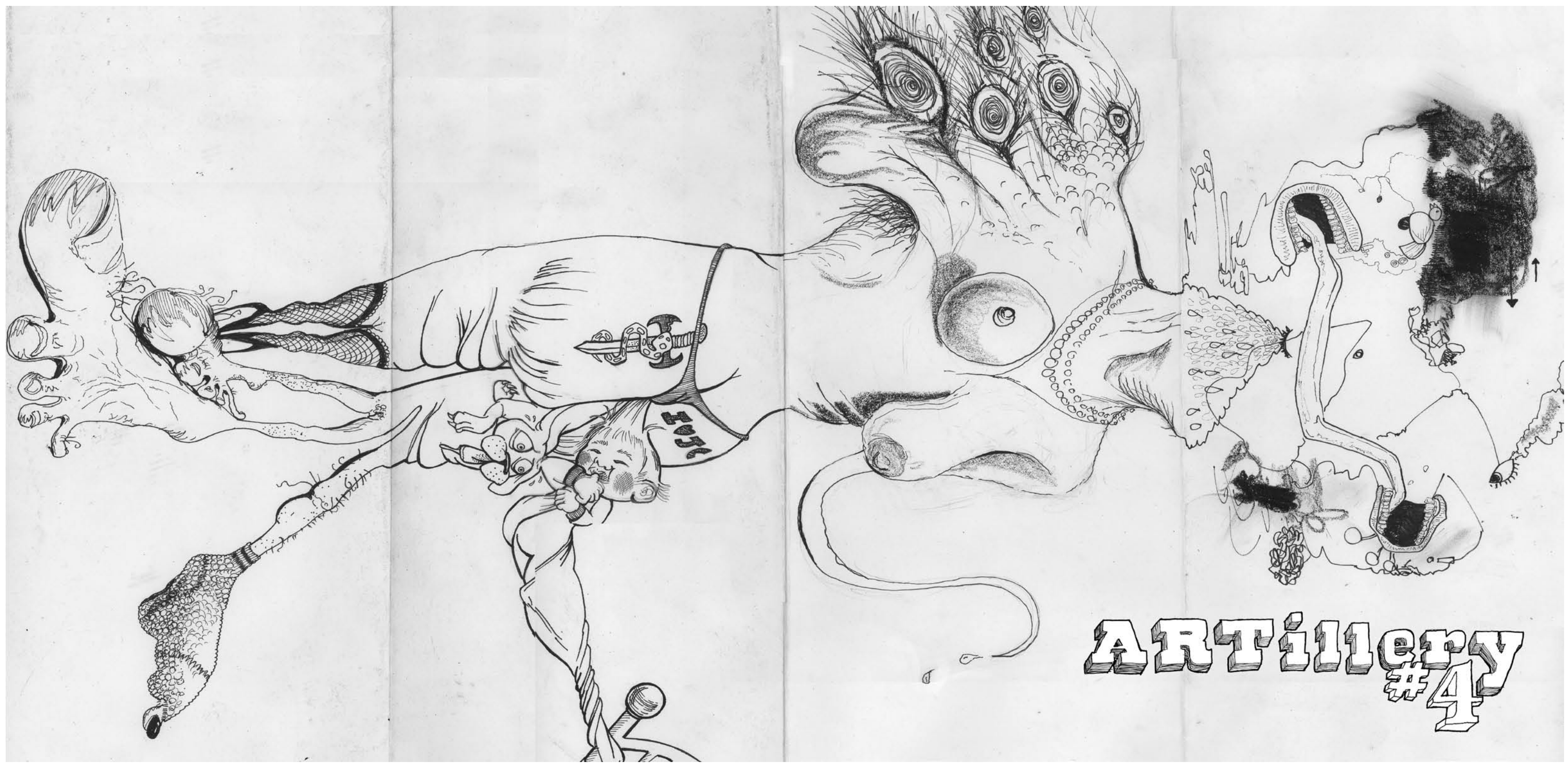


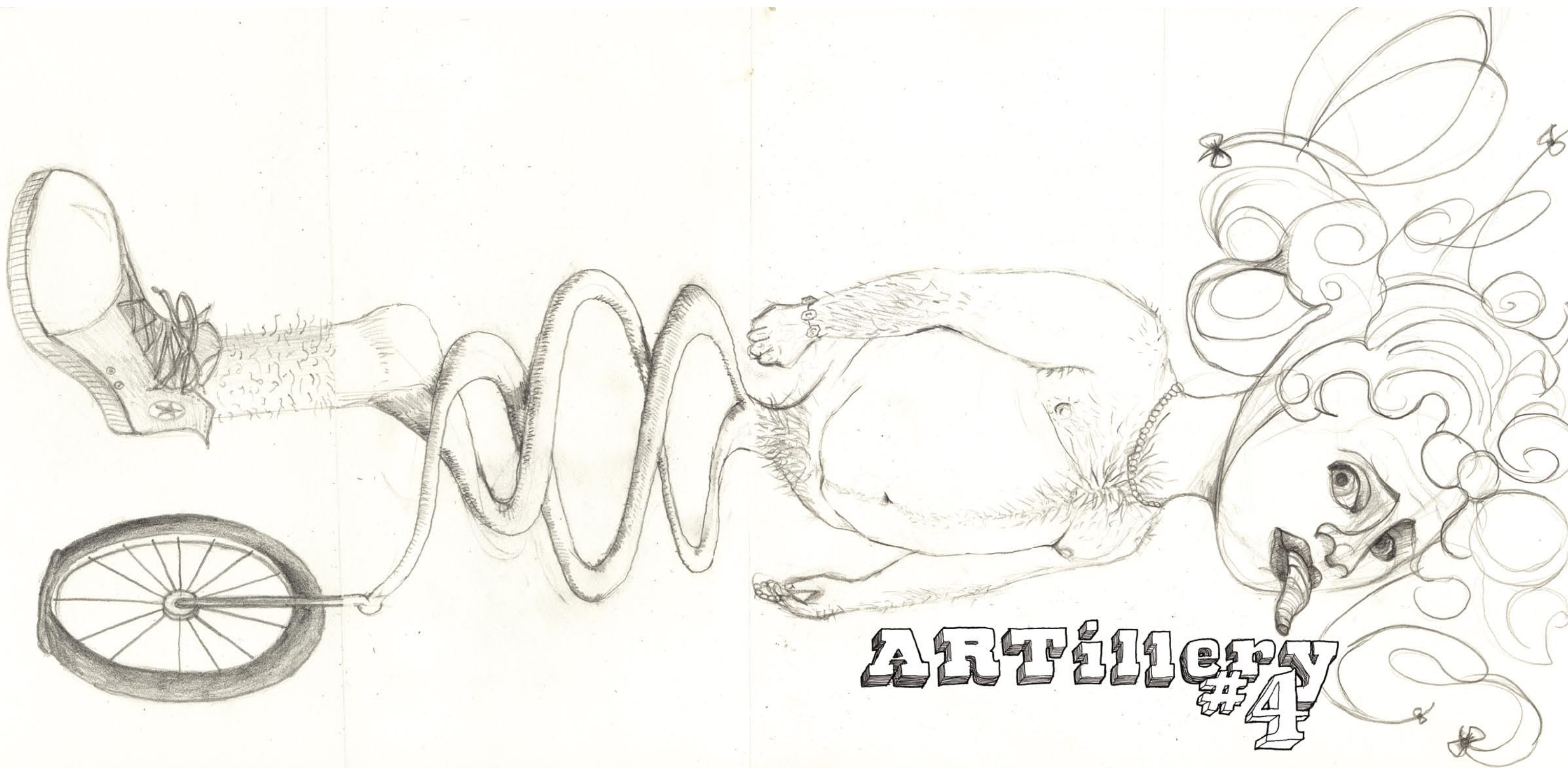
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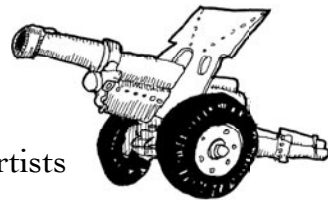
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ARTillery #4

ARTillery

Aiding and Abetting Student Artists



ARTillery is a student run, written, and read art magazine. Our publication is independent and self-funded, with the aim of promoting dialogue about art and our role as student artists. We will initiate discourse through artist interviews, show reviews, and artwork, while providing services such as how-to articles, a calendar of cultural events in St. Louis, and the promotion of student art shows. We encourage our readers to question purported truths about art and take an active role in deciding what our art is and should be.

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BRANCUSI *and* SERRA

A *VERY* SERIOUS CROWD

Nora Korsts Salzman on the fence-of-legality loud-whisper beat

During my Official Brancusi/Serra™ Training:

“I had a docent who thought it was just ok to touch it. She said to a vision-impaired person, ‘just touch it.’”

scoffs and hack-throated disapproval ripple through the crowd of docents

•When asked if Serra would like the exhibit:

“The work does not belong to him anymore. It belongs to the space. He does not curate the exhibit, you see. It’s like children, you have to let them go ... they are not his children now.”

