

Trunk





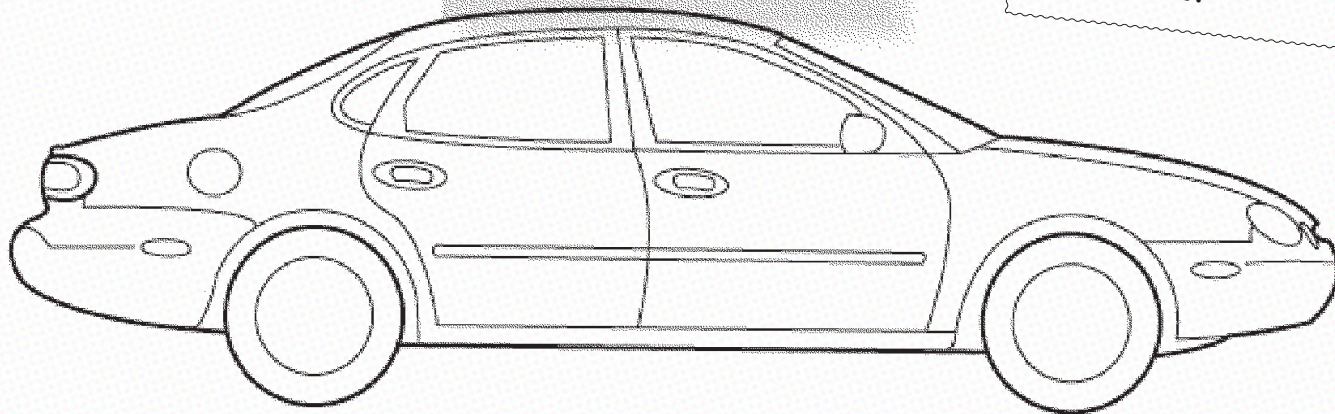
# Important information about this manual

## Notice

THE HYPERLINKS  
INCLUDED IN THIS BOOK  
DO NOT WORK.

WHAT WERE THE SONGS?  
WHAT WERE THE SNACKS?  
WHERE WAS THE CAR?  
WHERE WAS THE STICKER?  
CHECK THE [AT A GLANCE!]

ARTIST BIOGRAPHIES FOR  
EACH EXHIBITION WERE  
CURRENT AT THAT TIME.  
SINCE THEIR RESPECTIVE  
SHOWS, MANY OF THE  
ARTISTS HAVE CONTINUED  
TO CHANGE THEIR  
BIOGRAPHIES, SOME OF  
WHICH EVEN INCLUDE  
TRUNK SHOW.





# CAR GALLERY

INC.

271-6900

CAR

77

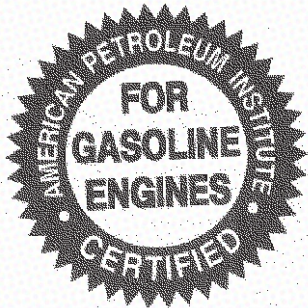
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271-6900



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**TRUNK SHOW | Mobile Exhibition Space**  
[trunk--show.com](http://trunk--show.com) | [@trunkshowtogo](https://twitter.com/trunkshowtogo)  
[www.facebook.com/trunkshowtrunkshow](https://www.facebook.com/trunkshowtrunkshow)

Contact: Jesse Malmed & Raven Falquez Munsell  
[trunkshowtrunkshow@gmail.com](mailto:trunkshowtrunkshow@gmail.com)

For Immediate Release:

### **Trunk Show Catalogue Release**

Trunk Show | Saturday, November 18, 2017 | 7-9pm  
Sector 2237 (as part of the Chicago Art Book Fair) |  
2337 N. Milwaukee Ave. | Chicago, IL

Last we wrote, we promised you a catalogue release "in November." Thankfully we didn't say which November. In the year since Trunk Show ended a lot has changed. We have, to use the parlance of our form, a pair of truck nuts leading the national cavalcade; the car itself was smashed by a daytime drunk near the intersection of St. Patrick's Day and Western Pole, which rendered it *totaled* which means worth less alive than dead, even if it's still living; our inexorable march toward unapologetic apoplectic apocalypse hastened; the car "became" WBEZ programming; summer was beautiful in a "last night on earth" kind of way; as the car was towed away, the driver, noting the crestfallen former

gallerists in the street, stopped a block away to call us back for a final goodbye and to take the license plates; Sunday painters started painting protest signs and people brought their fitbits into the streets; we moved in and out of other projects and spent even more time on the bus; we thought of you and started putting this book together. We've always been DIY, so when the time came to celebrate the project, well, here we all are.

Trunk Show, the car, ran for eighteen great years, Trunk Show, the gallery, for three of those. From September 2013 to October 2016, we hosted 36 artists and groups on and around our medium beat-up forest green 1999 Ford Taurus. Loosely taking the form of the tailgate party as our model for openings, each show, its press release, its paratextual offerings, its location in the world and the sticker's location on the car, music and refreshments were all taken into consideration as creative and critical sites, responding as necessary to the ideas of the sticker and their artists.

The gallery had a small but committed group of fans and friends who braved even our least hospitable openings. We were even lucky enough to be welcomed into the just-outside-of some of our most favorite art spaces, and welcomed ourselves into just as many favorite parking lots and street corners. The rich



history of alternative exhibition spaces and publishing projects, and Chicago's particular affinity for them, had an indisputable influence on our thinking and doing. Trunk Show was a moving target, flitting between various fields while resolutely grounded; as one critic would have noted, "Trunk Show sits at the intersection of experimental exhibitionism, car culture and lived poetic practice. Its drive was to steer headlong into conventions as a way of challenging them." Beyond that, as another historian might have written, "the project challenged its invited artists to think outside of their practices, to make a kind of public art that was simultaneously formally accessible and excessively informal—an inside joke that lived outside." Another pithily intoned speculatively, "it was public art camouflaged in civvies, street art for the blooper reel of the American empire, moving images and haute culture for less than your lunch."

We're delighted to be sharing this publication with you, the world. Your friend Aaron Walker has done a bang up job designing it, writers Dana Bassett and Anthony Stepter have penned thoughtful essays, Dan Miller and Davi Lakind have let us in on an elucidating conversation and a half-dozen anonymous and/or famous friends have offered testimonials. We've bound up press releases, ephemera, texts from the project,

images and offered them in a stylized manual which comes with a poster that you can affix to your wall or bumper.

If we believe that one of the great agencies of artist-run projects is the choice of when and how to sunset them, this is a photograph of that sunset and the drinks on the beach afterward, swapping stories and disagreeing to agree that it may have been better in person. It's also as good a time as any to remind you that many of our stickers are just sitting there waiting to sell out.

