



“Degenerate”

An Exhibit of Contemporary Work
in Conjunction with
Stage Left Theatre's *Fellow Travellers*

Curators: LaRonika Thomas & Nate Larson

When Stage Left decided to mount an exhibit of contemporary art work in the style of the *Entartete Kunst* (Degenerate Art) exhibit that opened in Munich in 1937, I only had an inkling that we were embarking on a nearly impossible task. I had many questions about how this exhibit should manifest itself. Were we setting ourselves up for an attack because critics would think we were equating Bush and Cheney and DeLay with Hitler and Goring and Goebbels, thereby neglecting the nuances of our modern day crisis as well as making light of the atrocities committed by the Nazis? Were we intending to put ourselves in the shoes of modern-day fascists, or their equivalent? What defines 'degenerate art' in the contemporary age? Is the concept of 'degenerate art' even applicable in this day and age? If it is a valid concept, what would today's degenerate art look like? How is what the Nazis did to modern artists censorship and how is it so much more than that? What different ways are there to censor someone or something? How can Stage Left label this art as 'degenerate' and still, unlike the Nazis, respect the artists who were kind enough to participate?

The initial interest in putting together the exhibit was to immerse the audience in an experience similar to what people living during 1930's Germany might have had if they had attended the *Entartete Kunst*. It is quite possible that, if they were over the age of 18, they would have attended the exhibit. Originally mounted in Munich and opening on July 19, 1937, the show was so popular that segments of it would travel around Germany and Austria for the following three years. In all, three million people visited the exhibit, making it the most popularly attended exhibit of modern art ever. Five times as many people visited *Entartete Kunst* as saw the *Grosse Deutsche Kunstausstellung* (*Great German Art Exhibit*) that had opened one day before in Munich's new museum of German art.

The control of art and culture were high priorities for the Nazis. They went to a lot of trouble to condemn and eliminate modern art because it did not fit with their ideal of German society - it was un-German and the politics of the artists who would draw and write and perform such works were unpatriotic. They needed to be silenced. The Nazis knew art could also be powerful propaganda and they knew they could use it to their advantage. It is possible to say, without making a direct correlation between Germany's National Socialists and the current figures of political authority in the U.S., that this control of art and culture is equally important to today's leaders. There are recent events and overall trends that clearly show this tension between art and authority.

Take the case - and I mean that literally - of Steve Kurtz, an artist with Critical Art Ensemble. Critical Art Ensemble is a collective of five artists of various specializations dedicated to exploring the intersections between art, technology, radical politics, and critical theory. As this excerpt from their book, *Molecular Invasion* states, "Over the past five years Critical Art Ensemble (CAE) has traveled extensively doing participatory performances that critique the

representations, products, and policies related to emerging biotechnologies.” For more detailed information on CAE, visit their web site at www.critical-art.net.

As I consider Nathaniel Smyth’s *Downtown Chicago*, which turns the Chicago skyline into what resembles bacteria growth on a Petri dish – the city as virus, I am reminded of the recent legal trouble being experienced by Kurtz. As the CAE Defense Fund website sums it up:

On May 11, 2004, Steve Kurtz's wife of 20 years, Hope, died of heart failure in their home in Buffalo. Kurtz called 911. Buffalo Police who responded along with emergency workers, apparently sensitized to 'War on Terror' rhetoric, became alarmed by the presence of art materials in their home which had been displayed in museums and galleries throughout Europe and North America. Convinced that these materials – which consisted of several petri dishes containing benign forms of bacteria, and scientific equipment for monitoring genetically altered food – were the work of a terrorist, the police called the FBI.

The next day, as Kurtz was on his way to the funeral home, he was illegally detained by agents from the FBI and Joint Terrorism Task Force, who informed him he was being investigated for "bioterrorism." At no point during the 22 hours Kurtz was held and questioned did the agents Mirandize him or inform him he could leave. Meanwhile, agents from numerous federal law enforcement agencies – including five regional branches of the FBI, the Joint Terrorism Task Force, Homeland Security, the Department of Defense, and the Buffalo Police, Fire Department, and state Marshall's office – descended on Kurtz's home in Hazmat suits. Cordoning off half a block around his home, they seized his cat, car, computers, manuscripts, books, equipment, and even his wife's body from the county coroner for further analysis. The Erie County Health Department condemned his house as a possible "health risk."