•A docent admits a treasonous desire:

“This is my life dream to touch a Brancusi!”

•Our conditioning continues:

“Photography is a much less troubling media. It is very difficult to put words to Brancusi’s work. If you speak about artwork, even your text has to be artwork.”

“Pragmatism hides an idea ... it’s not all banal.”
“Post-minimalism ...”

The Visitors Arrive:

•A man in a mock military outfit, completely in black, except for his silver buzz cut, squats and peers austerely from every angle and philosophizes with his companion:

“It changes, every millimeter is something new. Dead on, it loses the figure.”

“When you see it in stone it is a completely different object.”

“It was carved in stone first. You couldn’t get that by laying a bunch of crap on it.”

•Also in black, a couple whisper:

“Do they say where they are borrowed from?”

•Debating important topics:

“Symmetry acts too much like a shrine.”

“He’s very linear, isn’t he?”

“But there is never symmetry.”

•A blond, past her prime, poofing out her lips says:

“God, these angles, they are so different.”

•You never know who you are talking to. A couple whispers about Rothko and Serra in an empty gallery. I interject:

“It’s the process that makes it a drawing. I know because I’m an artist.”

“Well, I’m a curator.”

mega diss

•Another duo considers the aesthetics:

“Don’t they work wonderfully together?”

“Nice combination of textures ... material mashing together.”

•Two older gentlemen generalize:

“Our daily life is no longer related to material ...”

“I think people are craving it again.”

“... A need for fundamental things.”

“Our world has gotten chunky, so far away from that.”

“Young people, there is so much going on ... it’s hard for them to sort through it ... a smorgasbord.”

“They can’t digest it.”

•Women joking together say:

“Oh, the artists and their dancers!”

“One of his models got engaged and he said, ‘One less model I have to worry about.’”

•An official-looking group of three converses:

“I’m lost without labels...”

blank stares

“...just teasing!”

uncomfortable laughter

•From my superiors:

“You have to stand real close to this piece. It is the most valuable one in the building.”

•I am asked:

“What’s down that corridor? This is a strange space. It welcomes you in, but then there’s nothing there.”

•A young man and an old man refer to the museum guide:

“It’s rubber.”

“Is it? Phooley.”

•Indignant, an older man says:

“I, in no way, understand that. It says it is a self-portrait. It doesn’t look like a man.”

•A voice is heard saying:

“Oil stick on linen? So what? Couldn’t you do that at home if you had a big enough piece?”

•A man says to his companion:

“I can do that, and I might have if I wasn’t stopped as a child.”

•Fear is successfully instilled:

“There’s no line. You can probably look at it.”

•The pervasive question is asked again:

“Are these real seats or art?”

“I don’t know. Beep, beep, beep!”

mimicking the ever-ready alarms that go off at the breeze

•An older lady with a watch around her neck says to her husband:

“It proves he had a sense of humor. It’s an owl.”

•Another sees humor in minimalism:

“You’re standing where the eye would be. It’s very funny.”

“I love this thing.”

•A pony-tailed man with his hand over his heart is moved to near-tears:

“Oh, what a divine universe, it’s just splendid ... When I go home I am completely redoing my garden. It’s just divine ... You have the best job in the world. Thank you, thank you.”

•Summing up my experience a man asks:

“Are you the guard? How long are your shifts? You must get bored. It must be fun if you’re into people watching. I like looking at different people.”

Eavesdropped Lightning Round:

“Gaylord, look at that view!”

“He was a really sensitive artist.”

“I wouldn’t want to tangle with that thing!”

“Someone could write an article on that.”

“You have to stand exactly here and a sort of vibration happens.”

“Isn’t that \$80,000?”

“When you leave this building you know every art work you’ve seen.”

“When you have a diagonal, it creates movement.”

“Knuckle-scraping steel is real stuff.”

“This concrete is ten times more expensive per square foot than regular concrete.”

“Look at the name of that one!” *guffaw*

“I just don’t understand that!”

“I feel like I’m looking across the deck of a space ship.”

“It’s like a caricature ... a nice one.”

“Just what I would have done.”

“This is a crazy place.”

“This is A Serra.”

BACK *to the* FUTURE?

Anna Elise Johnson

Art education in the twenty-first century is more random, contradictory, unbalanced, and backwards than ever. Philosophies of art and its instruction vary wildly between art schools, departments within schools, and professors within departments. One professor will dictate that art “is” this or “must be” that (meaning, expression, technique, whatever), and the next will emphatically decree the opposite. Students, as veterans of years of critiques dominated by professors (or by student apprentices eager to parrot their masters’ opinions), must develop a healthy distrust of dictatorial dogma. It is the responsibility of each student artist to critically pick and choose, discard and reject proffered dogma, direction, and advice to build their own personal art and art-making philosophies.

This is the last of a short series of editorials in which I have tried to challenge student artists to do just that – to be critical of their art education. I have earlier questioned the dogmatic insistence that drawing is the basis of all art; that failure, frustration, and torment help create great art; that great art must be deeply meaningful and emotionally expressive; and that sellable art is bad art. Here I propose two last and related questions. Why is art education presently so backward looking? And why is the old and known now seemingly preferred in student art to the truly new and creative?

When professors offer suggestions to students on how to solve problems or improve artwork, they sometimes draw upon solutions from their own studio experience. Much more commonly, however, instructors rely upon ideas and strategies of other artists, both alive and dead, and from the near and distant past. When students succeed in communicating these outside influences in technical, thematic, or subject matter references, their

Why is the old and known now seemingly preferred in student art to the truly new and creative?

efforts are recognized as highly valuable. When an initiated or indoctrinated viewer successfully recognizes these backward-looking references, he or she completes self-congratulatory cycle. Richard Cary in his book *Critical Art Pedagogy: Foundation for Postmodern Art Education* writes that this backwards focus also “urges students to demonstrate ‘good taste’ by preferring authorized art and to develop ‘talent’ for producing facsimiles” (Cary, 55). Moreover, it keeps everyone in a safe, comfortable place where teachers and students can recover old solutions to old problems rather than risking new solutions to new problems and

working forward from them. But is quoting or copying art of the past truly helping students in the art world of today or is it just setting them up to make second rate, ordinary, and unappreciated work? James Elkins, a School of the Art Institute of Chicago professor, in his book *Why Art Cannot Be Taught: A Handbook for Art Students* writes that students learn to:

...imitate ‘better’ art so that schools at any given time are filled with people making art that is roughly emulating more successful art that is being made elsewhere...[while] Museums continue to privilege unusual, adventurous, strong, challenging work.” (Elkins, 69)

Part of the problem is the rather random, scattered, and un-tethered position that the art world finds itself in today. Artists have always progressed through innovation and discovery from one style to the next, but never again with the speed and ruthlessness of the artist revolutionaries of the twentieth century. After one hundred years of manifestos, movements, and reforms, we find ourselves without a singular dominant movement or style that artists can comfortably adhere to or react against. Not that today’s art landscape is a wasteland—quite the opposite. That landscape is littered with the remains of several thousand years worth of historical styles. Artists tend not to demolish one style or movement when moving

on to the next; they just vacate the premises. The style passé is left largely standing. You can still see it taught and practiced, and in books and on walls. Now, probably more than ever before, artists are looting these abandoned edifices for guidance, direction, and meaning. With so many sources to draw upon—so many role models—it is no wonder that pedagogical advice is often so bewilderingly varied and diverse. I have, in a single morning, been referred to artists as disparate as Rembrandt, Matisse, Jenny Saville, and Neolithic man. Perhaps backwards has become our dominant movement, but this would be a sad reflection on the intelligence, ingenuity, and imagination of our time.

Another part of the problem is the suspicion that “it has all been done before”—that there is nothing really new or original left to do. Some feel that the avant-garde renegades of twentieth century art greedily claimed, exploited, and quickly

cast aside all the new ideas. Perhaps this is why the question of originality rarely surfaces in art education today and we are commonly encouraged to imitate, appropriate, and reinterpret art of the past. The work of the artist Mike Bidlo is a perfect illustration of this. Bidlo re-creates works of dead artists, even replicating entire shows by artists such as Picasso and de Kooning.

Does the idea that it has all been done before hold up? Is the new, the original, the creative possible in art? Feminist art critic Griselda Pollock says (Karen Rany, *Art in Question*), “I think one can go back to that concept now, which was, in the past so romantically overloaded that it sank into mystical mud. But I would now use the term ‘creativity’ with an entirely different set of possibilities. We’ve cleared some space, reclaimed the productivity of art from connoisseurial mystification” (Raney, 3).