#### **ABOUT TRUNK SHOW**

TRUNK SHOW was a gallery from 2013 to 2016. Each month, artists were commissioned to design limited edition bumper stickers which lived, rode along with and helped propel a medium beat-up forest green Ford Taurus owned by Raven Falquez Munsell and Jesse Malmed. Stickers were available online, from the trunk and by subscription. In addition to hosting three dozen exhibitions, Trunky performed (at Chicago Artists' Coalition), eulogized (the ACRE Van) and produced a voluminous archive of poetry ([twitter.com/trunkshowtogo](https://twitter.com/trunkshowtogo)). Its work was discussed in PBS' *The Art Assignment*, *Newcity*, *Hyperallergic*, *The Chicago Reader*, *The Chicago Tribune*, *F News* and *Yelp* and seen in art spaces, private collections and traffic.



For Immediate Release

**Eric Fleischauer Solo Exhibition for Trunk Show**

Trunk Show | Sunday, September 15, 2013 | 4-6pm  
Eckhart Park, W. Chicago Ave. and N. Noble St.

Chicago, IL, August 26, 2013 - TRUNK SHOW is excited to announce its inaugural exhibition featuring a commissioned work by Eric Fleischauer. An artist, curator, and educator, Fleischauer's work has been exhibited widely both locally and globally. In addition to his moving image work, he is known for his unique ability to distill complex social and cultural phenomena into legible, brainy one-liners. Fleischauer's work for Trunk Show is a joke. A very good joke.

Join us at Noble Square's landmark Eckhart Park, Sunday, September 15th from 4-6pm for the affixing of Eric Fleischauer's suburban fantasy. We'll be jamming some hot radio, serving up some road snacks and selling bumper stickers out of the trunk. @trunkshowtogo for exact coordinates, trunk--show.com for annual subscription information.

**ABOUT ERIC FLEISCHAUER**

*Selected exhibitions include: the Museum of Contemporary Art Chicago, Hallwalls Contemporary Arts Center, Hyde Park Art Center, the Corcoran Gallery of Art, Kunstmuseum Bonn and threewalls. This spring, his feature-length .gif film twohundredfiftysixcolors, made in collaboration with Jason Lazarus, premiered at the Gene Siskel Film Center. Eric Fleischauer lives and works in Chicago.*

**AT A GLANCE**  
**LOCATION: ECKHART PARK RAINED OUT, OPENING RELOCATED TO THE NIGHTINGALE CINEMA**  
**LOCATION: BACK LEFT BUMPER**  
**DAD SNACKS: SMALL BUDWEISERS, CEREAL, TINY CHEESE AND CRACKER SANDWICHES, BEEF JERKY CHARCUTERIE PLATE AND JUNK FOOD TRAIL MIX**  
**SOUNDS: PUNK TAPES**



PUNK IS DAD

WOLFE  
773 773 4332

OYSTER BAR  
100%

MUSTANG SE



For Immediate Release

### **Assaf Evron Solo Exhibition for Trunk Show**

Trunk Show | Sunday, October 6, 2013 | 1-3pm  
Eckhart Park, W. Chicago Ave. and N. Noble St.

Chicago, IL, September 30, 2013 - TRUNK SHOW is elated to announce its second solo exhibition: Assaf Evron.

When September showers brought the Trunk Show-ers indoors (or near doors) last month, The Nightingale opened itself to mini Budweisers, tiny cracker-sandwiches, a beef jerky charcuterie plate, and junk food trail mix. Eric Fleischauer's piece shows a suburban garage tagged to shit in big bold letters: PUNK IS DAD. The work has been all over the great city of Chicago and, though it's a car and so its memory is sometimes spotty, has been trying to keep up on tweeting its location for anxious art-lovers all over.

October brings falling leaves, fun size candies, and the jacket economy. Perhaps most important for the sake of this document is that it also brings TRUNK SHOW's second exhibition, the great ASSAF EVRON!

Join us October 6th from 1-3pm for coffee, celestial bagels, maybe even black-and-white cookies, and to witness the ritual affixing of the new sticker, the time-tested

practice of selling art from a trunk and to chat with the artist. Following the opening, attendees are encouraged to caravan down to the exhibition reception for *A Study in Midwestern Appropriation*, which also features Evron's work, at the Hyde Park Art Center. You can even ask for a ride in our gallery.

### **ABOUT ASSAF EVRON**

*Assaf Evron is an Israeli artist based in Chicago whose work plays on expanded notions of photography. Highly formal, his recent works focus on the hidden structures of photographic space in the digital realm and the play between photographic flatness and sculptural materiality. Though Evron has shown widely internationally (including at numerous Israeli museums and other august spaces), we are pleased to host his first solo show in Chicago: an op-art inspired piece made in response to this unique exhibition space. This, however, is not his first bumper sticker.*

#### **AT A GLANCE**

**LOCATION: CENTER TRUNK**

**SNACKS: BLACK & WHITE NONPAREILS, YOGURT-COATED RAISINS, CHOCOLATE-COATED ALMONDS, CELESTIAL BAGEL CHIPS, HOMEMADE HUMMUS**

**SOUNDS: MOTORIK CLASSICS**







For Immediate Release

### **Jodie Mack Solo Exhibition for Trunk Show**

Trunk Show | Friday, November 1, 2013 | 4-6pm  
280 S. Columbus Dr.

Chicago, IL, October 24, 2013 - TRUNK SHOW is delighted to announce its third solo exhibition, the incomparable Jodie Mack.

For those not afraid of no ghosts, Halloween is a chance to get weird and wild. Everyone loves dressing up, including a so-called "medium beat up 1999 forest green Ford Taurus." So, the day after her exciting, big deal Conversations at the Edge screening, Jodie Mack will costume Trunk Show with exciting new duds. Mack's monster mash-up of a couple of poster shoppe favorites is sure to make you chortle.

Funny, colorful, witty, feelingful and hand-hewn, Mack's work is the real deal. We're ecstatic to have it along for the ride.

Following a class visit in Jason Lazarus and Nick Wylie's class on experimental curation (from 3-4), TRUNK SHOW will do (and do anew) the ritual affixing of Mack's sticker outside (follow @trunkshowtogo for exact coordinates)

the Columbus Building at the School of the Art Institute of Chicago. Dress in your art student finest during the talk, or just come for the opening and all its attendant snacks and chats.