While most observers assumed the Task Force would realize that its initial investigation was a terrible mistake, the feds have instead chosen to press their "case" against Kurtz and possibly others. Despite the Public Health Commissioner's conclusion as to the safety of Kurtz's materials, and despite the fact that the FBI's own field and laboratory tests showed that they were not used for any illegal purpose, the U.S. District Attorney continues to waste vast sums of public money prosecuting this outlandish, politically motivated case.

The bacteria Kurtz used are available for purchase on the internet and are often used in middle school science classes. Our government, possibly empowered by the P.A.T.R.I.O.T. Act, is labeling Kurtz a terrorist. At least there is a court

system in place to provide some protection to Kurtz. Artists - citizens - living in Nazi Germany had no such protection. But we must remember that the protections we have as U.S. citizens are not always as permanent or reliable as we like to think. Take the recent revelation of our current administration's illegal wire-tapping of U.S. citizens. As Hendrik Hertzberg puts it in the February 13th & 20th edition of *The New Yorker*, Bush, in his recent State of the Union address:

“defended - no, boasted of - the National Security Agency's vast, formerly secret program of warrantless electronic eavesdropping, undertaken on his orders and rebranded in his speech as ‘the terrorist surveillance program.’ ‘If there are people inside our country who are talking with Al Qaeda,’ he said, ‘we want to know about it, because we will not sit back and wait to be hit again.’ But those who are questioning Bush's program, both Democrats and Republicans, agree that terrorists must be surveilled. What alarms them is not just that the President is breaking a particular law, the Foreign Intelligence Surveillance Act, but that his rationale for doing so amounts to a claim that he can flout any law at all, as long as the flouting is under cover of an endless (and, according to him, misnamed) war.”

Kurtz's work has been illegally confiscated and the authorities handling his case have not always proven that legality as their first concern - there are methods for silencing ideas considered dangerous. Is it that the ideas that CAE are exploring are crossing boundaries and making our government uncomfortable?

Of course, our government doesn't have to be uncomfortable about funding Kurtz and his work directly - our government no longer does this, thanks to a congress led by Jesse Helms. When the Culture Wars were in their infancy and congress was debating whether to eliminate the NEA and NEH, Helms was busy describing the work of contemporary visual and performing artists as “garbage.” Or as Pat Robertson put it, “Do you want to face the voters in your district with the charge that you are wasting their hard-earned money to promote sodomy, child-pornography and attacks on Jesus Christ.” And this was the last time that the arts were a significant part of our national dialogue.

I take that back. There was the attempted censorship of “Sensation: Young British Artists from the Saatchi Collection” at the Brooklyn Museum of Art in the fall of 1999. Then-mayor Rudy Giuliani threatened to remove the museum director and to de-fund and shut down the museum because of several of the pieces in the show, most notably Chris Ofili's work, “The Holy Virgin Mary,” which depicted a Black Madonna and utilized pieces of elephant dung - which is considered a sacred material in parts of Africa - and explicit photographs. Giuliani, without ever having seen the works, called the exhibit “anti-Catholic,”

pornographic and sacrilegious. The conflict became a legal battle that ended, after several months, in an out-of-court settlement that was favorable to the museum.

Ofili's piece is reminiscent of Steve Seeley's *Your Party* in that it takes a moment for the viewer's eye to adjust to the piece - to realize exactly what it they are looking at. At first glance, Seeley's bunnies have a Pokemon-like quality, a Saturday morning cartoon cuteness to them - until you realize what image lurks in the background. In this moment of realization, the entire meaning of the work shifts. What would Giuliani have said about this?

The writing on the walls of our exhibit is an element that is reminiscent of the *Entartete Kunst*, which had commentary from government officials, as well as out-of-context quotes from modern artists, scribbled on the walls all around the work being exhibited. We have likewise made sure that our absent leaders' voices are heard, commenting on the work they have not seen.

There do seem to be some forms and images that have passed the test with contemporary authority figures, especially if you throw the CEOs of present-day corporations into the mix. These would be the approved works that would be placed in our House of Great Art. I'm not just talking about the abstract forms hanging in galleries that would go well with your sofa or the inspirational posters that have so much to say about 'motivation' and 'excellence.' What was once the figure of the triumphant soldier or hardworking citizen, classically rendered in stone and sitting in the House of German Art, has been seamlessly translated to our televisions and our movies and our magazines, to the *Eye Candy* that is the subject of Liz Gresey's piece. In other words: to our advertising. The ideal is portrayed for us everywhere and it is an achievable goal too, if only we make one more purchase. We, too, can be those people we see reflected back to us in the car ad - all shiny hair and perfect teeth. If we just buy that soft drink, join this bank, see that movie, use this cell phone service, the struggle will be over and we will all achieve true American perfection.

