

Galleries & Museums

MN 3524 S. Halsted. Peter Power, sculpture combined with "a recorded image," through Sun 5/28. Sat-Sun noon-5. 773-847-0573

Moka 1825 S. Halsted. "Urbans," sculpture by Sydia Reyes, through Sun 6/4. **R** Opens Fri 5/12, 6-10 PM. Tue-Sat 11-6. 312-421-8990

G.R. N'Namdi 110 N. Peoria. Gary Kulak, sculpture; Allie McGhee, paintings and assemblages, through Fri 5/26. Tue-Sat 11-6. 312-563-9240

Aron Packer 118 N. Peoria. "Concept Driven," work by Steven Carrelli, Michael Dinges, Ruth Cook, and Fred Ellenberger; "Zombie Eyes," paintings by David Gracie, through Sat 5/20. Tue-Sat 11-5:30. 312-226-8984

Parts Unknown 645 W. 18th. Zsafia Otvos, figurative paintings made with "palette knives and molding mediums to create effects similar to that of a woven surface," through Fri 6/2. **R** Opens Fri 5/12, 6-10 PM. Sat noon-5. 312-492-9058

Maya Polsky 215 W. Superior. Vladimir Grigorovich, paintings, through Sat 5/27. Tue-Fri 10-5, Sat 10:30-5. 312-440-0055

Polvo 1458 W. 18th #1R. "Entorno," work addressing Chicago's "environment" by artists such as Miguel Cortez and Bernard Williams as well as community activists and writers, through Sat 5/20. Sat noon-5. 773-344-1940

Portals 742 N. Wells. Anna Tomczak, color photos of flora and fauna, through Fri 5/26. Tue-Fri 10-5, Sat 11-5. 312-642-1066

Printworks 311 W. Superior #105. Robert Middaugh, paintings, through Sat 5/27 (see Now Showing). Tue-Sat 11-5. 312-664-9407

Prism 1048 W. Fulton. Afro Celotto, Murano glass sculpture, through Sat 5/13. **R**. Tue-Sat 10-6. 312-243-4885

Reversible Eye 1103 N. California. Work by Anthony Weber, through Tue 5/30. **R** Reception Fri 5/12, 7-9:30 PM. Sat 1-5. 773-862-1232

Rowland Contemporary 1118 W. Fulton. "Mine Ayn," installation by Sheila Pepe; Trevor Gainera, 30 eight-foot two-by-fours, cut apart and "meticulously reconstructed," through Sat 5/27. Sat 11-5. 312-421-6275

Judy A. Saslow 300 W. Superior. Jason Rohlf, paintings, through Sat 5/27. Tue-Sat 10-6. 312-943-0530

Schneider 230 W. Superior. Thomas Kellner, photo collages of "famous buildings"; Orit Siman-Tov, photos of Israeli leisure spots, through Fri 5/19. Tue-Fri 10:30-5, Sat 11-5. 312-988-4033

SAIC Betty Rymer Gallery 280 S. Columbus. Thomas Kapsalis, Kenneth Nack, abstract paintings, through Sat 6/17. Tue-Sat 10-5. 312-443-3703

13th District 1706 W. Chicago. "Art Crimes," work by Jesse Greene, with collaborative functional pieces by Stephen Blake Christena and Erik Kopidlansky, through Sun 5/28. Sat-Sun noon-6. 312-491-1905

