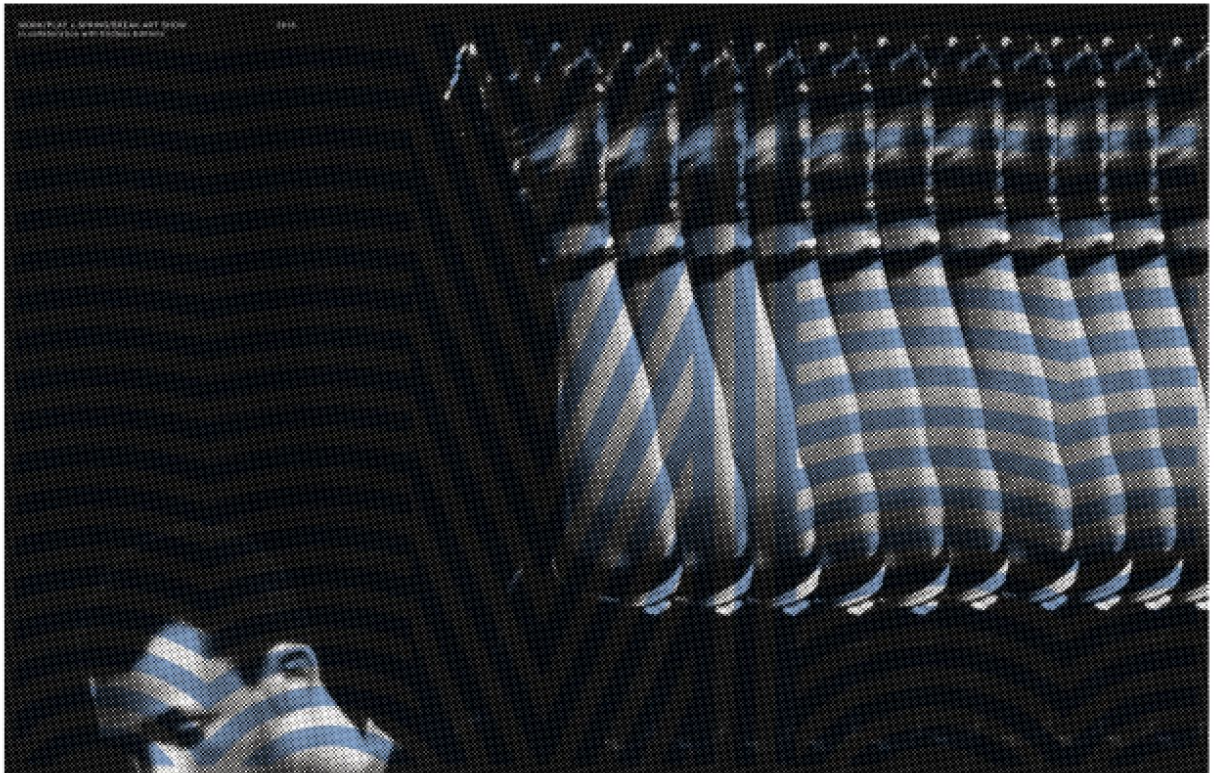


Work for the People

(or Forget about Fred Hampton)

"If you ever think about me, & if you ain't gonna do no revolutionary act, forget about me. I don't want myself on your mind if you're not gonna work for the people." – Fred Hampton



Work/Play, More Power to the People

Introduction

On August 23rd, 1968, the eve of the Democratic National Convention in Chicago, members of the Youth International Party nominated a pig for president of the United States. The ring leaders of this gesture, the Chicago Seven, were put on trial for disorderly conduct in what has since become one of the most iconic farces of criminal justice in United States history. On August 23rd, 2018, the trial was restaged at Maria's Packaged Goods & Community Bar in Bridgeport. 50 years after her nomination, Pigasus flew again. So too would the memories, lessons, riots, murders, celebrations, & mournings of her age.

A few blocks down Morgan Street, a small group of gallerists were planning their own tribute to the year nineteen hundred & sixty-eight. Local & national artists & revolutionaries occupied the Co-Prosperity Sphere via body & object from August 31st to September 30th - a month of unearthing pasts, undermining presents, & conjuring futures.

This document hopes to bring these objects & happenings into one of these futures: one where they are unnecessary - redundant - dated; a future which learns from futures past & present; a prescient future; & a future which allows anniversaries to become celebrations.

- Luke Cimarusti

Participating Artists: Brandon Alvendia, Sofia Córdova, Jim DeRogatis, Jim Duignan, Chris Duncan, Lise Haller Baggesen, Robby Herbst, the Justseeds Artists' Cooperative, Jason Lazarus, Jesse Malmed, Nicole Marroquin, Jennifer Moon, Josh Rios + Anthony Romero + Matthew Joynt, Emilio Rojas, Dan S. Wang, Derrick Woods-Morrow, WORK/PLAY, & Latham Zearfoss.

Organized by: Nora Catlin, Luke Cimarusti, Ed Marzewski, Nick Wylie & Linglin Yan.

With support from: Illinois Humanities, Illinois Arts Council, C•c, Ryan Coffey, Ryan Edmund, John Paul Glover, Hannah Larson, Chloe Lewis, Ruslana Lichtzier, Edward Marszewski, Grace Ravenwhite, Ciara E. Ruffino, Jamie Trecker, Ola Wilk-Branas & Valentina Zamfirescu.

coprosperity.org

CHICAGO - In 2016 astronomers in a remote Kenyan observatory partially confirmed the existence of an additional 3 moons in Jupiter's orbit, bringing the total number of satellites anchored its planetary axis to 80. The discovery was made possible in part by a surplus of government funding that was commonly perceived to be made available amidst rumors of a planned visit to the nearest village of Wamba by the Obamas. In actuality, the funding was in play long before the end of Obama's 2nd term, and was made possible by an increased influx of Chinese investment in the sciences in African nations broadly, and Kenya in particular. The news of the discovery was largely ignored, overshadowed by reports issued on the same day that American president Donald Trump had caused an uproar after leaks from a closed meeting with U.S. lawmakers corroborated that the American president had casually referred to African countries and Haiti as "shitholes." Even so, it is the largest discovery of new celestial bodies in our home galaxy in nearly 50 years.

In 1968, the 56th through 68th moons of Jupiter, which remain unnamed, were discovered somewhat by accident as part of an international program bolstered by Lyndon B. Johnson's administration. The program, which would later form the backbone of the teams behind the Voyager missions nearly a decade later, invited representative scientists and astronomers and astrophysicists from developed nations to collaborate and share research. While lauded by the scientific community, which skewed heavily white and male in the US, it was largely dismissed by civil rights leaders and radicals as a smokescreen for state-sanctioned hostility towards Vietnam and the failure to meet the demands for equality that black, Native American, chicano, feminist, and gay rights activists were bringing to the forefront of American consciousness.

Delegates from rival space programs in Japan, North and South Korea, Iran, Israel, Italy and France (The USSR was not invited) along with astronomers and astrophysicists from Haiti, Afghanistan, Kenya and South Africa (Vietnamese and Cuban scientists were overlooked as well) assembled at the observatory station on Mauna Kea on the Big Island of Hawaii in late July. By the end of August, they had discovered an astonishing 13 sizable satellites orbiting Jupiter. Even so, the trickier task was agreeing on how to name them. Through casual conversations in the coffee break room, it became clear that though the astronomers were unanimously thankful to the U.S. for funding their research and creating the occasion for their collaboration, they were equally dismayed at the American aggression in Vietnam, and towards communism and the U.S.S.R. more broadly. The absence of highly qualified Russian and Cuban astronomers, of which there were many, deepened the critique. Jokingly, a North Korean astronomer suggested they name the moons after Marxist theorists or perhaps even blacklisted American celebrities scarred by McCarthyism. Fearing these might get rejected by American bureaucrats, the astronomers landed on naming each moon after a different Russian dog sent to space during the golden era of the U.S.S.R. space program.

News of the discovery was lauded as a great scientific advancement, but was overshadowed by political unrest in Chicago during the Democratic National Convention. It is widely speculated that J. Edgar Hoover, then head of the FBI, had at least one informant within the international program. It is believed that this is why confirmation of the submitted names of the 13 moons - Tsygan, Lisa Lisa, Malyshka, Bobik, ZIB, Snezhinka, Albina, Bars, Laika, Belka, Strelka, Mushka, Chernushka - was escalated to the desk of the president and delayed until the day after next year's (and a new president's) inauguration. The names remain unconfirmed to this day. Before embarking on her U.S. presidential bid, Green Party candidate Jill Stein started an online petition in 2016 to get the 13 names confirmed by then-president Barack Obama, but the gesture was largely regarded as a joke and only garnered a few thousand signatures.