So what should we build in this space we have

cleared? Do art schools have a role to play in the construction of a new art to fill the space? I believe that today’s student artists are up to the job and that we are capable of an important contribution. But first we must find and maintain our focus—forward. We must reject the dogma of the past and understand:

...beliefs are postulates, choices, or personal interpretations susceptible to either adoption or rejection. They are subject to inquiry and change as warranted. Belief and truth differ, even though school bureaucrats may muddle this distinction by presenting belief as truth, especially if it reinforces their power” (Cary, 5).

I am confident that you and I are capable of breaking new ground, of building a new twenty-first century art. I know that we are capable of moving forward, but not if we are constantly looking over our shoulder. Our future is not back there.

THANK YOU, GENE
(THE SCULPTURE AREA)



A Brett Cook-Dizney painting of neighborhood jazz musician Ryan Sawyer



Angelina Gualdoni *The Ebb and Flow*, 2002 acrylic on canvas, 30"x36"

DIFFERENT STROKES

Ali Harrington

Lawyers went to law school, and before law school received an undergraduate degree. Doctors survived med school and most likely excelled in college. With many other careers, people must follow an outlined path in order to be qualified to become X, Y, or Z. One determines the quality of a student by weighing various factors such as the reputation of the school or program he/she attended, standardized test scores, GPA, amount of professional experience, and the accumulation of specific skills. So, have I been “on track” to becoming a painter? I have a resume that

explicates my experiences, skills, and accomplishments; an assortment of slides; and I will graduate with a BFA in Painting this May. Sounds good, huh? Unfortunately, my GPA, standardized test scores, and degree from the prestigious WU don't mean shit if I want to become a successful painter. Credentials that hold utmost importance for many careers lose their authority for the aspiring painter for several reasons.

The quality of the work one produces and the ability to articulate thoughts about the work are more important than anything

on a transcript. More interestingly, the definitive role of a fine arts painter today is unclear. I introduce these two points after repeatedly taking note of them at the Career Center's Friday Forum “Center Stage: Careers in Arts and Entertainment,” and from lectures given by visiting artists and Freund Fellow candidates at Steinberg Hall. Visiting artist Brett Cook-Dizney and Freund Fellow candidate Angelina Gualdoni, in particular, are two young successful painters whose career paths, approach to painting, and conception of what paintings ought to do in a larger cultural con-

text are completely different from each other. In comparing the works and backgrounds of Cook-Dizney and Gualdoni, it is difficult to define the role of a contemporary painter. For aspiring painters, it can be scary to enter into a profession without a clear understanding of what one is supposed to do—where, what, and from whom to learn, what to paint, how to paint, whom to paint for, and wait—why paint? Cook-Dizney and Gualdoni implicitly answered these questions differently, and they found their own niche as a fine arts painter in today's world. Here is a quick overview of the two artists:

Educational Backgrounds:

Angelina Gualdoni enrolled at WU's School of Art and received her BFA from the Maryland Institute College of Art with a concentration in Painting and Installation Design. She followed up with an MFA at the University of Illinois in Chicago in Painting. Overall, Gualdoni went through a lot of school at renowned institutions and focused on painting.

Brett Cook-Dizney got his BA in Zoology at UC Berkeley and developed his painting skills through practicing “graffiti.” He is considered a self-taught artist.

Influences: Gualdoni cites Laura Owens and Carrie Mae Weems as inspirations for their versatile painting techniques. Her own work concerns fallen utopias and entropy. One would most likely learn about these concepts in an academic environment.

Cook-Dizney is inspired by graffiti, public art and the ideologies of social activists.



Brett Cook-Dizney *Documentation of a White X-Mas*, 2000, Spray enamel, mixed media w/ personal objects on wood and plexiglass, 120"x288"

These influences all relate to social concerns and development.

Body of Work: Gualdoni shows off her painting skills through employing a variety of paint application techniques in a single painting: dripping, taping, gestural mark making—you name it—while preserving fresh pastel hues. Though drips and gestural marks appear

to look spontaneous, her compositions and color palettes are carefully considered. She depicts site-specific scenes with oils and acrylics on mid-sized to large canvases. Her paintings are desolate due to the lack of figures yet the depictions of enormous crumbling structures suggest that an apocalypse is in the process of occurring, or about to ensue. The issue of time here is ambiguous and complex. However, one cannot help but marvel at Gualdoni's luscious, incredibly executed, and mysterious paintings.

Cook-Dizney's paintings, on the other hand, originate from public and private installations, collaborations, and happenings. The artist gives marginalized people a voice through his art and often invites participants in his collaborations to execute the bulk of his paintings and drawings. Though Cook-Dizney is incredibly skilled with spray paint, his aspirations to create a more democratic and peaceful world remain the driving

force behind his work.

Founded Success: In an Art in America review, Susan Snodgrass finds Gualdoni's strength in “... the artist's assured skills as a painter, and in her ability to transcend the specificity of her subject.”¹ In other words, Gualdoni shines because she is a really good painter and through those skills she can do

more than just illustrate a space. She can make the space speak about something else, specifically the evolution of destruction.

Brett Cook-Dizney, on the other hand, stands out because he blends the roles of artist, event planner, art therapist, educator, and social activist and comes out with a unique optimism and selflessness. Not to mention that he is also a skilled painter and has an incredible ability to connect with all kinds of people on a personal level. Both artists have shown their work in galleries, museums, and have won many awards.

So what does this all amount to? Angelina Gualdoni's work is undoubtedly shaped by her lofty educational background. Besides being incredibly skilled and well-spoken, her work tackles abstract and distant concepts, like the entropical progression of fallen utopias represented through the destruction of futuristic architecture. Whew!

Though her skill, intelligence, and bodies of work legitimize her as a noteworthy artist, I question her painting process and the significance of her paintings. Gualdoni Googles images and seeks out specific places, like Brasilia, that would best illustrate her language-based ideas for her paintings. Because her paintings originate in language, I feel that there is an inevitable disconnect as she attempts to find a good-enough image

to illustrate a verbal idea. I also found her implied goals in painting to be unsubstantial. I see Gualdoni trying to marry her interest in technique with a satisfying intellectual concept while also trying to place herself amongst established American painters. These goals seem purely self-serving--yet they are also goals that art institutions set up for students--and her paintings come off as overly intellectual, trendy, and non-innovative. I wonder how much she considers audience or the relevance of her paintings to life today. As a professor of mine observed, if Gualdoni is so concerned about suburban sprawl, why doesn't she try to actually prevent its proliferation? What effect do her paintings have on those issues? As Gualdoni confesses her love for gestural mark making and taping techniques, I wonder why she wasn't a formalist painter. For students studying art in an institution, I think it is important to consider these issues as we can question our own motives and processes in our creative endeavors.

Brett Cook-Dizney takes an original path to find success as a contemporary painter. It seems that his everyday life experiences, like interactions with individuals, and interest in graffiti art and the works of social activists, guide his artistic pursuits. Also, participants in collaborations, the models in the artists' paintings, and the audience shape

Cook-Dizney's work. Cook-Dizney does not aspire to be a "great painter" to be remembered in art history books, but instead aims to create a more peaceful and democratic world through the power of his images and collaborations. Cook-Dizney's art is a tool intended for an array of people, like social activists, bums, children, and minorities, for example, to express their individuality. When Cook-Dizney presented a video on his collaboration Revolution: Celebrate Harlem on 127th Street, the participants seemed to be having a good time crocheting and planting herbs, among other activities. I imagine that working on these collaborations must be incredibly fulfilling, as Cook-Dizney learns from and connects with all kinds of people through his art.

In conclusion, the contemporary fine art painter has the power to define his or her role as "painter," and take any educational route he/she desires as long as he/she can talk about the body of work on a sophisticated level and find an interested audience. A certain level of skill with materials certainly can gain the artist authority, too. While this freedom can be overwhelming for an aspiring art student, it is also wonderful that painting today can find so many places to flourish, whether that is in a white-walled room or on the street.



MATTHEW BUCKINGHAM *at the* SAINT LOUIS ART MUSEUM

Juan Tejedor

Memory and narratives, when faced with absence, often linger, leaving their remnants in crevices of time and space, underlying the fabric of the present. What we do with what's left of forgotten stories and how they weigh against our ever-shifting present is what interests Matthew Buckingham, an installation artist whose works incorporate still or moving images and audio. He reflects on places, people, and events as forgotten markers, seemingly incongruous to the present moment. Often presented as the bare truth, Buckingham lets his stories speak for themselves, in ways that are decidedly without a stand, to the effect that they reveal their own discordance.

In his latest work at SLAM, Buckingham exhibits *Traffic Report* as part of the *Currents 94* series. The installation consists of a continuous loop of projected images that take the viewer down a stretch of road in the Mill Creek Valley neighborhood of Saint Louis, from inside a 1950s Pontiac. Meanwhile, a pair of parabolic speakers offer a radio newsreel, broadcasting stories from the 1960s: a delay in the arch construction, the excavation of the Cahokia mounds, a case of missing civil rights

workers, and mention of the renewal of Mill Creek Valley, in which tens of thousands of residents' homes were razed. In Buckingham fashion, the piece creates an environment of its own, much of which is carried by the voice. However, part of the installation's intrigue is that it doesn't exactly transport the viewer to the Mill Creek Valley of the past or present. Rather, Buckingham creates a mock-up, where time is only suggested because the images follow one another.