EXTRA EXTRA! Trunk Show is literally GIVING AWAY a **BONUS** (different) **SPECIAL, LIMITED EDITION** TOTALLY UNIQUE EXTRA JODIE MACK STICKER for new (in November) and current subscribers! Don't miss this once-in-a-lifetime offer! Supplies are limited. Sign up now!

### **ABOUT JODIE MACK**

*Mack's 16mm films and videos have screened widely at festivals like Ann Arbor, Rotterdam, Images, Views from the Avant Garde as well as at venues like Anthology Film Archive, Los Angeles Film Forum and Northwest Film Forum. By turns stroboscopic and musical, narrative and abstract, personal and formal, her works think, feel, sing and joke through an idiosyncratic conception of contemporary experimental cinema, the valuation of craft and material and scales of production. Mack earned her MFA from the SAIC, her BA from the University of Florida and currently teaches animation at Dartmouth College.*





**AT A GLANCE**

**LOCATION: RIGHT BACKBUMPER**

**SNACKS: RAINBOW: SKITTLES,  
BLOWPOPS**

**SOUNDS: DARKSIDE OF THE MOON  
COVERS**



For Immediate Release

**Deborah Stratman Solo Exhibition for Trunk Show**

Trunk Show | Monday, December 16, 2013 | 11:30am-1:30pm  
Location TBA! (follow @trunkshowtogo)

Chicago, IL, December 5, 2013 - Just in time for the holidays, TRUNK SHOW is pleased to present a new work by Deborah Stratman.

As is the custom with December letters, we'll begin by honking our own horn a little. Chicago's Newcity named TRUNK SHOW the city's BEST NEW GALLERY

(ON A CAR BUMPER) [spaces and parentheses ours]. The competition was stiff, but we prevailed. November was not all rosy though. As was detailed in the car's first person twitter account (@trunkshowtogo), an odd noise (remnants from all the Floyd covers at Jodie Mack's opening?) signaled a visit to the mechanic.

What's more, mendacious (according to one Trunk Show director) or at least rapacious (according to the dictionary) City of Chicago parking ordinances drove some tow truck's decision to take the gallery to the car pound. Unpleasant but eye-opening, the gallery has turned a corner and curbed its youthful attitudes toward parking.

Now to this month's opening. Since Stratman is in the midst of a monumental project—of which her TRUNK SHOW offering is a tiny piece—on a subject that sometimes takes place in Chicago, we're keeping our options open. If it were this past weekend we'd have been on the South 9500 block of Commercial Avenue. If it had been three weeks ago we might have met at 124th and Wentworth. We're keeping things flexible in case some somethings open up, however, there's a very, very good chance you'll find us in an indoor parking lot, capitalizing on the crowds surrounding the season of shopping. Please follow on twitter or facebook for up-to-the-minute opening coordinates.

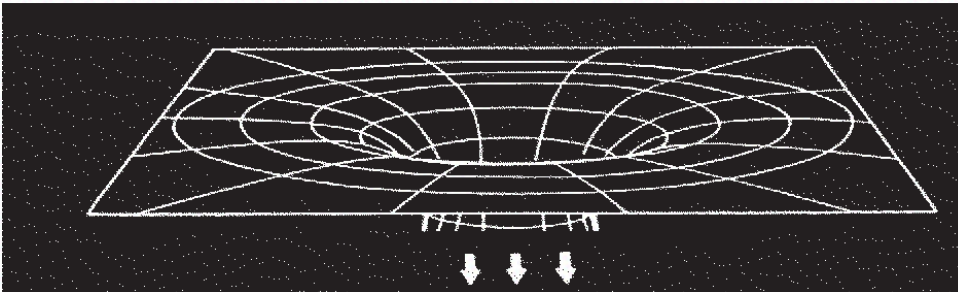
What's more, we are ecstatic to announce our new partnership with J.T. Baker Chemical Company. For the December exhibition J.T. Baker's acting C.O.O. Kyle Schlie will cater the opening, offering the toppest of top notch midday nibbles and noshes for Stratman's sticker release.

Follow on the websites then follow us to the real site: we'll have lunch-hour snacks, music that syncs up with the theme and another ritual affixing with an incredible artist. Come visit.



## ABOUT DEBORAH STRATMAN

Deborah Stratman's many recent achievements include a full film retrospective this past fall at MoMA, grants from Creative Capital and the Graham Foundation, exhibitions at the Center for Land Use Interpretation's Desert Research Center and in the Washington Channel in Washington DC (both with Steve Badgett), and premieres at the Centre Georges Pompidou, Locarno Film Festival, The New York Film Festival's Views from the Avant Garde and Ann Arbor Film Festival. Her work has been screened and exhibited all over the globe. She teaches at the University of Illinois at Chicago.



### AT A GLANCE

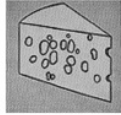
**LOCATION: WHOLE FOODS PARKING LOT - SINKHOLE LOCATION FELL THROUGH**

**LOCATION: CENTER TRUNK**

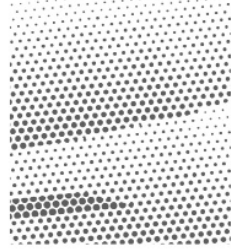
**SNACKS: CATERED BY J.T.B.C.C. - SINKHOLE SCENE IN TRUNK WITH HOLE FOODS FROM WHOLE FOODS: CRAGGY BREAD, SWISS CHEESE, WHOLE MILK, OS (CEREAL), BROUGHT BUT FORGOTTEN LIFE SAVERS, PEANUT BRITTLE**

**SOUNDS: "LOST SOUL" TAPES FROM MISSISSIPPI RECORDS**



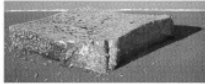


hole Foods  
From  
Whole Foods  
Mood Book



December '13

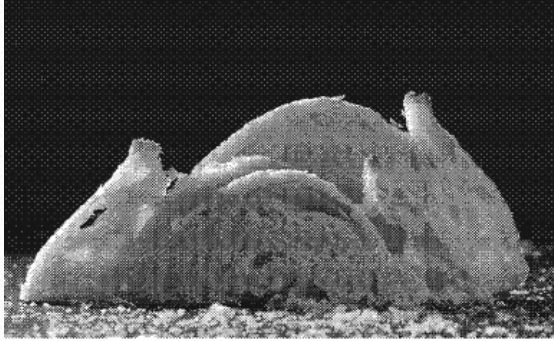
Deborah Stratman  
for  
Trunk Show



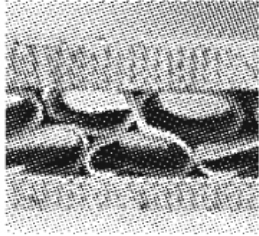
catering by  
J.T. Baler  
Chemical  
Company