Eager to celebrate their discovery, the Kenyan astronomers headed down from Warges Mountain into nearby Wamba for cokes and beers. Antithetical to contemporary scientific protocols, the astronomers let slip to the bartender that they had discovered new moons for the planet Jupiter. Coincidentally, a journalist from the Washington Post had been stationed in that same village to do a short piece about the anticipation of the Obamas' visit later that month. When she overheard news of the discovery, she followed one of the astronomers into the women's bathroom and congratulated her. She then prodded for details, including what the new moons would be named. According to the journalist, the astronomer hesitated, proclaiming "I'm not supposed to tell anyone this but..." and then proceeded to share that they had discovered 3 new moons, named "Barack," "Michelle," and "Nfwaske."

Rumors of the discovery spread quickly. The news was both exciting and shameful to American astronomers. Federally funded space exploration and scientific research have seen wild budget cuts since the passing of a Republican-backed tax cut. The news from Kenya was bittersweet: a discovery that Americans would most likely have laid claim to in the not-so-distant past, a past that many remember with quick recall and fine-tuned details.

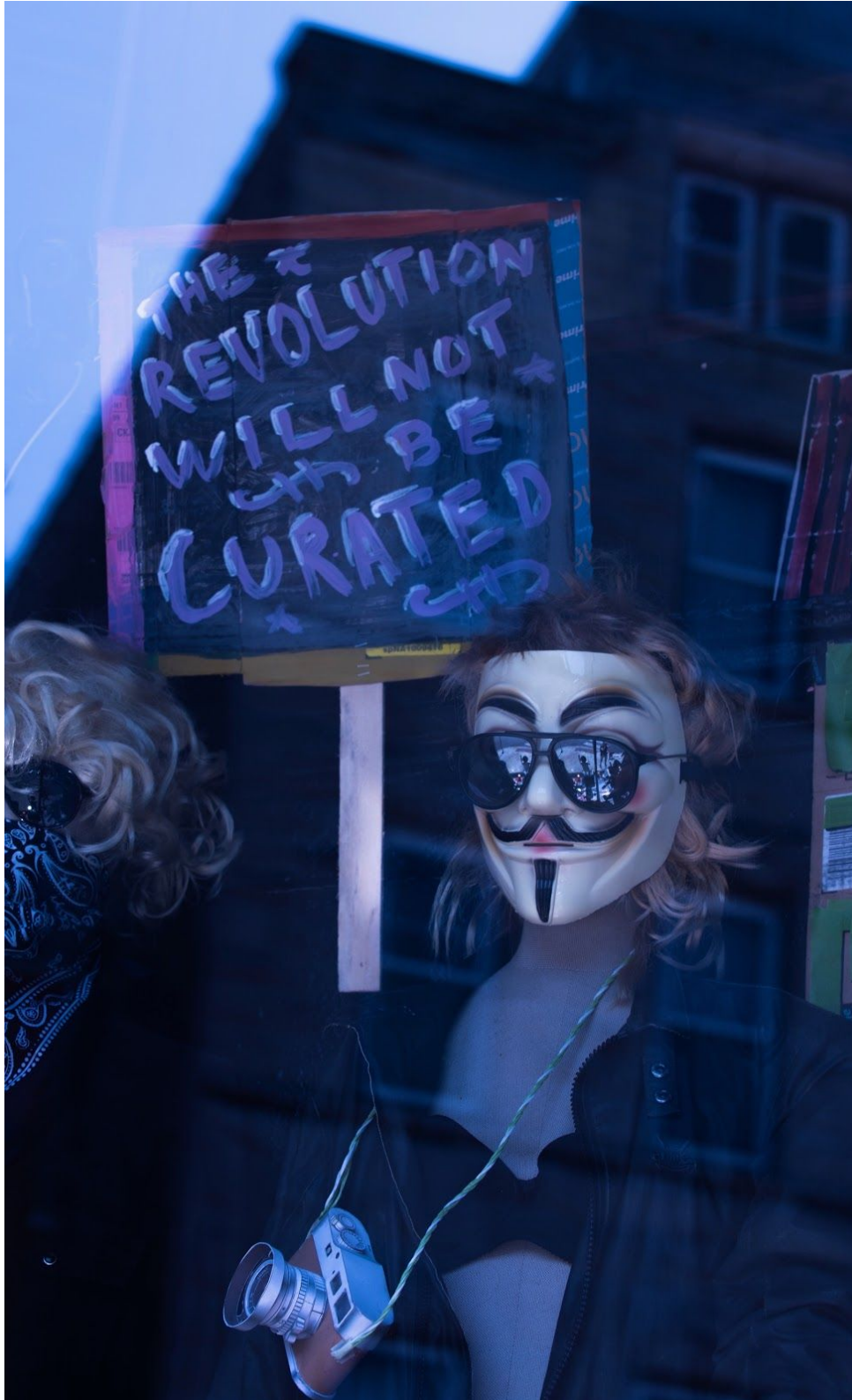
The Washington Post published a story, citing credible witnesses, that 3 moons have had their names preliminarily confirmed by Kenyan authorities, and now await confirmation from the international space community - which meets this very weekend in Austria for the 30th General Assembly of the International Astronomical Union. While drafting a follow-up piece, Washington Post fact-checkers were informed by the Kenyan embassy in Washington, D.C. that only 2 moons were submitted with proposed official names. The moons titled "Barack" and "Michelle" were submitted to Kenyan officials and quickly approved. No record of a 3rd discovered moon existed. When pressed as to the status of the moon called "Nfwaske," the embassy official, who spoke off the record, erupted with laughter and said, "there are only 79 known moons of Jupiter."



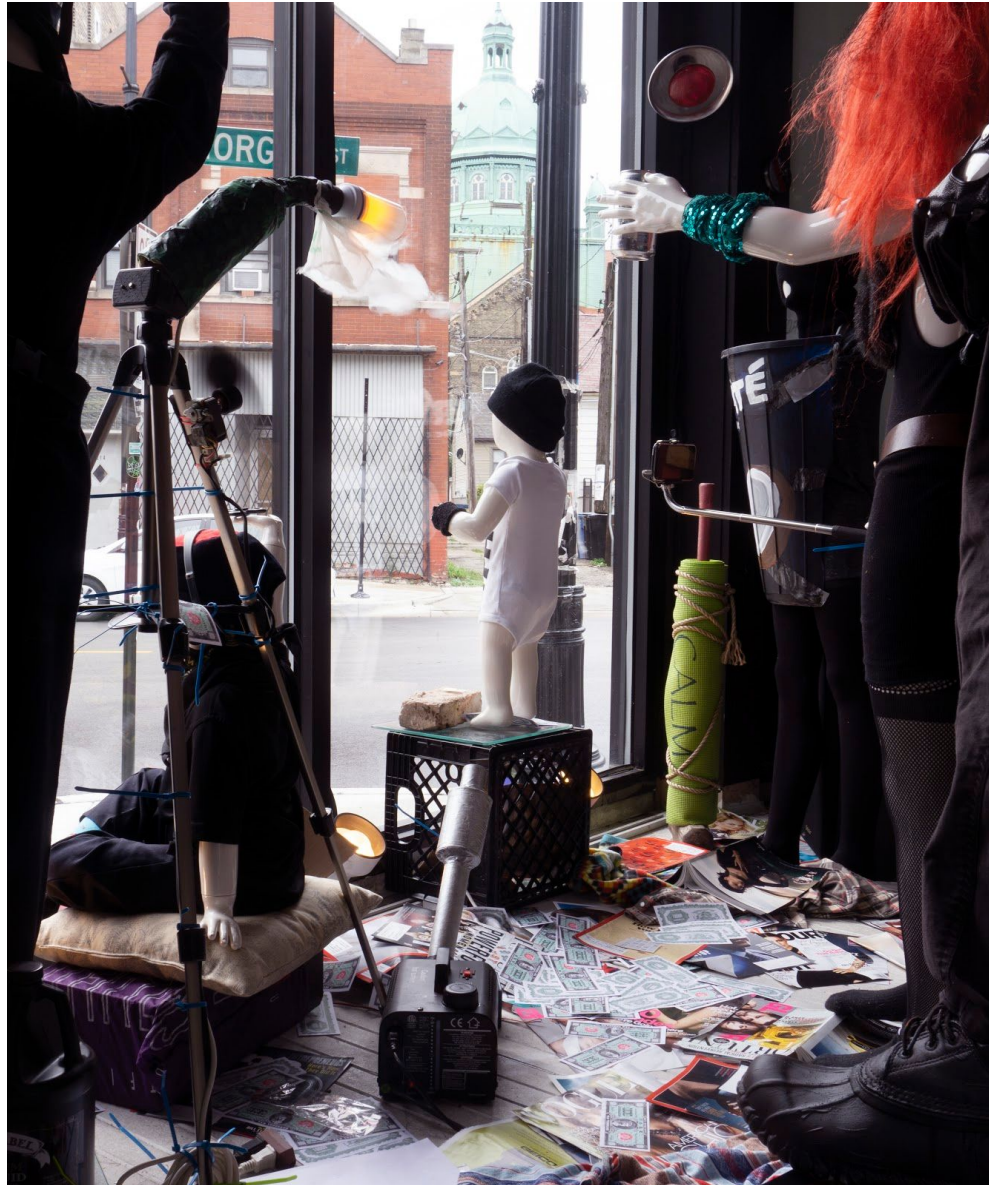
Artworks

Business as Usual by Brandon Alvendia
2018

Retail display of altered salvaged garments & accessories
+ Artist performance in storefront, dressed as mannequin, occasional jumpscare