As I experienced the piece I had difficulty deciding what I was supposed to be doing as a viewer. Am I in the car as well? In what direction is the car heading? Is this happening in real time? It seems more like I am walking, so why am I inside the car? These questions serve to crystallize the notion of rendering the true character of a place like Mill Creek Valley, where the violent uprooting of an entire community leaves a vertigo in place, one which attentively picks up on the frustrations many of Mill Creek Valley's residents might feel, yet impossible to pin down precisely. The radio broadcast augments the idea by associating the event with other similar uprootings and traumas, suggesting

the phenomenon of uprooting—what Buckingham calls a “fictional clean slate”—is part of a historical pattern, one that is directed at minorities.

The work has a few significant fallbacks, especially considering the richness of Buckingham's other work. Through the images we don't get a true sense of what is actually left, save for the office building and the highway. By keeping them as the only identifiable icons, they become stereotypical images of repression, robbing the piece of sensitivity to the complicated issues at hand, by declaring quite clearly what is “bad” and what is “good.” In this manner, some of the problem's human dimension is absent—the installation treats the subject with as much generality as a history textbook or newspaper reportage would, especially considering the size of the installation in relationship to the person. Yet Buckingham's installation must be given due credit for tackling an important issue that regretfully seems to be fading from public discussion.

PAINTINGS *at the* CONTEMPORARY ART MUSEUM *in* SAINT LOUIS

Juan Tejedor

The Contemporary's recent grouping of four painters into a series of mini-shows is a diverse exhibition, even while lacking any conceptual or aesthetic coherence. On first glance, the painters all appear to be working from a framework that insists on aesthetics. However, these artists conceive of painting in ways that, when placed together, emphasize their differences rather than any overarching concept that goes beyond very superficial connections.

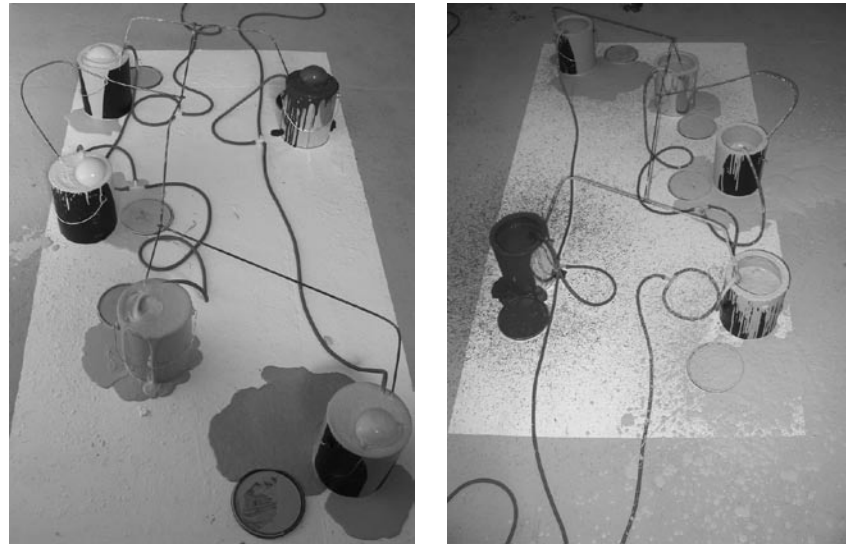
In Katharine Kuharic's cleverly satirical portrayals of middle-America, she constructs environments out of consumer products. Her often tragic-looking figures inhabit these environments, seemingly unaware of the true nature of their absurd existence. Jack's Original is represented in two forms: a drawing/collage and a painting, in which a group of middle-aged white people stand at the foot of a junk-food path while a pizza that suggests a sun gleams over the scene. The junk-food path is both un-crossable and is ambiguous as to its destination; it leads either towards the viewer or straight down. Moreover, the bright colors and the playful arrangement and repetition of objects suggest the opposite of what they come to signify—the reality

of a grotesque American decadence.

Music entrepreneur and painter Dzine creates the wall installation *Punk Funk* and delights the eye in its jewel-like sensuousness and playful interplay with shapes, color, and whimsical symbols (such as clouds and rain drops). While the shapes tend to become formalist and aesthetic deliberations, they become edgier in their relationship to electronic music, in which the artist has personal involvement. Dzine owns an electronic music label and his work contains a sense of the loud and aggressive (but also playful) energy that much electronic music has. The gigantic mural done in slick glossy house paint is a visual assault, overwhelming the viewer, like the effect of listening to an electronic song at a club. Most notably, his painstakingly rendered compositions covered in glass beads make a shimmering effect that is wonderful to look at, and would certainly hang well in any chic restaurant or yuppie apartment. Besides the easy connections to the “feeling” of music, whatever that might mean, it is hard to go beyond beauty to find powerful, meaningful significance in these works.

The most intriguing mini-show was that of

Ruby Osorio, titled *Story of a Girl (Who Awakes Far, far Away)*. The artist creates an image of femininity not far from its conventional conception by creating vaguely linear narratives of tiny, delicately rendered girls whose fragile bodies act in enigmatic and sexually charged ways, interacting with animals and, in one piece, toilets. Her works quote the language of fairy tales in her use of apples, fireflies, and overgrown plant life in which the figures inhabit. The arrangements of the compositions are reminiscent of Chinese scroll paintings, using a blank background and temporal progressions—the figures are almost repeated to suggest a person moving in space. Hidden among the figures are fragments of text that hint at storytelling. Most striking is their subversively aggressive quality— suggestions of death are everywhere—dead fish, animals in traps, juxtaposed with the absurdity of the women wearing animal-like costumes while casually toying with the viewer's perception of who they are as women. Osorio's work is rewarding as an attempt to discover the psychology of “femininity” in all its various (although at times stereotypical) forms.



UNTITLED INSTALLATION

Christina Cosío

Sure, 2-D and 3-D have met before, but maybe never with this much sensitivity to material and form. **Anna Minx's** recent installation in her Lewis Center sculpture studio exploits latex house paint, wire, hose, and air to create a surprisingly mesmerizing, interactive, and beautiful piece. Five cans of latex paint—maroon, yellow-orange, pale blue, dirty yellow, and mint green—the Home Depot castaways, rest on the floor with red hoses feeding compressed air into them. A steel skeletal structure holds the hoses in place. The best part, however, is

the constant bubbling and spattering; paint breathes the air pressure, splashing color past the “white canvas” rectangle painted on the otherwise-gray floor.

Minx clearly references painting and process, but she never quite becomes a painter. Her work investigates materials first, and references painting, second. Even her Untitled title places process over result. Her working methods are exposed and obvious, removing the mystery of production, but the piece effortlessly sustains our interest.

Our tendencies to immediately apply

narrative and theory to art often stunt our appreciation of it. Does Minx's piece make strong political and highly conceptual statements? Arguably, yes. But from her work's inception until its very demise, her ultimate attractions to manipulating form and playing with “stuff” make her pieces remarkable and successful. The viewer must trust the artist's intuitive decisions, and realize his or her own enjoyment, fascination, and awe while interacting with a sculpture. Viewing Minx's work is never a race to understand, it's always a pleasure to discover.

SCULPTURE SHOW RE-REVIEW

Anonymous

I want to correct the review by Sarah Houle printed in February's ARTillery. The show was a success. There was a continuous flow of all ages examining the pieces from the time the show opened until the time it closed. Considering the distance from WU and the environment in which the show took place, the space was packed with people. As I walked about, I overheard various conversations about the different pieces of art on display. Each piece inspired viewers, and their rationalizations and justifications for the pieces were very interesting.

Sculpture Show 2005 was not held at the Des Lee Gallery, it was held on the top floor of a warehouse in South City. The sculpture area funded this space on its own. The timing of this show was perfect because it gave the students a chance to show what works they had done, which in turn gave room for constructive critique. If there were any content questions, all of the artists, except one, were available that night.

“Aesthetics” can mean too many things and often becomes useless in describing art. All art has some meaning and everyone relates to art in a different way. For this reason, the viewer needs to look at art in a contextual way. For example,

Tomoko Ishii's piece in the sculpture exhibition, *Oriental Express*, dealt with the ramifications of being attached to a particular personality because of race. She demonstrated what an airline stewardess might say to Japanese women on a flight to America, a reality in the eyes of the artist. Ishii used her experience and process of coming to this country and projected it into a short video. Courtney McIlhenny attached a bumper sticker to her car asking, “How's my driving?” with a picture of her face instead of a number to call. How does advertising affect art? Or how does art affect advertising? Christina Cosío, gathered information and research on racism of University City and projected a documentary video. After careful calculations and precision craftsmanship, Hoang Nguyen hung numerous floating rows of squares. She is our maximist minimalist. The runaway chair video by Xopher Pollard was hilarious. So as one can see, the art demonstrated personal experiences, advertising, activism, craftsmanship and humor. These issues sometimes produce beauty because of how they open the viewer's mind to things unthought.