\*Covers and excerpts from J.T.B.C.C.'s "hole Foods From Whole Foods Mood Book"

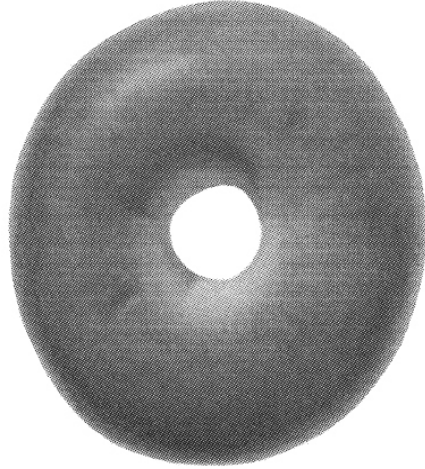


*Mood Book*

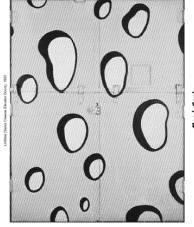


3

*hole Foods from Whole Foods*



16



*Whole Foods*

11



For Immediate Release

### Oli Watt Solo Exhibition for Trunk Show

Trunk Show | Sunday, January 12, 2014 | 3-5 (pm)  
Hyde Park Art Center | 5020 S. Cornell Ave.

Chicago, IL, January 5, 2014 - An opening at a closing: for its January exhibition, Trunk Show will release a new work by Chicago-based artist Oli Watt in conjunction with the closing of his big show, *Here Comes a Regular*, at the Hyde Park Art Center. Watt's work is funny and smart: engaged with the material world of ephemera filtered through the captivating illogic of slapstick. In short, he's a perfect match for Trunk Show's program.

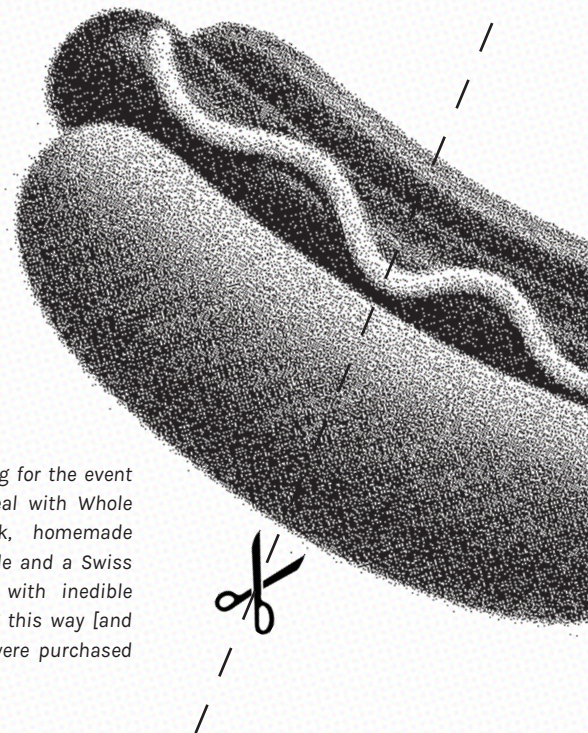
Last month, Deborah Stratman's sinkhole opening at Whole Foods was incredibly chill. J.T. Baker Chemical Company—in particular, its COO Kyle Schlie—provided an excellent and appropriate spread\*, friends came and went and it was unbelievably cold. Stratman gave a thoughtful, evocative and charming artist talk about her new work for Trunk Show in relation to her on-going projects. We

all did a little shopping and, on some level, that was that. Following some heavy touring, the turning of 2013 to 2014 coincided with our first Drivers-in-Residence, Elena Feijoo and Cory Dewald!



Very happily, we're teaming with J.T. Baker Chemical Company again for this exhibition. Expect some deep dishes (profound but most likely not pizza) and cool jokes. See you beneath Watt's PRETTY VACANT neon at HPAC! We'll be the car.

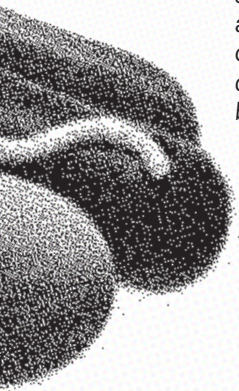
*\*J.T. Baker's catering for the event included: hole cereal with Whole Foods whole milk, homemade bread, peanut brittle and a Swiss cheese landscape with inedible tiny cars careening this way [and that]. Life Savers were purchased but forgotten.*





## ABOUT OLI WATT

Oli Watt has exhibited his work at venues such as the Brooklyn Museum of Art, Museum of Contemporary Art Chicago, Spencer Brownstone and Rocket Gallery. Along his vast and varied career, he's made coloring books of automobile accidents and disasters of war, pint glasses with the sly re-style from the Old to the Oli Style, op-interventions onto the city's folding orange-and-white barricades, physical instantiations of cartoon props and more. Sometimes they're material covers, sometimes comedy you can touch, but always impeccably and idiosyncratically crafted. He earned his MFA from the School of the Art Institute of Chicago where he has been a much-beloved teacher for a decade.









Toilet Bowl Punch

Sprite

White Cranberry Juice

Ice Blue Raspberry Lemonade Kool-Aid



Mood Book



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### AT A GLANCE

**LOCATION: LEFT AND RIGHT BACK BUMPER**

**SNACKS: CATERED BY J.T.B.C.C. - FIVE FOOT ALL BEEF LONG DOG IN POPPY SEED BLANKET WITH YELLOW MUSTARD, CHOPPED WHITE ONIONS, BRIGHT GREEN SWEET PICKLE RELISH, A DILL PICKLE SPEAR, TOMATO WEDGES, PICKLED SPORT PEPPERS AND A DASH OF CELERY SALT (A.K.A. "OLI WATT'S LOST DOG") ON A GIANT CUTTING BOARD; CHIPS: POKER, CORN, POTATO IN DOG BOWLS WITH... DIP: VEGETARIAN AND TACO FLAVOR (CANNED); PUPPY CHOW WITH BIG RED SCOOP; TOILET BOWL PUNCH WITH CLEAR SPECIMEN CUPS AND TABLE MOUNTED TP ROLL**

**SOUNDS: SONGS ABOUT DOGS**

**NOTES: ON DEMAND BALLOON DOGS (CHOICE OF COLOR), "LOST DOG" POSTER, RUGS, DOGGY BAGS.**



Three Healthy Ways to Stretch Your Dog, or Any Dog



For Immediate Release

### **Lauren Anderson Solo Exhibition for Trunk Show**

Trunk Show | Sunday, February 2, 2014 | 11:30-1:30 (AM-PM)  
TUSK | 3205 W. Armitage Ave.