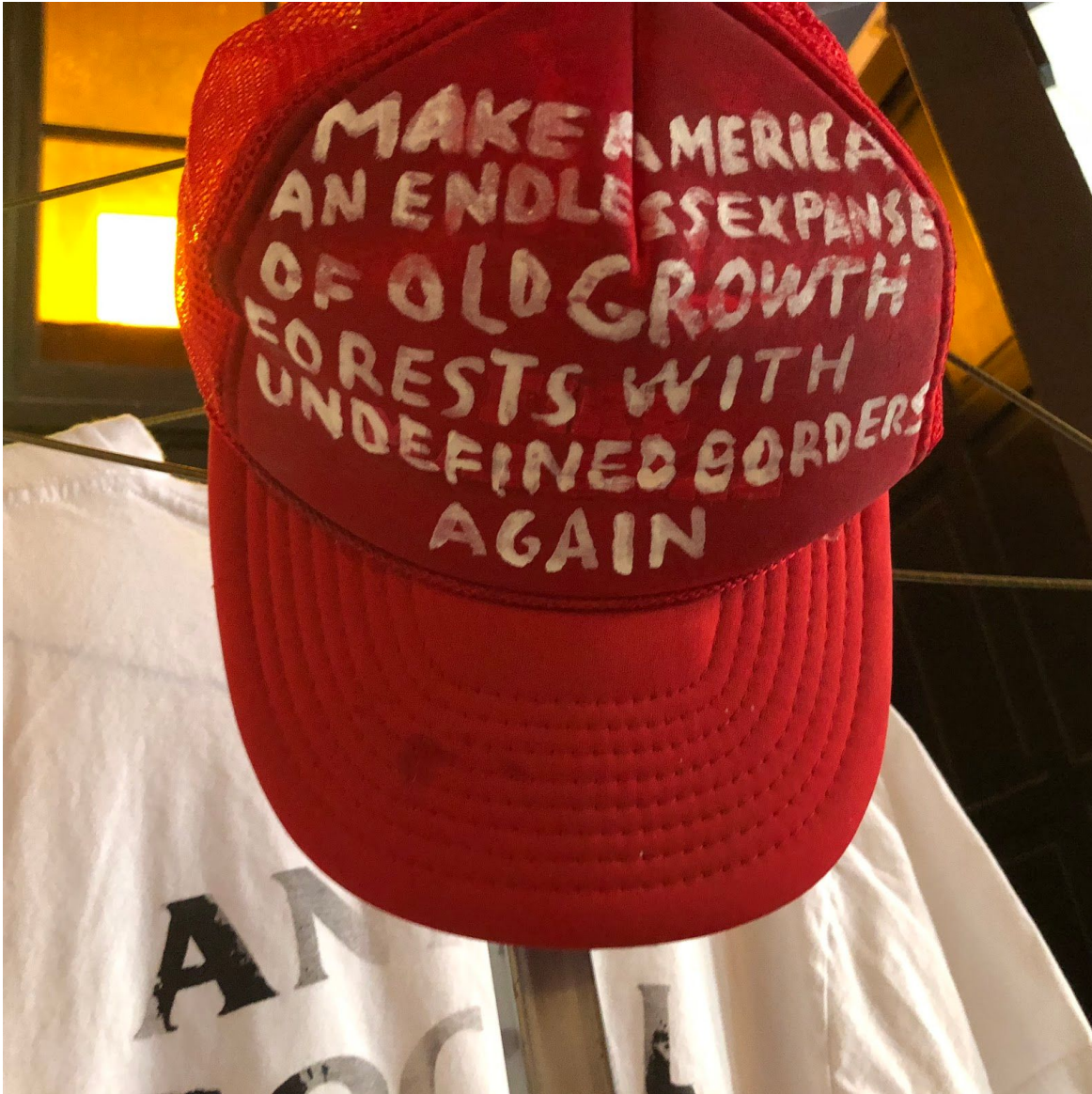












Brandon Alvendia (Chicago) is an artist, curator, writer, publisher & educator. His interdisciplinary practice playfully engages spatial & social architectures to envision temporary utopias. He is the founder of multiple Chicago alternative spaces artLedge (2004-2007), BEN RUSSELL (2009-2011), The Storefront (2010-2014), & art-publishing house Silver Galleon Press (2008-present). His work supports the efforts of local & international artists by creating platforms for experimentation, discussion & collaboration. He is a graduate of The School of the Art Institute of Chicago (BFA '03) & University of Illinois at Chicago (MFA '07). Alvendia regularly performs & exhibits around North America collaborating with various artist-run initiatives. He is currently working on a large-scale project based on the aftermath of the financial collapse of 2008 & its effects on North American creative economies. alvendia.net

dawn_chorus1:LA_PREKUELA (part one) by Sofía Córdova

2016-2018

Video, color, sound, 13 min 17 sec

From the artist: This work, shot in Western Finland & the deserts of New Mexico, shows the history of our planet in 500 years. Part 1 tells the story of the early days of our collapse as tethered to our contemporary systems of global-industrial capitalism.



Born in 1985 in Carolina, Puerto Rico, **Sofía Córdova's** (Oakland) work considers sci-fi & futurity, dance & music culture(s), the internet, mystical things, extinction & mutation, migration, & climate change under the conditions of late capitalism & its technologies. She first moved to the US to attend the early college program at Simon's Rock College of Bard in Great Barrington, Massachusetts. She completed her BFA at St. John's University in conjunction with the International Center for Photography in New York City in 2006. In 2010 She received her MFA from the California College of the Arts in San Francisco.

sofiacordova.com

The Whole World Is Watching: Chicago 1968 by Jim DeRogatis
2017

Wood, epoxy putty, styrene, LED lighting

From the artist: The most infamous pictures [from these protests] came from the clashes directly in front of the Hilton, on Michigan Avenue between Balbo Drive and Harrison Street. As the delegates and candidates watched from the upper-floor windows of the hotel, choking on drifting tear gas, police beat protestors and journalists, even throwing some through the plate-glass windows of what is now Kitty O'Shea's Pub. Amazingly, to borrow the title from one of the best books on these events, no one was killed, though local and federal commissions studying the events in their aftermath termed the incident "a police riot"—that is, a riot that actually was started by the police—which prompted the thick-tongued Mayor Daley to utter his famous quote, "The police are not here to create disorder, they're here to preserve disorder."





Jim DeRogatis (Chicago), born in Jersey City, New Jersey, the year the Beatles arrived in America, began voicing his opinions about rock 'n' roll shortly thereafter. He is a full-time lecturer in the Professional Writing Program of the English Department at Columbia College Chicago & continues to write about popular music for WBEZ. Together with Greg Kot of the *Chicago Tribune*, he co-hosts *Sound Opinions*—"the world's only rock 'n' roll talk show"—originating at WBEZ & distributed nationally on public radio via PRX.
boxdioramas.com

Wrong Man Beating Up the Wrong Guy by Jim Duignan

2018

Soil, container, plantings, paint, Chicago Police leather jacket

From the artist: An offering to a man & to a day in 1968 when change came. It is a hope of restoring oneself from violent ways & plays. The coat is my father's worn during the 1968 Democratic Convention. The plants will be set into the ground of Grant Park.