Or at the very least, it must mean that we will avoid turning into the frail looking woman in Zsófia Ötvös' *To The Side* or Brian Welty's disfigured and haggard-looking *Soldier of Misfortune*. And our fate will certainly be better than that of some of the characters of tonight's play.

This essay began by asking many questions. And I want to leave you, not with answers, but with even more questions, beginning with - what will you choose as your influences? The fact that you have already chosen to step into this theatre says a great deal.

What if, after this exhibit, all of the art in our lobby was taken down and either sold to the highest bidder to finance our country's wars or burned in a drill for the Chicago Fire Department? These were the fates of the works in the original show. Or what if, due to some patrons' discomfort, we took the art down now? Or what if we covered it with a blanket, reminiscent of what John Ashcroft did when he purchased drapes to cover the exposed breast of *The Spirit of Justice* sculpture that is in the US Justice Department building (metaphor is not one of his strengths), saying that these images are not proper for American eyes? Or what if you walked out on the play? What if we, as a society, just did not ever fund artists? What if you did not see the play, but condemned it anyway? What if you wrote a letter your local school board for something you didn't think your child should be exposed to? What if we fired the museum director and replaced her with a 'yes man' who has a love of Michelangelo - except for the homosexual parts of him - but doesn't know a Cindy Sherman from an Andres Serrano? Or what if we gave improvement grants only to the big theatres in the loop that put on the blockbuster safe-bets coming off of Broadway and fill their stages with faces already familiar to us - hair shiny, teeth perfect - from our televisions?

Or what if we did nothing? Would there be anything degenerate about that?

~LaRonika Thomas
Literary Manager
Stage Left Theatre

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## The Artists:

### Nate Larson

*Television Spells*, 2005  
Pigment Print, 20" x 32"  
Edition: 3/6, \$1400  
[www.natelarson.com](http://www.natelarson.com)

#### Artist Statement:

Nate Larson's photographic work explores the way that we construct meaning in contemporary culture through the lenses of both religious and secular cultures. The work investigates the line between belief and skepticism, while examining ideas of personal truth and the common misperception of photographic and related documents. These photographs question how belief is formed in our culture and how it shapes our lives.

#### Artist Bio:

Nate Larson is a Chicago-based artist and photographer. His photographic work has been exhibited extensively across the US and has been featured internationally in shows in Canada, Greece, and the UK. His work was recently reviewed by the *New York Times* and is included in the permanent collection of the Center for Photography at Woodstock and the *Midwest Photographers Project* Collection at the Museum of Contemporary Photography Chicago. Larson earned an MFA from Ohio State University and a BA from Purdue University. He holds a tenure-track teaching appointment at Elgin Community College in Illinois.

### Tara Espinoza

*Mr. Hardboiled in a pot while Mrs. Hardboiled and Mr. Ginger root commit suicide*, 2002  
Lithograph, Silkscreen and Colored Pencil, 10" x 8.5"  
\$175

#### Artist Statement:

In my work, my interests about both the good and bad aspects of human society, emotions, and behaviors have led me to further expand the various symbolic layers behind each of my created works. By using children's narrative, I draw the viewer into a satirical world of candy-coated visual aids that twist the viewers understanding of the depicted image. Using issues of humanity such as violence and survival in my work, various forms of communication are combined as the main tool in each piece. I want to create work that takes on a new level of examination in a not so familiar form of children's narrative.

#### Artist Bio:

Tara R. Espinoza received an MFA in Printmaking from the Ohio State University in 2003 through a Graduate Enrichment Fellowship. She also received a BFA in Illustration from the Columbus College of Art & Design.

She has shown her work nationally and is still an active participant in gallery representation. Three of her pieces were accepted as part of a nationally juried illustration exhibition for Society of Illustrators of Los Angeles, CA in 2003. In 2004 she was a visiting artist at the Webb School of Knoxville, TN for a month and had a solo show of work produced during her residency. In 2005 she had work featured locally at the BAA juried exhibition at the Reading Public Museum of Art.

