



STANDARDS VARIANCE

May 12 - June 10, 2017

Public Access

Julia Arredondo, Stella Brown, William Camargo & Yvette Mayorga, Monica Chadha & Carlo Parente, Angela Davis Fegan, Alejandro Jimenez Flores, Alfredo Garcia, Danny Giles & Sharmyn Cruz Rivera, Jaclyn Jacunski, Leo Kaplan, Morten Kvamme, Kirsten Leenaars, Ruslana Lichtzier, Fran Lighbound, Kelly Lloyd, Lora Lode, John Lusi, Jesse Malmed, Nicole Marroquin, Victoria Martinez, Gabriel Montero, Josh Rios, Bailey Romaine, Luis Rodriguez Rosario, Edra Soto, Third Object (Raven Falquez Munsell, Ann Meisinger, Gan Uyeda), Selina Trepp, Rafael E. Vera, Lisa Vinebaum, Aaron Walker, and Latham Zearfoss

Organized by Brandon Alvendia and Greg Ruffing

Spring is here and the flowers will bloom as boldly as the coroplast signs announcing the hottest-of-the-hot real estate opportunities and open-houses galore. With them, the ambitions of the creative class often pave the way for the investment class to foist cranes into many a busy bike lane and impose more formulaic zombie urbanism into our storied cityscape – transforming large swaths of neighborhoods into veritable open-air shopping mall entertainment complexes, while other areas remain tragically under-resourced. Colorful histories are literally and figuratively painted over with zeal in the cold yet fashionable flat grey of 21st century corporate urban renewal.

It is in context of the ongoing resistance to a hubris-in-chief who made a name developing real estate (among other problematic ventures), an endangered national art fund, a pushback against “art-washing”, and a world dividing further and further along spatial and cultural lines, that this exhibition gains a necessary urgency.

Standards Variance is a group show of speculative proposals around what is possible for urban space (empty lots, abandoned buildings, storefronts, green-space, etc.) in Chicago.

Something radical?
Something practical?
Something fantastical?

What would it look like? What would happen there? How would it function? What needs or wants might it help fulfill that perhaps aren’t currently being addressed?

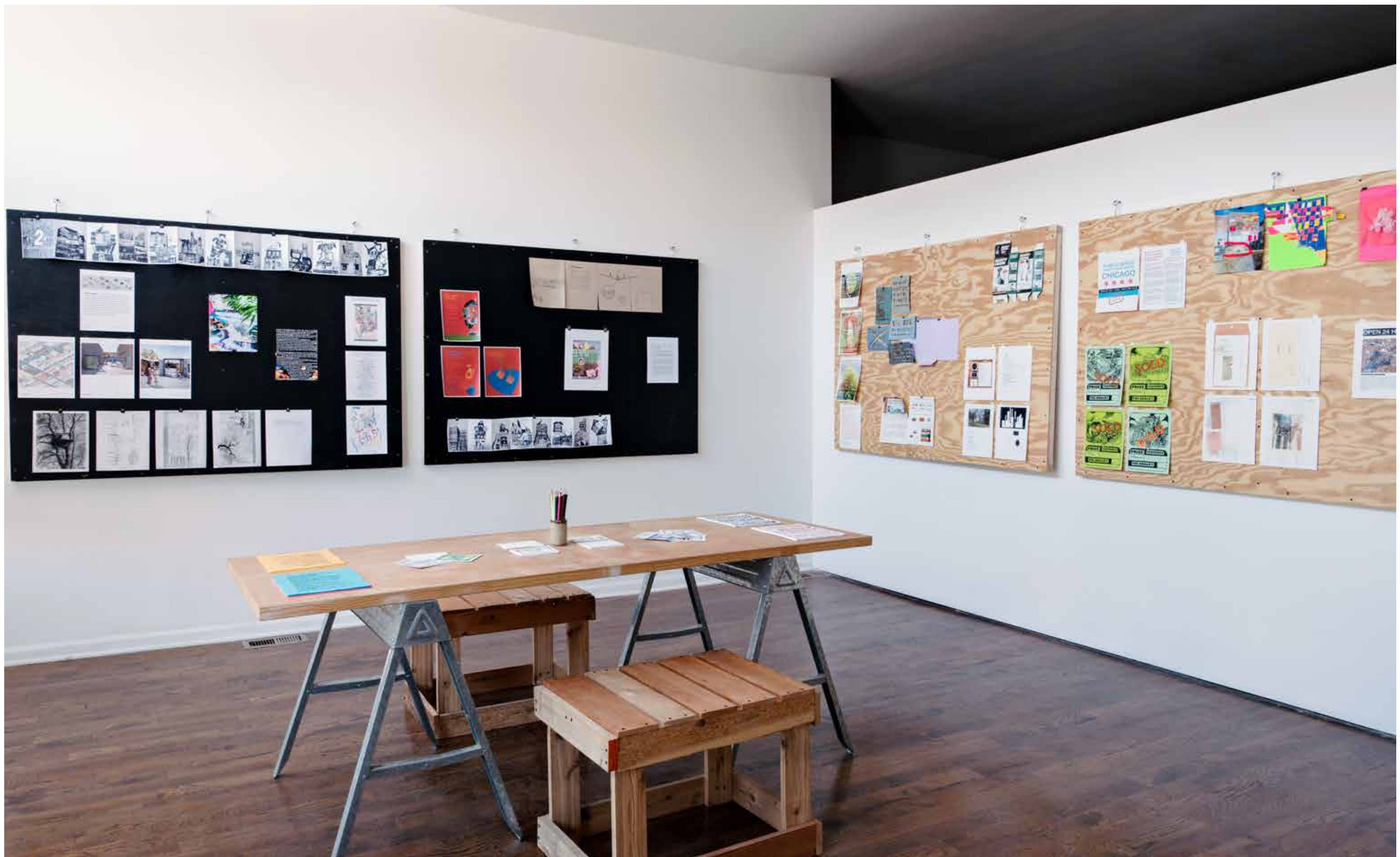
Standards Variance considers what the future might hold for urban space in this new era of volatile market optimism, political turbulence, and widespread uncertainty. It seeks to open a discussion around speculation of land, resources, and real estate – typically centered on economic outcomes and future profit potential – toward a more expansive and inclusive set of concerns derived from a grassroots level. This project is not necessarily against development – but it is, in many ways, anti-developer.

The participants were invited to devise alternative forms of “speculation” that are rooted in a local right to self-determination: the latent desires, aspirations, and needs of communities. Such perspectives are often overlooked, ignored, or given lip-service in top-down, bureaucratic urban planning and “placemaking” – where real estate developers, planners, markets, and governments are not adequately accountable to residents. This unjust lack of voice becomes especially devastating in the many urban neighborhoods dealing with gentrification and displacement.

Standards Variance enlists the creative thinking of artists and non-artists alike to imagine alternative notions of urban space that are perhaps more egalitarian, useful, critical, inclusive, accessible, or progressive, while at the same potentially utopian, whimsical, anti-commercial, experimental, absurd, far-fetched, etc. The proposals needed not consider any limitations in budget, zoning, availability of space, feasibility, or the laws of physics. We recognize, embrace, and indeed hope that this would yield a wide variety of incongruent or conflicting proposals, whose differences would reflect something of the diversity of our communities as well as the different modes of commitment to them.









the emerald rebirth
a proposal





**MUCH MONEY/TIME/ENERGY
(TRANSPORTATION & PACKING)
IS NEEDED TO BRING PEOPLE
THEIR MOST ESSENTIAL NEEDS**

FOOD AND WATER-

**HOWEVER- URBAN CENTERS
LIKE NYC, CHICAGO AND LA
ALREADY HAVE BUILT IN
SYSTEMS THAT CAN BE
UTILIZED FOR ALL YEAR
FARMING. THAT MEANS LESS
OIL, FRESHER FOOD, AND IF
POSSIBLE : NO PLASTIC
PACKAGING.**

IMAGINE THAT!

**World's largest vertical farm
grows without soil,
sunlight in Newark
alliacne_**

The-Guardian-Logo

August 14, 2016

By: Malavika Vyawahare

**An ambitious,
almost fantastical, manifestatio
of agricultural technology is
expected to come to fruition thi
fall. From the remains of an
abandoned steel mill in Newark,**

**New Jersey, the creators of
AeroFarms are building what the
y say will be the largest vertical
farm, producing two million
pounds of leafy greens a year.**

JUST SAYIN.....

xo Leo KAPLAN

lavender menace toolkit



lavender menace manifesto

We want to be considered human:
beyond sexual classification or definition.

We are no more perverse
than your routine abuses of power.

We want equal pay
& not to be raped (correctively or not).

We don't want to model white hetero nonsense
to have the "same rights" as married couples,
when we could just live in a country that has
free education & healthcare;

somewhere where "artist" is a paying job.

We are not a premise for your pornography,
"manly," unfuckable, unnatural, unwanted
or pariah.

We are powerful & dangerous
& have survived despite your best efforts.

Our lifestyle can not be commodified by a brand
or luxury good

& we don't wish to be any fucking thing like you.
We are more visible, more connected

& more educated than ever.

We are coming for your position, privilege, estate
& your daughters.

We will burn your banks, stadiums, modern art
& all your greco-roman plantation homes.

WE RECRUIT YOU TO QUEER PUBLIC SPACE.

THIS TOOLKIT CONTAINS 5 DIFFERENT MULTI-PURPOSE,
HANDMADE, RECYCLED PAPER STENCILS, TO ACTIVATE
THESE OBJECTS, PLEASE READ THE INSTRUCTIONS BELOW.

TO PASTE (MENACE STICK-HER):

SPRAY BACK SURFACE OF THE STENCIL WITH WATER
TO ACTIVATE THE LAYER OF REVERSIBLE ADHESIVE
& THEN PRESS WET SIDE TO ANY SURFACE.

TO PROJECT (MENACE B-AT SIGNAL):

USING THE FLASHLIGHT FUNCTION ON YOUR PHONE,
IN ANY DARK SPACE, HOLD STENCIL BETWEEN
THE PHONE & THE DESIRED PROJECTION SURFACE.

TO PAINT (MENACE BURN-HER):

HOLD STENCIL FLUSH AGAINST DESIRED SURFACE
& TRACE TEXT WITH A MARKER OR FILL OPEN AREAS
WITH A PAINT VEHICLE OF YOUR CHOICE.

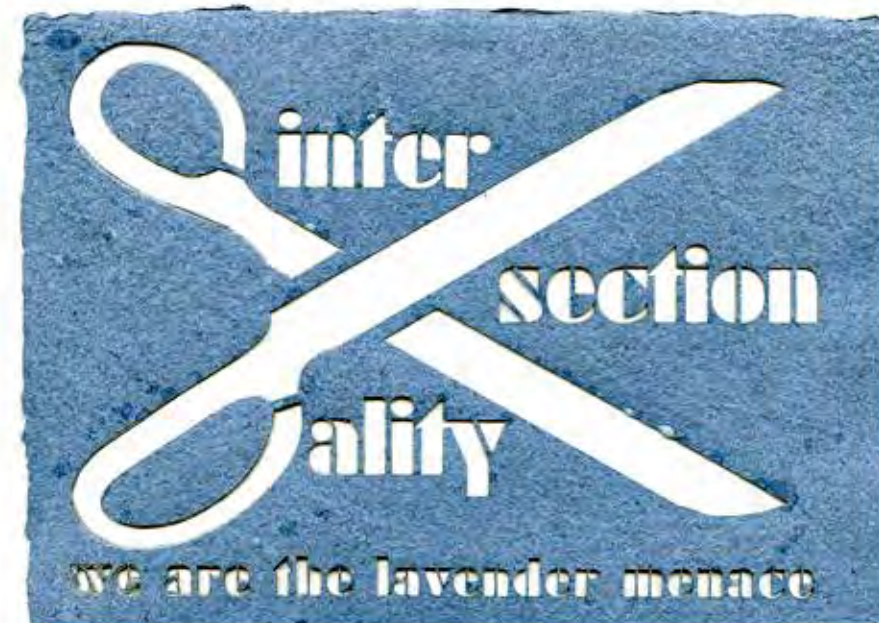
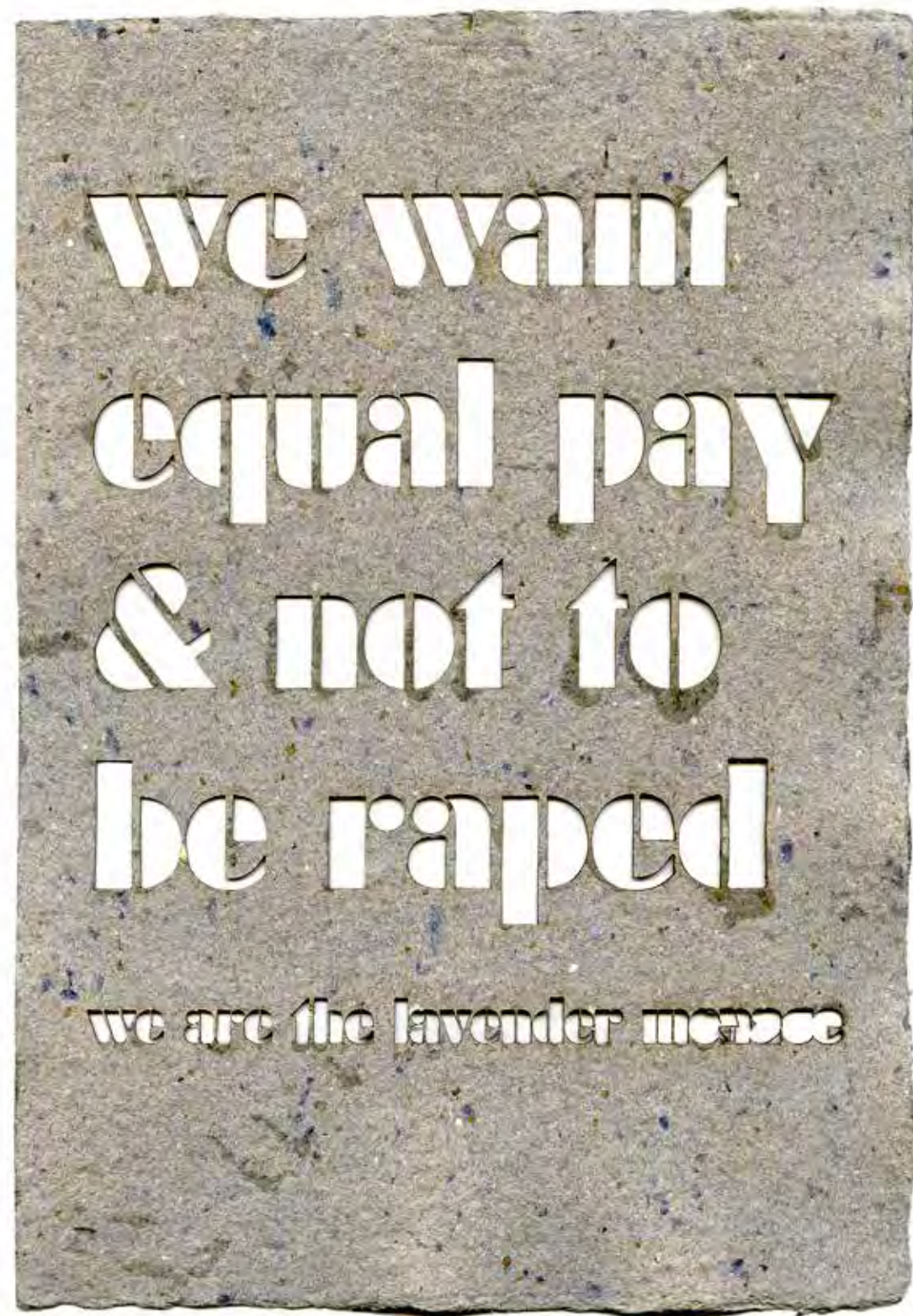
TO DESTROY (MENACE EXIT STRATEGY):

IN CASE OF EMERGENCY, SUBMERGE STENCIL
IN WATER, CRUMPLE & DISPOSE OF RESPONSIBLY.

TO CONNECT (MENACE HOLLER):

POST PHOTOS OF YOUR MENACE ACTIONS ON
THE INTERWEBS WITH #LAVENDERMENACE.
THANXXX.







Anthropocene *noun* An-thro-po-cene \ˈan(t)-thro-po-sēn, an-ˈthrā-\
the period of time during which human activities have had an environmental impact on the Earth regarded as constituting a distinct geological age

The mission of the *Chicago Museum of Anthropocene Geology* is to educate Chicagoans about the role that their city plays in our current geologic epoch in order to bring awareness to issues related to the anthropocene including air pollution, climate change and permanent changes to the earth's landscape brought about by mining, urbanization and agriculture. The museum will be situated in a neighborhood storefront space; the goal is for the museum to be accessible to all visitors both physically and through the way information is presented, especially for those that may not yet be educated in the concept of the Anthropocene.

This space is an offshoot of the larger umbrella project of the *Museum of the Anthropocene*, whose goal is to explore this rare moment in time when we are knowingly creating a geologic period of our own. The Museum has been established to document the geology, archaeology and anthropology of the new age. Specimens included in the collection are the detritus of urban existence; by collecting them and pointing to their place as anthropogenic artifacts the museum hopes to bring to attention their beauty and value both formally and conceptually.

Stella Brown
Founder & Director, Museum of the Anthropocene

CHICAGO MUSEUM OF ANTHROPOCENE GEOLOGY

EXPLORE THE COLLECTION OF ANTHROPOCENE ROCKS AND MINERALS...