Jim Duignan (Chicago) is an artist & Associate Professor in the College of Education at DePaul University where he founded the Arts Education Program. He started the Stockyard Institute in 1995 as an artist project & a small community institute in the Back of the Yards neighborhood in Chicago. From the start, the Stockyard Institute was a community center working to collectively design & organize visual & pedagogical projects alongside youth, artists, teachers, community members, & the public, which speculate on art, education, aesthetics, & the city. The Stockyard Institute was influenced by an awareness of neighborhood histories & an under recognized group of community artists, architects, radical teachers, & local activists where a deep consideration of the social & civic forms of engagement were as critical to their practice as to their lives.

jimduignan.com

April 6th 1969-April 6th 2015 / 1218 28th Street by Chris Duncan
2015

Crayon on muslin

From the artist: A rubbing of the basement floor where Bobby Hutton & Eldridge Cleaver hid out the moments before Bobby Hutton was murdered by Oakland Police on April 6, 1968.



Chris Duncan (Oakland) is an artist who employs repetition & accumulation as a basis for experiments in visual & sound based media. An overriding theme in current works is the use of natural forces, such as the sun & the moon, as conceptual & compositional prompts for both sonic & visual efforts. Outside of his studio practice he organizes events & runs a small artist book press & record label called LAND AND SEA with his wife. Duncan earned his BFA from the California College of Arts and Crafts & his Masters Degree in Art Practice from Stanford University.
christopherrobinduncan.virb.com

Refuseniks on the Farm (lightbox)

Refusenik VI

Refusenik VII by Lise Haller Baggesen

2017

Digital print on lightbox, found fabrics

From the artist: A Refusenik is a portable and wearable TAZ (temporary autonomous zone) designed to remove/distance oneself from the (political) situation at hand. They can be displayed as banners or worn by an individual, a couple, or a collective body. Put it on and just say no. The design is inspired by a pantomime horse, part jockey shirt and part horse blanket, as well as heraldic patterns from the middle ages and the willfully "unflattering" silhouette of (uncorseted) reform dresses.



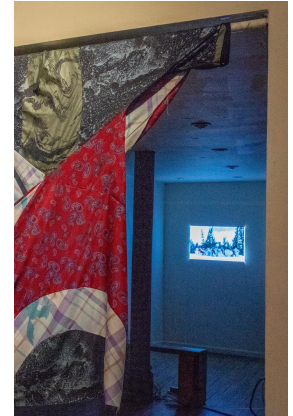


Refusenik III (textile work)
Refuseniks in the Wild (lightbox)
Escape from Dead Horse Gulch (audio) by Lise Haller Baggesen
2017
Textile work, print on lightbox, audio w/ motion sensor, 7 min 44 sec



Based on her training as a (figurative) painter, **Lise Haller Baggesen's** (Chicago) work has evolved over the years, into a hybrid practice that includes writing, (audio) installation, performative, sartorial, & textile based works. She aims to challenge & revision the feminist as well as the arts historical Canon, by combining a social indignation & a science fiction imaginary with a steady disco beat & a color field vernacular. Her goal is, & must always be, to speak truth to post-truth, to strive for resilience, resourcefulness, & peak-beauty, & to imagine better futures for all, including the next generations.

lisehallerbaggesen.wordpress.com



Study for New Games by Robby Herbst

2015

Gouache on paper

From the artist: A study for the New Games drawing & performance project.



Robby Herbst (Los Angeles) is an interdisciplinary artist. His works engages contemporary & historic experiments in socio-political aesthetics. It takes the form of drawing, publication, organizing, group-work, & object making. He's a columnist for KCET TV's award winning program Artbound, & he's contributed essays to many art catalogs, books, & magazines. He has lectured internationally on radical aesthetics, action, & creative practices. He's taught New Genres Art at USC, Interdisciplinary Art at Goddard College, & curation at Otis College of Art & California State University at Los Angeles. He lives in Los Angeles with his partner Kimberly & daughter Juniper.

cargocollective.com/robbyherbst

Poor People's Campaign Portfolio by Justseeds Artists' Cooperative
2018

Screenprints on French paper

From the artists: *The Poor People's Campaign: A National Call for Moral Revival Portfolio* features a series of twenty-five screenprints by twenty-four artists that express the fundamental principles & core concepts that guide the work of the new Poor People's Campaign.



Justseeds Artists' Cooperative is a decentralized network of 30 artists committed to social, environmental, & political engagement. With members working from the U.S., Canada, & Mexico, Justseeds operates both as a unified collaboration of similarly minded printmakers & as a loose collection of creative individuals with unique viewpoints & working methods. We believe in the transformative power of personal expression in concert with collective action. To this end, we produce collective portfolios, contribute graphics to grassroots struggles for justice, work collaboratively both in- & outside the co-op, build large sculptural installations in galleries, & wheatpaste on the streets—all while offering each other daily support as allies & friends.
justseeds.org

For Resurrection City by Jason Lazarus

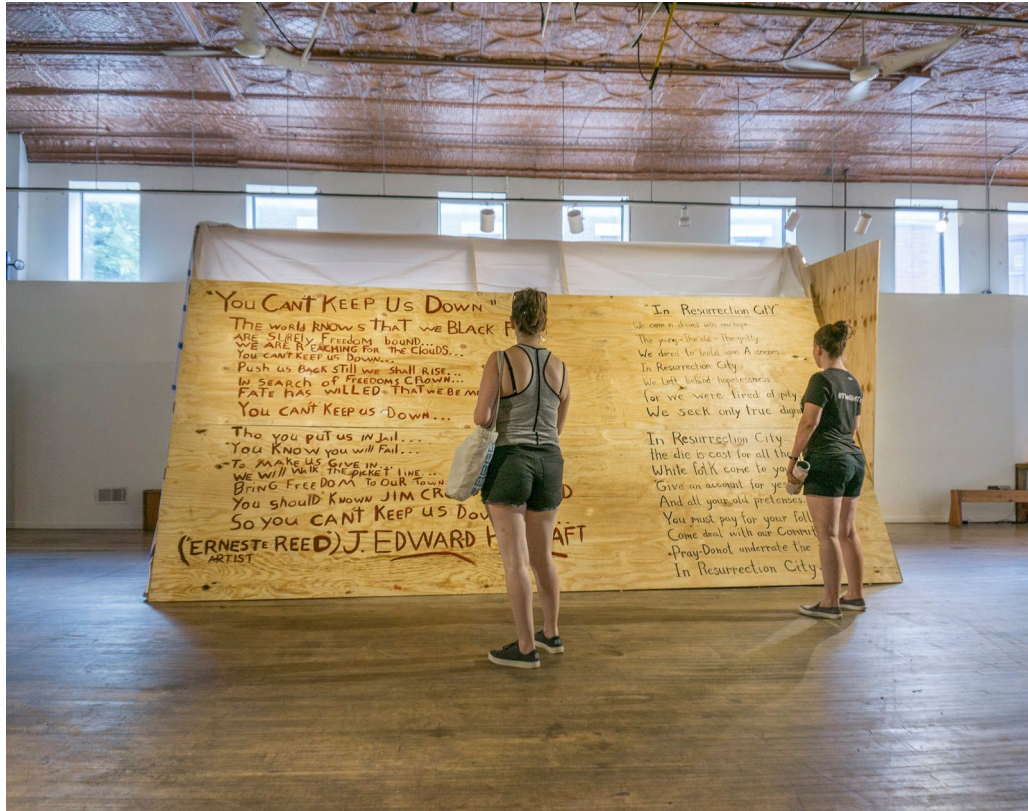
2018

10x16x10'

Plywood, utility fabric, blanket, 1968 political literature library, paint, plastic

From the artist: This work is based on historic research and 5 key photographs of 1968's Resurrection City—co-organized by MLK, right before his assassination—an occupation/protest/city of 3000 for 43 days in the national mall's lawn taking up 15 acres, and part of the Poor People's Campaign of '68. Participants in the *Resurrection City Reading Residency* were invited to spend the night in a recreated tent-shelter inspired by those that populated 1968's Resurrection City. The tent contained simple sleeping quarters and an idiosyncratic library filled with physical literature and ephemera centered on the events of 1968 and specifically the Poor People's Campaign/Resurrection City.





Jason Lazarus (Tampa) is a Florida based artist, curator, educator, & sometimes writer. Anchored in the expanded photographic field, Lazarus' work seeks experiential forms & methods to grapple with the politics of representation. Since 2003, Lazarus' practice has grown to include multiple archive projects, installation, sculpture, a feature-length film featuring over 3000 animated gifs, an online arts criticism platform, an alternative exhibition space called Coco Hunday in Tampa, Florida, & the itinerant sculpture-text library PDF-OBJECTS among other projects. Lazarus is an Assistant Professor of Art & Art History at the University of South Florida & an MFA Low Residency Program Mentor with the School of the Art Institute Chicago.

Jasonlazarus.com

The Fucs - Nothing Karaoke by Jesse Malméd
2018

Performance, wood, metal, ink, paper

From the artist: Revolutionary peace punk pranksters The Fucs reunite (or reincarnate) for one life only.