She is currently working as a freelance artist and an Illustration art instructor for Kids at The Goggle Works Center of the Arts in Reading, PA. She is still producing her own fine art work, in combination, with producing her own line of greeting cards. She is in the process of starting her own freelance business, Blue Chicken Designs.

## **Liz Gresey**

*Eye Candy*, 2005  
Pigment Print, 12" x 18"  
\$325  
[www.lizgresey.com](http://www.lizgresey.com)

### Artist Statement:

My work, *Eye Candy*, explores the idea that popular culture is aggressively consuming and exploiting women in all forms of media. Our common idea of beauty exists in the young, lean, attractive individuals who are willing to expose their bodies for the visual pleasure of others. This is the image that can sell any product, make any magazine cover, and can most easily gain the attention of the general public. I reject these widespread concepts of beauty, and propose that our cover girls are nothing more than eye candy. At the present time, it is easy to be entertained with simply *looking*. Has our society become so over stimulated that we aren't required to *reason* anymore, and challenge what the mass medias present to us? Consuming these images of beauty is an epidemic. Moreover, it will prevent many women from appreciating the lovely intangible qualities that exist beside their physical beauty.

### Artist Bio:

Born and raised in the Chicago land area, I have lived in the Midwest my whole life. I have been interested in art since a young age, and won several coloring contests at local grocery stores. With the confidence of knowing I could color the best Easter egg, I began a relentless pursuit to find any opportunity to show my work. I recently began attending The School of the Art Institute of Chicago, and am in the process of earning my BFA. My work primarily attempts to explore gender roles, identity, and our culture's mass obsession with beauty. In addition to photography, I have also worked in oil painting, ceramics, watercolor, and mixed medias.

## **Mindy McDaniel**

*The Alchemist*, 2005  
Paper, Pins, Wood, 11 10/16" x 76 15/16"  
\$800

### Artist Statement:

The piece, *The Alchemist*, began my exploration in the rearrangement of information. After reading the book, *The Alchemist* by Paulo Coelho I understood art making to be a form of Alchemy. To commemorate this finding I re-organized and arranged a single page from the book.

Information is crucial in our screen culture, as we rely heavily on the computer and the television as primary references for everyday knowledge. Unfortunately, the screen does not always provide the truth, but instead a variant of it. From this I am inspired to re-present the original deliverers of information by taking apart and rearranging physical print and traditionally made photographs. This act attempts to show the breakdown of information in a physical form.

#### Artist Bio:

Melinda McDaniel was born in Orlando, Florida in 1978. She received a MFA in Photography from The Ohio State University in Columbus, Ohio in 2004 and her BFA from The Florida State University in Tallahassee, Florida in 2001. She has exhibited work nationally including the Millard Sheets Gallery in Los Angeles, California, Kathryn Markel Fine Arts in New York, the Florida State University Museum of Fine Arts in Tallahassee, Florida, and the Riffe Gallery in Columbus, Ohio. Melinda is currently living in Schenectady, New York continuing her explorations in re-arranging texts and image breaking.

### **Seamus Liam O'Brien**

*Clown Portrait 3*, 2003  
Lithographic Print, Watercolor, 21" x 27"  
\$200

#### Artist Bio:

Seamus Liam O'Brien was born in Orlando, Florida, but spent the formative years of his life performing in numerous circuses throughout the United States. He received his Bachelor of Fine Art degree from The University of Florida in 1997, and his Master's degree from The Ohio State University in 2004. Liam has exhibited extensively throughout the U.S. and is represented by the Rebecca Ibel Gallery in Columbus, Ohio. He currently live and works in Chicago, Illinois.

### **Brian Welty**

*Soldier of Misfortune*, 2005  
Watercolor, Pen and Ink, 7" x 22"  
Contact Artist for Price

#### Artist Statement:

When I think about why I create images there is never a clear reason, rather a series of random thoughts that make there way onto paper. The piece titled "Soldier of Misfortune" was originally created because of a random piece of 6x22 watercolor paper. For months prior to the actual creation, I had become very intrigue with how it must have felt to be engaged in war. Feelings of loss and containment inspired me to use this format to reflect these feelings. I wanted to extend my abilities by using an even more elongated figure than usual to represent

the stretched feelings soldiers must feel in war times. The colors I use recently have been more saturated and complementary to represent the feelings of good vs. evil.