It doesn't take a sculpture major to review a sculpture show. It does take a person to open his

or her eyes, minds, and most importantly, creative energies. If these pieces were in a gallery, it would be up to the viewer to interpret them. In a show that displays all paintings there is usually a theme. With sculpture, we work independently. Sculpture students gain knowledge of processes from other students, but our ideas are our own. When looking at works of art, a viewer's normal attention span is fifteen seconds. It is our job as artists to hold the audience's attention for as long as we can.

I have an appreciation for those who try to interpret art in the best way that they can or know how. There are classes at community colleges that are specific to critiquing a piece of art. I do not feel it is successful to write a review about ONE person's piece when the show was about many different artists. Lastly, of course there will be some socializing, IT'S AT EVERY ART OPENING! Art openings may seem like parties. The purpose is to meet the artist and view his or her art. If it seemed more like a drinking party than an art opening then maybe the viewer should have stayed away from the bar, looked at the art, and made an attempt to meet the artist.



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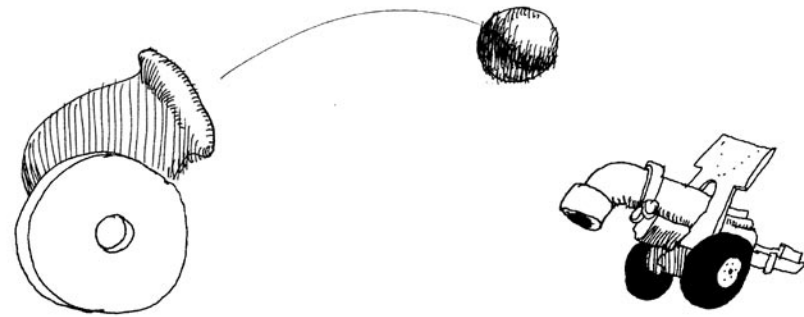
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RELOAD: FIRING BACK AT ARTILLERY

COMMENTS GATHERED *from* ATTENDEES *to* ARTILLERY'S RECENT STAFF SHOW



"I think the bookstore was an ideal location. The atmosphere and the total surroundings of the artwork had a unique flair and an aura about it. I think it is a great idea to combine the art of literature with the art of canvas and printmaking and video." - **Lakeesha Moore**

"The only thing ... [is] that the works and the artists that presented were, I would say, too big for the space. I think that the space itself just was too small and too harshly lit for the work that was there because I feel like the work was very strong. I feel like that ... the standards that members of ARTillery has, at least in the comments they make in the newspaper, just from the people I know, I feel like it's something that they hold others accountable to. So I think in the future my suggestion would be to find a space that is bigger with more control over the lighting, no offense to Subterranean Books. I mean, I think in general the show really blew people away with the work. Everyone I talked to was really impressed. I think that it is a nice sampling of some of the most serious artists at the school." - **Nathan Ratcliffe**

"I thought it was great that the students went out on their own and got their work out there especially off campus and on the Loop where everybody else can see what the school does. Seeing people's work outside of critique actually at a show is far more enjoyable. Being able to judge for yourself what other people have done without everybody else chiming in, you can make up your own mind about things. You don't have to worry about all the professors saying what has to go on, and you also get to see where the students are doing their own things instead of what the professors are recommending." - **Jared Imse**

ANONYMOUS COMMENTS

"Fabulous. Where's the pricelist?!"

"You guys are amazing."

"It's a smash."

"Every time I read ARTillery I can't believe I go to a school where there are such passionate, articulate, and talented people. Your magazine makes me genuinely smile. Bust most importantly it makes me think. I admire your work please keep it up."

"I wish I had the ability to make a room feel like this one does."

"Good work, invite people to indulge in the space and ambience."

"Congratulations, love the art."

"Better than what I thought it would be. Salzman is a star, get her an agent."

"One of the best ideas I have seen in the loop. Thank you for bringing this idea to life." - **Ucity artist**

"I encourage you to do more interesting, less flashy artwork for upstairs area. I'm sure you can buy something at SLAM."

"Love does prevail."

"Stimulating exhibition and excellent environment."

"Well I have certainly been expired."

"Woah!! NO REALLY!"

"Norah's sculpy is very intricate and cool. She's my hero!"

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DEAD FAT COMEDIANS

a suite of stenciled works along with answers by artist PEAT WOLLAGER to some questions posed by ARTillery's Eric Portis

Local street, gallery, and commercial artist Peat Wollager's work can be seen in galleries and on streetcorners all over St. Louis. He sent us an email back asking if he could be a featured artist, and, amazed and delighted that anyone outside of Bixby Hall even knew who we were, nevermind an artist whose work we knew and admired, eagerly we procured some of his work and enough of his time to answer a few questions.

EP: First of all, who are you?

PW: My name is Peat Wollager, I am a 5 foot 9.5 inch walking, stenciling machine.

EP: How did you come to St. Louis?

PW: I was born on the back of the Mississippi River.

EP: How would you describe the work you do? Any other biographical info you'd like to share?

PW: In the early nineties I started my career in the wonderful world of commercial art. Somewhere around the end of the Y2K scare and the beginning of the Dot Bomb, I was working as a art director for Coca-Cola at an agency in Chicago and it hit me ... I am selling my soul to commercial art and I need out. Also, around same time my lady was preppers with our first son. Looking to settle down and for a change of pace, we moved to the "Lou." With the creative juices flowing again, and a much

larger space, I set up a studio in the basement to work on my art. I wanted to do an illustration of my son, Sammy, on glass, I thought of silk-screening it. With no real access to silk-screening equipment I looked for different means. Seeing the art of Banksy and Logan Hicks inspired me to try stencils and spray-paint to reproduce my Illustrations, and now it is my medium of choice.

EP: The pictures you make live in a few different worlds—out on the street, in fine art galleries, and I've seen on your site that you've even done some commercial illustration. Which do you enjoy more?

PW: Personally the stencil is best represented on the streets. You can never reproduce the raw

backgrounds and textures of an urban landscape in a gallery setting. The commercial art helps feed the kids and I like doing shows because it gives me a chance get a response to my artwork.

EP: Do you approach the work differently, depending on whether its going to be encountered on a dumpster or in a gallery?

PW: Not really, I kind of want to keep a gallery feel on the streets.

EP: A lot of your work is focused on character and caricature. How do you see your characters—the Dead Fat Comedians, for instance—interacting with the urban environment you put them in?

PW: I try to put a little bit of the character in to the caricature. The Dead Fat Comedians are all looking at you, deep in to your soul, to awaken your inner laughter. They lived life with an appetite for comedy and a box of Twinkies. We all can relate to this in some way or another.

The Comedians (Left to Right): Chris Farley, Oliver Hardy, John Candy, Curley Howard, and John Bluesie. All stenciled spraypaint on canvas.

EP: How did you get into street art? It's a little bit dangerous and a whole lot illegal; what keeps you getting out there and doing it?

PW: I did a bit of graff back in the day, but I mostly incorporated a "street style" in my commercial art. When I started stenciling, I did not intend on putting it on the streets, it just became a natural progression.

EP: In a somewhat related question: any good stories about getting arrested or anything like that?

PW: No I play it pretty safe. I try to find a place that is fairly, or barely legal. Most places along the river-front and alleys are good. For the most part people and cops leave you alone if you try not to look like you are up to something illegal.

EP: You said in an email, "it is a bit tricky to be seen out here in the ol' mid-west." There's a common sentiment in art school that everybody who wants to be somebody should go to New York, LA,

or at least Chicago. Yet, here you are in St. Louis. What draws and keeps you here? And how has it been trying to survive, sell work, and make a name for yourself here?

PW: Yeah, you really don't think of St. Louis as an "Art Mecca" because much of the St. Louisians really don't support their artists. This is a sports town. But the truth of the matter is that there are some very talented artists in this town that don't get the respect that they deserve locally (Justin Tolentino, William Lobdell, C'babi Bayoc, and Chris Burch) whom I met through a local artist collective called ArtDimensions. THIS is why I turn to the web. If you get your shit out there and really work your presence online, it really does not matter where you call home. I have people as far as Australia and New Zealand asking me to show in their galleries. I can live fat and cheap as an artist in this town. Plus, I have been to major art towns and it seems to be over-saturated with mediocre artists.