As part of 2nd Floor Rear | Catering by J.T. Baker Chemical Company

Chicago, IL, January 21, 2014 — As you might expect, we're excited. Lauren Anderson, visual comedienne, artist's artist and plain-clothes flâneur, has readied an excellent show to celebrate what might be the opening of eternal return. If we have to relive one day, this would be a good one: 2nd Floor Rear is a great (24 hour!) festival, TUSK is a phenomenal new boutique, J.T. Baker Chemical Company is the city's best caterer, TRUNK SHOW is Chicago's fastest moving gallery and Lauren Anderson goofs with the best of them.

Anderson's body of work is diverse: publications, prints, ceramics, entire exhibitions on room-scaled pieces of paper. The work—like Anderson herself—is witty and weird, concerned with visual rhetoric, vernacular tropes, and methods of presentation and production, from soup to nuts. An avid participant in the cultural feedback loop, she has participated in exhibitions at the Mega Mall, organized sculpture shows for snow obscurity, and

produced ephemera for days (and years).

### **ABOUT LAUREN ANDERSON**

*Lauren Anderson lives and works in Chicago, IL. She was born in Virginia, on the same day as Sarah Silverman, Bette Midler, and Richard Pryor, and then she received a BFA from the School of the Art Institute of Chicago. She has exhibited at Roots and Culture, ADDS DONNA, CCS Bard, Golden Age, and Adult Contemporary, LA.*

### **ABOUT J.T. BAKER CHEMICAL COMPANY**

*After a long history of acquisitions and then dormancy, the J.T. Baker Chemical Company was resumed in 2012. From the storage rooms of Baker's former Chicago office, and new offices in the West Loop, Baker's past is being rebuilt and its future reinvented.*

**AT A GLANCE**

**LOCATION: PASSENGER SIDE WINDSHIELD**

**SNACKS: CATERED BY J.T.B.C.C.**

**SOUNDS: DRIVING SONGS**



LIKE NEW I

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**LAUREN ANDERSON FOR TRUNK SHOW**

**FEBRU. 2ND 11:30 - 1:30 (AM - PM)**

**TUSK!**

3205 W. ARMITAGE, CHI. ILL  
3205 W. ARMITAGE, CHI. ILL

AS PART OF SECOND FLOOR REAR

AS PART OF SECOND FLOOR REAR

**LAUREN ANDERSON FOR TRUNK SHOW**

J.T.B.C.C.  
(company)

presents

"Do-nuts and Gum"  
(catering)

for

Lauren Anderson  
(artist)

for

Trunk Show  
(gallery)

**THE MENU**

- 2 or 3 and 1/4 grocery store Brothers Donuts donuts in a Dunkin' Donuts box (12 donut size)
- Anthony's wife's Trail Mix (98% peanuts with a couple cashews and M&Ms thrown in)
- Napkins, crumpled and flat
- Coffee with straws and other coffee additives
- Wrigley's Doublemint Gum, little 5 stick packs
- Flags, on the car and by the food
- A broken cookie
- 

This event took place on Groundhog Day, Sunday, February 2,  
from 11:30 - 1:30pm at Tusk in Chicago



Meat Bank



Dreams and Gum



For Immediate Release

**NO BRAKES:**

**Brandon Alvendia Solo Exhibition for Trunk Show**

Trunk Show | Sunday, March 16, 2014 | 1-3pm  
Pulaski Park Field House | 1419 W. Blackhawk St.

Chicago, IL, March 5, 2014 –

"One hundred years ago, on February 20th 1909, Filippo Tommaso Marinetti published the first *Futurist Manifesto*. In the same year, Henry Ford put into operation the first assembly line in his car factory in Detroit. Both events can be considered as the inauguration of the century that placed trust in the future. Making the mass production of cars possible, the assembly line is the technological system that best defines the age of industrial massification: the mobilisation of social energies is subjected to the aim of speeding up productivity."

*Futurism and the Reversal of the Future*, 2009  
Franco 'Bifo' Berardi

**NO BRAKES**

A SHORT 5 ACT DRAMA BASED ON THE FOUNDING OF FUTURISM BY FILIPPO TOMASSO MARINETTI IN 1908

On October 15, 1908, Italian poet Filippo Tomasso Marinetti, after leaving a soirée, flipped over his brand new Fiat convertible while trying to avoid two cyclists. The crash inspired him to invent the art movement "Futurism" and later pen the *Futurist Manifesto*.

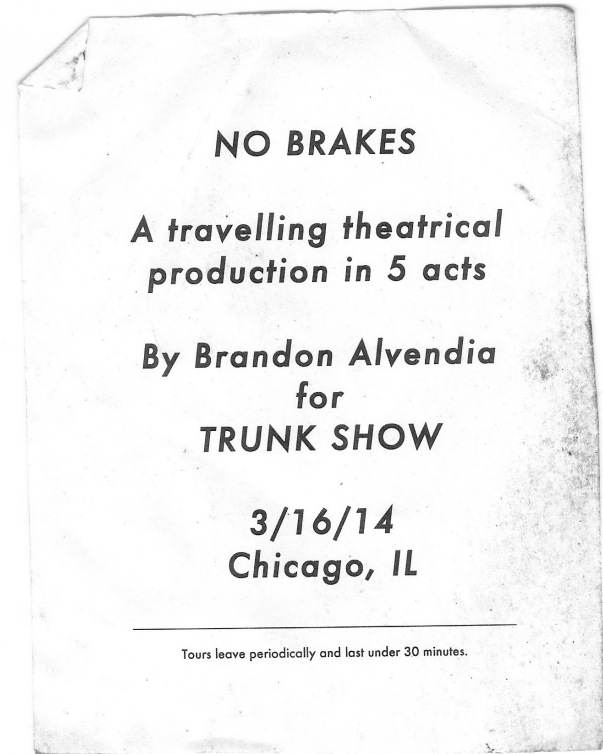
NO BRAKES is a five-act dramatic performance executed by the artist Brandon Alvendia with the Trunk Show organizers, the extended community and random passersby. The ongoing community performance will be staged at multiple points along a predetermined circular/cyclical route and documented in Vine video loops. En route and at each stop, numerous actions will occur including: sonic and visual interventions, vocal performances and readings, costumes and refreshments, the signature TRUNK SHOW bumper sticker installation ceremony and other great surprises (no Tokyo drifting unfortunately). A limited number of guests will be invited along for a ride in the TRUNK SHOW car or join the caravan in another vehicle, motorized or otherwise.