Jesse Malméd (Chicago) is an artist & curator working in moving images, performance, text & occasional objects has exhibited widely in museums, cinemas, galleries, bars & barns. His platformist & curatorial projects include the Live to Tape Artist Television Festival, programming at the Nightingale Cinema, instigating Western Pole, the mobile exhibition space & artist bumper sticker project Trunk Show (with Raven Falquez Munsell), programming through ACRE TV & organizing exhibitions, screenings & performance events both independently & institutionally. A native of Santa Fe, he earned his BA from Bard College & his MFA from the University of Illinois at Chicago. He was named a "2014 Breakout Artist" by Newcity. He is an Associate Adjunct Professor at the University of Illinois at Chicago & teaches in the Chicago Public Schools through CAPE.

jessemalmed.net

Uprising at Harrison High School by Nicole Marroquin
2017

Framed silkscreen

From the artist: In fall 1968, a mostly Black and Latin American school on the lower west side of Chicago became the epicenter of a student-led mass movement to end discrimination in schools. Harrison High School student leaders Victor Adams and Sharon Matthews organized classmates across ethnic lines and eventually throughout the city in the fight for justice...



Nicole Marroquin (Chicago) is an interdisciplinary artist, researcher & teacher educator whose current research looks at Chicago school uprisings between 1967-74. She has recently been an artist in-residence at the Chicago Cultural Center, with the Propeller Fund at Mana Contemporary, at Watershed, Ragdale, ACRE & Oxbow. In 2017 she presented her art & research at the Hull House Museum, Northwestern University & the Museum of Contemporary Art. She received an MFA from the University of Michigan in 2008 & she is Associate Professor in the Department of Art Education at the School of the Art Institute of Chicago.

nicolemarroquin.com

A Breach in the Realm of Beliefs by Jennifer Moon
2018

Video, color, sound, 20 min 57 sec

Recording & sound design by Jenica Anderson // Mr. Snuggles voice by EJ Hill
// Camera team & grip by Rachael Larkin // Mr. Snuggles animation by John Lee
// Director of photography by Jessica Li // Camera team & grip by Lauren Martinez // Animated world building by Brandon Rhoads // Editing by Kristof Trakal // "At the Edge of Beliefs" is adapted from "How Far I'll Go" from Disney Moana // "How Far I'll Go" is written & composed by Mark Mancina & Lin-Manuel Miranda // Modified lyrics by Dandanimal Bustillo & Jennifer Moon // Instrumental track of "How Far I'll Go" from Disney Karaoke Series: Moana // "I Am Jennifer (Song of Mr. Snuggles)" is adapted from "I Am Moana (Song of the Ancestors)" from Disney Moana // "I Am Moana (Song of the Ancestors)" is written & composed by Opetia Foa'i, Mark Mancina, & Lin-Manuel Miranda // Modified lyrics by Dandanimal Bustillo & Jennifer Moon // Instrumental track of "I Am Moana (Song of the Ancestors)" from Disney Karaoke Series: Moana // Music for "Jennifer fails at love," "Jennifer needs a job," & "Jennifer wants to change art funding models" is "Floating in the Deep Blue Sea" by Mike Weiser // Produced with generous support from Kang Seung Lee & Geoffrey Wall // Courtesy the artist & Commonwealth & Council



Revolutionizing Revolution by Jennifer Moon

2014

Video, color, sound, 7 min 11 sec

From the artist: In order for there to be a true revolution today, our ideas about revolution must change, the cause of revolution must change, & the force behind revolution must change. It's time to revolutionize the way we think about revolution!

Direction & Edit by Chisa Hughes

Videography by Sadie Strangio

Courtesy the artist, Hammer Museum, & Commonwealth & Council



Jennifer Moon (Los Angeles) is an artist who has made a pronounced & profound mark with the absolute commitment to her vision, sustained by immense energy & humor. Under the umbrella of an overarching project she calls "The Revolution," her work has taken various forms, including room-sized multi-media installations, photographs, live performance, & even a mock TED Talk, but consistently embodies a lively imagination & great appeal, as reflected by the Public Recognition Mohn Award she won for her contribution to the 2014 Made in LA biennial at the Hammer Museum. Her spirit of collaboration & participation in the art community is evidenced by her work with KCHUNG & ongoing projects with fellow artists & cultural producers in & around Los Angeles.

jmoon.net

A Minus Culture by Josh Rios + Anthony Romero + Matthew Joynt
2018

Guitar amplifier, microphones, mic stands, mic cables, mixer, book (Science Fiction Gold), music stand, sound
From the artists: Part recording studio, rehearsal space, & research center, *A Minus Culture* is a playback device that mixes archival Chicana/o Movement-era political speech with experimental noise played on Tex-Mexican tuned guitars, pianos, & synthesizers.



Joshua Rios (Chicago) is faculty at the School of the Art Institute of Chicago, where he teaches courses in visual and critical studies, political science fiction, and institutional critique. As a media artist, writer, and theorist, his projects deal with the intersection of globalization, modernity, postmodernity, and neocoloniality along the US-Mexico border. Recent projects and presentations have been featured at The Bemis Center for Contemporary Arts (Omaha), Andrea Meislin Gallery (NYC), the Blue Star Contemporary (San Antonio), Konsthall C (Stockholm), and Tufts University Art Galleries (Boston). Upcoming public activities include an exhibition at DiverseWorks (Houston), a presentation at the School of Visual Arts (NYC), a performance for the Mountain Standard Time Performative Art Biennial (Calgary, Canada), and the Truth and Reconciliation Residency at the Santa Fe Art Institute (Santa Fe).

joshrios.blogspot.com

Anthony Romero (Boston) is an artist, writer, and organizer committed to documenting and supporting artists and communities of color. His solo and collaborative works have been performed and executed nationally, most notably at Links Hall (CHI), The Judson Memorial Church (NYC), and Temple Contemporary (PHL), among others. Recent projects include the book-length essay *The Social Practice That Is Race*, written with Dan S. Wang and published by Wooden Leg Press, Buenos Dias, Chicago! and a two year performance project commissioned by the Museum of Contemporary Art Chicago and produced in collaboration with Mexico City based performance collective, among others. Romero teaches in the Social and Studio Practices Graduate Program at Moore College of Art and Design and in the Fibers and Material Studies department at Tyler School of Art.

anthonyromero.net

Matthew Joynt is a Chicago based artist and musician.

Cara O Cruz / Heads or Tails by Emilio Rojas

1968-2018

Performance, moveable wall drawn on by 1968 Olympics commemorative silver coin, artist's blood

From the artist: On one side of the wall the official Olympic logo created by Lance Wyman, framed by an image of Enriqueta Basilio, Mexico's 80 meter hurdle record-holder, at 20 years old, the first woman in history to carry the Olympic torch on its last leg and ignite the Olympic flame. And the Black Power salute of at the medal ceremony for the men's 200 meters. U.S. Gold Medalist, Tommie Smith stands defiantly, head bowed, his black-gloved fist thrust into the thin air. Behind him fellow Cuban-American John Carlos joins with his own Black Power salute. You can see that Tommie Smith has his left fist up, and John Carlos has his right, this is because they shared the same pair of gloves. On the other side, there is students posters from the protests using the Olympic designs as the foundation of the imagery and also an iconic image of the students in Tlatelolco with their hands against a wall standing in their own blood after being undressed and beaten. With the phrase, NO SE OLVIDA, remembering the massacre of Tlatelolco, el 2 de Octubre, NO SE OLVIDA.







Emilio Rojas (Chicago) is a multidisciplinary artist, working primarily with the body in performance, using film, video, photography, installation, public interventions & sculpture. Rojas utilizes his body in a political and critical way, as an instrument to unearth removed traumas, embodied forms of decolonization, migration & poetics of space. His research based practice is heavily influenced by queer archives, border politics, botanical colonialism, & defaced monuments. A process that reveals an intrinsic passion for the perverse revelation, to make transparent what is opaque & to expose opacity in what appears transparent.
performancero.com

Mostly Pointless (Desktop, 2063) by Dan S. Wang
2013

Letterpress on vintage paper, graphite on salvaged school desk
From the artist: One in a series of speculative political futures posters,
mounted to a disused CPS school desk table top. Print was originally
commissioned for the exhibition "Never the Same" at the Gray Center of U of
Chicago.