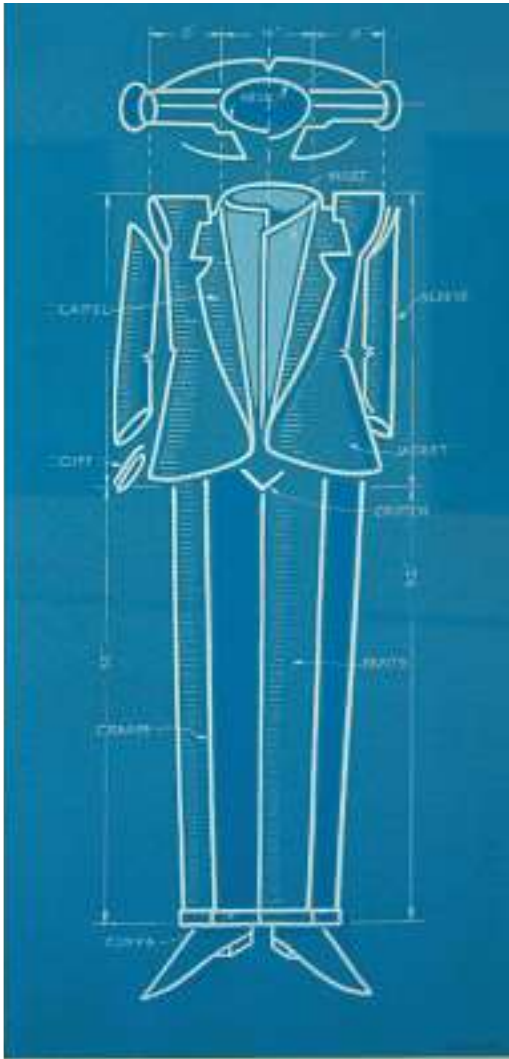
Three Walls 119 N. Peoria #2A. "L. Francis and the Fertile Grid," exhibit documenting "a message of benevolence, good will, and mystical insight," delivered by one L. Francis (aka Frank Hines), through Sat 5/20. Tue-Sat noon-6. 312-432-3972

Translucent Chocolates 718 W. 18th. "Industrial Temples," drawings by Alvaro Ramirez made using a "push broom and charcoal," through Sat 6/3. **R** Opens Fri 5/12, 6-9 PM. Tue 4-7, Sat 11-3. 312-433-1800

Vespine 1907 S. Halsted. "Dart Deftly," fiber work by Alice Pixley Young, covering walls with "paper curtains and drapes, stitching, and pins," constructed out of "hundreds of small dyed scraps of paper," through Sat 5/27. **R** Reception Fri 5/12, 7-10 PM. Fri 4-9, Sat 10-4. 312-962-5850

Now Showing

Suit Suite



Emperor's New Suit, Blueprint Suit, Strong Suit

Most of **Robert Middaugh's** 36 small, whimsical paintings at Printworks (26 on the walls, the others viewable by request) show empty suits posed as if someone were inside. At times a hat hovers over where the head would be, and occasionally you can see hints of a person beneath the fabric—like the well-defined muscles in *Strong Suit*. In *Emperor's New Suit* most of the "clothing" is invisible, revealing the body beneath, including a small penis: "I figured emperors are tiny," he says. The idea for the series came to him four years ago, when he began thinking of words and sayings related to clothes: "yellow jacket," for example, and "wolf in sheep's clothing." Often he shows an awareness of how clothing is constructed; as a child, he watched his mother take apart old clothes and sew them into something new.

Born in Chicago in 1935, Middaugh grew up on the south side when there were still farms south of 87th Street. "There was prairie all around, frogs in the spring, crickets in the fall," he says. A loner, he was often teased: "I was considered a sissy because I didn't play baseball and wanted to be an artist." Even then he knew he was attracted to other boys but had no words for what he felt and assumed he was the only one to feel that way. Isolation helped strengthen him as an artist, however: "I didn't feel I was missing anything by working alone." At eight he began roam-

ing the city, visiting the Art Institute with his older sister and the Museum of Science and Industry by himself. "I used to go to the furthest reaches of the museum, very lonely places, rooms set up with machinery," he says. "I found it fascinating to see all that stuff without people around."

After enrolling at the School of the Art Institute in 1960, Middaugh began painting abstracted mythological figures—a "good excuse," he says, "to do as many voluptuous males as females." By 1970 he was shifting to paintings of fantasy buildings—a pre-occupation since childhood, when he'd drawn fanciful deco-style buildings and ice cream parlors. ("I thought it would be fun to eat all the ice cream I wanted," he says.) He's

done precisionist architectural paintings ever since, and later added depictions of science experiments—tubes and beakers on tables, for example—some of which can be seen at Printworks. Middaugh also collects objects: *Orbiting Spheres* is a grid of six plastic balls he thinks he bought at a yard sale, and in *Conductor*, a hand pointing to a bottle was inspired by pointing hands in century-old Sears catalogs. "Like a lot of artists," he says, "my whole life is

observing things." If he sees something on the curb, and "it's a really weird shape or really odd thing, I just have to have it. As a boy I had shoe boxes full of the strangest things, bones and snake skins. I had a box of dried peas because I was fascinated by their colors." A recent transplant from Chicago to Burlington, Iowa, he plans to cover one wall of his new home with carved-wood valve molds he found at an abandoned factory.

Middaugh's "Suits" paintings are often surreal and funny. Plumes of smoke puff out of *Smoking Jacket*, and *Pinstripe Suit* shows pins stuck in the stripes, "done with a Prismacolor pencil," he says, "so they're shiny like pins." He painted the teeth in *Shark Skin Suit* from sharks' teeth he's collected. *Blueprint Suit* reflects years he spent archiving blueprints for the Chicago Park District and drawing blueprints of gas stations for Texaco. He admires the suits worn in old daguerreotypes, the suits on sale in old catalogs, and the novelty suits constructed by his friend, artist Nick Cave (now on display at the Chicago Cultural Center—see listing). The most striking thing about Middaugh's suits, of course, is that there are no people in them; like his paintings of buildings and experiments, these works seem the observations of a loner. —Fred Camper

Vonzweck 1626 N. Humboldt. "Why Do People Worry About Stuff? It's All Going to Work Out," paintings by Andreas Fischer, through Thu 5/25. Thu 6-9. 773-208-7222

Linda Warren 1052 W. Fulton. "Out of Xanadu," paintings by Michelle Wasson; Nina Rizzo, landscape paintings, through Fri 5/26. Tue-Sat 11-5. 312-432-9500

Western Exhibitions 1648 W. Kinzie, 2nd fl. "Godfuck," work by Pedro Velez; Matthew Norridge, collages of aerial photos; Carroll & Gaydos, collaborative drawings in which "a gardener is engaged in various sexual acts with different flora," through Sat 5/27. Wed-Sat noon-6. 312-307-4685

Donald Young 933 W. Washington. James Welling, photographs, through Sat 5/27. Tue-Fri 10-5:30, Sat 11-5:30. 312-455-0100

Zolla/Lieberman 325 W. Huron. "Why Lee Shot C. Buzz, She Left 'Em Vernon!," pun-laden work by William Wiley, Xiaozhe Xie, Buzz Spector, and Vernon Fisher, through Fri 5/26. Tue-Fri 10-5:30, Sat 11-5:30. 312-944-1990

Suburban

College of DuPage Gahlberg Gallery McAninch Arts Center, Park & Fawell, Glen Ellyn. "Parameters of Preciousness," group show, Thu 5/18-Sat 5/27. Mon-Thu 11-3 (also Thu 6-8), Sat 11-3. 630-942-2321

Evanston Art Center 2603 Sheridan, Evanston. "Hunt & Gather," work by some 100 artists, donated for EAC's annual benefit auction, through Sat 5/13. **R** Benefit auction, with music and refreshments, Sat 5/13, starting at 7 PM, \$100. Mon-Thu 10-10, Sat 10-4, Sun 1-8. 847-475-5300

Gillock 1402 1/2 Greenleaf, Evanston. Lisa Kuppinger, paintings; Jeff McNear, block prints, through Tue 5/30. **R** Reception Sat 5/13, 6-8 PM. Sat noon-5. 847-864-3799

Plan B 7453 W. Madison, Forest Park. "Bananas," work by Jeremy Pinc, Sat 5/13-Sat 6/10. **R** Opens Sat 5/13, 5-8 PM. Tue-Thu 11-5, Fri-Sat 11-9. 708-488-1833

Thera-Massage 1239 Chicago, Evanston. Work by members of the Chicago

Photography Center, through Mon 6/12. **R** Opens Fri 5/12, 8-10 PM. Mon-Thu 9-9, Fri-Sat 9-5. 847-869-8991

Museums

Art Institute of Chicago Michigan & Adams. "The Concerned Photographer," images by Walker Evans, Susan Meiselas, and others "motivated by the need to expose, as only photography can, the abuses and atrocities of the twentieth century," through Sun 6/11. . . . "Casas Grandes and the Ceramic Art of the Ancient Southwest," vessels dating to before 1400 AD, from what is now the southwest U.S. and northwest Mexico, through Sun 8/13. ▶ Mon-Fri 10:30-4:30,