SPEAK FOR YOURSELF: Bryan Kite

My work is brash, colorful, folksy, and bold, juxtaposing images both personal and Pop to make a type of choose-your-own narrative dealing with economic, racial, and religious inequities of our society. I align my philosophy of art in the simplest form to the Chicago Imagists (Harry Who): this group believed that the work you make has to reflect upon the world you have personally experienced.

I use humor to argue against hatred and fear that form in society. Familiarity of the images allows entrance into my work. Figures come in the form of pop imagery (from the 1920's to present), animals, tattoo flash, and other graphics that I refer to as underground hieroglyphics. I use these

pictures because they are ambiguous in meaning, and individuals in society will hold unique interpretations. I believe a person, who experiences an alternative perspective, will find it hard to hold onto the loathing of people that are different from them.

My mixed media works often include acrylic paint (painted and sprayed), graphite, colored pencil, and various printmaking techniques. I decisively choose mediums and their applications to create dialogue amongst the images. The multi-layered drawings are like pieces of a puzzle that attract the viewer from afar with color and atmosphere, and then bring them in closer with detail to construct meaning.

WORKS (left to right): (this page) *Believer's Belief*, graphite and airbrush on paper, 2005 ; (opposite top) *Five Paces Bakward Two Pushes Foreward*, acrylic and graphite with collaged etchings on paper, 2005 ; *Warm Front in the West*, etching, 2004 ; *CandyLand Dreams in the Line*, etching, 2004 ; (opposite bottom) *Prophets and Loss*, etching, 2004 ; *They All Want Cinderella*, etching, 2004 ; *S.P. 38*, etching, 2004



HELLO FAITHFUL ARTILLERY READERS. THIS IS IT, THE FINAL ISSUE OF OUR INAUGURAL YEAR. HERE AT THE END OF ALL THINGS, IT IS ONLY FITTING THAT I FINISH IN THE SAME FASHION THAT I BEGAN, SO I AM HERE TO PRESENT YOU WITH ONE FINAL CYNICAL + SATIRICAL LEFTIST RANT. SO THIS ONE GOES OUT TO ALL THE STIFFS: LIGHTEN UP + LAUGH OR I'M SENDING SOME OF MY NIHILIST ASSOCIATES OVER TO KNEECAP YOU. LET'S SKIP TO THE QUESTION — **WHAT THE HELL HAPPENED TO THE AMERICAN IMAGINATION?** ALTHOUGH THERE ARE SOME EXCEPTIONS, MOST OF OUR POPULAR CREATIVE MEDIA HAS NO FACULTY FOR THE BOUNDLESS FANTASY THAT SHOULD BE INHERENT TO IT. FOR DECADES THE UNSTOPPABLE "MORAL FIBER" OF OUR SOCIETY HAS BEEN SUBVERSIVELY DESTROYING THE POTENCY OF POP CULTURE.

SO THIS HUMBLE CARTONIST IS TAKING IT UPON HIMSELF TO PLACE SOME BLAME. ALTHOUGH THERE ARE COUNTLESS INDIVIDUALS WHO HAVE BOTH PERPETRATED + PERPETUATED OUR LOSS OF IMAGINATION, TODAY I AM HOLDING TWO FIGURES ESPECIALLY RESPONSIBLE

PERPETRATOR # 1: WALT DISNEY

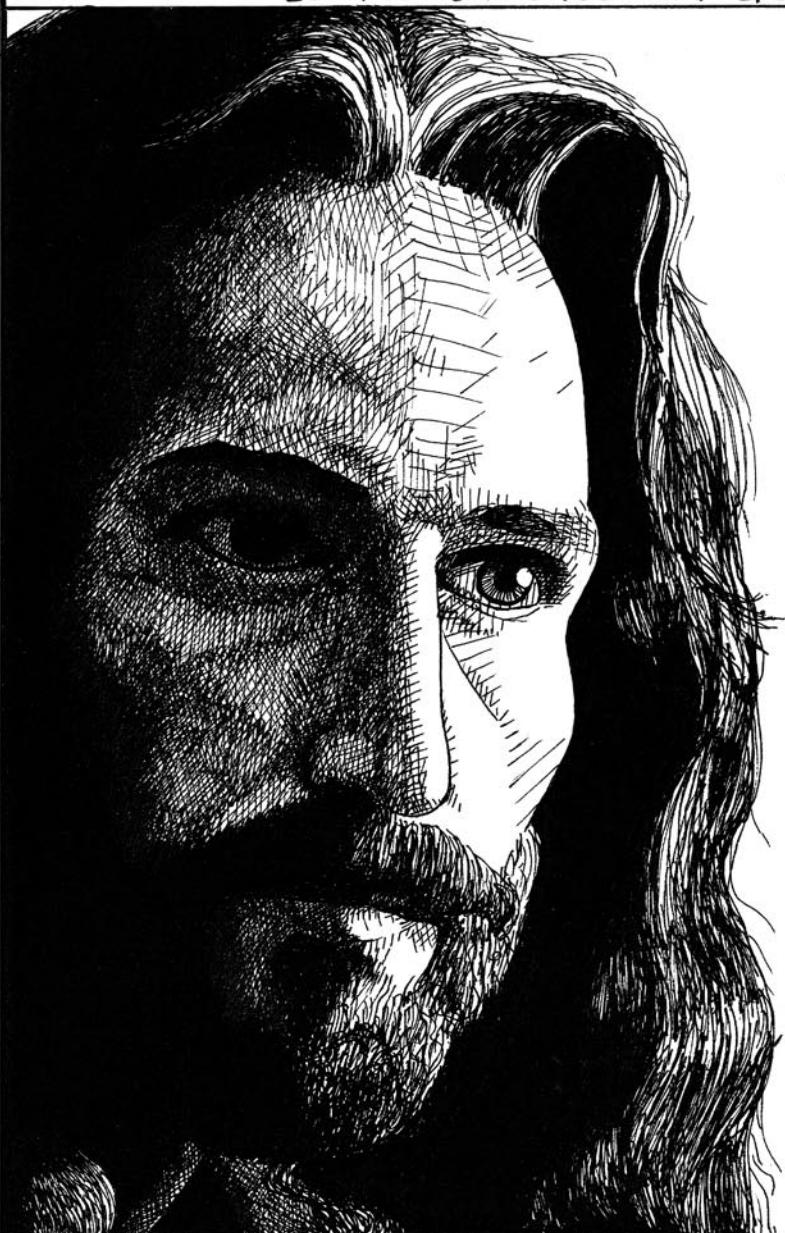
IN THE BEGINNING, WALT HAD A DREAM. A DREAM FOR THE LIMITLESS WORLD OF BLACK INK + WHITE BACKDROPS. A DREAM THAT WAS REALIZED THROUGH THE ANTICS OF A MUCH YOUNGER + MORE ANIMATIONALISTIC MICKEY MOUSE. BUT THAT DREAM WAS SOON TO BECOME A NIGHTMARE. EMOTIONALLY SCARRED BY GREAT WARS + DEPRESSION, DISNEY WAS COMPELLED TO REDISCOVER HIS WORLD AS A SAFE HAVEN FREE OF ACTUAL DANGER + STRIFE. A COLORFUL WORLD BASED ON OUR OWN WHERE ALL ENDINGS WERE HAPPY + TAUGHT AN IMPORTANT MORAL LESSON.

YOU SEE MICKEY, ALL YOU EVER WERE WAS A POOR MAN'S FELIX THE CAT. BUT I HAVE A NEW DREAM FOR YOU. YOU WILL BE THE FIGURE HEAD FOR A NEW SOCIETY. FOR YOU SEE MICKEY, I HAVE A MASTER PLAN. WE WILL CLEANSE THIS DANGEROUS MEDIUM OF ITS PERILOUS SUGGESTIONS + FRIGHTENING POSSIBILITIES + USE IT TO USHER IN A NEW ERA FREE FROM THE MONSTERS OF YORE. WE MUST PROTECT PEOPLE FROM THEIR OWN MEANDERING SUBCONSCIOUS BY SHOWING THEM HOW TO IMAGINE. NOW IS THE TIME FOR IMAGINEERING.



PERPETRATOR # 2
JESUS CHRIST

HOLD ON. DON'T FREAK OUT ON ME YET. YOU'VE STOOD BY ME THROUGH EVERY BUSH JOKE THAT LED UP TO THIS POINT SO DON'T LEAVE ME NOW. WE LIVE IN A COUNTRY FOUNDED ON PURITANICAL CHRISTIANITY + THESE CRAZY CHRISTIAN MORALS ARE STILL DEFINING OUR SOCIETY TODAY. HOW CAN ANYONE BE EXPECTED TO HAVE A UNIQUE THOUGHT WHEN THEY STILL TAKE THE RISK OF BEING CONDEMNED FOR THINKING OUTSIDE OF THE HOLY BOX?