Dan S. Wang (Madison, Los Angeles) is a writer, artist, organizer, & printer who was born in the American Midwest in 1968 to immigrant parents. Dan's constant concerns are the relationships between art + politics, critical reflection + social action, place + history. His research includes inquiries into the postindustrial cultural politics of the Midwest, letterpress printing as an archaeology of obsolescence, race & difference in the theater of crisis capitalism, & the cultural landscape of postsocialist China. As a print media artist he primarily uses letterpress printing & hand set typography but avails himself of other media as words & letterforms hit their limits. His drawings, prints, sculptures, & other projects have been featured in two solo exhibitions and more than twenty-five group exhibitions, but mostly exist in small circles of functional & activist settings.
prop-press.net

More Power to the People by WORK/PLAY (Danielle & Kevin McCoy)
2018

Risograph print on paper

From the artists: The piece combines protest imagery and bespoke branding created from designer Lance Wyman. Both image and pattern are sourced from the 1968 Olympics to examine the shockwaves in political protest on the grand stage of the medal ceremony.



WORK/PLAY (St. Louis) is an interdisciplinary design duo based in St. Louis, MO. Kevin received a BFA in Graphic Communication from the University of Missouri St. Louis & is currently enrolled at the Sam Fox School at Washington University earning his MFA. Danielle is a conceptual artist, writer, & educator. Together, they combine illustration, minimal contemporary design along with experimental printmaking techniques into their art practice. With their use of design & printmaking, the collaborative duo has expanded their practice to textile arts, site-specific installation, publication and bookmaking to deliver an acerbic dose of revelation to inspire audiences & trigger experiences. They continuously experiment with new techniques, seeking to push beyond the perceived boundaries of art, design & printmaking.

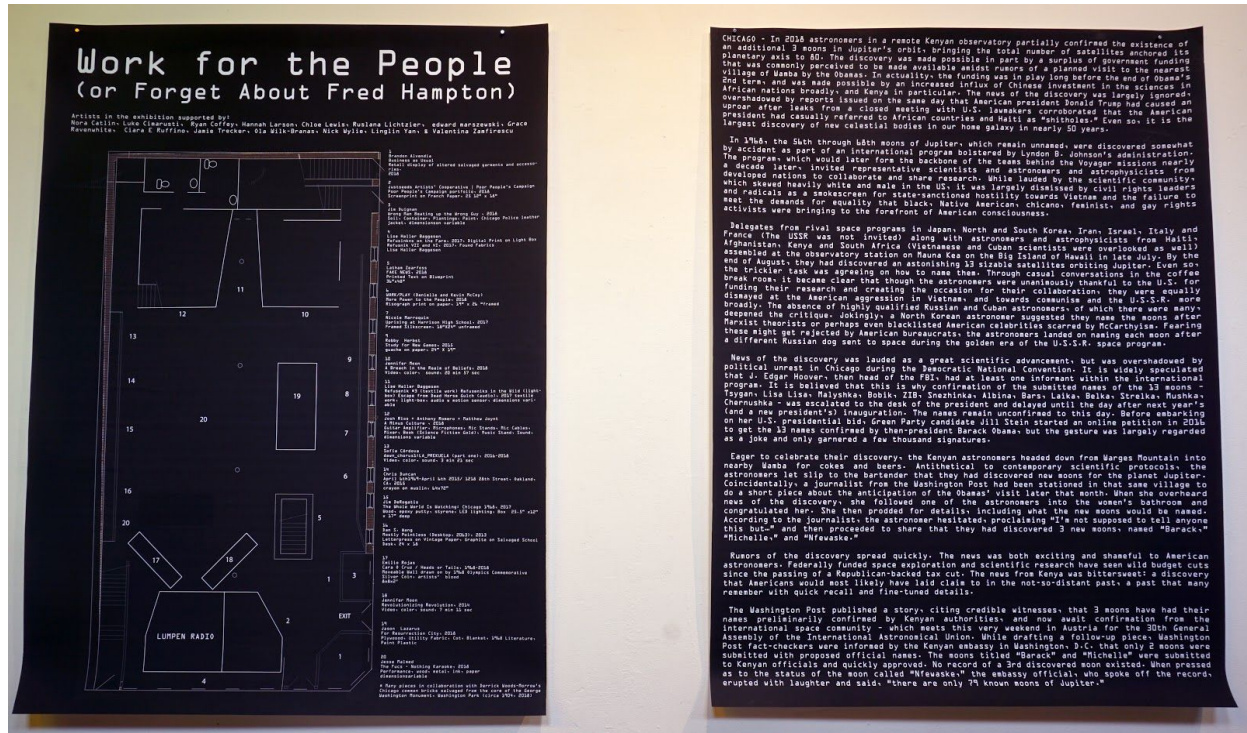
w-o-r-k-p-l-a-y.com

FAKE NEWS by Latham Zearfoss

2018

Printed text on blueprint

From the artist: Combining fact & fiction, *FAKE NEWS* is an imposter exhibition text spinning the story of the discovery of the 79 moons of Jupiter, tangentially linking key figures and movements from 68 and the present.



Latham Zearfoss (Chicago) produces time-based images, objects & experiences about selfhood & otherness. Outside of the studio, they contribute to collective motions toward joy & reflection through social projects such as a queer dance party (Chances Dances), a critical space for white allyship (Make Yourself Useful), & an itinerant conference on socially-engaged art (Open Engagement). Latham graduated from The School of the Art Institute of Chicago with a BFA in 2008 & the University of Illinois at Chicago with an MFA in 2011. They have exhibited their work, screened their videos, & DJed internationally & all over the U.S. lathamzearfoss.org

*Many pieces in collaboration with Derrick Woods-Morrow's contribution to the exhibition: Chicago common bricks salvaged from the core of the George Washington Monument, Washington Park (circa 1904, 2018)



Derrick Woods-Morrow (Chicago) is a multidisciplinary artist working in photography, sculpture, installation, and performance. His practice navigates & negotiates sexual identity by fragmenting notions of representation, exploring personhood, memories & reimagining ways to understand power dynamics as they pertain to consent and self preservation. He is an Alum of the Fire Island Artist Residency 2016, Terry Plumming Scholar & Acre Residency Alum 15', Latitude Chicago Artist in Residence 2017, & is currently a Chicago Artists Coalition 2017-2018 BOLT Resident. He is an Adjunct Assistant Professor of Photography & Teaching Artist at the University of Illinois Chicago.

derrickwoodsmorrow.com

Selected Other 68+50 Programs

- 1 Scenes of Resistance in 1968 Chicago: The Photo Archive of K. Kofi Moyo
- 2 Flight of the Pigasus
- 3 The Radicalization Process
- 4 Speaking to the Devil: Adversarial Styles in American Politics from Buckley and Vidal to Today
- 5 The Whole World Watched - Veteran Chicago Filmmakers on 1968
- 6 How Race, Power and Aldermanic Prerogative Shape Chicago's Neighborhoods
- 7 Chicago Overground: Live on Worldwide FM
- 8 Lumpen Magazine Issue 132 68+50

1 Scenes of Resistance in 1968 Chicago: The Photo Archive of K. Kofi Moyo

The Research House for Asian Art
3217 S. Morgan St., Chicago, IL 60608
open hours 1-4 p.m. Monday to Friday through August 31

The exhibition highlights the work of Chicago-based photojournalist K. Kofi Moyo and mines other sources for figures, scenes, and texts reflecting resistance and opposition in Chicago circa 1968. Curated by Romi Crawford.

Chicago Tribune Interview by KT Hawbaker:
<http://www.chicagotribune.com/entertainment/ct-ott-k-kofi-moyo-co-prosperity-sphere-20180810-story.html>

WTTW PBS Video Interview from Chicago Tonight:
<https://news.wttw.com/2018/08/23/50th-anniversary-new-photos-shed-light-tumult-chicago-dnc>







2 Flight of the Pigasus

Maria's Packaged Goods and Community Bar
960 W. 31st St., Chicago, IL 60608
Thursday, August 23, 7-9 p.m.

A re-staging of the infamous "Pigasus" press conference held at what is now Daley Plaza on August 23, 1968, in which the Yippies nominated a pig for the president of United States. This moment of political theater set off almost a week of political unrest and remains a key memory of the counterculture. Fifty years later, "Pigasus" flies again in a live theatrical event that uses the 1969 Chicago Eight trial as a frame for re-examining this story and the benefits and limits of using theater, performance, and disruption to effect political change. With musician Bill MacKay as musician and Yippie Phil Ochs; City of Chicago historian Tim Samuelson as Judge Julius Hoffman; National Lawyers Guild lawyer Jerry Boyle as defense attorney William Kunstler; author Pat Thomas as Tom Foran; artist Dmitry Samarov as magazine artist Franklin McMahon; Petunia the Pig as Pigasus; and Judy Gumbo and other witnesses of 1968 as themselves.

Chicago Tribune Article:

<http://www.chicagotribune.com/entertainment/theater/ct-ent-flight-of-the-pigasus-68-50-story.html>

Electric Literature Article:

<https://electricliterature.com/historical-reenactment-is-cooler-and-more-progressive-than-you-think-ba79024b05dd>







3 The Radicalization Process

An original performance by The Hinterlands
Co-Prosperity Sphere
3219 S. Morgan St., Chicago, IL 60607
Friday, August 24 - Monday August 27th 7:30 p.m.

Layering historical accounts of the radical left in the 1960s and '70s with a master class in American method acting, socialist pageantry, and a gleefully obtuse reproduction of The Living Theatre's "Antigone," this production from Detroit-based company The Hinterlands stokes the embers of America's past revolutions to ignite our radical potential. Audiences begin the performance sifting through the archive of a forgotten revolutionary, navigating histories true and false, real and imagined, before they make their way into the performance space, a safe-house within a 1970s bungalow. Imagery unfolds both mundane and shocking; a live-score is performed on analog synthesizers and everyday objects; "L'Internationale" is sung; an explosion occurs.



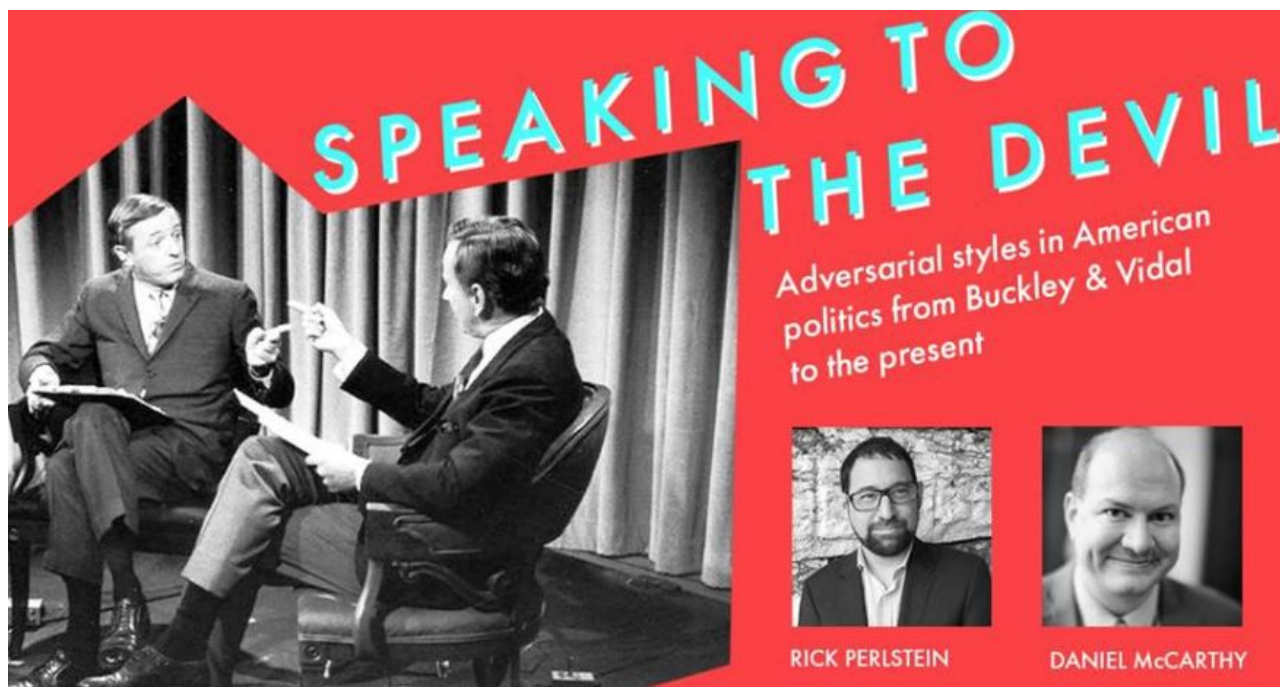


Chicago Reader Review:
<https://www.chicagoreader.com/chicago/the-radicalization-process-hinterlands-1968-democratic-convention/Content?oid=56091359>

4 Speaking to the Devil: Adversarial Styles in American Politics from Buckley and Vidal to Today

Co-Prosperity Sphere
3219 S. Morgan St., Chicago, IL 60607
Wednesday, August 29, 7 - 9 p.m.

In 1968 at the national party conventions, William F. Buckley and Gore Vidal – two ideological and personal rivals – debated the issues of the day and traded insults. The Point presents a conversation about the explosive political spectacle that presaged the culture wars and today's polarized media landscape. Following a short screening, Rick Perlstein, author of *Nixonland*, and *Modern Age* editor Daniel McCarthy will discuss the Buckley-Vidal debates and their historical context and relevance today in a moderated conversation led by Timothy Crimmins. At a time of deep division, it's worth asking: Has there ever been civil discourse in America?



5 The Whole World Watched - Veteran Chicago Filmmakers on 1968

Co-Prosperity Sphere
3219 S. Morgan St., Chicago, IL 60607
Sunday, September 9, 4-6 p.m.

Revealing the tensions of the time, these films show firsthand accounts of the '68 convention riots and the events preceding them. Featuring the works of legendary Chicago filmmakers Peter Kuttner, central to the Chicago wing of the national radical filmmaking collective Newsreel, and Tom Palazzolo, whose critically acclaimed retrospective at Co-Prosperity Sphere opened five years ago. Kuttner and Palazzolo will join us in conversation, discussing their work and capturing the spirit of '68 on film.



6 How Race, Power and Aldermanic Prerogative Shape Chicago's Neighborhoods

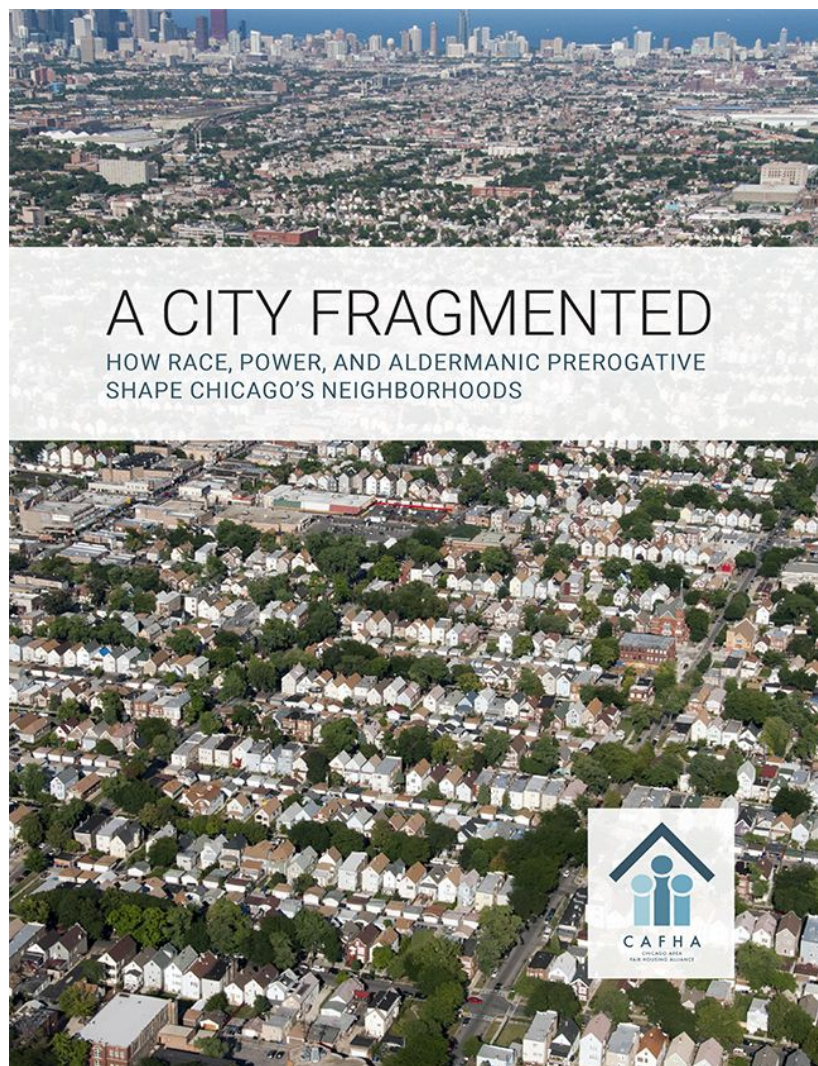
Co-Prosperity Sphere
3219 S. Morgan St., Chicago, IL 60607
Wednesday, September 12, 5:30-8:30

The Chicago Area Fair Housing Alliance (CAFHA) and Sargent Shriver National Center on Poverty Law in partnership with Albert C. Hanna, Public Media Institute (Lumpen Radio + Co-Prosperity Sphere) & Illinois Humanities held an illuminating night of discussion, art exhibition, and mobilizing for change.

CAFHA and Shriver released new report: A City Fragmented: How Race, Power, and Aldermanic Prerogative Shape Chicago's Neighborhoods, with discussion and commentary from national and local leaders in housing and community development.

Download the report as a pdf here:

[http://povertylaw.org/files/docs/CityFragmentedLowRes%20\(1\).pdf](http://povertylaw.org/files/docs/CityFragmentedLowRes%20(1).pdf)



7 Chicago Overground: Live on Worldwide FM

Co-Prosperity Sphere
3219 S. Morgan St., Chicago, IL 60607
Worldwidefm.net
Sunday, September 16, 2 -6pm

Join musicians, MCs, historians, DJs & dancers for a four-hour program inspired by the musical legacy of AfriCOBRA (African Commune of Bad Relevant Artists), the Black Panthers, and the AACM (Association for the Advancement of Creative Musicians). Co-curated & co-hosted by Vocalo's Ayana Contreras, Lumpen Radio's Alejandro Ayala, and International Anthem's Scottie McNiece, the program will be broadcasted live on video via UK radio legend Gilles Peterson's global platform Worldwide FM, as well as over the terrestrial radio airwaves of WLPN-LP Chicago (105.5 FM, Lumpen Radio). Experience the past, present & future of Chicago music with a survey of revolutionary sounds from the city around 1968 and a showcase of contemporary cutting-edge artists working in the spirit.













Livestream Video Links

For the whole event, please check here:

<https://www.youtube.com/watch?v=ABtCVLTgodE>

1. Chicago Overground Live from Co-Prosperity Sphere---1

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/300081350793675/?type=2&theater>

2. Chicago Overground Live from Co-Prosperity Sphere---2

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/688358568199386/?type=2&theater>

3. Artist Akenya

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/2202234659846758/?type=2&theater>

4. Interview with Nick Wylie & Artist Emilio Rojas

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/533864537065587/?type=2&theater>

5. Interview with Artist Akenya & DJ Duane Powell

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/2212213555664104/?type=2&theater>

6. Interview with Artist Sam Trump & Radius.

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/567866710313510/?type=2&theater>

7. AACM Great Black Music Ensemble

<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/314013606071955/?type=2&theater>

8. Interview with Damon Locks & Ernest Dawkins Taalib-Din Ziyad

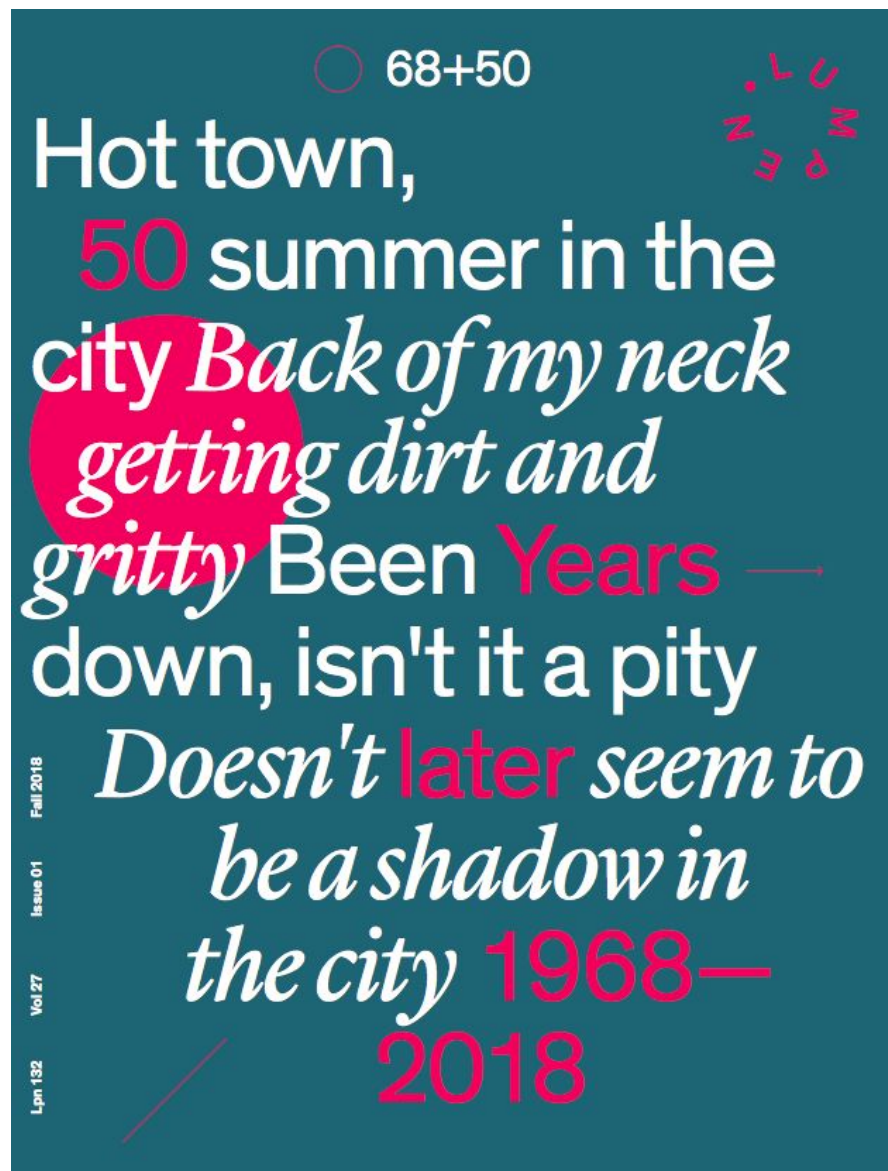
<https://www.facebook.com/worldwidefm.net/videos/vb.801098036631467/1806893609409264/?type=2&theater>

8 Lumpen Magazine Issue 132

68+50 Issue with contributions from Nora Catlin, Samuel Barnett, Jim Duignan, Michael Klonsky, Pat Thomas, Brian Mier, Fred Klonsky, Lise Haller Baggesen, Madeleine Aquillina, Mik DiGioia, The Hinterlands, Jason Lazarus, and comics by Chris Cilla, Clay Hickson, Eddy Rivera, Plastic Crimewave, Sage Coffey, Sara Leitten, & Two Tone Comix

Find the full issue here:

<https://s3-us-west-2.amazonaws.com/s.lumpen.com/pdfs/lumpen132.pdf>



9 **Artforum:** *On the Ground: Chicago* written by KT Hawbaker
68+50 programs featured in an article about fall 2018 programming at artist spaces in Chicago.
<https://www.artforum.com/slant/kt-hawbaker-on-chicago-s-diy-and-artist-run-spaces-76846>

ARTFORUM

artguide	NEWS	SHOWS	PRINT	COLUMNS	VIDEO	BOOKFORUM
-----------------	------	-------	-------	---------	-------	-----------

Mag Mile.

Twelve years and six trappy, permanent tattoos later, I do indeed live in Chicago, but the city I aspire to is nothing like the shot glass-souvenir I pined for as a pubescent freak. But rewards do lie in the city's proliferating artist-run and DIY spaces. Sprawled out across town, these spots enable creators to circumvent the precious whims of the market in what seem to be higher, more generous callings.

"Chicago's DIY art scene is really vibrant, it's collaborative, and it's very queer and brown and nonbinary," said Fontaine Capel, the former executive director and cofounder of Hume, an artist-run space that stood right on the edge of Logan Square and Humboldt Park. With Capel's recent departure to New York for grad school, the cooperative gallery and studio space is currently undergoing an identity change. "Chicago's non-dependence on market forces allows for greater creativity and collaboration. There's less of a focus on money and a drive to get collected as the be-all, end-all of your artistic practice."

Instead, as Capel saw with the development of Hume, artists here often come together out of necessity—the need for a studio, for a first show—and wind up making room for each other's work and well-being. "It's an organic metamorphosis," she told me.

Without a fixed eye on collecting culture, these spaces also have more freedom to dive into the city's history of radical politics. For example, this year marked the fiftieth anniversary of Chicago's turbulent 1968, which saw widespread riots after the assassination of Martin Luther King, Jr., and the fallout around the cataclysmic Democratic National Convention. Artists are leaning into this legacy at spaces such as Bridgeport's Co-Prosperity Sphere, the storefront arm of the Public Media Institute. Its recent programming included "68 + 50," a multimedia series featuring experimental historical reenactments, artists' talks, and exhibitions. Speaking