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Through March 3: On view at Pilsen gallery **Polvo** (1458 W. 18th, 773/344-1940), "**WWFSD?**" is also a blog (wwfsd.blogspot.com) on which one suggestive idea is posted daily. More aphoristic than preachy, the missives range from the idealistic "Use Everything" to the more practical "Look for Unused Resources" (though, technically, using everything would mean an end to unused resources). The posts are accompanied by black-and-white illustrations -- such as the Molotov cocktail for "Make It Quick and Dirty" -- that resemble a kind of rebellious clip-art collection. A project of the collective **Finishing School**, the posts -- blown up to wall-size in the gallery -- are both obvious and inspiring, proving that sometimes the most important

thoughts are the ones we already know.

From March 2: Cartography is a practice rich with metaphor, and **Michael x. Ryan** utilizes it to beautiful effect, mapping the intensely personal and ephemeral paths we take as we go from here to somewhere else and back. Ryan, whose solo show is at the new **Alfedena Gallery** (434 W. Ontario, 312/944-4340), obsessively tracks the patterns and distances of his own daily travels. A self-portrait consists of a map of the Chicago city limits marked with spidery dark lines indicating every road he took over the course of three years. Reliefs are based on the shadows of trees, or the layers of stains on city sidewalks. These are the very best sort of self-indulgence, the kind of work in which beliefs are revealed through action -- a chart not only of where he has gone, but also what areas he has avoided.

From March 4: In his seven-part, book-length essay *The Curtain*, which came out in English in January, Milan Kundera decries provincialism in thinking about art. Instead of a national genealogy or a regional ethos, Kundera argues that artworks are cross-pollinated, and one could find no better manifestation of this theory than the work of **Jennifer Allora** and **Gullermo Calzadilla**. Collaborating since 1995, the artists are perhaps best known for "Puerto Rican Light (to Dan Flavin)," which used solar panels in a garden in San Juan to capture energy that was then used to power a Flavin fluorescent light piece in New York. For their installation at the **Renaissance Society** (5811 S. Ellis, 773/702-8670), Allora and Calzadilla explore war music. In a large igloo-shaped bunker, the fight songs of different nations are played simultaneously. Removed from their nationalist trappings, the pieces create cacophony and, sometimes, harmony. **words: Suzanne Wu**

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