ALRIGHT WAIT JUST ONE CONFUSED MINUTE. YOU'RE NOT GOING TO BLAME THIS ON ME. I WAS THE CHRIST, MAN! SERIOUSLY, ALL I WAS TRYING TO DO WAS BLOW PEOPLE'S MINDS WITH A LITTLE PEACE, LOVE, + UNDERSTANDING. BUT THAT WAS IT; JUST AN IDEA + NOTHING MORE. IDEAS ARE POWERFUL ENOUGH. BUT THEN THOSE CRAZY BASTARDS HAD TO COME IN AFTER ME + TURN IT INTO A RELIGION. YA WANNA BLAME SOMEONE? BLAME PETER THAT SCHEMER TOOK OVER THE MINUTE THEY OFFERED ME. "YOU ARE THE ROCK ON WHICH I WILL BUILD MY CHURCH," MY ASS. WHO THE HELL WROTE THAT? PETER HAD THE FORTITUDE OF A WET DISH RAG, EVEN BETTER, BLAME CONSTANTINE. (AND NO, I'M NOT TALKING ABOUT THE KEANU REEVES FLICK, YA KNOW, I LOVE A GOOD ACTION MOVIE AS MUCH AS THE NEXT DEAD PHILLOSOPHER, BUT WOULD IT HURT YOU PEOPLE TO READ A BOOK?) IT WAS HIS POLITICAL POWER PLAY THAT TURNED THIS WHOLE SCHEM INTO THE ROMAN CATHOLIC CHURCH. HE TURNED IT INTO A FRIGHTENINGLY REPRESSED PATRIARCHAL NATIONALISTIC WEAPON. IT'S HIS LIES THAT EVERYONE HAS BEEN READING BY ROPE FOR CENTURIES. OR HOW ABOUT SOMEONE CURRENT? LET'S TALK ABOUT MR. GIBSON SHALL WE? WHAT THE HELL HAPPENED TO LETHAL WEAPON? I LIKED THAT MEL. NOW HE'S ON SOME VILE QUEST TO PERPETUATE THE MISCONCEPTIONS ABOUT ME. FOR INSTANCE, CAN'T ANYONE AT LEAST FIGURE OUT WHAT THE HELL I LOOK LIKE? I WAS A MIDDLE EASTERN, NOT SOME BEINNY WHITE PUNK. I MEAN FOR ME-SAKES, JUST LOOK AT HOW THIS GUY DREW ME. I LOOK LIKE SIM MORRISON, RIGHT BEFORE HE DIED OF ALCOHOL POISONING.

CHRIST, YOU KNOW IT AIN'T EASY. YOU KNOW HOW HARD IT CAN BE. THE WAY THIS CONIC'S GOING, THEY'RE GONNA CRUCIFY ME.

OH THAT'S GOOD, MR. CARTONIST. TRY TO ENDEAR YOURSELF TO THE AUDIENCE BY QUOTING JOHN LENNON. HOW BIG OF A DORK ARE YOU? BUT THAT BRINGS UP ANOTHER GOOD POINT. JOHN HAD A LOT OF THE SAME MESSAGES THAT I HAD BUT NO ONE STARTED ANY WARS IN HIS NAME. YA KNOW, JOHN WAS RIGHT: THE BEATLES ARE BIGGER THAN JESUS. PEOPLE ACTUALLY LISTENED WITHOUT TWISTING THINGS ALL AROUND.

IT'S QUITE OBVIOUS TO ME WHY NONE OF YOU HAVE ANY IMAGINATIONS ANYMORE. LOOK AT THE ENVIRONMENT THAT YOU'RE STUCK IN, I'M AMAZED THAT YOU PEOPLE CAN EVEN THINK. AND ANOTHER THING...

WHOA THERE J.C. I THINK YOU'VE PROVEN YOUR POINT. THERE YOU HAVE IT KIDS. YOU CAN DISREGARD EVERYTHING ELSE THAT I'VE BITCHED + MOANED ABOUT THIS YEAR AS LONG AS YOU REMEMBER TO CHALLENGE POPULAR BELIEF, THINK OUTSIDE THE BOX, + KEEP IMAGINING.

WHAT IS IT WITH THIS GUY? HE GETS AN ART DEGREE + READS THE DAVINCI CODE + HE THINKS HE'S SOME KIND OF SAGE.

GREATBYKARINERDISE

THE CALENDAR

Schlafly Bottleworks

Tuesday, April 19
Green Drinks: discussions on environmental sustainability
7260 Southwest Ave.
\$3, 21-up, 6-8 p.m., krista@bgb.org

Don't worry: this isn't a return to the evil green beer of last month. Instead, we're talkin' Mother Nature green, and an evening spent imbibing and enjoying informal discussion with other smart and concerned folks on the topic of "Green Rehab." Interested in solar, graywater reclamation, sustainable building materials and the like? You can learn about the practical requirements for commercial and residential building and remodeling projects, as well as connect with local folks in the field, from academics to businesspeople. Your \$3 admission is a donation to Building Green Bridges.

Edison Theatre

Friday, April 22
Puppet Theater: "Hiroshima Maiden"
Washington University, One Brookings Dr.
\$28, 8 p.m., 314-935-6543, www.edisontheatre.wustl.edu

We're pretty sure this might be the most unusual offering all month: performance artist Dan Hurlin brings his troupe of puppeteers to tell the tale, in the style of Japanese Bunraki puppetry, of a group of 25 women

who were disfigured by the nuclear blast in Hiroshima. Shunned by their community, they were brought to the U.S. in 1955 to undergo rounds of painful reconstructive surgery... and then appeared on the "This Is Your Life" program where they were put face-to-face with the pilot of the Enola Gay. Serious stuff, compellingly retold. And puppets.

Missouri History Museum

Tuesday, April 26
Reading: "Under the Arch: St. Louis Stories," edited by Paul Thiel Lindell & DeBaliviere in Forest Park Free, all ages, 7 p.m., 314-454-3150, www.mohistory.org

Twenty-three points of view are not enough to understand something as complex as the soul of a place...but they're a darn good start. Join some of the 23 contributors to this recent title (which includes writers both past and contemporary, and both fiction and nonfiction) for a reading and discussion to discover that elusive thing, the spirit of St. Louis.

Saturday, April 23
Lecture: "St. Louis' Shining Stars," a history of the Negro Leagues in St. Louis
Lindell & DeBaliviere in Forest Park Free, all ages, 3 p.m., 314-454-3150,

www.mohistory.org

The names — James "Cool Papa" Bell, Willie "Devil" Wells, Quincy Troupe and so on — may be familiar to you, but if their stories are not, today's the day to find out all about the two all-black local teams, the Giants and the Stars, who played here for the Negro Leagues. Joe Walsh, a history student from Wash U., will re-tell their stories and bring these vivid personalities back to life for his audience.

Winifred Moore Auditorium of Webster University

Saturday, April 23
Film & Music: "The Sounds of Science," featuring Yo La Tengo
470 E. Lockwood Ave.
\$10, all ages, 7 and 10 p.m., 314-968-7487, www.webster.edu/film-series.html

Saturday, April 23
Film & Music: "The Sounds of Science," featuring Yo La Tengo
470 E. Lockwood Ave.
\$10, all ages, 7 and 10 p.m., (314) 968-7487, www.webster.edu/film-series.html

This is so super-cool we can't even stand it: dreamy rockers Yo La Tengo will be there, at the Wini Moore, to perform their score in support of the

avant-garde undersea documentary shorts of French filmmaker Jean Painlevé. From sea urchins to shrimp to "The Love Life of the Octopus," the visual and aural beauty of this collection, filmed from 1927 to 1978, will transport you. Plus, YO LA TENGO!! That's all we should have to say.

Ethical Society of St. Louis

The St. Louis Classical Guitar Society
Saturday April 16
Flamenco Guitar Concert by Paco Peña
8pm, (314) 567-5566

The St. Louis Classical Guitar Society presents a Flamenco Guitar Concert by Paco Peña on Saturday [April 16] at 8 PM. The concert takes place at the Ethical Society of St. Louis, 9001 Clayton Road.. For more information call 314-567-5566.

3rd Annual Confluence Pancake Breakfast

Saturday, April 30
Black Bear Bakery, 2903 S. Jefferson
\$6-\$10, all ages, 9 a.m.-1 p.m., 314-771-8576, www.stlconfluence.org

Kids, there is nothing tastier than a stack of multi-grain, organic, local-fruit-topped anarchist pancakes:

lucky for you this gig is all-you-can-eat! (And yes, every year I swear they're going to lose money on me, but those buckwheat suckers are awfully dense...) Anyway, your brunch money benefits the work of Confluence, a leftist/eco-aware/arts/social justice/activism bi-monthly newspaper allied with the Indymedia and CAMP crowd. You may not agree with everything they publish: best to hash out differences of opinion with a civil discussion over pancakes. As the goddess would have it, vegans can eat cakes, too.