BRICK

METAL

GLASS

CHICAGO'S ANTHROPOCENE PAST ALREADY LOST TO TIME

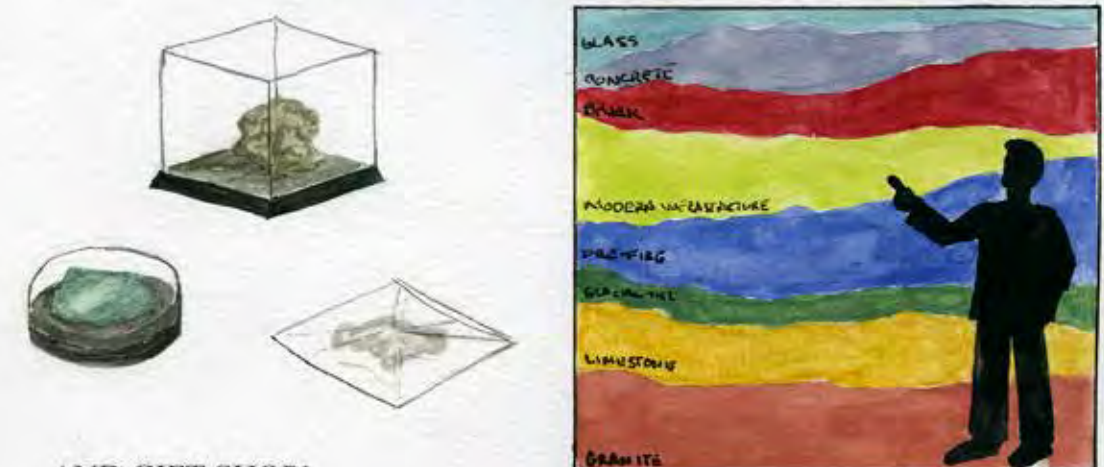


A. FINKL & SONS

CABRINI GREEN

BELMONT OVERPASS

... AND LEARN ABOUT THE CITY'S STRATIGRAPHIC RECORD



AND GIFT SHOP!





In the morning
 The windows fog up
 Steam wand
 Bon Iver
 Third Tuesday it's time
 To water the succulents
 With the carafe of filtered water under the sink
 Sometimes a city feels small
 Like you own it
 When you're young, wearing
 Favorite thrifted jeans, no camel toe
 A messy bun and no make up because you're that kind of young
 Young in a way
 Where you feel like maybe you don't have to accomplish anything for a while yet
 Maybe you can just
 Serve customers slowly, text your friends,
 Shove cash under your mattress forget to go to the bank read Patti Smith's new
 memoir and
 Coast through a season.

The city is not young
 And it does not belong to the young although it seems most things do
 Who does the city belong to?
 It's a tired question—city means simultaneity
 Arrival, departure
 And it's easy to feel you are in the heart of it
 When you've just dropped out of art school
 To see what will happen
 And you're steaming the milk
 And admiring your ass in the storefront reflection
 And you're not yet bothered by the way your life is full of
 Ease
 You're a fixture
 You're at the top of the ferris wheel, you're
 Letting
 It all
 Happen.

Addie Ulrey



a space that doesn't sell coffee

a green space
- maybe succulents

with a round table and
- three benches
or maybe a tent and
- three garden beds
or a yurt and
- three sheds
or maybe a panorama museum and
- three gift shops

a space that doesn't belong to anyone
- especially not to the young

a space for slow simultaneity

PUBLIC SPACE SHORT LOANS LIBRARY CHICAGO



SPACE ON LOAN | RETURN DUE

07/06/17
09:38 AM

What if you could borrow a city space, just like you would a library book?

Introducing a new initiative for Chicago in 2017: the Public Space Short Loans Library.

This pilot program provides a free borrowing service that offers Chicago residents unrestricted short-term use of small areas of public space.

The result of a radical rethinking of the city's approach to public space, the scheme issues temporary permits allowing the use of small plots of open space for periods of up to 24 hours. Provided the space is returned to its original condition, what you do with it is up to you. All you need is a library card.

Spaces are not loaned on a site-specific basis; instead, permits can be applied to any portion of unoccupied open space. Permits should be visibly displayed at each corner of the space whilst in use, and borrowers should take care to vacate the space by their allocated time.

Running counter to the privatization of public space (and the regulation of bodies within it), the scheme is intended to spur discussion about different models for the use, occupancy and shared ownership of urban spaces.

It is hoped that the system will encourage the revitalisation of disused, overlooked and previously over-regulated areas of space, whilst meeting the needs of a broad spectrum of individuals and communities in the city.

For more information, visit your local Public Space Short Loans Library.

PUBLIC SPACE
SHORT LOANS LIBRARY
CHICAGO
★ ★ ★ ★

How does it work?

1. Visit PSSLL

Visit the Public Space Short Loans Library, bringing with you your public library card. You can apply for a new card on site if you do not have one.

2. Request space permits

Present your library card to a member of staff, who will issue you with four space permits stamped with an expiry date and time.

3. Choose a display method

We have a wide range of display methods available, ranging from lightweight lawn stakes to more heavy duty wooden stands, suitable for use on concrete and paving.

4. Select your site

Space loans are not tied to a specific site at the time of borrowing. You may use your permit in any unoccupied, unfenced area of space, provided it is not visibly designated as private property.

5. Display permits

One permit should be visibly displayed at each corner of the space. Spaces must be vacated by the time displayed on your permit; late occupancy is subject to penalty.



ALFREDO



ESTATES

PRICE

FEATURES

Free

57 SQFT., 1 Outdoor BA, 2 BD, Summer Cave Dwelling,
Endangered Species Nearby, Surrounded by Exotic and
Dangerous Flora

PRE-QUALIFY

Email:
g12a13b@gmail



ALFREDO



ESTATES

PRICE

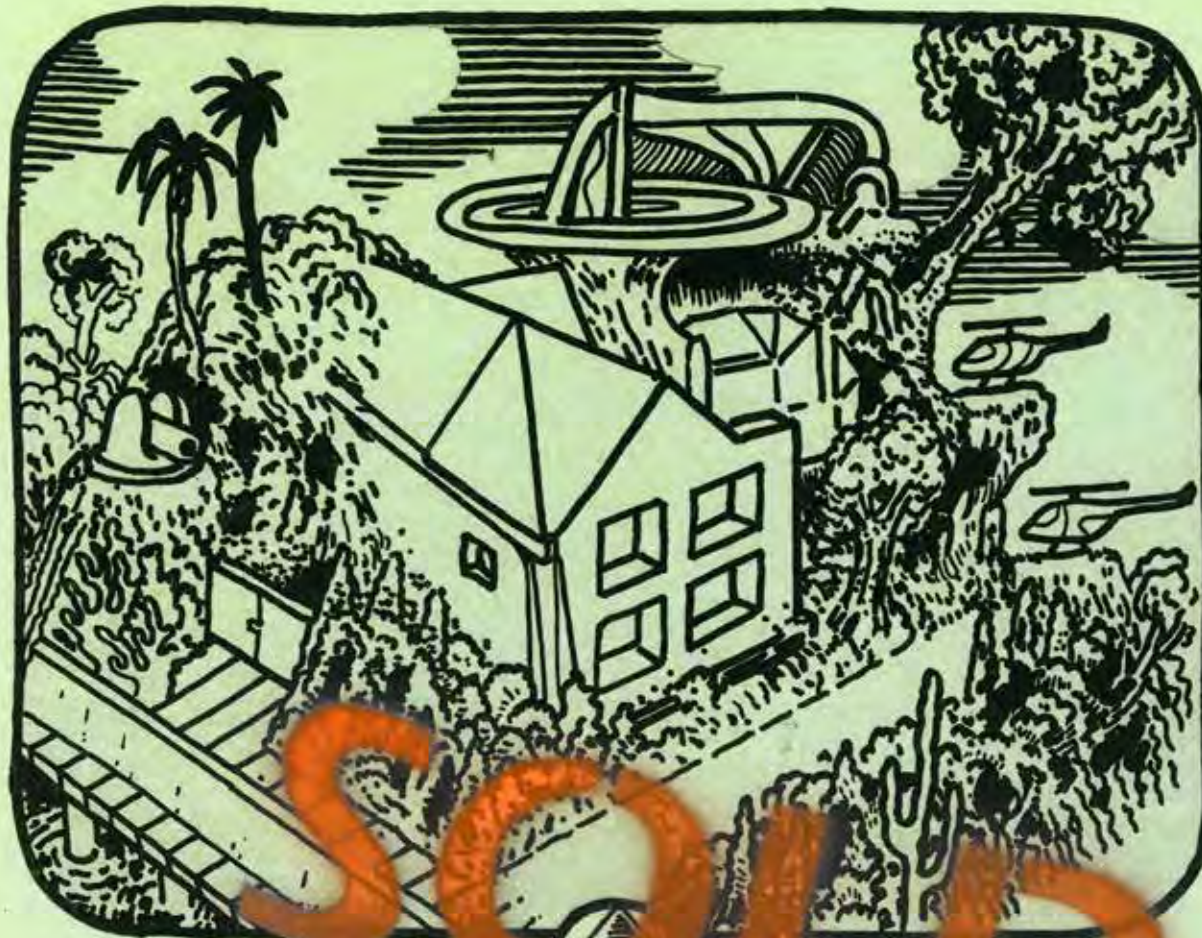
FEATURES

55 Million

7,227 SQFT., 15 BA, 28 BD, Summer Villa with Bunker,
Celebrity Nearby, Advanced Security Sys., 15 Indentured
Servants, Self-sufficient Energy Sys.

PRE-QUALIFY

Email:
g12a13b@gmail



ALFREDO

ESTATES

PRICE

70 million

FEATURES

19,570 SQFT., 30 BA, 30 BD, High Tech Lethal Security
Sys., Surrounded by Exotic Flora and Fauna, Hunting Available
88% Imminent Domain Proof

PRE-QUALIFY

Email:
g12a13b@gmail



ALFREDO

ESTATES

PRICE

39 million

FEATURES

17,227 SQFT., 35 BA, 48 BD, Secret Bunker,
Aquifer Access Optional, Military Style Security Sys.,
Downward Expansion Optional, Self-sufficient Energy Sys.

PRE-QUALIFY

Email:
g12a13b@gmail



Victoria Martinez



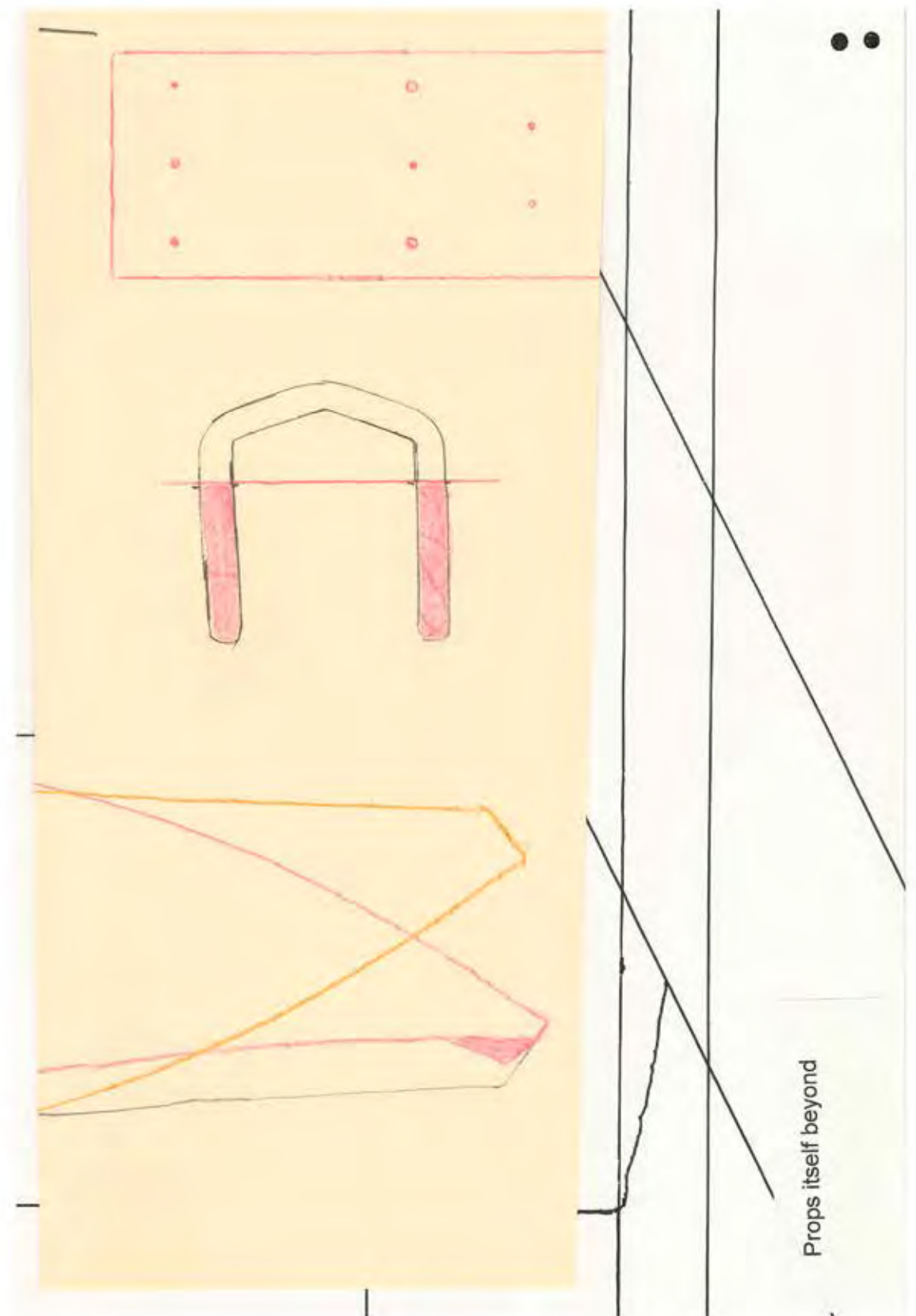
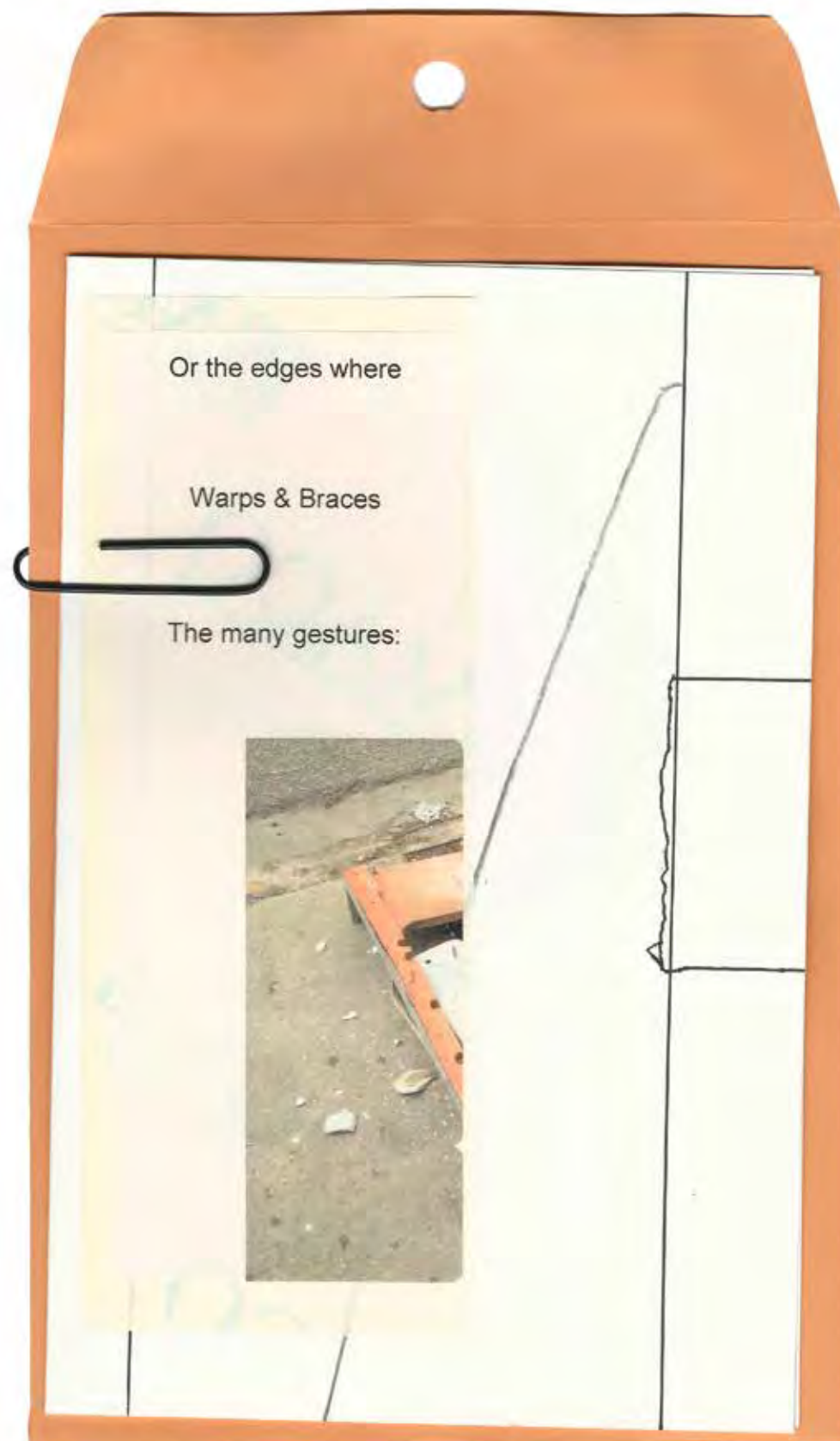
Victoria Martinez