Artist Bio:

Brian Welty was born on September 25<sup>th</sup> 1981. He is currently living in Reading Pennsylvania working at the glorious Starbucks Coffee establishment while trying to create a fruitful illustration career. He graduated from Savannah College of Art and Design with a Bachelors of Fine Arts in 2004.

### **Heather Willems**

*Filter*, 2005  
Mixed Media, 14" x 16"  
\$300

*Time Travel*, 2005  
Mixed Media, 14" x 16"  
\$300

Artist Statement:

I begin my process of art making with a question: Can writing and personal narrative exist as both the subject and object of my art? Writing is the visible recording of language that enables the transmission of ideas over distances of time and space. Whether it is in the form of intimate handwritten letters, passionate e-mails, or mundane text messages, writing functions as a primary source of correspondence. For me it validates thoughts and acts as a tool for personal expression. In my artwork, my writing responds to critical readings, artistic forms, personal narratives, and the environment surrounding me. I write to describe and record situations, events, or emotions. I treat written text as a visual medium, revealing personal intimacies in the social space of the gallery. Here, my stream of conscious thought is made visible in the forms of drawings, installations, performances, and videos.

Artist Bio:

Heather Willems received a BFA in Photography and Visual Art Studies from the University of Minnesota - Twin Cities in 2000. She received an MFA in Photography from The Ohio State University - Columbus in 2005. She was the recipient of the Edith-Fergus Gilmore Grant and the Texas Instruments "Digital Intelligence" Award. Willems has shown extensively across the United States including Chicago, IL where she lives and works.

### **Jonathan Fisher**

*At 26, I Hatched. While the Sky Hasn't Fallen Yet, The Future Is Still Uncertain.*, 2005  
Acrylic Paint and Acrylic Gloss Gel Transfer, 24" x 24"  
NFS

Artist Statement:

My most recent body of work involves images of various landscapes that I have photographed during the past 18 months. Unlike previous work, where my aim was to use photography in a

documentary format to communicate the life experiences and travels of others, this body of work differs. If we call my earlier work, documentary, then this body would be more in line with fiction.

As a writer often uses his experiences with real people and places as a departure point for a fictional narrative, I am now working with altering my personal truth or familiarity with the landscape to build a new narrative, altogether. The manipulation of the photographic image aims to be evident as neither traditional black and white or full color prevails. Colors are quite saturated, while certain areas are left absent of color. Photographic areas are joined with areas of acrylic paint. The graphic and grainy nature of the image may invoke a sense of viewing a film still.

The narrative, itself is summarized by the title. This narrative is often derived from my own embellished or dramatized stories. The landscape functions as a backdrop much in the way a constructed setting provides the context for a movie. So, I find myself working from the landscapes, the way I find them, and bring these images into a world where they exist as the thumbnail sketch components of a larger story.

Artist Bio:

Jonathan Fisher is based out of Atlanta where he teaches Art Foundation courses at American Intercontinental University-Dunwoody. A native of North Carolina, Jonathan received his B.F.A. from The University of NC-Asheville and his M.F.A. from Ohio State University. He was recently a three month resident at the Kala Institute in Berkeley, CA. Jonathan's next exhibitions will be a group show with Goggleworks Gallery of Reading, PA, and with the Youngblood Gallery of Atlanta.

### **Steve Seeley**

*Your Party*, 2003  
Silkscreen on Digital Print, 22" x 30"  
\$200

*Your Party (Substitution)*, 2003  
Pencil on Paper, 22" x 30"  
\$250

Artist Bio:

Steve Seeley was born and raised in Central Wisconsin where he spent his time exploring the woods, playing with toads and honing his skills as an artist. After receiving a bachelor's degree in printmaking from Stevens Point University, Seeley moved to Columbus, Ohio where he received his masters of fine arts degree. His work, often dealing with childhood infatuations, love and comics, has been exhibited both nationally and internationally. He currently resides in Chicago, Illinois where he continues his endeavors as an artist as well as amassing comics, toys and other things he doesn't really need.

### **Nathaniel Smyth**

*Downtown Chicago*, 2005  
Digital Print, 30" x 30"

\$350

*Handgun*, 2005

Digital Print, 14" x 11"

\$150

[www.nathanielsmyth.com](http://www.nathanielsmyth.com)

Artist Statement:

I use photography and scanned images to make digital prints whose meanings are rooted in the perception and doubt of the embodied mind. I create new realities that are drawn from a shared cultural memory and from my own personal iconography. In most of my prints, I layer and combine different images with similar subjects in a process that mimics the way our brains deal with incoming sensory data. Ideas and images coalesce directly on the page, capturing the process of memory and recognition itself. They become traces of the way we remember things, images of our experiences. I also create mapping prints that investigate our conception of space. I scout out specific locations in my surroundings where, standing in one place, I take pictures of everything at every possible angle. All photographs are then collaged together such that the horizons form continuous circles resulting in images that look a bit like small planets, which are then arranged spatially to form a visual representation of an area.

It is my desire as a visual artist to create a body of work that is both visually and intellectually stimulating for my audience, to collapse space and time in a picture that continues to reward the viewer over time. All of my prints are concerned with accumulated perception, challenging the viewer to decide whether that accumulation clarifies or clouds understanding and asking what the ramifications of that decision are. The world we live in is always mediated through our perceptions - that much we know; by causing the viewer to reconsider their perception and memory I hope to underscore the importance of both.

Artist Bio:

Nathaniel Smyth is originally from Spring Valley, Ohio. He has earned a BFA in sculpture from Wright State University in Dayton, Ohio and is currently finishing an MFA in printmedia from the School of the Art Institute of Chicago. He spends entirely too much time on his computer.

## **Jessica Meyer**

*Anna*, 2005

Graphite and Acrylic on Handmade Paper, 8" x 11"

NFS

Artist Bio:

Jessica Meyer received her BFA with an emphasis in Printmaking from the University of Iowa in 2000, and MFA from the University of Tennessee in 2004. She works mainly in drawing and lithography, having adapted the commercial process by which temporary tattoos are made to hand lithography. Her images are based on the everyday experiences and (mis)adventures of herself and those around her. The finest compliment ever paid to her work is that 'she draws the sort of things that thirteen year old girls would if they were able.'

## **Zsófia Ötvös**

*To The Side*, 2004  
Acrylic on Canvas, 24" x 8"  
\$470  
[www.zsofiaotvos.com](http://www.zsofiaotvos.com)

Artist Statement:

In my figurative paintings, my attention is on the connection between human experience and expression. My intention is to isolate an instant of conveyance from a multitude of human articulations and preserve it in an idealistic scene. My subject matter, human emotion, originally came from an inner conflict caused by my immigration: a sense of displacement. I often felt as if I was an outside observer of my environment, rather than being part of it. However, even though I no longer feel displaced, I still use the practice of viewing and representing life around me from the periphery.

Texture plays a big part in my paintings; it is derived from my tapestry weaving background when colors are made by mixing 4-5 different yarns, as a result they remain visible individually when viewed from close up. Like the woven surface, I allow the individual colors to be seen by using palette knives and adding molding medium the colors mix in the process of painting.

The portrait of the journalist, Sylvia von Harden by Otto Dix is one of the biggest influences in my art. What attracts me is the abstract quality in a very representational fashion; the narrative is incredibly minimalist yet the viewer has the sense of fully knowing the model. For me this type of representation is the epitome of portraiture; when the focus is on the personality and the presence of the sitter not on the likeness.

Artist Bio:

I am a Hungarian citizen living and working in the United States. I received my art training with an emphasis on figure drawing and sculpting from Rita Kopek's studio in Hungary. An art-scholarship brought me to North Central College in Naperville, IL in 1994, where I earned my BA degree in art and theater in 1997. During that time, I studied fiber art at the School of the Art Institute in Chicago.

Since 1997, I have recognized my "mission" as an artist and directed my focus to painting.

In my figurative paintings, my focus is on the connection between human experience and expression. My intention is to isolate an instant of conveyance from a multitude of human articulations and preserve it in an idealistic scene.

My works have been showing in Hungary, France, USA and Italy.

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A special thank you to playwright Margaret Lewis for the original concept of the exhibit, the cast and crew of Fellow Travellers and the ensemble of Stage Left Theatre for their enthusiasm for the exhibit, all of the visual artists who submitted and contributed work for the show, and Kevin Heckman and John Sanders for their logistical support.



For Tickets or More Information, Please Call 773-883-8830.