Webster University

through April 18
Constructing a Narrative
8342 Big Bend
(314-968-7171)
(M-F, 10 AM-4 PM; Sa, Su 1-4, or by appt.)

Constructing a Narrative presented by Webster University an exhibition of works by Kip Deeds. The exhibit remains on display through April 18 in the Cecille R. Hunt Gallery.

Gallery 210 at UMSL

Return Trips
(314) 516-5976
(Tu-Sa 11AM-5PM)

Gallery 210 at the University of Missouri-St. Louis presents Return Trips, an exhibition of photography and

book art by Bea Nettles,. The exhibit remains on display through April 23 in Exhibition Room B of the Gallery, in the Telecommunity Center on the university campus.

The Mildred Lane Kemper Art Museum

Inside Out Loud: Visualizing Women's Health
(314) 935-4523

The Mildred Lane Kemper Art Museum presents Inside Out Loud: Visualizing Women's Health in Contemporary Art, running through April 24.

Subterranean Books

through April 24
Eye Candy
6275 Delmar Blvd
(314) 862-6100

Subterranean Books hosts Eye Candy, Michael Alm's installation of four ceramic birds, on display through April 24. The artist will reposition the installation pieces daily to create an evolving narrative.

Art St. Louis

Through April 29
Honor Awards 2005
917 Locust St, (314) 241-4810
(M-F 10 AM-5 PM; SA 10 AM-4 PM)

Art St. Louis presents Honor Awards 2005, an exhibition of recent works by ten award winning artists. The exhibit remains on display through April 29.

Marbles Art Gallery

Landscapes & Lost Lakes
1905 Park Avenue

Marbles Art Gallery presents Landscapes & Lost Lakes, an exhibition of paintings and drawings by Mary C. Nasser. The exhibit remains on display through April 29.

The O'Fallon Cultural Arts Center

Oil Paintings by Russell J. Miller
400 Civic Park Dr, (636) 379-5606

The O'Fallon Cultural Arts Center presents an exhibition of oil paintings by Russell J. Miller. You can view the exhibit through April 29.

Southwestern Illinois College at Belleville

Into the Woods
2500 Carlyle Ave, (618) 2335-2700

The William and Florence Schmidt Art Center at Southwestern Illinois College at Belleville presents Into the Woods, an exhibition of vessels by Michael Bauermeister and photographs by Michael Johnson. The

exhibit remains on display through April 29.

Schmidt Contemporary Art

From Point A to Point B
503 North 20th St, (315) 575-2648

Schmidt Contemporary Art presents From Point A to Point B, an exhibition of works by Stuart Arends, running through April 30. Schmidt Contemporary Art is located at 503 North 20th Street. (314-575-2648) (W-SA 1-5 PM, or by appt.)

The Sheldon Art Galleries

Iain Fraser-Places of Mind
3648 Washington Blvd
(314) 533-9900

The Bellwether Gallery of St. Louis Artists at the Sheldon Art Galleries presents Iain Fraser-Places of Mind, running through May 7.

The St. Louis Artists' Guild

Emerson's Young Artists' Showcase
2 Oak Knoll Park
(314) 727-9599
(TU-SU 12-4 PM)

The St. Louis Artists' Guild presents Emerson's Young Artists' Showcase, a juried all-media exhibition of works

by artists between the ages of 15 and 21. The exhibit remains on display through May 7.

The Gallery at Chesterfield Arts

UnderExposed
444 Chesterfield Center, Suite 130
(636) 519-1955
(TU-F 10 AM-5 PM, SA 10 AM-4 PM)

The Gallery at Chesterfield Arts presents UnderExposed. The exhibit, which features photography by Greg Barth, John Curran, Ron Engemann, Jeff Hirsch, and Jane Linders, remains on display through May 8.

The University of Missouri-St. Louis

Ceramic Sculpture and Works on Paper
(314) 609-3915
(MO-TH 11 AM-4 PM)

The Gallery Visio at the University of Missouri-St. Louis presents Ceramic Sculpture and Works on Paper, an exhibition of works by Catherine Magel. The exhibit opens Wednesday [April 13] with a reception from 4-7 PM, and it remains on display through May 13.

William Shearburn Gallery

James Siena: Ten Years of Printmaking
4735 McPherson Ave
(314) 367-8020
(Tu-Sa, 10 AM-5 PM)

William Shearburn Gallery presents the exhibition James Siena: Ten Years

of Printmaking, running through May 14.

The Regional Arts Commission

Sum and Substance
6128 Delmar Blvd
(314) 863-5811
(M-F 10 AM-5 PM, Sa, Su noon-5 PM)

The Regional Arts Commission presents Sum and Substance, an exhibit of works by James M. Smith and Mary Sprague. You can view the exhibit through May 20.

The Sheldon Art Galleries

Forest Park: A Multiple Masterpiece
3648 Washington Boulevard
(314) 533-9900

The SBC Gallery of Children's Art at the Sheldon Art Galleries presents Forest Park: A Multiple Masterpiece, an installation of drawings by students at Crossroads School. You can view the exhibit through May 21.

The St. Louis University Museum of Art

Scape
3663 Lindell Blvd
(314) 977-3399
(TU-TH 1-4 PM, FR Noon-4 PM, SA-SU 1-4 PM)

The St. Louis University Museum of Art presents Scape, an exhibition of drawing, video, and landscape paintings by Brandon Anshultz, on display through June 5 in the Contemporary Project Gallery.

CAMSTL

3750 Washington Blvd
(314-535-4660)

The Contemporary Art Museum St. Louis presents the exhibition DZine: Punk Funk, on display through June 12.

The Contemporary Art Museum St. Louis presents Ruby Osorio: The Story of a Girl (Who Awakes Far, Far Away), on display through June 12.

SLAM

Currents 94: Matthew Buckingham
1 Fine Arts Drive
(314) 721-0072

The St. Louis Art Museum presents the exhibit Currents 94: Matthew Buckingham, on display through June 12 in Gallery 337.

The St. Louis Art Museum presents African-American Art: Selections from the Works Progress Administration, on display through July 17 in Gallery 323.

The Pulitzer Foundation for the Arts

Brancusi and Serra in Dialogue
3716 Washington Blvd
(314) 754-1848
(W noon-5 PM, SA 10 AM-4 PM)

The Pulitzer Foundation for the Arts presents the exhibition Brancusi and Serra in Dialogue, on display through July 23.

Venus Envy

April 15-16
7pm-midnight
The Grove, 4100 Manchester Rd,

(314) 865-0181

Venus Envy 2005, the annual all-female visual and performing arts extravaganza, takes place Friday and Saturday [April 15, 16] from 7 PM-midnight each night. The event features works in a variety of media as well as performances of music and dance.

The International Brotherhood of Magicians

Saturday, April 16
Spring Parade of Magic
1:30 and 7PM
111 South Geyer Rd
(636) 394-2968

The Internation Brotherhood of Magicians presents their annual Spring Parade of Magic on Saturday [April 16] at 1:30 and 7 PM. The event, which benefits the Shriners Hospital, takes place in the Robert G. Reim Theatre at the Kirkwood Community Center.

Musick's Cordes

Sunday, April 17
Debut Concert by Musick's Cordes
2PM
6800 Washington Ave

The new early music ensemble Musicke's Cordes presents their debut concert on Sunday [April 17] at 2 PM. The concert, which features sonatas for violin and and songs by 17th century Italian composers, takes place at Trinity Presbyterian Church.

THANK YOU, GOODBYE

We, the graduating seniors on the ARTillery staff (plus Steve), would like to say one final thank you and goodbye. There are a bunch of people without whose inexplicable support, confidence, time, and resources, this semi-kind-of monthly magazine would have been, at best, worse, and at worst, impossible. Javier, John Navy, Dave Chisholm, Rob Mizell, Toms Huck and Reed, Ron Leax, Jana Harper, all of our non-staff contributors (Ada Dancy, Greg Fulco, and Anonymous), all of our featured artists, everybody at Riddle's, all of our advertisers, everyone who came out for the body paint-off, everybody who came out to Reload, everyone who submitted to Truce, and last but certainly not least, everyone who ever picked up one of these things and took the time to read it: to all of these people we send a hearty and genuine thank you.

Also, thanks and encouragment to the select group of people who have expressed interest in keeping this going next year: to you we wish the time, energy, and most importantly, the printing money to keep ARTillery going.

ALSO, JURIED SHOW!

WHAT: "Truce," an exhibition put together by ARTillery and juried by John Navy, David Chisholm, and Javier of Subterranean Books

WHEN: The opening is on Friday, April 15th from 5-7PM ; the show is up until May

WHERE: Subterranean Books, 6275 Delmar Blvd

EXQUISITE CORPSES

For our cover images for this issue we sent out an open call for exquisite corpse drawings. To complete an “exquisite corpse,” teams of draughtsmen (and draughtswomen) draw different sections of the same figure without looking at what has been drawn before. Here’s a selection of the submissions we received:

