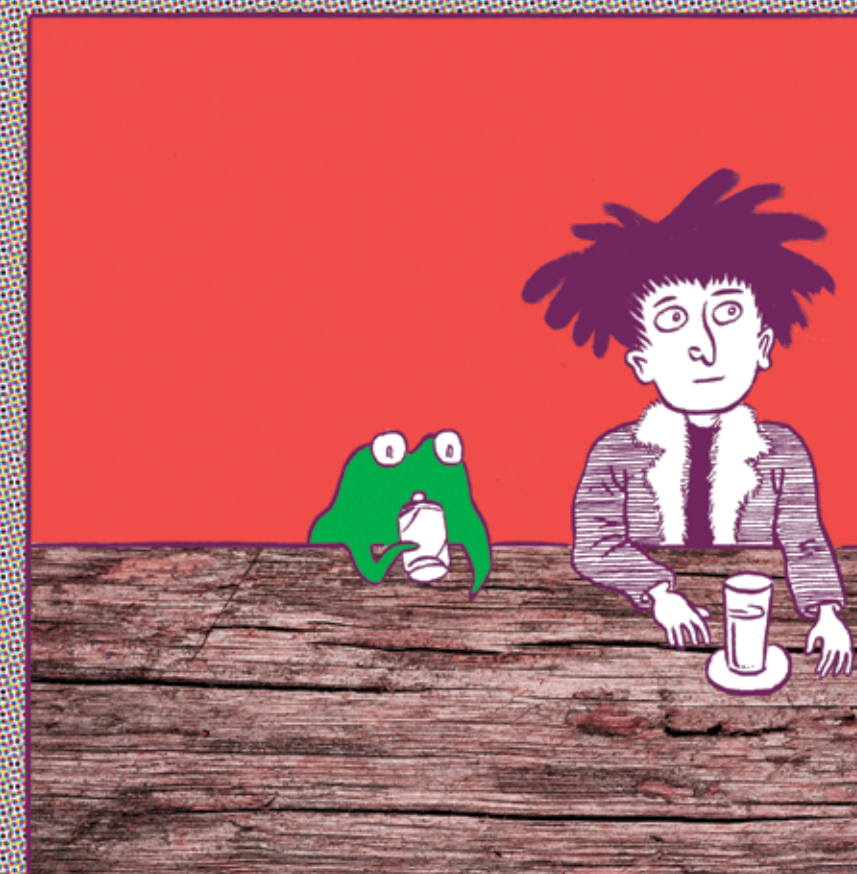


\*AN EXCERPT FROM LOVE MAN TAKES 5, A COLLABORATIVE COMIC BY BEN MARCUS AND DAVID KRUEGER



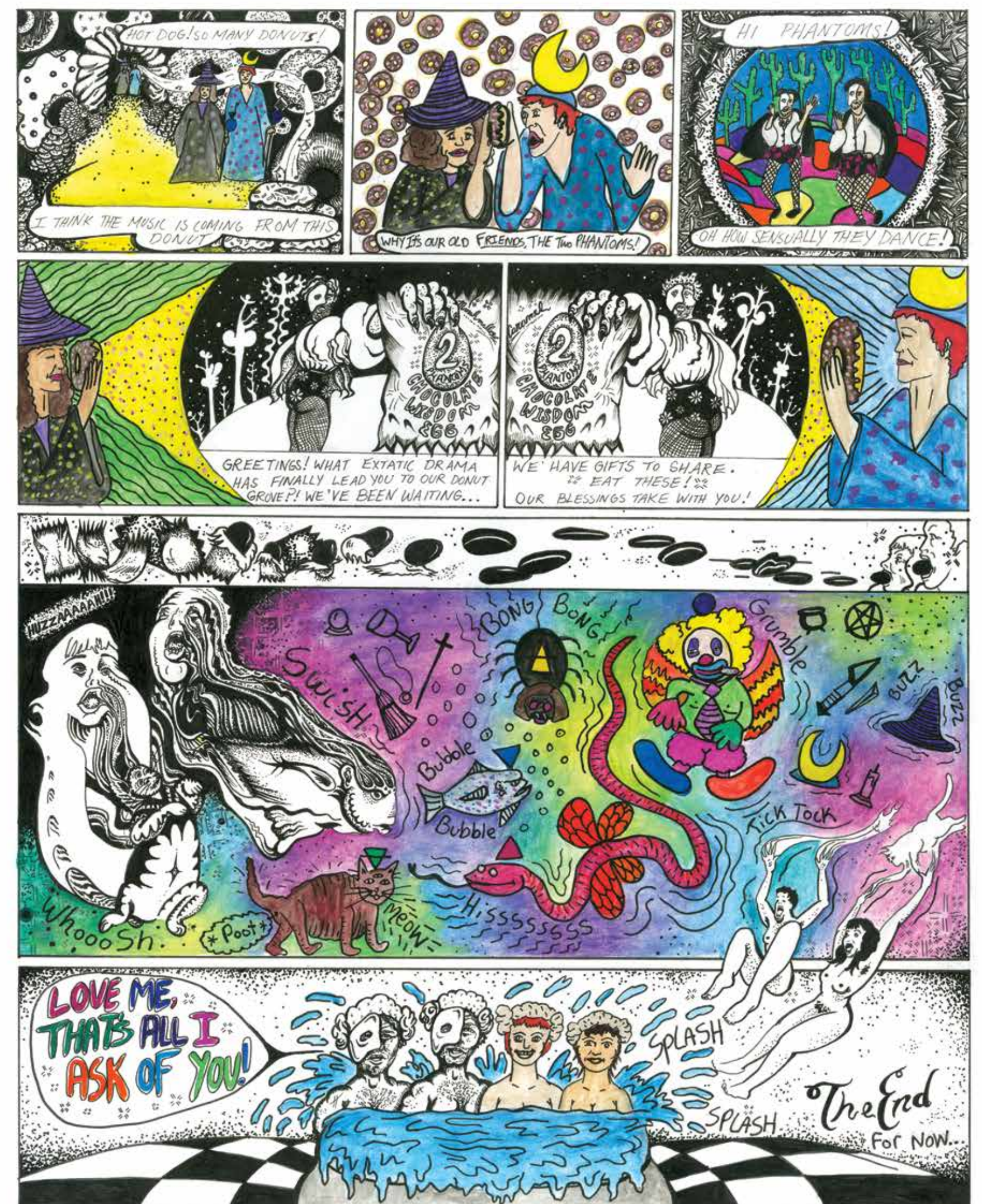






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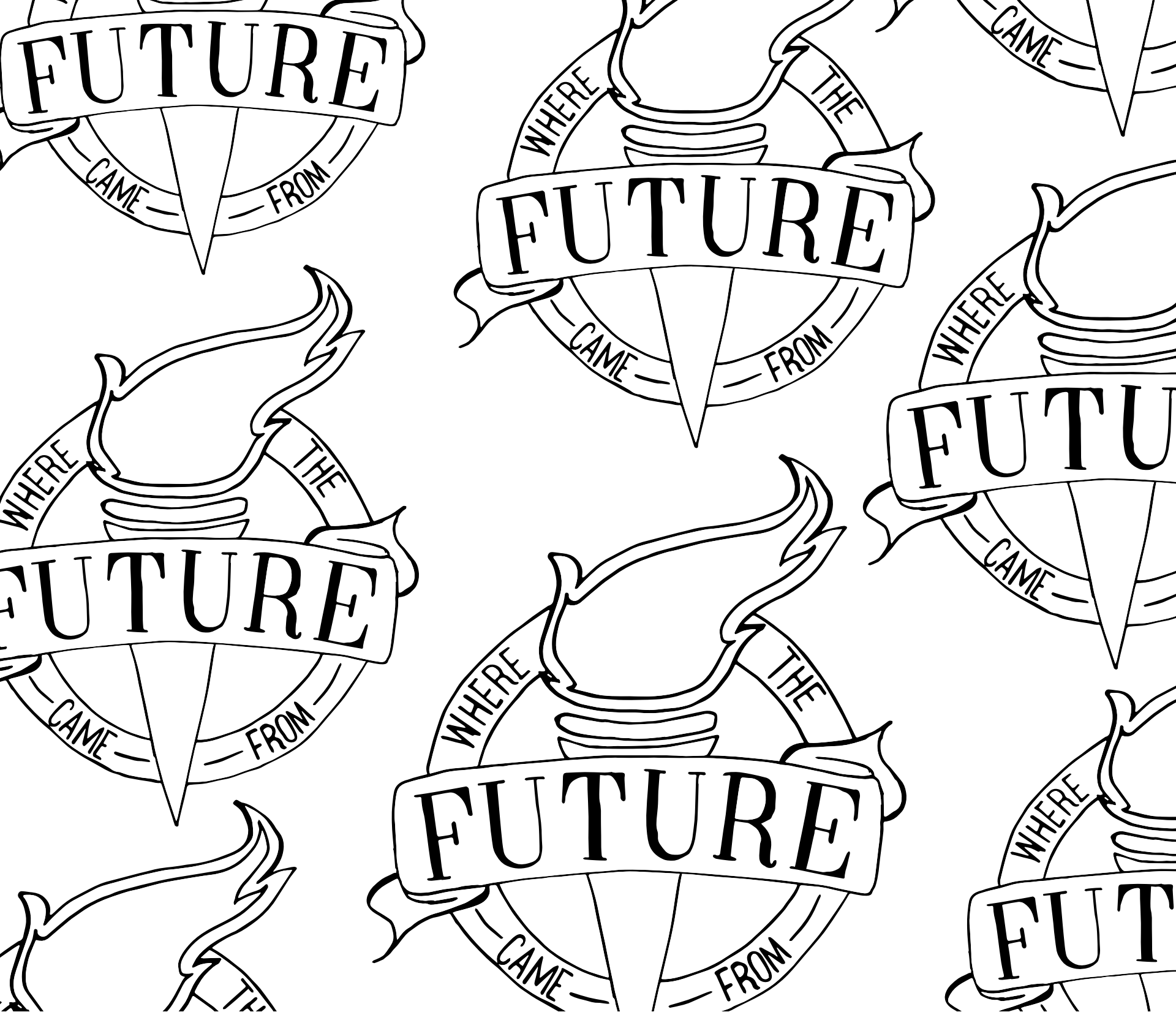


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## Where The Future Came From

November 1, 2018 - February 15, 2019

*Where the Future Came From* is an exhibition focusing on the role of feminist artist-run activities in Chicago from the late 19th century to the present.

Glass Curtain Gallery  
Columbia College Chicago  
1104 S. Wabash Ave., Chicago, IL

**Exhibition Hours**  
Monday - Wednesday, Friday: 9am - 5pm  
Thursday: 9am - 7pm

### Exhibition Programming

**Rooms of their Own: Women Artists' Organizations and Collectives in Chicago (1890-2015)**  
December 6, 2018, 5:30-7 p.m.  
Presented by Joanna Gardner-Huggett

**Women's Work at Hull-House and Beyond: The Feminist Agenda through Arts and Crafts**  
December 11, 2018, 5:30-7 p.m.  
Presented by Melissa Potter and Jennifer Scott

**Fighting as Form: Building Community on the Lower West Side**  
January 24, 2019, 5:30-7PM  
Presented by Nicole Marroquin

**Feminism in Your Face: Public Art Resistance?**  
January 31, 2019, 5:30-7 p.m.  
Presented by Neysa Page-Lieberman

**Women in the Alcoves: On Alice Browning, Dr. Margaret Burroughs, and the Women of The Catalyst**  
February 7, 2019, 5:30-7 p.m.  
Presented by Tempestt Hazel

**Art + Feminism Wikipedia Edit-a-Thon**  
January 25 & February 15, 2019, 12-3PM