The performance and bumper sticker edition satirizes the futurists' excitement around speed, intensity, exhilaration, violence, war, masculinity, aggression, adrenaline and technology with a slow relaxing Sunday afternoon of play and mildly productive goofing off.

Join us Sunday, March 16th, 2014 at the Pulaski Park Field House parked outside the Multiples Fair starting at 1 o'clock. Tours leave periodically and last under 30 minutes.

#### **ABOUT BRANDON ALVENDIA**

Brandon Alvendia is a multi-, multi- artist, curator, educator and publisher. Present ongoing projects include The Storefront (2606 N. California), a multipurpose exhibition space, and Silver Galleon Press, an art-publishing house producing and distributing artist books and critical texts. His work has shown throughout the world in a variety of contexts. For the first two months of 2014, this has meant a catalog for the Block Museum, Links Hall as part of the Extinct Entities festival and unique, hand-made email signatures for every email. Concerned with ownership, paratexts, collaboration, the cultural lineages of art and the things just outside of art, the work is playful and smart, slyly utopian and ever expansive. A native of Chicago, Brandon earned degrees from SAIC (BFA) and UIC (MFA) and teaches at Columbia College.







**AT A GLANCE**

**LOCATION: LEFT BACK BUMPER**

**SNACKS: "ITALIAN-STYLE"  
CHARCUTERIE PLATE**

**SOUNDS: THE SOUND OF A  
PLAY HAPPENING**

**NOTES: PERFORMANCE/PLAY THAT  
TOOK PLACE IN FIVE ACTS AT  
SEVERAL LOCATIONS VIA THE CAR**





For Immediate Release

**HAIL SATIN:**

**Laura Hart Newlon Solo Exhibition for Trunk Show**

Trunk Show | Sunday, April 27, 2014 | 2-4pm

Eckhart Park | N. Noble St. and W. Chestnut St. (one block N. of W. Chicago Ave)

Chicago, IL, April 11, 2014 – TRUNK SHOW is pleased to announce its April exhibition, HAIL SATIN, a work by Laura Hart Newlon.

Last month we welcomed TRUNK SHOW's spring season with Brandon Alvendia's five act play, NO BRAKES. The production was fantastic, the prosciutto plentiful and it was still cold. Luckily, if you missed it, you can still catch the play through our extensive documentation on the website.

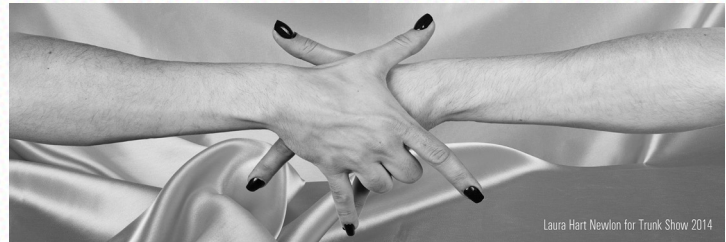
For our April exhibition, we're moving from five acts to five points with a Laura Hart Newlon piece that brings infernal heat. Newlon's parodic TRUNK SHOW piece, HAIL SATIN, dialogues beautifully with other work she has made. Seductively flitting between the hyperreal and the banal, Newlon works in an expanded photographic field. Newlon's explorations of color, perspective, and texture, highlight the irresistibly tactile surfaces of ordinary objects.

Join us Sunday April 27th, just south of the abandoned church at Eckhart Park. We'll be serving up bedeviling snacks, listening to brutally smooth music and premiering brand new work by an exciting young artist. Make way for the hottest new fair: ART BEELZEBUB.

Also, we made two very similar advertisements as part of the J.T. Baker Chemical Company's *Lifelong Longing* soap opera [here](#) and [here](#).

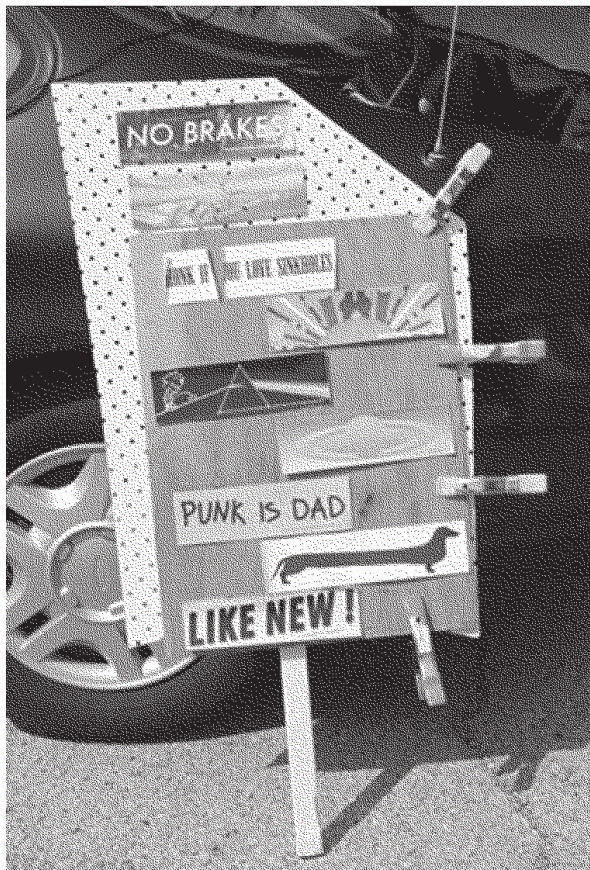
**ABOUT LAURA HART NEWLON**

*Laura Hart Newlon is an interdisciplinary artist and educator based in Chicago. Formerly a cultural anthropologist, Newlon received her MFA in 2013 from the School of the Art Institute of Chicago. She has shown work at numerous venues around Chicago, including, LVL3, ADDS DONNA, Schneider Gallery, Johalla Projects, Roxaboxen Exhibitions and ACRE Projects.*



Laura Hart Newlon for Trunk Show 2014





### **AT A GLANCE**

**LOCATION: PASSENGER FRONT SIDE**

**SNACKS: RIBBON CANDY, DEVILED EGGS, COMMUNION WAFERS, BLACK CANDLES, BLACK SATIN**

**SOUNDS: SLAYER, IRON MAIDEN, ETC**





For Immediate Release

### **Eric Watts Solo Exhibition for Trunk Show**

Trunk Show | Sunday, May 25, 2014 | 2-4pm

Parking Parks | The Crossroads of S. Wood and W. Hastings

Chicago, IL, May 14, 2014 – Last month, Trunk Show played host to Laura Hart Newlon's devilishly smooth HAIL SATIN, a sticker with a gnarly pentagram hand sign over sumptuous pink satin. It's still up on the car and online. We listened to lots of Iron Maiden and ate deviled eggs, ribbon candy and the equivalent of gourmet communion wafers. This month, Mephisto makes another subtle return. If June brings more demonic adhesives, we might opt for the deluxorcism oil change next time.

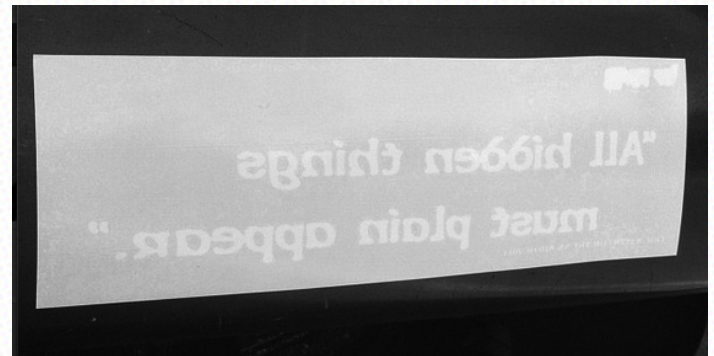
When you ghost, you leave a party without telling anyone. When you ghost ride the whip, you let your car drive without any driver in the car. When you ask Eric Watts to make you a bumper sticker, you have a feeling it will deal with the realms of the phantasmagoric, the automotive and the cinematic.

In the early part of the last century, movie trailers were so-named because at a drive-in theater, the coming attractions would be played from slowly moving trunks, projected onto trailers. In that way, this exhibition serves

as something between a coming attraction and a puzzle piece in a much larger project that, like so many ghosts, is consuming Watts.

With an interest in speculative etymology, the histories and formal conventions of cinema and the tricks of language and vision on the back of a car, Watts has designed something beguiling and evocative. We're betting you'll like it. For those who like homework, start [here](#).

Last month we were interviewed by Kate Sierzputowski for *Hyperallergic* [here](#). Also, we made two very similar advertisements as part of the J.T. Baker Chemical Company's *Lifelong Longing* soap opera you can see [here](#) and [here](#).





## ABOUT ERIC WATTS

Eric Watts is a Chicago-based artist working in moving image and installation. His work questions the filmic structure of convincing historical narratives in relation to space, place and landscape. Watts' installations examine the connections between cinematic tropes, editing and believability as means to understand the relations between image, experience and memory. He has exhibited at spaces including Regina Rex, The Reva & David Logan Center for the Arts and the MacLab Bistro at the Banff Centre. He earned his MFA from the University of Chicago in 2012 and his BFA from The School of Visual Arts in 2009 and studied at The Royal College of Art. He is currently working on a large-scale project that explores individual and collective interpretations of the concept of Northerliness in relation to the Canadian landscape. This project has been supported by residencies in 2014 at The Banff Centre, Banff, AB and The Klondike Institute of Arts and Culture, Dawson City, YT.



### **AT A GLANCE**

**LOCATION: FRONT LEFT BUMPER**

**SNACKS: GHOSTLY FOODS - TRANSPARENT JELLO CUBES, LYCHEE CANDIES, GHOST NOODLE SALAD, SELTZER-FLAVORED BUBBLY WATER**

**SOUNDS: SONGS ABOUT GHOSTS, HAUNTINGS.**



For Immediate Release

### **Alex Chitty Solo Exhibition for Trunk Show**

Trunk Show | Sunday, June 15, 2014 | 2-4pm  
Rooftop Parking Lot at Home Depot | 1300 S. Clinton St. (at Roosevelt)

Chicago, IL, June 6, 2014 — Part of what makes making bumper stickers—or really any multiple—so exciting is that as each one leaves our trunk, it makes its way into the world on its own. We love checking in on the work, seeing them around town is a joy and receiving pictures of them in the wild is a pleasure (hint hint). But the bulk of the stickers go out into the world and we lose touch. They may meet someone or something and stick around there for a while. Sometimes they stay in a drawer or a frame waiting for attentive rods and cones. Inevitably, though, each member of the litter is finally able to actualize its own destiny, answering, for themselves, the question of where does art live?

Last month's sticker, by Eric Watts, takes either a mirror (which most cars ought to have anyhow) or a quick mind to ascertain fully. Installed on the front bumper of the gallery, it's also our first work to receive a visible remnant of how much it's touched a viewer. Or, in this case, a viewer's bumper touched it and seems to have

taken a tiny corner with it. Very well—you invoke the phantasmagorical, things are liable to get dramatic.

Watts' opening featured an excellent soundtrack, clear jello cubes, mutant coconut shavings, lychees, seltzer-flavored bubbly water and ghost noodle salad. The crossroads proved lovely and lively, even if the undead lingered longingly. All of our openings are special—Chitty's will be doubly so. File this under no missing allowed and meet us in the sky.

If you're looking for some summer reading, we were interviewed by Kate Sierzputowski for *Hyperallergic* not so long ago [here](#). Also, we made two very similar advertisements as part of the J.T. Baker Chemical Company's *Lifelong Longing* soap opera that you can see [here](#) and [here](#).



## ABOUT ALEX CHITTY

Alex Chitty is a Chicago-based artist working fluidly across a wide-range of materials and processes, including printmaking, photography, sculpture and installation. Highly attuned to how things interact and how we interact with them, Chitty's work operates as a series of constellations, misdirections and multiplicities. Born in Miami, Chitty earned a BA at Smith College and an MFA from the School of the Art Institute of Chicago. She teaches at the Museum of Contemporary Art, SAIC and Columbia College. Her work has exhibited widely at spaces like Roots and Culture, Corbett vs. Dempsey, LVL3, Alderman Exhibitions and is represented by Andrew Rafacz Gallery.



### **AT A GLANCE**

**LOCATION: RIGHT BACK BUMPER**

**SNACKS: THE SAME BUT DIFFERENT: GREEN AND PURPLE GRAPES, PLAIN LACROIX, LIME LACROIX, BLUE BALLOON, GREEN BALLOON**

**SOUNDS: CAMBODIAN PSYCH ROCK**





Taurus SE

R1





NO BRAKES

WINK TO THE LADY SEATED

PUNK IS DAD

LIKE NEW

Illinois  
4 6003

EXPIRES 09-14

Phenomenon

APR 1 2013

For Immediate Release

### **Stephanie Barber Solo Exhibition for Trunk Show**

Trunk Show | July 18, 19, 20, 2014

Baltimore Alternative Art Fair | Charles Street Garage, 1714 Charles St, Baltimore, MD

Chicago, IL, July 9, 2014 – For the past many manys, Alex Chitty has brought 8.5x11" xeroxed sheets of paper with *Phenomenon* written in her own hand to class. Her students are instructed to bring it back in two weeks or face a two page paper penalty. The goal—or a goal—is to show students that multiples are not identicals, that when an object goes into the world, it begins to have its own life. Or, rather, the uniqueness of its own specific life becomes all the more clear to us.