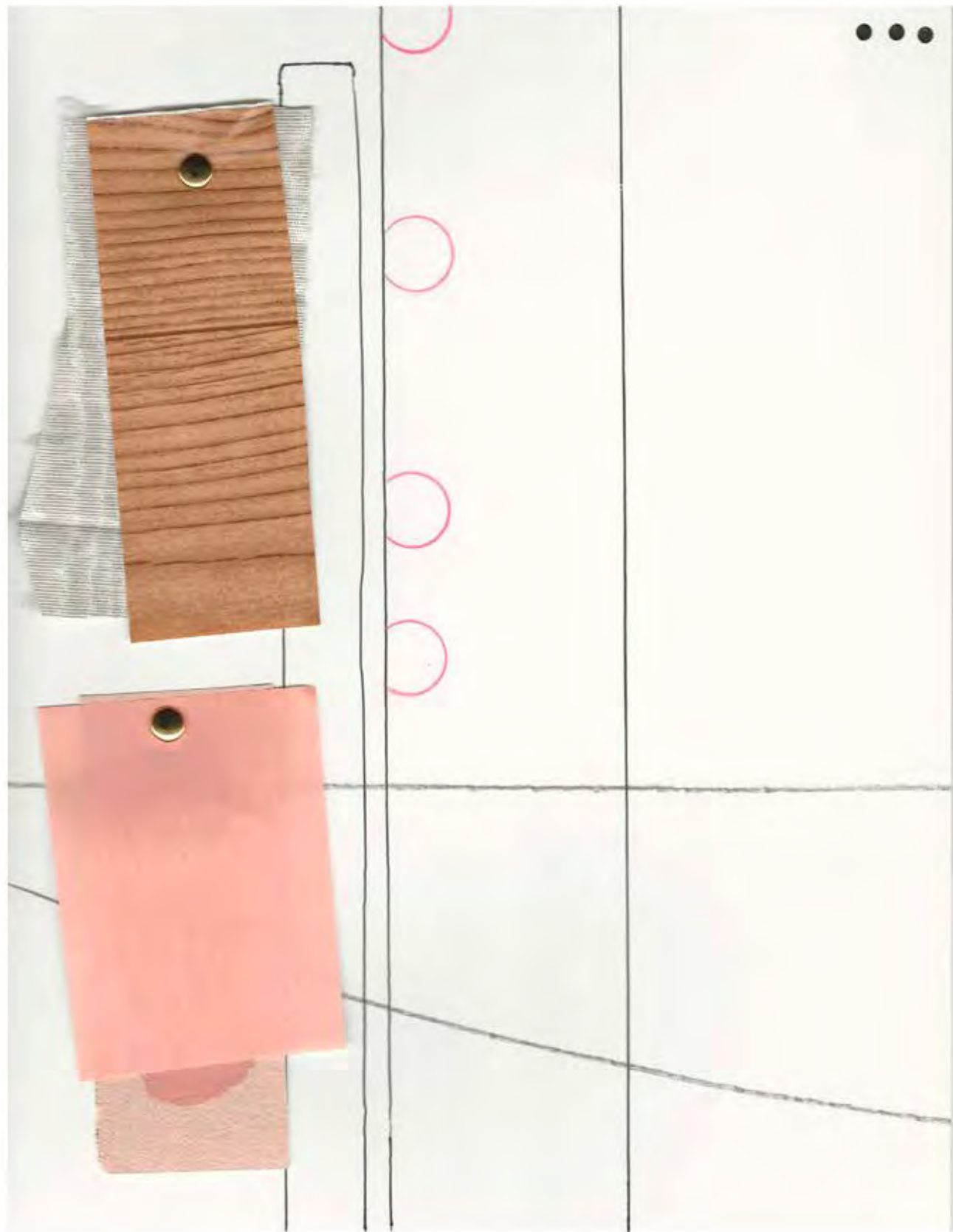


Victoria Martinez



Victoria Martinez





OPEN 24 HOURS



Franklin Blvd / Drake St. zone, March, 2017

Open 24 Hours engages social and civic responsibilities towards the restoration of dignity, pride and the state of sanitation of my neighborhood. Since December of 2016 I started collecting littered glass bottles of alcohol found at Franklin Blvd. in East Garfield Park. Every morning I walk my dogs around the block and collect between four to ten (+) empty bottles of alcohol as a memento to the communities' consumption. The bottles are stripped of labels, cleaned and arranged in a classic still life (connection to art history / think of the tradition of Italian painter Giorgio Morandi). The still life's represent the documentation of one day of collecting. By stripping the bottles labels I remove an immediate connection to a specific demographic, providing a wider entrance to audiences that becomes curious about the meaning behind my documentation.



551 N. Central Park Ave, East Garfield Park, February 2017 Proposal for public intervention using lawn banners. The lawn banners hold pictures of the documented groupings (as still lifes) of bottles picked around that area. The banners will be present and removed every other day to instigate intrigue.

The title *OPEN 24 HOURS* refers to the neighborhood areas that are 24 hours a day highly visible to the community and rarely if ever cleaned by the city.

According to data from the Centers for the Disease Control and Prevention, Chicago neighborhoods are among the areas with the highest binge drinking rates. Living for over seven years in EGP gives me some perspective on how residents of my neighborhood engage in this behavior. This behavior lingers since the 70's endemic poverty and unemployment overtook the area and a drug economy associated with criminal activity filled the economic void. Collecting the tossed off bottles of alcohol becomes a way of measuring or archiving the neighborhood's consumption.



Something that stands out to me is the amount of empty bottles of cognac (Hennessy and Rémy Martin) consumed. This detail lead me to research the historical connection of African American population to cognac. The historic connection in between African Americans and cognac traces back to the 1930's. During both world wars, cognac was introduced to black soldiers stationed in southwest France. France celebrated black musicians and artists like Josephine Baker, who filled Paris clubs during the interwar years. African Americans elected to drink cognac since then. Rap lyrics referencing cognac refurbish this liquor's popularity amongst African Americans since the late 90's.

From the series *OPEN 24 HOURS -7-17*, Hennessy, Rémy Martin, Avion, Budweiser, Miller, New Amsterdam

Public Aggression Area



Location A vacated lot on the site of the old Cabrini-Green housing projects

Description

A space to promote community well-being through socially controlled acts of aggression. The Public Aggression Area will allow for complaints and non-passive activity to serve as approaches to radical community mental health practices in a safer space.

Seasonal Schedule

FALL - Public Airing of Grievances

WINTER - Community Snowball Fight

SPRING - Protest Sign Rotation (land rest)

SUMMER - Community Water Balloon Fight

Governance

The Public Aggression Area will be lead by a community-appointed Master of Ceremonies that will change with each season. All of the duties and labor performed for the Public Aggression Area will be executed through an incentivized volunteer program. Citywide sponsors will donate goods or services to the Public Aggression Area in exchange for volunteer time and labor. Hours of volunteer service can be exchanged for goods/services (meals, concert tickets, transportation services etc.) and a volunteer shuttle will be provided for pickup and drop-off of volunteers to and from Public Aggression Area site. Public Aggression Area is a designated non-smoking area with a no substance tolerance rule. A first aid area will be designated in case of mishap.

Volunteer Jobs

- *Fill designated water balloons
- *Shape snow balls
- *Promotion
- *Information Booth Attendants
- *Event Ushers
- *Spanish translators
- *Clean Up
- *Volunteer Van Driver
- * First Aid Attendants
- * Referees
- *Sign Rotators

Snowball/Waterballoon Fight

No undesignated water balloons or snow balls are allowed on site. Snowball / water balloon fights are open to participants of all ages who must comply with a damage waiver before entering the area. Only active participants are allowed into the area; viewers may stand at the edge of the area away from the activity. Designated water balloons/ snow balls will be filled and shaped on-site by volunteers and distributed evenly throughout the site. Water guns will be confiscated by ushers, and fights will be mediated by appointed referees. Fights will commence in two, 20-minute sessions once a week at a designated time. Premises must be vacated 30 minutes after the conclusion of each fight. No trespassing is allowed on the area during undesignated times.

The purpose of the public fights is to allow the community an outlet of aggression that is playful and not seen as a direct act of disturbance. This will hopefully cut down on street crime and unnecessary police force.

Airing of Grievances

A simple stage with a minimal PA system will be constructed on the site to host the Airing of Grievances session. Airing of Grievances is a once a week, two-hour session that allows members of the community 5 minutes of allotted time to complain or monologue about a specific topic. All ages are permitted attendance, but some speakers may use vulgarity in language or topic as this is an uncensored event. Viewers are allowed in the area during each session and are invited to picnic and/or bring chairs. The Master of Ceremonies will lead each session and ushers will be responsible for lining up each speaker through an on-site sign up list. A Spanish translator will be available. Premises must be vacated 30 minutes after the conclusion of each Airing of Grievances. No trespassing is allowed on the area during undesignated times.

Airing of Grievances will allow members of the community a space to speak and to feel like they are being heard. Community members from all parts of the city are welcome to present and raise awareness to issues that may have been unaddressed by certain populations otherwise.

Sign Rotation

The Sign Rotation is a weekly turnaround of community-made protest signs that will be displayed publicly on the Public Aggression Area, and then archived by the city afterward. Signs can be handmade or printed, and must be affixed to a wooden post in order to be exhibited. Volunteers are responsible for receiving signs from participants during designated drop-off times, and will post each sign face-outward toward the street. No trespassers are allowed onto the site at any time during the Spring season. This allows for a temporary land rest and to promote geese population and grass growth during this time. Viewers can take photos from the edge of the area.

The Sign Rotation promotes expression from the community that is not verbal. Those who experience social anxieties will hopefully feel more comfortable with the act of complaint through protest sign submission.

Proposal by

JULIA
ARREDONDO

Images by

TIM
O'HANLON



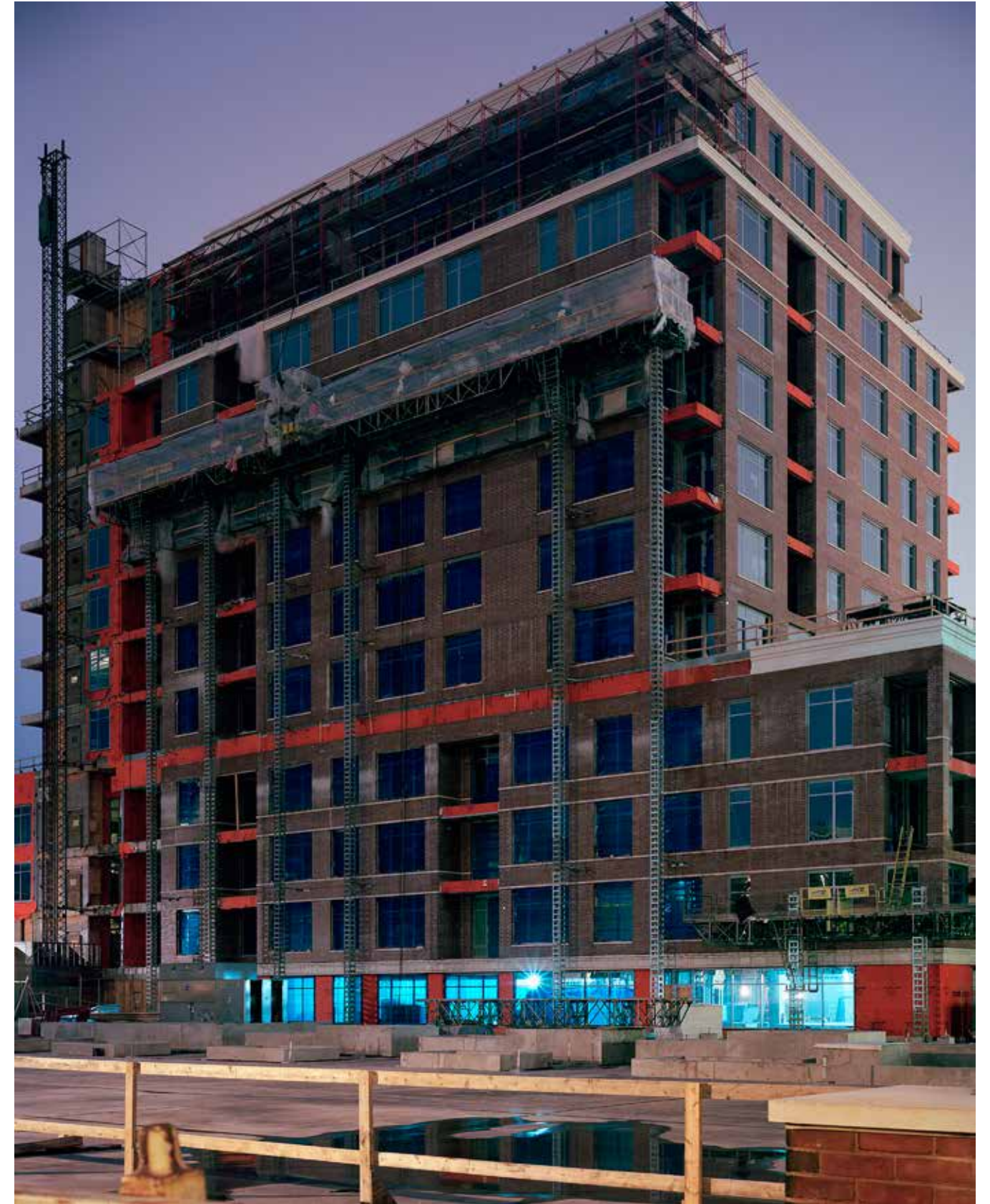
John Lusic



John Lusic



John Lusic



John Lusic

FREE

Activists reflect on the first black presidency, PAGE 4

AUSTIN WEEKLYnews

Vol. 31 No. 7 ■ February 8, 2017 ■ austinweeklynews.com @AustinWeeklyChi ■ Also serving Garfield Park

Free homes for city workers?

City Board proposes for proposed Neighborhood Revitalization Act

By LE WAT
Contributor

Cook County Commissioner Richard Boykin announced his support for the Neighborhood Revitalization Act, a town hall meeting at HomeLife Commission, 4640 N. Green St., on Feb. 1. The act would allow the county to use its power to acquire and develop land for affordable housing. Boykin said the act is a "first step" in addressing the county's housing crisis. He said the act would allow the county to use its power to acquire and develop land for affordable housing. Boykin said the act is a "first step" in addressing the county's housing crisis. He said the act would allow the county to use its power to acquire and develop land for affordable housing.



Getting centered

A young girl participates in a yoga exercise offered by A House in Austin, a new nonprofit designed to help families. The event took place at the Austin Branch Chicago Public Library on Feb. 4. Read more on page 10.

How the West Side fits into future plans

A \$2.7B modernization project could entail major changes along Eisenhower Expressway

By IGOR STUDENKOV
Contributing Reporter

During a public meeting held last month, the Illinois Department of Transportation and the Chicago Transit Authority gave West Side residents a look at possible roadway and public transit improvements for Eisenhower Expressway that are part of a \$2.7 billion modernization project.

The two agencies have been looking at making improvements between Racine Avenue and Mannheim Road. In the section that falls within this newspaper's circulation area, this includes turning two lanes into high-speed toll lanes, adding sound walls and revamping entrance and exit ramps. In the longer term, IDOT is looking to either rehab or replace a number of bridges, including all of the major West Side bridges.

On the CTA planning to do for Cicero, Eads, replacing and refurbishing coverage area on the Blue Line.

See E1

Austin Chamber of Commerce on the move...

Lead found in some local park fountains. A3



Humboldt Park

dna info

October 28 - 2017

Homeless Center Coming To North Avenue

Project will offer housing, health care, food, clothing, toiletries

BY PETER BLASCO
Staff Writer

To live in the units, one must either be a chronically homeless young person between the ages of 18 and 24 or a homeless family. La Casa Norte broke ground on the project last month, but the project has been in development for six years.

The Foundation Project will include 25 supporting apartment units, [provided]

La Casa Norte has raised \$16.5 million of its \$18 million goal for the project, according to an

nessman Keith Decker and the Rev. Peter McQueen of St. John United Church of Christ. The

Go's About to Get Some FLAVA Up & Coming Apparel Store Brings Just That Marquita Ware



Wright and Marvin "Spike Leo" Winters. Photo Credit: [unclear]

and age where huge role in with the latest a requirement. Even take much to pull off what is known as "swag" which includes having nice threads (clothing). That is part of the reason why Calvin "Ace" McWright and Marvin "Spike Leo" Winters decided

to open FLAVA Clothing Co. Flava is a beautiful intimate shopping experience with men and women apparel and accessories for anybody with bold but simple taste. The minds behind Flava, Ace and Marvin are both right here from the streets of Chicago in North Lawndale, so they know what it takes to keep up with the latest styles in the hood. Uniquely, that wasn't their only goal when they revamped the original idea of Conscious Apparel, which was originated in 2012 to Flava Clothing Co. in May of 2016. The name changed after finding out they couldn't do business as Conscious Apparel and that was also a wakeup call that it was going to take more than just finding a brand name and selling clothes. "We were not business savvy then. We didn't look at it as we failed, we looked at it as a learning experience. We knew this time going in we had to make sure our business was right," said

Fighting For the People Former 4th Ward Alderman Michael Chandler Memorial Seat Collins High School



Michael Chandler

Chandler died on Thursday, March 10 in Glendale, Arizona. Kidney failure was the cause of death. Chandler relocated from Chicago to Arizona after retiring from public service. He served as Alderman for the 4th Ward of Chicago from 2003 to 2011. He was a member of the Chicago Police Association and the Chicago Fire Department. He was also a member of the Chicago Teachers Union. He was a dedicated public servant and a community leader. He was a member of the Chicago Police Association and the Chicago Fire Department. He was also a member of the Chicago Teachers Union. He was a dedicated public servant and a community leader.

Chicago Lawndale i Mentoring Program



Protest at Chicago State gets some satisfaction Dr. Rachel Lindsey and Paul Vallas chief administrative officer



INSIDE THIS ISSUE
 Two Caree and I

ele, Davis, Operation Push Endangered Communities ng Tour to Lawndale



Tercentenary AME Church, The Endangered Communities community stakeholders listen to Westside Branch NAACP's 2nd resident, Remel Terry state her concerns.

Cook in (1st Steele Davis inbow nunity on the ng the ies in t. This tenary n Ave. e very murder 2016 owing of the kin is tening rgeted killed, Garfield followed with 44 killed and 271 wounded or killed, and North Lawndale was fourth with 26 killed and 207 wounded or killed. Stated Boykin, "What we are witnessing in Chicago is a bloodbath that has its origins in poverty, neglect, and political malfeasance. It is a modern genocide that cannot be addressed by adding more police. In light of the city having reached the grim milestone of 600 homicides in 2016 so far, tonight's sixth stop of our Endangered Communities Listening Tour in North Lawndale is especially timely. The Endangered Communities Listening Tour is a vehicle for those who reside in the communities that are most heavily impacted by gun violence

Darius Brooks and the Thompson Community Singers Reunion record l

Ms. Chevette M. Conley/Photojournalist



Darius Brooks and the Thompson Community Singers during their Reunion recorded live Faith Baptist Church, located 25 Central Avenue in Matteson, IL

The Event of the Summer was held at NEW FAITH Baptist Church located in Matteson, IL. The Tommie's Reunion, also known as the Thompson Community Singers was everything driven by the hype. It started with a red carpet event, meet and greet, pictures, interview and dinner in VIP rooms. The live DVD recording was a spectacular event. The Tommie's Reunion was held by

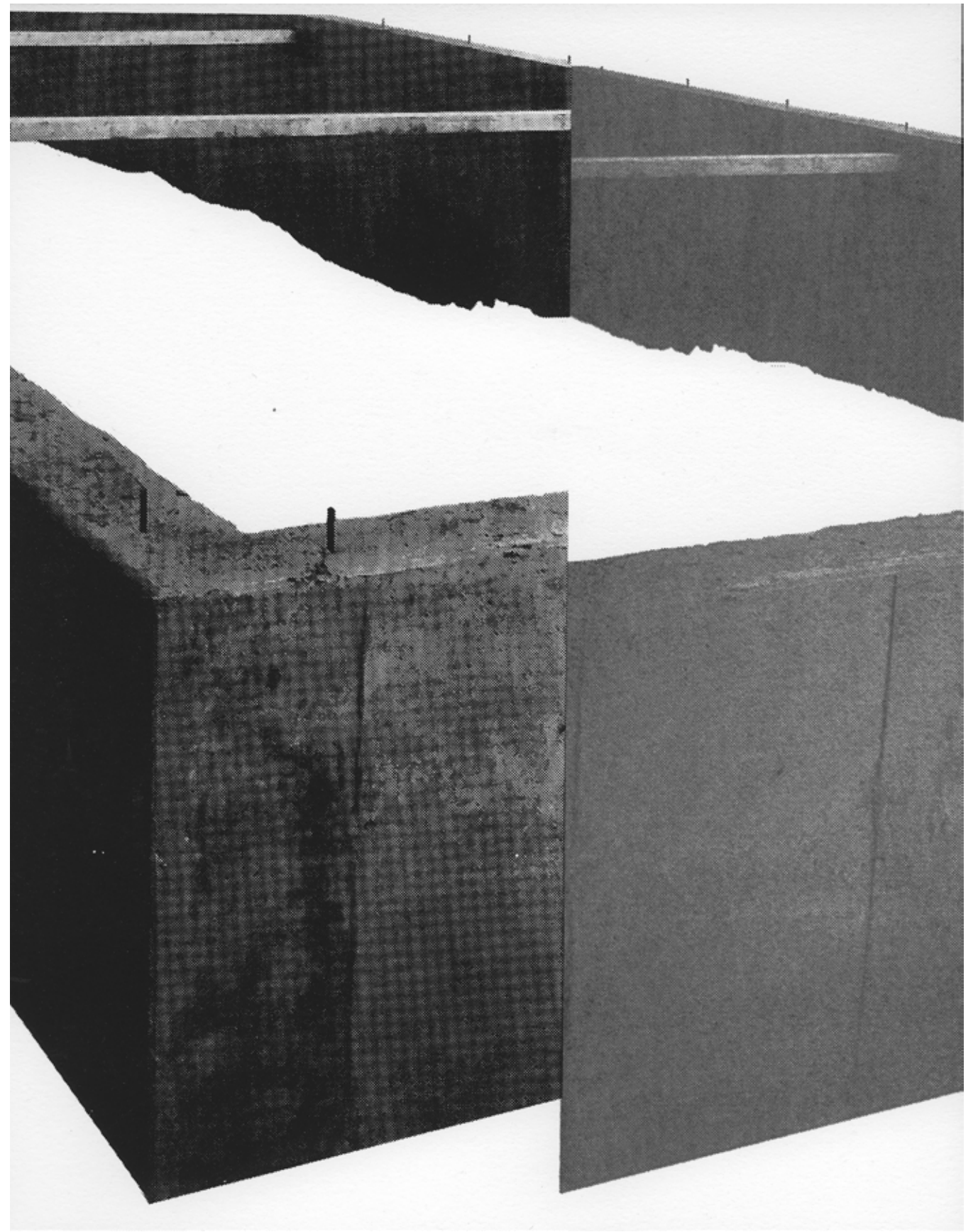
Clair Christian Learning Gym partners with Chicago Wolfpack of Lawndale Community Church in youth basketball



INSIDE THIS ISSUE
 Obtainin Occupation Licenses f Persons w



Rafael E. Vera



Rafael E. Vera



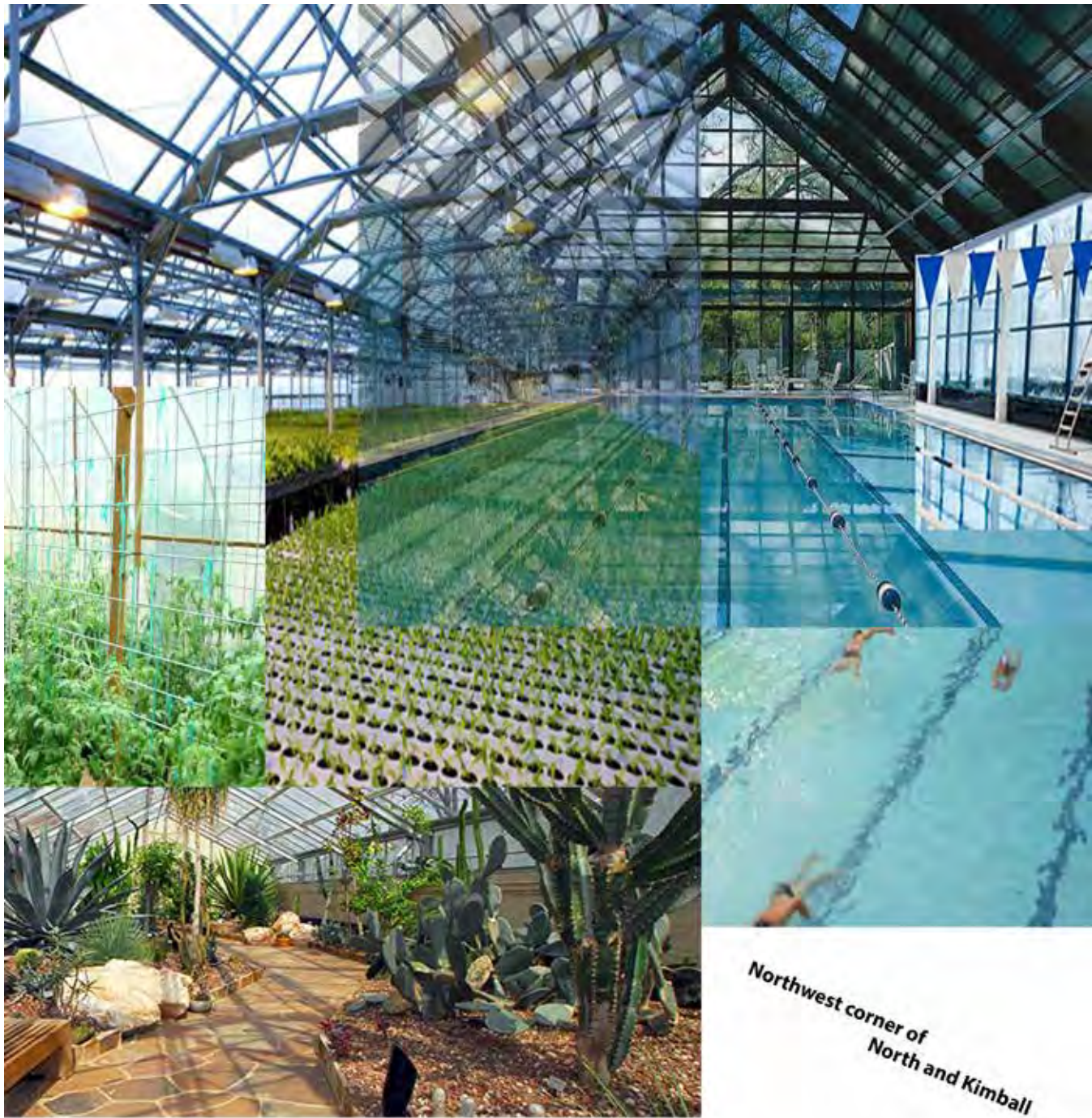
northwest corner

North and Kimball

I've lived down the street from this intersection for the last 13 years. This entire time these two huge lots have been fenced in and unused. This entire time I've been fantasizing about what I'd like to see happening here.



northeast corner



**Northwest corner of
North and Kimball**

We need an indoor pool with steamroom to give the community a place to warm up, move and relax in during the long winter months. This pool should be combined with an aquaponic greenhouse that serves as an urban farming training program, yields vegetables year round and a cactus garden as calm place for people to sit and rest.

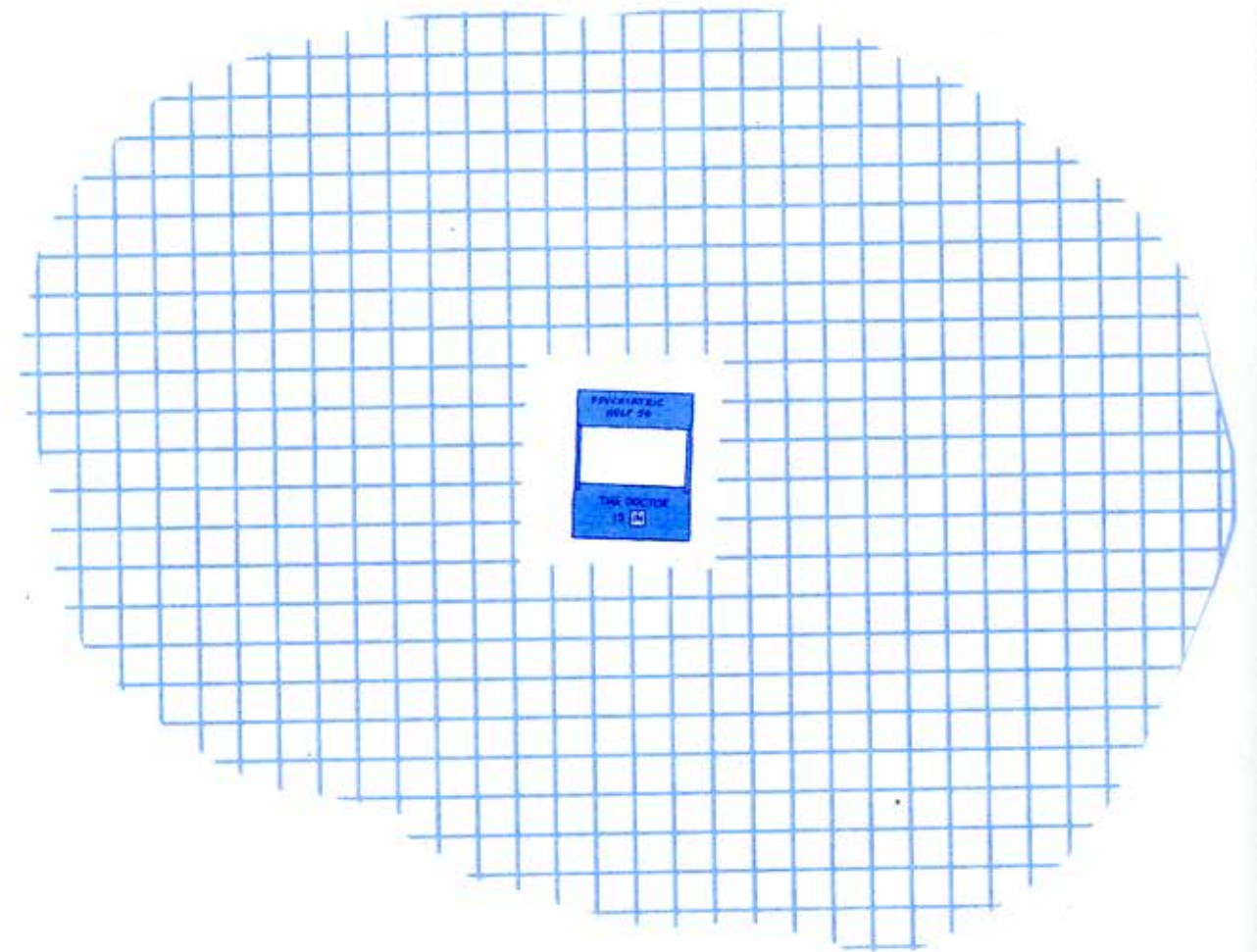


Northeast corner of Kimball and North

The large empty lot on the northeast corner of Kimball and North Ave is big enough to create a hybrid farm that makes cheese and cured meats, a farmstand and an excellent kid hang out. This farm would employ and train people to run a store, to farm, to make cheese and to cure meats. In addition to this commercial activity the place also would be open to all neighborhood children to give them a place to interact with animals, to learn about farming and to create their own adventure playground. The farmstand would sell the vegetables from the greenhouse across the street, the dairy and meat that the farm produces, as well as products that other neighborhood initiatives produce.

NEW ZONING LAW JUST
PASSED: ALL VACANT LOTS
NOW FOR USE BY BANDS
UNDER 21: PA'S AND
GENERATORS TO BE CHECKED
OUT AT CITY HALL: NOISE
ORDINANCES NO LONGER
IN EFFECT

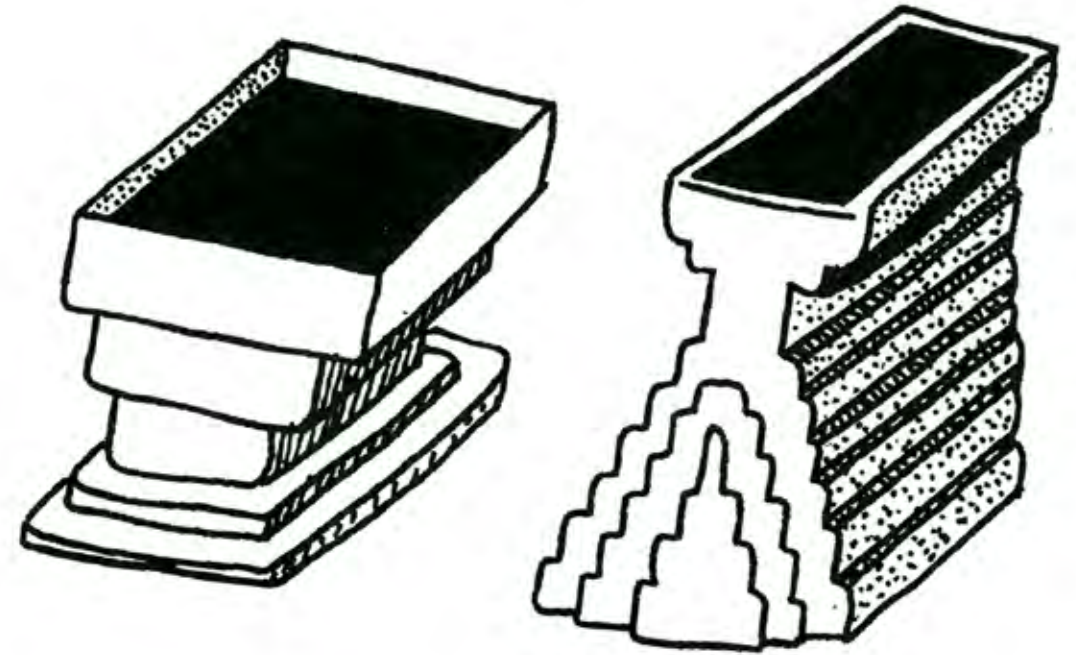
PUBLIC PARK



To be placed anywhere,
Keep open 24 hours,
Architecture negotiable due to privacy concerns



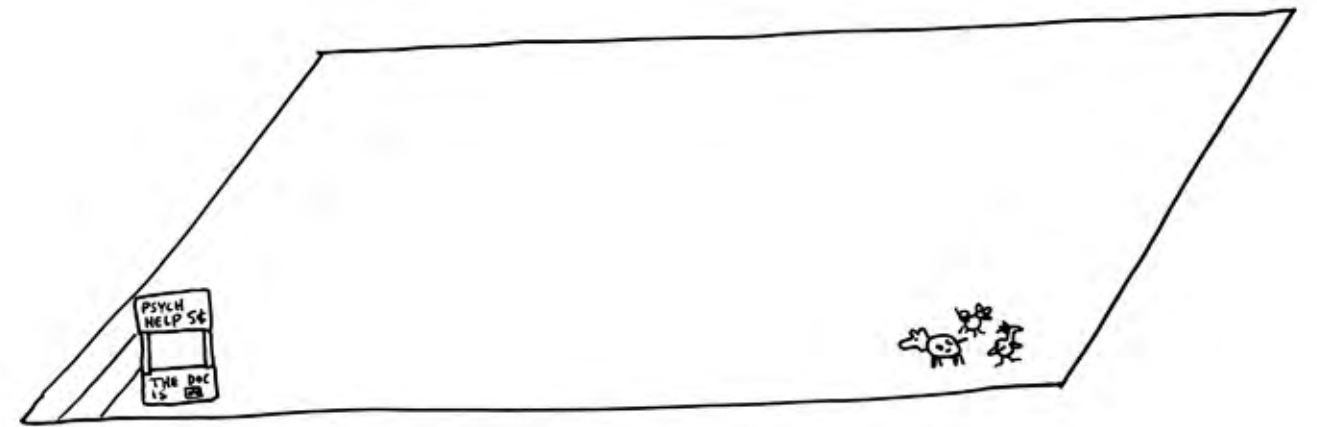
Landlord Sculpture 1: AAAAAA Bike Rack



Landlord Sculpture 2: Brutalist Birdbath



Landlord Sculpture 3: Plinth House



1
8
1
2 South
Ashland Ave



G O N E

is a speculative proposal for the destruction of the 1812 South Ashland Building, currently up for lease. This project seeks to explore the valuable role buildings play in coalescing historical, vernacular and communal meanings. Furthermore, "Gone" hopes to examine how receptive communities are to change: *will radical shifts in the urban landscape be accepted willingly or begrudgingly?*

The project consists of acquiring and demolishing a building located **"in the heart of Pilsen"** (as advertised on the realtor website). The site will be used to create a Communal "recreational" space catering to the residents of the neighbourhood. Setting up a platform of centralized conversation under one a single stage, an attempt to accommodate a variety of programs that reverts ownership to the community.

The stage is set as a public forum centered in open air activities, such as social gatherings, communal outdoor cooking, revolution, musical performance and rituals. The aim is to replace the empty program site regardless of its historical role or potential usage, with one that sets up collective participation and responsibilities over the development of the neighbourhood. Can there be a process of redefining a community by eliminating what was once established by a previous community 10 decades ago?

Rental Rate: Negotiable
Min. Divisible: 3,150 SF
Max. Contiguous: 8,840 SF
Property Type: Retail
Property Sub-type: Street Retail

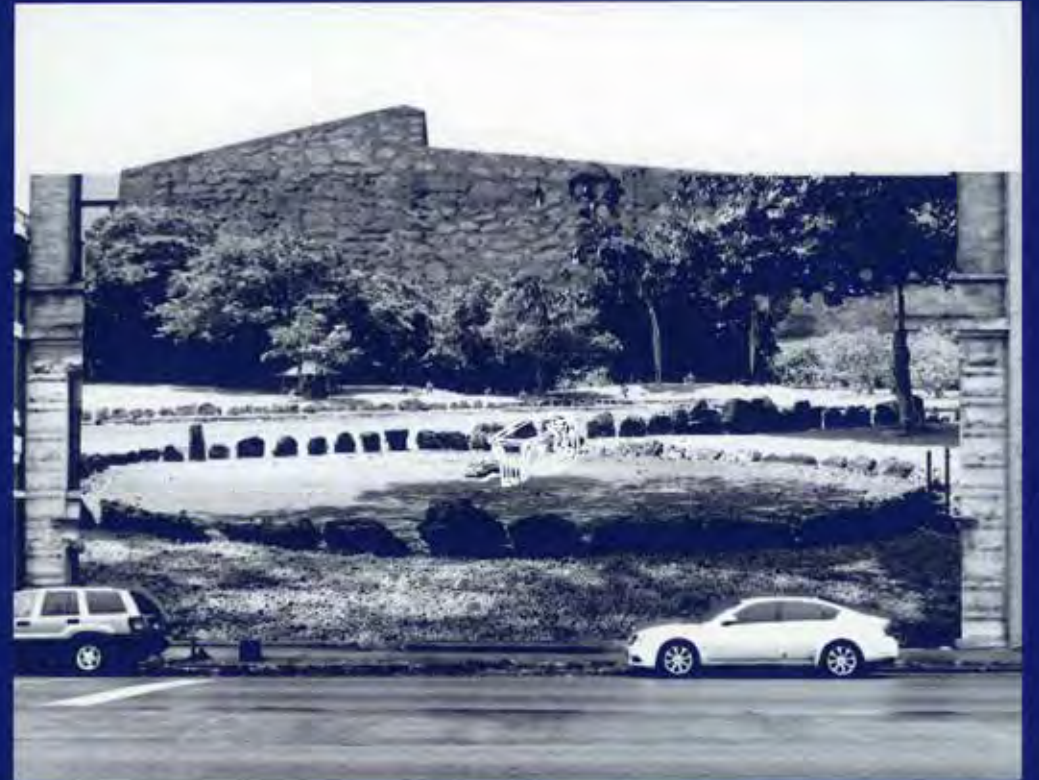
Additional
Sub-types:
Office Building
Medical Office
Building Size: 26,630 SF
Year Built: 1909
Lot Size: 9,118 SF
Traffic Count: 20,100
Cross Streets: Ashland and 18th
Zoning Description: C1-3
Listing ID 20073026



"Las cosas surgen cuando el equilibrio se destruye, cuando algo desaparece."



Slavoj Žižek, *Acontecimientos*.



How are you feeling America?

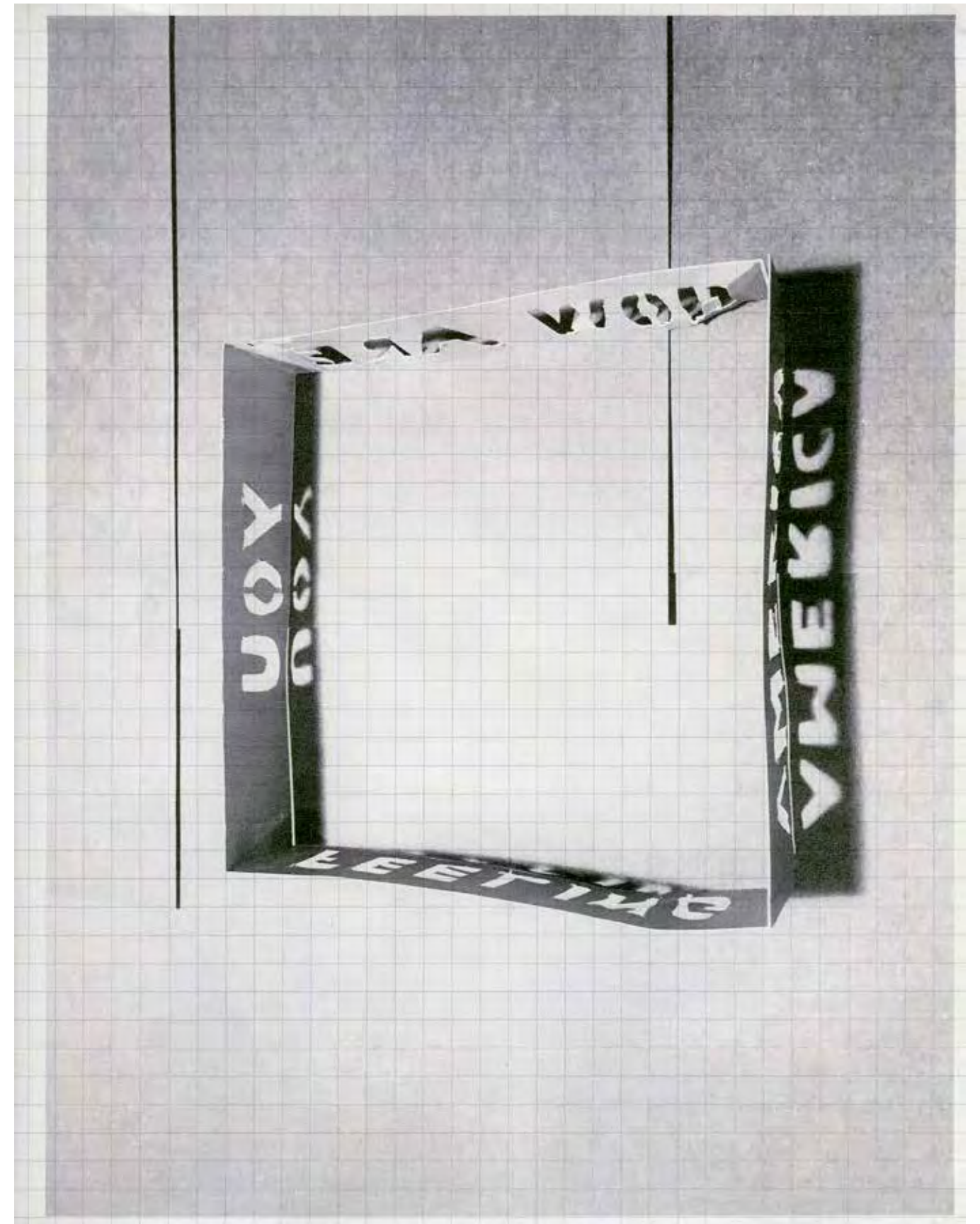
A proposal by Kirsten Leenaars

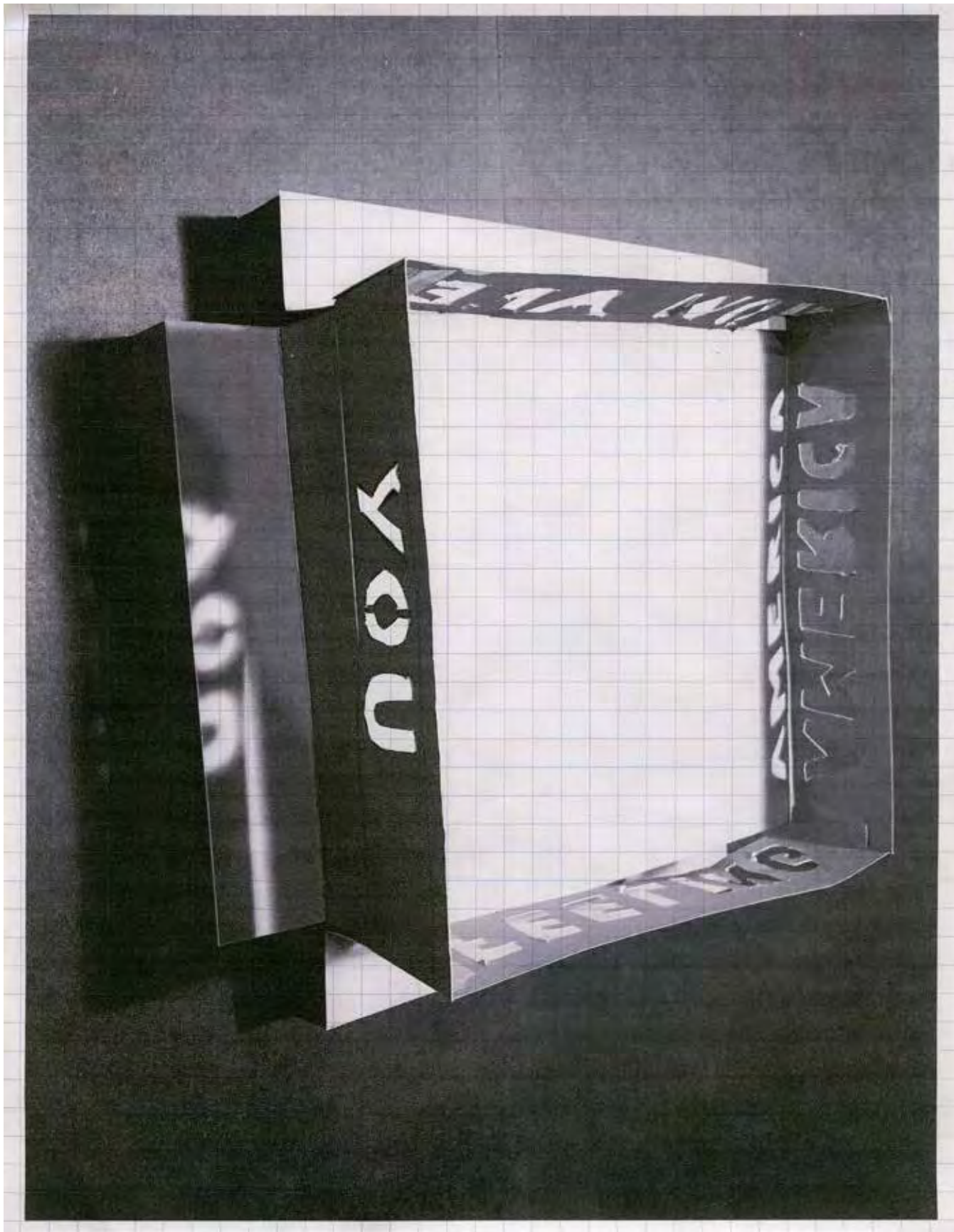
Create, stages, squares, play stations.

Spaces that can be used to come together, or enjoy alone, to reflect on the question: how are you feeling America?

How are you feeling as a resident, community member, human being at this time in this moment, on this day. Can we collectively engage in this question and become more in tune with our own and communal needs, desires, fears and hopes?

Can these public spaces become places to engage with one and another, to check in, to converse? What would happen if we would ask ourselves and each other 'how are you feeling' and answer honestly? What would happen when we would actually care about each other's answers and respond accordingly? How might this shift in awareness of each other's needs change the way we relate, build community and engage with the environment around us?





Kirsten Leenaars



Ruslana Lichtzier

Proposal to Commission Chicana Science Fiction Author and Artist Ernest Hogan to Produce a Recombinatory Aztechno Upgrade to the Murals of Hubbard Street

The Hubbard Street Murals, originally painted in the early 1970s, were organized by Art Institute graduate Ricardo Alonzo, who received permission from Northwest Railway to intervene on a mile-long stretch of concrete embankment between Ogden Avenue and Halsted on Hubbard Street. The project continued for eight years, before eventually losing funding in 1979. José Gamaliel González, along with Oscar Moya, created a multi-panel work titled *La Raza de oro* on the corner of Sangamon and Hubbard depicting various pre-Columbian and Indigenous motifs and scenes. In 2000, the Union Pacific Railroad began repairing and reinforcing the aging train embankment, and in the process destroyed or degraded much of the art work. Mindful of the original work's importance, a new mural project was initiated. And while, on the surface, the new murals maintained some of the original themes (wildlife, endangered species, ethnicity, and Chicago history), they are totally anemic and devoid of criticality regarding the urgency of social struggle, environmental justice, and Chicago's sordid, racist, past and contemporary treatment of its disenfranchised populations. Below are a few images showcasing the remnants of *La Raza de oro* as they exist today.



Page 1



Who is Ernest Hogan?

Contemporary speculative fiction writer Ernest Hogan works at the intersections of pop-culture, mass media, cyberpunk, Afrofuturism, and counterculture. Between 1990 and 2001 Hogan published three novels, as well as a host of short stories, essays, and illustrations in a variety of alternative and mainstream science fiction magazines. *High Aztech* (1992), his best-known book, takes place on August 6th, 2045—the hundred-year anniversary of the U.S. bombing of Hiroshima. In the novel Mexico ascends to global power after an unspecified catastrophe befalls the United States. Aztec ways of being, religious beliefs, and modes of dress ascend in equal measure, taking on new importance as they are interpreted through futuristic and cyberpunk sensibilities. Mexico City is renamed Tenochtitlan. Fashionable socialites and economic elites get plastic surgery to appear more Indigenous. Anglo maids are the ultimate symbol of privilege.

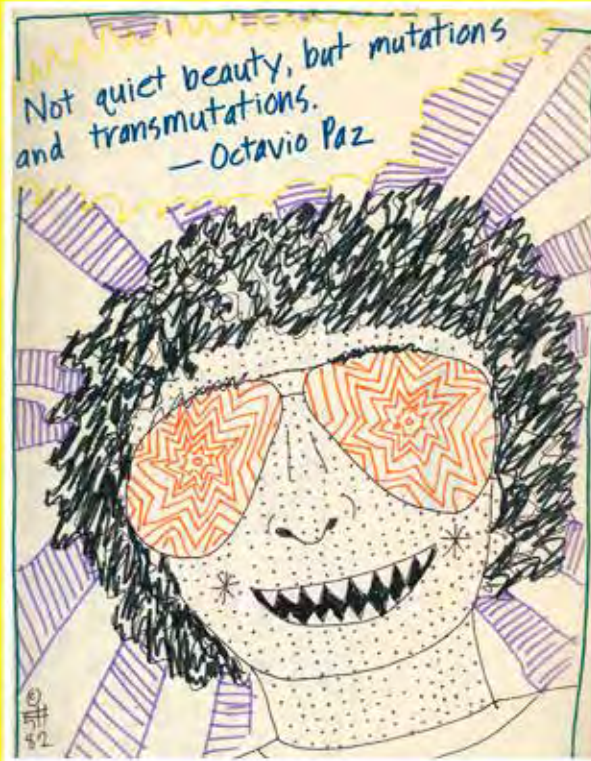
Despite Hogan's Chicano ethnic and cultural identity, *High Aztech* offers no naïve endorsement of Mexico as a nation-state, present or future. Tenochtitlan in 2045 is rife with the familiar patterns and characteristics of accelerated post-industrial capitalism, which are more entrenched than ever. It is a future intensely defined by ubiquitous militarization, religious fanaticism, terrorist networks, vast garbage dumps, and mass media as a tool of social control. Of the many themes Hogan addresses in *High Aztech*, the complexity and impossibility of a simple return to the pre-colonial past is crucial. The extinguished Aztec, a symbol of trauma rippling through the contemporary moment, haunts the future in search of cultural belonging, restitution, and recognition.

Looking beyond institutionally sanctioned publications such as novels, literary anthologies, and magazines, Hogan's blog *Mondo Ernesto*, updated regularly since 2009, features a trove of various short texts, digitally altered drawings, and other materials revolving around Chicana counterculture and sci-fi futurism. In the months leading up to an exhibition and performance at a local Chicago gallery called Sector 2337 (June 2015), I engaged in a series of conversations with Hogan in the hopes of finding ways to share his work. Eventually, I curated several exhibitions (Sector 2337, Harold Washington College, and the Black Oak House in Philadelphia) consisting of drawings culled from Hogan's large collection of sketchbooks dating back to the 1980s. Continuing this project, I propose Hogan be commissioned to produce a series of murals based on his sketchbooks, as well as the themes of technology, Chicanafuturism, cyberpunk, and psychedelic counterculture.

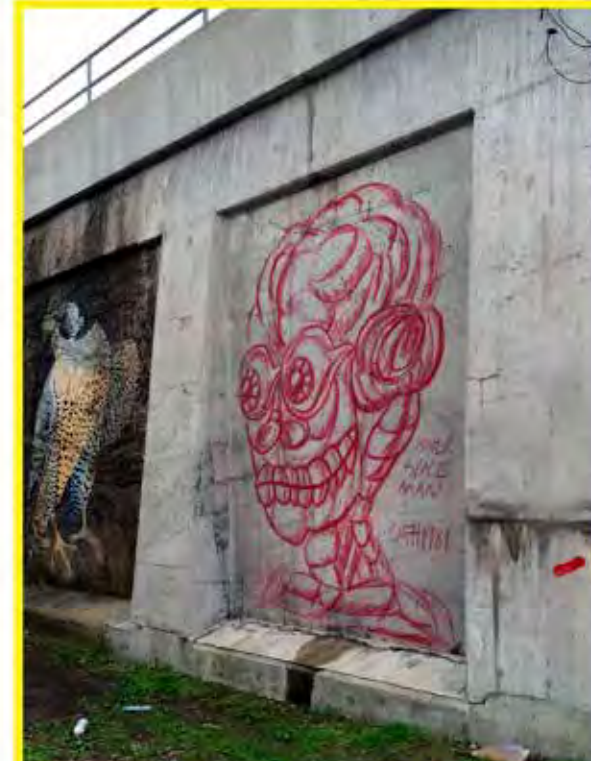
Below are a few pages taken from Hogan's prolific journaling practice followed by digital mock-ups illustrating what these sketches might look like scaled up and installed along the train embankment on Hubbard Street, where they would mingle with the remnants of murals from the 1970s and the newer murals of the early 2000s.



Page 2



Page 3



Page 4



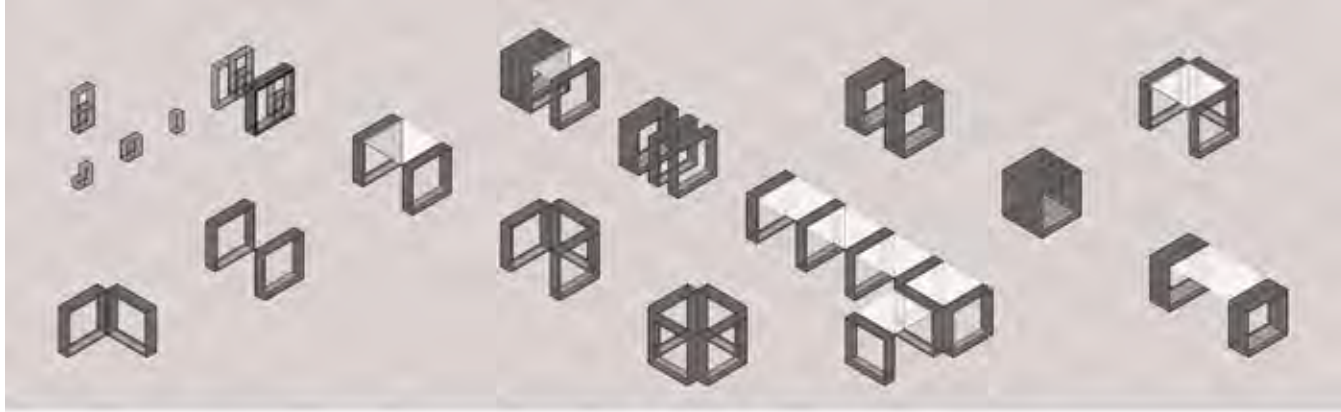
NO to GENTRIFICATION
NO to DEVELOPERS
WE NEED
AFFORDABLE
HOUSING FOR ALL
and
A LIVING WAGE
FOR ARTISTS

Inspired by Mari Matsuda in Eunsoo Kim and Gelare Khoshgozaran's interview with Mari Matsuda:
<http://contemporary.org/mari-matsuda/>

**DO YOU
REALLY
HAVE
TO BE
HERE?**

**GENTRIFI
CATION
=
COLONI
ZATION**

**ARTISTS
CAN NOT LET
our NEED for
AFFORDABLE SPACES
DISPLACE
LOW INCOME &
WORKING CLASS
COMMUNITIES
of COLOR**



Frame | Work is a prototype that aims to spark commerce as well as activity in under resourced communities. It activates the street through engagement and enhancement of the commercial corridor. Instead of expensive renovation or new construction, this system is simple, reproducible and engages the passersby. This system of pieces can be assembled inside vacant storefronts or in empty lots, customized to the use and location. Its deployment fosters activities such as retail enterprise, children's play and farmer's markets. These temporary interventions become permanent over time, helping fill in the gaps along neglected commercial strips.



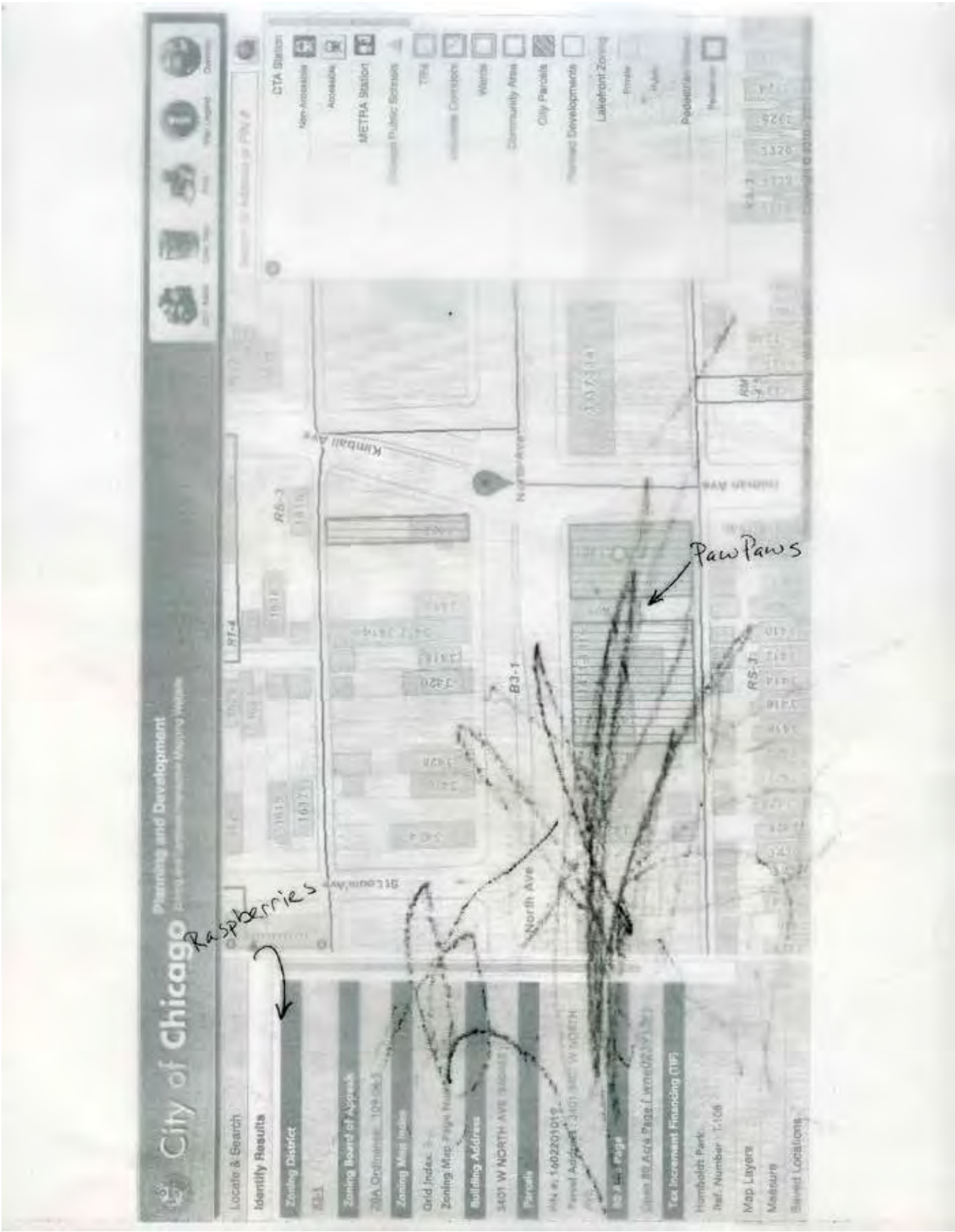
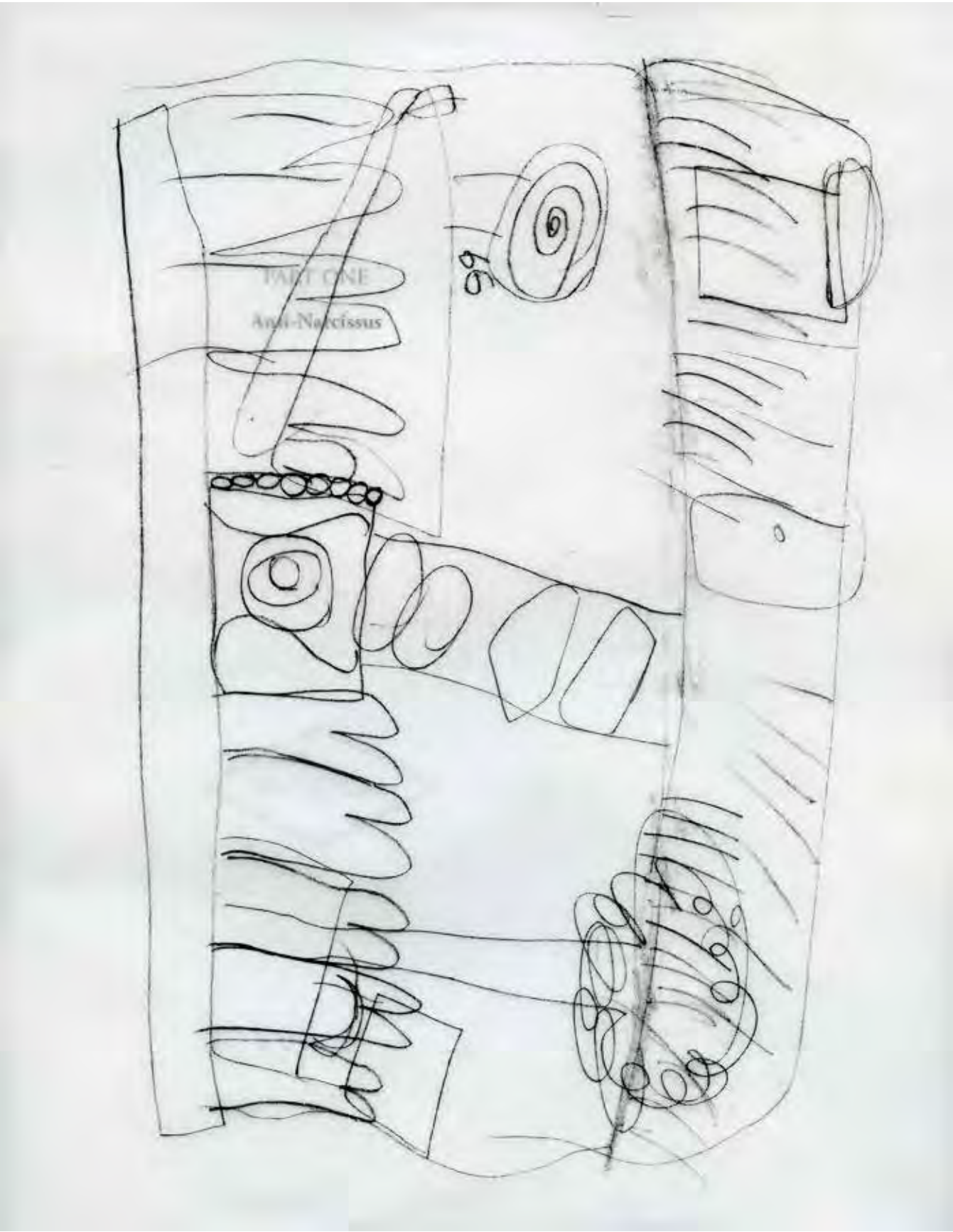


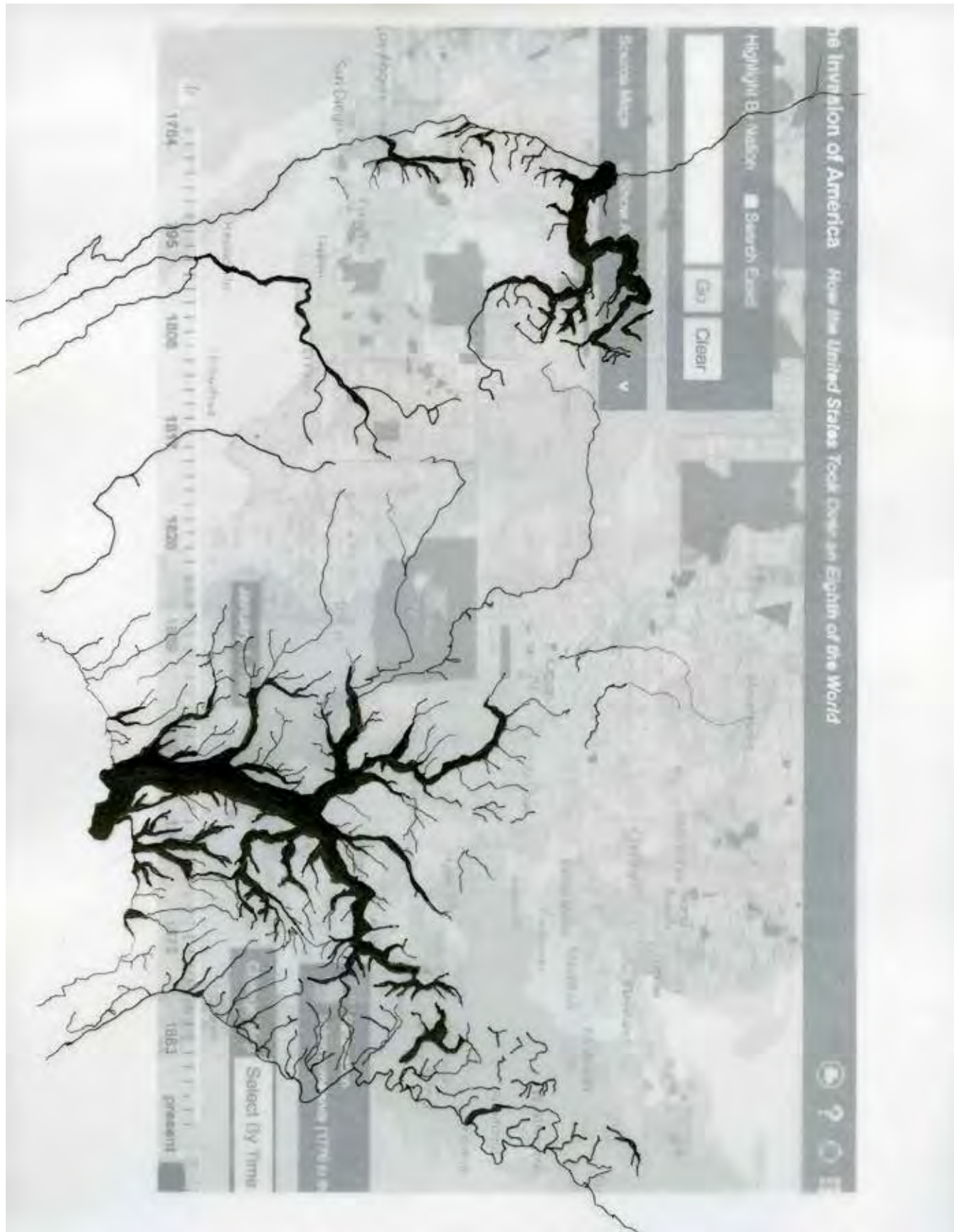
Monica Chadha & Carlo Parente



Monica Chadha & Carlo Parente







Lora Lode

1. Images from Tadashi Kawamata, *Field Work* (overlay) with QR Code for *A Little House Sampler* by Laura Ingalls Wilder and Rose Wilder
2. Vacant Lot/Garden Drawing (overlay), copy of Anti-Narcissus title page
3. Vacant Lot/Garden Drawing (overlay), copy of City of Chicago Planning & Development Zoning and Landuse Interactive Map of North Avenue & Kimball Intersection
4. North American Continent (Rivers) Drawing (overlay), screenshot of interactive map from *The Invasion of America: How the US Took Over an Eighth of the World*



MUSEUM OF THE SCREENSAVER is a 24-hour daily, 365-day yearly, digital mausoleum. The building is a simple, austere rectangle with no windows. It is ADA accessible and accompanied by a separate gender neutral, ADA accessible restroom in a separate building on the same grounds.

MUSEUM OF THE SCREENSAVER is a brutalist concrete screen, meaning if it held an image on its stone exterior, that image would be oriented as a landscape, and also as a cinematic frame.

But there are only images *on the inside* of the **MUSEUM OF THE SCREENSAVER**. There is a long bench running the length of the interior, on which to sit, and a narrow-ish - but not so narrow that people in wheelchairs cannot pass each other - space to walk from one end to the other. The inside of the "screen" structure hosts an actual giant LCD screen that plays a looping archive of screensavers, with historical information about each one listed on an unobtrusive digital placard on the opposing wall. Screensavers from all over the world will be included, though the only requirement is that they must be at least 3 years old. The archive, of course, will continue to grow.

MUSEUM OF THE SCREENSAVER is a quiet space, and it is encouraged via exterior signage, that all cellphones and devices be stored during your visit.

This is a space in which to save energy, restore a sense of calm, and induce quietude. This is a space that recognizes boredom as a gift. Be quiet.

MUSEUM OF THE SCREENSAVER is entirely solar-powered and will be placed on a vacant lot in Chicago near an ADA-accessible train station. Its ramps and pathways will be surrounded by flowers and plants native to the Chicagoland area.

Because **MUSEUM OF THE SCREENSAVER** is a 24-hour, air-conditioned space, it is anticipated that it may be used as temporary housing by those experiencing homelessness. Since it is designed as a space of refuge,

this feels like a compelling and necessary use of the structure. Therefore, a separate showering

station will be housed on the grounds, along with simple non-perishable foods and a simple kitchen in which to prepare them. The space will welcome sleepers between midnight and 8am. This will be an unwritten, word-of-mouth protocol.

Regardless of who you are or where you are or are not coming from

MUSEUM OF THE SCREENSAVER invites you to **CHILL OUT.**

Center for the Radical Hybrid Pollination of Native Plants (Chicagoumeman and Borinquena flora)



The center will be a community organized 'conservatory,
free and open to the public.
The goal of the project is to create a communal habitat for native plants
from Puerto Rico and native pre-Chicago landscape,
The community will elect
'flower chasers'
'pollinators'
and Garden scientist,
their roles will be crucial at the beginning of the project,
they will be in charge of creating
the optimal environment
for the cross-pollination of these plants.
Once that environment is created.
The plants will regain authority of the space.
The flower chaser and pollinator roles will become obsolete.
A new role of
"¿gestural de/re-codification and
syntactical eloquence elaborator
(flower whisperer)"
will be created, by a ceremony in which the plants
will cast a vote via Heliotropism,
The role of the Flower Whisperer is
to interpret the gestural movements of the flowers,
their cross-pollination patterns,
their multiplicities,
Creating a language that is not taxonomical,
binary, linear, or hierarchical.
Tracing the outlines of their leaves,
stems and buds,
their scent, and lines of flight,
the bugs that take care of the roots and crawl up and around their petals,
becoming drunk with pollen, becoming sex,
a radical entity of hybridity,
an aid to the resistance of eroded histories
haunted by the ghost of post-colonialism.
What is the purpose of this whole conservatory you ask?
To create a playground, A space,
Where the native plants cross time boundaries, and histories.
And the flower whisperer will create gestural abstractions,
for the visitors to contemplate,
to decode and to regain a sense of origin and belonging,
of making their own space,
time, and language, a non-language, a new syntax.
a space to regroup and reform.
A space to be a nomadic displaced being.



Alejandro Jimenez Flores

ARE WE ANIMALS OR SOLDIERS?

Let us list our axioms:

We live in a world of lurid untruths:
about freedom, about justice, about
power and rights, the Real and the Social

We are not simply needy animals, who
want for food and roof and cloth

As far as animals go, with our two feet
and lack of feathers, we are rather
unremarkable

What makes us what we are: we seek
truth, that it might pass our path, and
render us immortal

Truth, then, is in shortest supply.

We will supply the tissue of truths

BECOME A SOLDIER OF TRUTH!



Gabriel Montero

Apply today for a REFUGE KIT and become part of the truth process sweeping the world!

Refuges are NOT spaces. They are anti-spaces, SUBTRACTIONS from the fabric of lies, islands in the sea of capitalist samsara.

They shut out the market and open up the truth to all

We believe every community and neighborhood should have one.

Apply today and seek refuge!

SUCCESSFUL APPLICANTS WILL RECEIVE:

"Bricks" made of compressed writing, drawings, sutras, and other fabrics of truth (mathematics, poetry, prose, memoir, ritual textiles, flags, and clothes) offered by fellow refuge-seekers in their process. Bricks can be stacked and unfurled to form shelter.

ELIGIBILITY GUIDELINES:

All who seek universal truth may apply

Consideration will not be given to the satisfaction of personal or local desires/needs

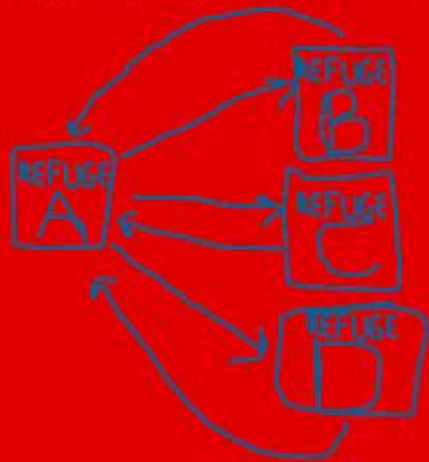
Applicants (individually or collectively) must be in the grips of an immanent truth: shaken to the core, ready to become a subject of that truth, willing to work to make it available to the world

Applications accepted for truth procedures in love, art, science and politics.

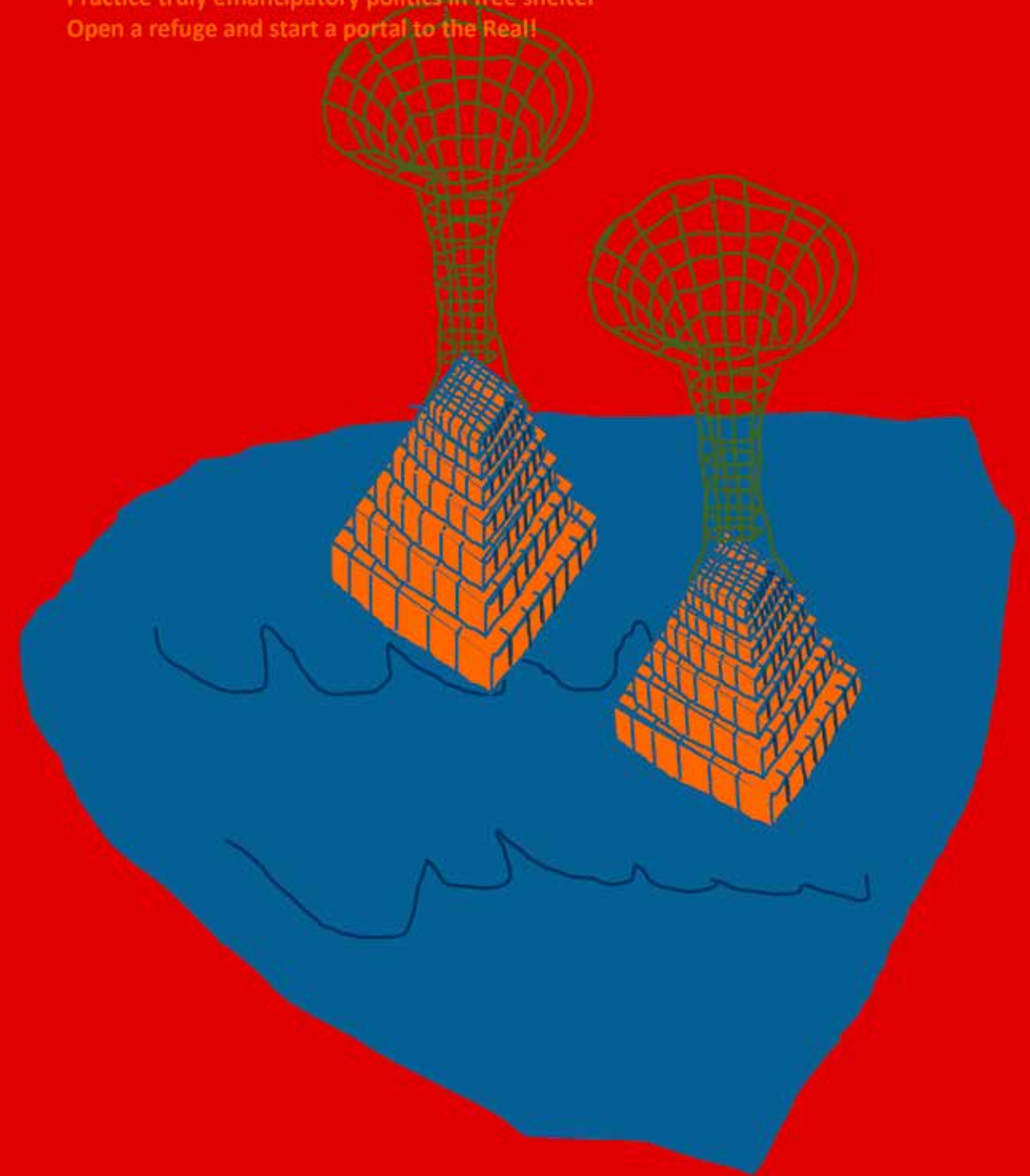
Refuges may only be used as an anti-space in which universal truth is pursued

ADDITIONAL CONDITIONS:

Receipients will be expected to create bricks for other refuges in need. In turn, their own bricks will be replenished by fellow refuges, ensuring the tissue of truth grows, circulates, and stays connected reciprocally.

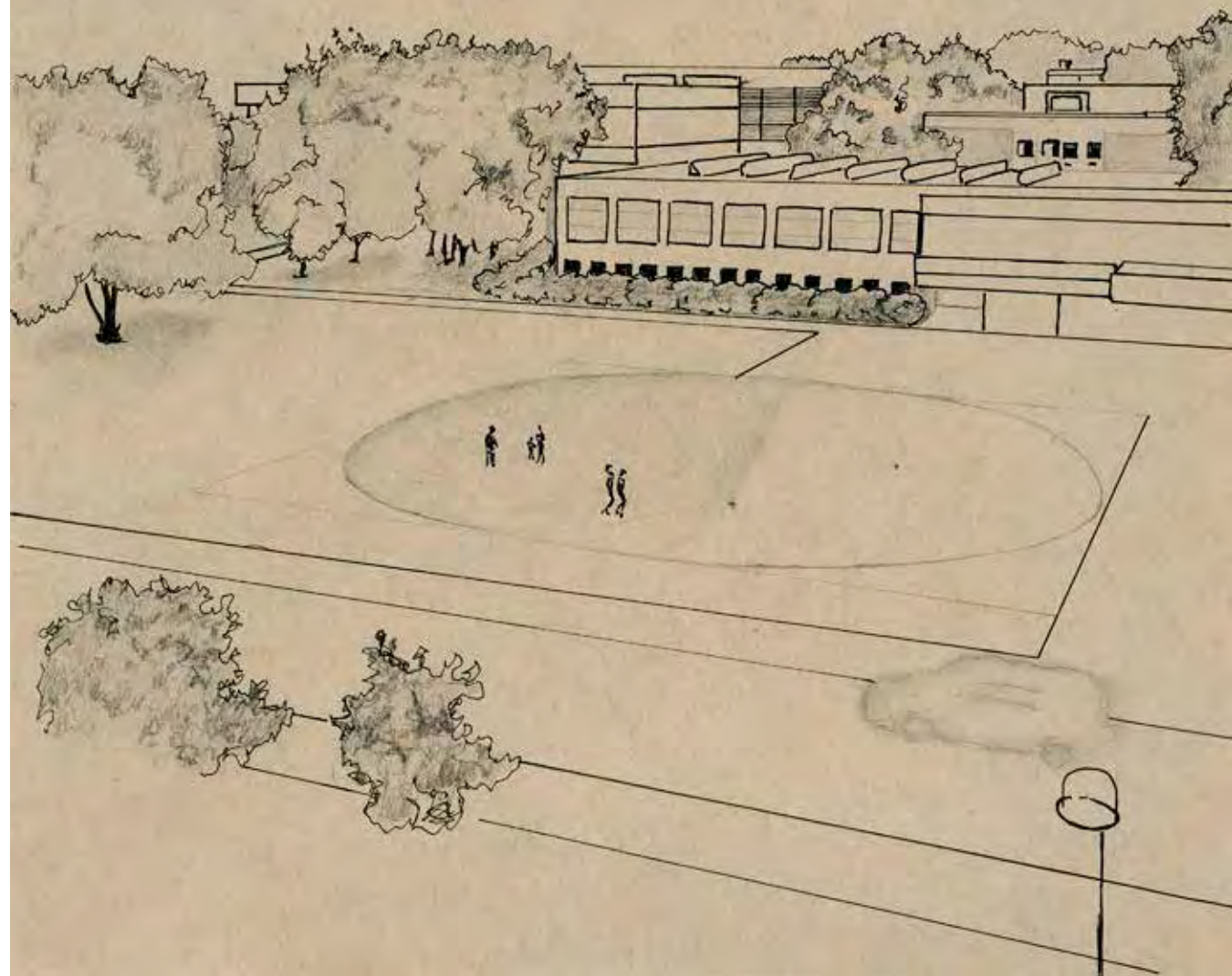


Build your island in the sea of untruth
Take space back from the tyranny of the market
Live existential investigations
Practice truly emancipatory politics in free shelter
Open a refuge and start a portal to the Real!



CIRCLE FLOW

SCULPTURE FOR AN OPEN SPACE

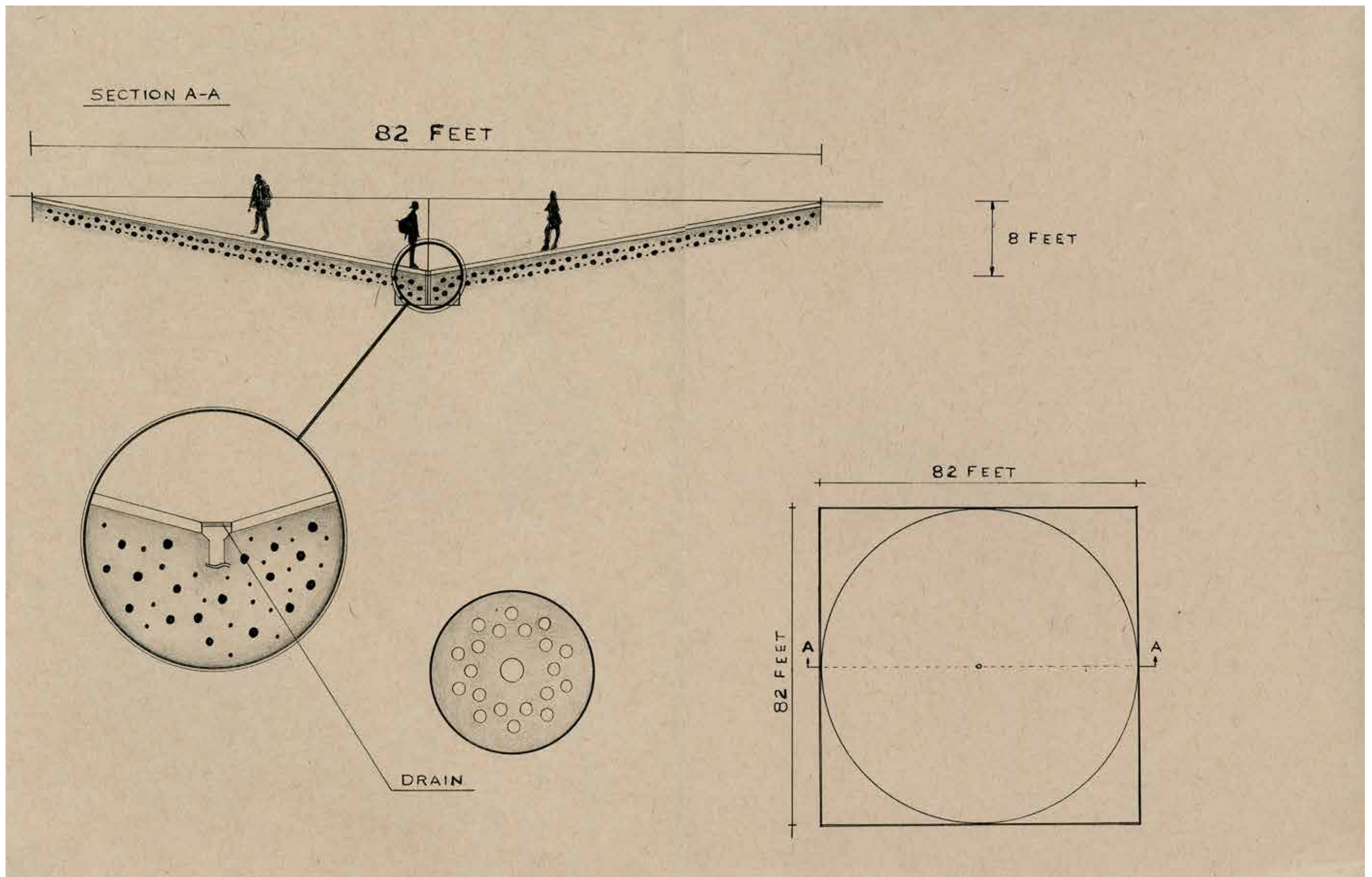


CIRCLE FLOW

CIRCLE FLOW IS A PROPOSAL FOR A "WALK IN" SCULPTURE FOR AN OPEN SPACE. THE SCULPTURE IS MADE OF CONCRETE, AND HAS THE SHAPE OF AN INVERTED CONE BURIED IN THE GROUND.

THIS PROJECT IS A COMMENT/ALTERNATION OF BRUCE NAUMAN'S SQUARE DEPRESSION. PROPOSED FOR MUNSTER SCULPTURE PROJECTS IN 1977. HIS AIM WAS TO CREATE A SPACE WHERE ONE COULD EXPERIENCE A FEELING OF BEING ISOLATED, HELPLESS AND ALONE.

THE SHAPE AND THE TITLE OF CIRCLE FLOW SUGGEST A DIFFERENT APPROACH TO THE EXPERIENCE THAN SQUARE DEPRESSION, MORE TOWARDS INCLUSION, CONNECTION AND EMBRACING SOMETHING OUTSIDE ONESELF -A COMMUNITY.





William Camargo & Yvette Mayorga

Gmail Humboldt Update



Third Object <thirdobjectthirdobject@gmail.com>

Humboldt Park Project Update

Third Object <thirdobjectthirdobject@gmail.com>
To: Brandon Alvendia <@gmail.com>

Tue, Dec 1, 2015 at 4:59 PM

Dear Brandon,

Hi! We hope this finds you well and that you've had a fun and eventful fall. First we'd like to apologize for this long overdue email about the Third Object project in Humboldt Park. We are so grateful for your ideas and participation in the development of this project, and we're writing now with an update.

We last left off on having to push the project back due to needing time to develop the project but also because we were met with some resistance by the park administration, acting on behalf of the community. All along, we have been working with a group of arts administrators called Fieldwork, who have been making a long term effort to instigate arts activity in the park. Fieldwork was given permission to program in various different spaces in the park which were then slowly taken away from them (and us) through ambiguous and bureaucratic means.

Working with Fieldwork, we landed on a plan to execute a small scale project first before following through with our big spring-time program. We hoped that showing our work and commitment to the project would help to build trust with the park/community. We planned to have a two person show in the fieldhouse this fall (November 14) as a way to test the waters. As the opening date neared, Fieldwork received continually changing requirements and paperwork from the park administrators effectively making the project impossible to realize. Heartbroken frustrated, and without a space, we are now brainstorming with the artists from that show on a new project that is responding to the continual relocation of the exhibition. While this has been a generative conversation, it is not an ideal situation and is certainly not a position we would wish upon anyone we work with.

We share these details not to condemn Humboldt Park and its stewards—indeed the threat of gentrification through art is real and is a phenomenon that has deeply changed the neighborhoods directly surrounding Humboldt. We share what has happened as a way of letting you know that your contributions to our project have not been taken for granted, that we have endeavored at length to enable them to come to fruition, and that we are not finished working to make this exhibition happen. That said, the exhibition that will eventually arise from this will be very different in form and direction. Having split from Fieldwork, we will need to re-evaluate the scope, timeline, and footprint of the project and to devise alternative funding sources.

We've tried to keep this email on the shorter side, but we're happy to discuss any details further with you if you're curious. We're hoping to take the next few weeks to take care of some big thinking with this project, and, if you'll still have us, would like to continue the conversation with you after the holidays.

As always, we are looking forward to what the show can be, and we remain open to any ideas or suggestions you might have as we work to reformulate.

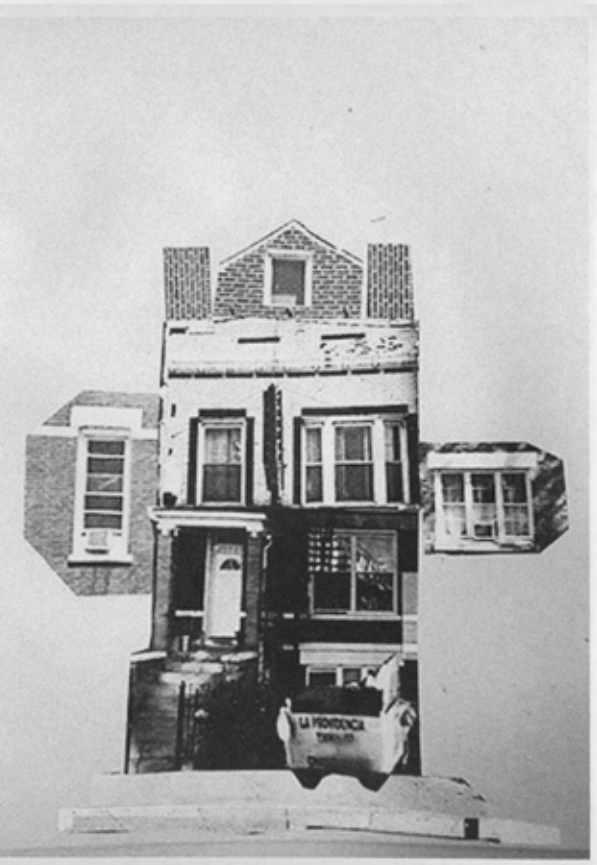
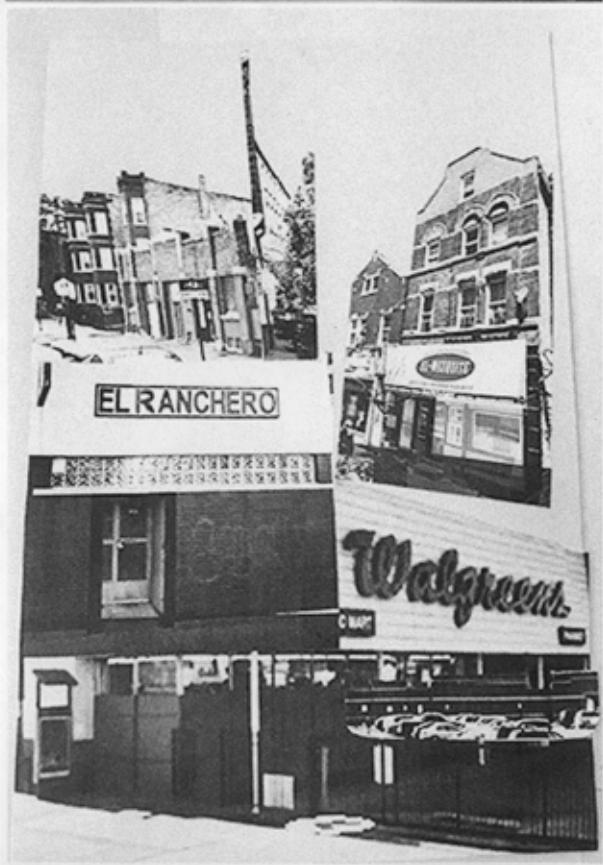
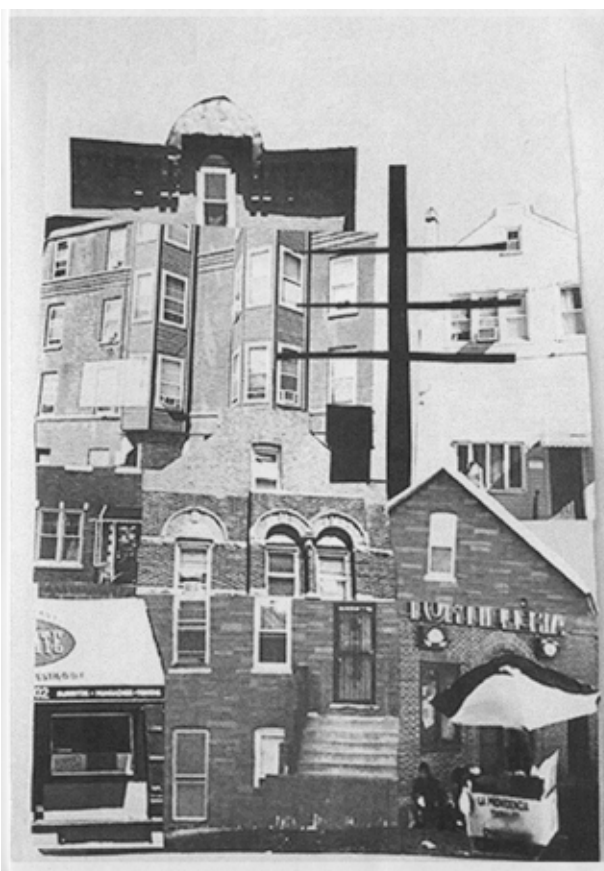
xoxo.

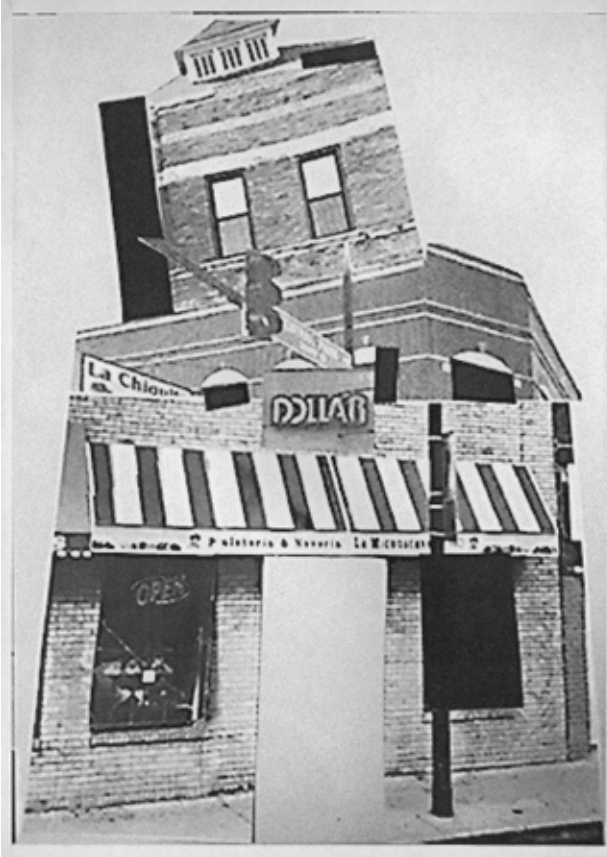
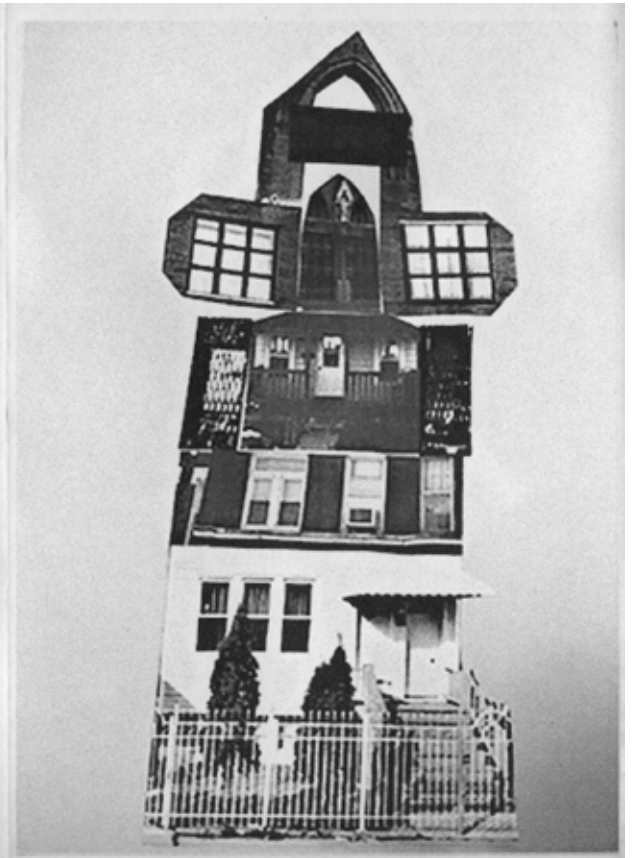
Gan + Raven // Third Object

1 of 1

4/30/17, 3:06 PM

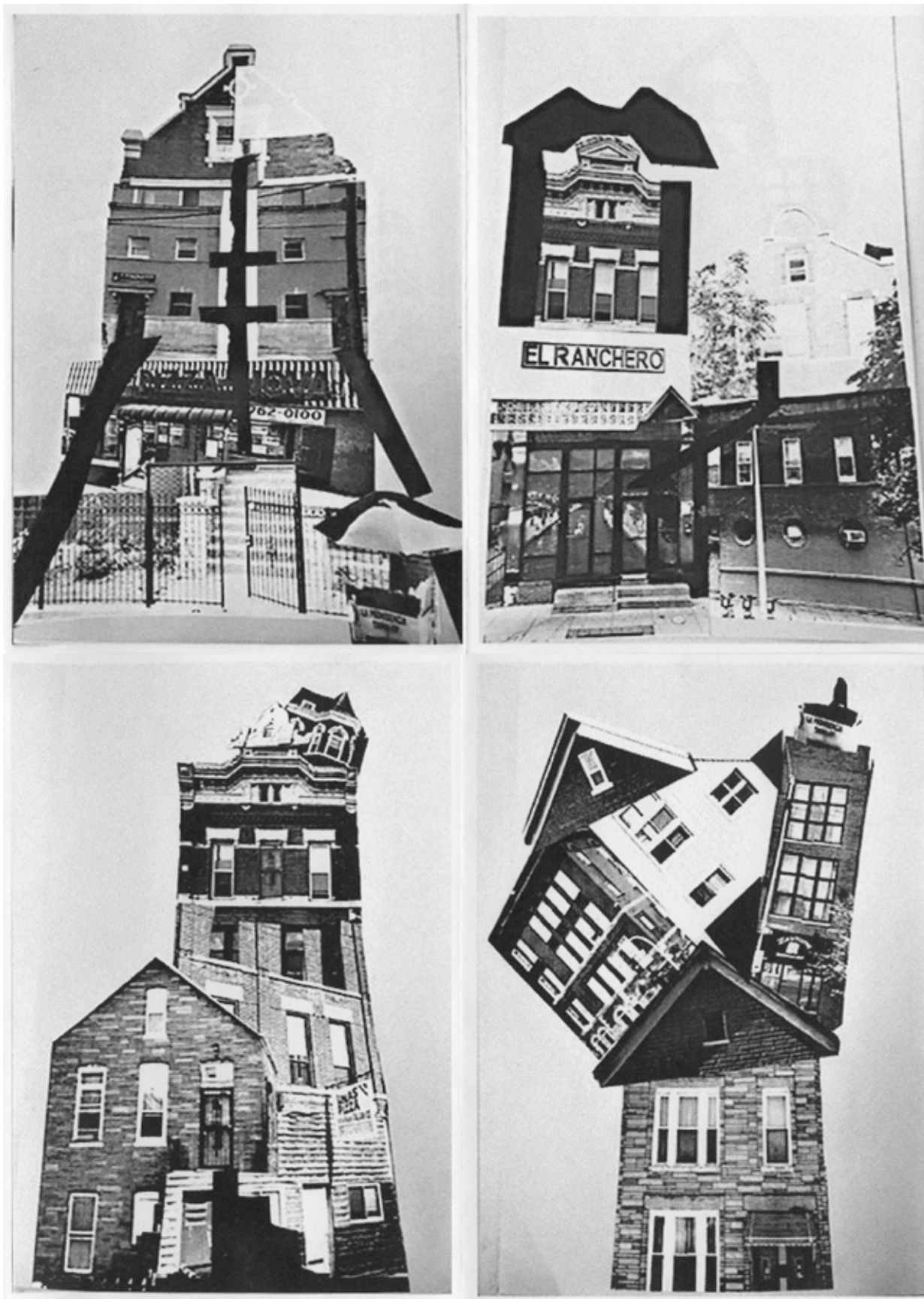
Third Object (Raven Falquez Munsell, Ann Meisinger, Gan Uyeda)





Nicole Marroquin and students from Benito Juarez Academy High School

Nicole Marroquin and students from Benito Juarez Academy High School



Nicole Marroquin and students from Benito Juarez Academy High School



Nicole Marroquin and students from Benito Juarez Academy High School

In the middle of summer of 2014, I was phoned by a curator of the Milwaukee Avenue Arts Festival, inviting me to curate a show in an abandoned storefront, currently housing the expanded portion of Star Liquors and adjacent bar called The Walk In. I was inclined to say yes to every opportunity, especially one that would potentially see a few hundred neighbors and large raw space to play around with. The rub was that the festival was happening in three days so I opted to “curate” a fake show with fake artists and fake art made by real artists who shall remain anonymous.

The show was called “Something For Everyone” and was a chance to hang out in a space and root around the debris of a failed law firm that from the look of it had to jettison their business very abruptly as evidenced by the scads of personal files strewn about the space. So after three days of tearing up moldy carpet and tossing out debris and making arte povera-ish art onsite, the festival began with a happy landlord (NOT Fishman btw) popping by with an approving look on his face yet also saying, “When is the art coming?” The show was a blast to make and observe the public’s interaction and though I wasn’t paid, I walked away with a sweet Danish bookcase that would have been tossed in the trash.

However, the storefront karma immediately came back to me, and while the festival was happening and unbeknownst to me, my own storefront project space was being measured out by workers to convert into an apartment room (“John didn’t tell you?”), ending the 3-year run of a project partially funded by a Propeller Grant, which saw dozens of collaborators and visitors throughout its time. RIP Storefront 2011-2014.

The Storefront at 2606 N. California Avenue was a multi-purpose non-commercial/non-non-profit institution-as-art project that operated according to the logic of a gift economy. Its mission was to support very temporary short-term projects by local cultural producers of all kinds, while promoting the idea of artists as local community producers working within the history of a 21st century global discourse.

Open to the public in 2011, The Storefront was located in a very ordinary, modestly sized storefront space in the changing Logan Square area of Chicago. Hidden in plain view and nestled comfortably within its surroundings, The Storefront positioned itself within the ebb and flow of everyday life. Its mission was to balance a playful absurdity with a high level of critical discourse and professionalism to challenge the monotony of an urban cycle of work/life/work/life for life.

--Brandon Alvendia

What does a more equitable and inclusive neighborhood look like, and what role can art play there? A few months ago I attended a discussion in Logan Square about artist-run spaces, mostly centered on gentrification concerns, galleries’ part in community, and how to form meaningful neighborhood relationships. As the room split into breakout sessions, my group focused on cultivating awareness and respect for the diverse histories and cultures in one’s neighborhood, how art spaces present themselves to the public, and suggestions about programming. We then reported back and added our thoughts to a broader, collective list.

Yet spiraling out of that evening’s discussions, there are other unmentioned and unresolved questions -- probably more like sticky notes of work left unfinished: What are some additional ways of re-defining how art spaces function? How can galleries become more accessible neighborhood spaces and resources? And, even when they’re committed to supporting marginalized artists and voices, shouldn’t art spaces also consider how to extend that work beyond art itself, to help bridge gaps between creative aspirations versus more immediate needs (spatial or otherwise) in the neighborhood? These prompts and conversations feel particularly urgent today, but are also connected to ongoing, long-simmering questions about art’s relationship to everyday life.

If we’re interested in how to make neighborhoods more inclusive places of belonging, then applying those same concerns to art spaces can be one starting point. But there’s also room for action beyond that -- maybe within the artist-as-neighbor-to-neighbor-as-artist dynamic: that the artist recognizes themselves within a larger community, and that our artist-to-neighborhood relationships are just as important as our artist-to-artist relationships. In this way, the artist-as-worker can stand in solidarity with other workers, and the artist-as-neighbor can stand in solidarity with neighbors, even where differing needs exist.

--Greg Ruffing

Public Access is a partial and soft selling multi-use project space. We seek to enable
discursive platforms through less conventionally attenuated forms. The space is
collaboratively tended to by Abbye Churchill, Keeley Haftner, David Hall, and Greg Ruffing.

Public Access Season 2
Publication 8 of 8
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Public Access, 3306 W. North Ave., Chicago, IL
www.publicaccess.biz