We were excited to feature Kate Bowen's beat-up old blue Ford Taurus as our second site for the show. We went up to the roof of the Home Depot on Roosevelt, where the sky meets the earth. On our way, we learned that Kate's car had met an untimely end. Or seemed like it. May Trunk Show artist Eric Watts and Trunk Show friend Lauren Edwards zoomed their car (a member of the automotive laity) up and we staged the two trunks—grapes red and green, La Croix plain and lime, popcorn salt and cheddar. An hour later, a heroic tow truck driver arrived with Kate's

Taurus. To call the moment chilling would bely that the weather was mostly lovely, to call it dramatic might also undermine the comedy of the situation. Close readers—let's call you the press—will know what we mean. A few hours later, a half-dozen cars left the lot emblazoned with Chitty's wry reminder of how art enters the world.

The gallery has been summering in the parking lot of the Ox-Bow School of Art in Saugatuck, Michigan for the past week. As the press is well-aware, a well-read public is the key to a sustained and invested democracy. So, we've been leaving atlases and Snoopy books and historical newspapers and business cards and novellae on the windshield. Now that Trunk Show knows what Baltimore is, it wants to go. So we will.

Our friends Lease Agreement have invited us into their booth at the Alternative Art Fair from July 18th-20th. We asked our most favorite Baltimore artist, Stephanie Barber, to make the bumper sticker for this month. Barber makes smart, funny and idiosyncratic work in film, video, poetry and performance. Her practice is thrilling in part because it takes on the big issues from a resolutely human scale. As a part of her exhibition for Trunk Show, she has arranged special daily performances and artist lectures with collaborators Keenon Brice, Amanda McCormick and Christine Sajecki.



In addition to Barber's work, Trunk Show's riff on the used car lot will feature work and interventions by Lauren Anderson, Lilli Carré, Alex Chitty, Assaf Evron, Chris Little, Kelly Lloyd, Curt Miller, Laura Hart Newlon, Kyle Schlie and the Globe Al Chemical Company, Deborah Stratman and Oli Watt.

### **ABOUT STEPHANIE BARBER**

*Stephanie Barber is an American writer and artist. She has created a poetic, conceptual and philosophical body of work in a variety of media. Many of her videos are concerned with the content, musicality and experiential qualities of language. They ferry viewers through philosophical inquiry with the unexpected oars of play, emotionalism, story, and humor. Barber's films and videos have has been screened nationally and internationally in solo show and group shows at MOMA, NY; The Tate Modern, London; The Whitney Museum of American Art, NY; The Paris Cinematheque; The Walker Art Center, MN; MOCA Los Angeles, The Wexner Center for Art, OH, among other galleries, museums and festivals. Barber is currently a resident artist at The Mt. Royal MFA for Interdisciplinary Art at MICA in Baltimore, MD.*

### **AT A GLANCE**

**LOCATION: TRUNK SLIGHTLY RIGHT**

**SNACKS: ROLO COASTER**

**SOUNDS: INTERMITTENT PERFORMANCES BY THREE  
"STEPHANIE BARBER'S"**

### **ABOUT LEASE AGREEMENT**

*Lease Agreement is a collaborative curatorial project by artists Adam Farcus and Allison Yasukawa. Set in the living room of the couple's rental house, Lease Agreement continues in the tradition of apartment gallery exhibition spaces by exhibiting conceptually rigorous, engaging work within the context of a home. Located in the Waverly neighborhood of Baltimore, Maryland, Lease Agreement has operated out of the collaborators' row-house since October 2012.*

# ROLLER, COASTER



## **Stephanie Barber Address**

(performed by Christine Sajecki, Keenon Brice  
and Amanda McCormick)

hello, hello, welcome and thank you for being with me today  
to celebrate the unveiling of the trunk show's latest offering.  
i am pleased to have been tasked with this large scale public  
art commission and while i surely have recognized the heavy  
weight of such a significant undertaking it was not without joy  
that i set about accomplishing this mission.

so here, now, i present to you my offering.  
i have entitled this piece:  
ROLLER, COASTER (hold up, or unfold, bumper sticker)

it reads: ROLLER, COASTER

thank you, thank you, thank you...

now, you will no longer be limited to adorning your automo-  
bile's external safety feature with messages about your right  
to hunt, or the confession that you are transporting children  
or have come out decidedly AGAINST cancer. no, these limits  
have been expanded to include gentle existential suggestions  
of movement, innate propulsion and sidelong glances of want.  
pristine and human want. the want to move forward. the want  
to do so with ease.

if we have learned anything in these many long days of  
dragging our bodies across this circular earth it is that not  
everything round is easy and not everything that rises, falls  
or converges. why, just this morning while riding my bicycle  
i heeded the advice of a bumper sticker i'd seen some years  
earlier which read "indecision kills" immediately upon remem-  
bering this kindly public missive i dashed headlong across the  
street not wanting to wait and waffle for fear of the promised  
consequence.

i very narrowly evaded such a hackle rising convergence as  
to remind me that limbs are not ether, not simply memory of  
gesture. a bus pushed by inches from my tire and though it  
sped with dragon-like insistence, the close call of danger made  
the passing seem slow, labored and portent. along the side of  
the monstrous automotive threat two hamburgers stared each  
other down, silent and persistent, separated by a long lonely  
expanse of a familiar red hue.

you could almost hear the morricone rising beneath the curses  
and complaints of the exiting bus passengers.

these words ROLLER and COASTER, so often united are here  
cleaved asunder by this small punctuation mark. separated  
in this way one might expect a suggestion of just such burg-  
er-staring discord would be palpable but this comma seems  
to leaven the vast divide. requests, not tension, but pause and  
loving toe across the undersheets long married nighttimes. a  
breath or pause which asks that these words be mulled, not as



a dichotomy or a redundancy but rather a musical reminder of progress and stasis. the rolling and coasting of our days. the rolling and coasting of our circular earth, tethered through the mystery of magnetism to the rolling and coasting of innumerable other circular entities rolling and coasting around each other. a literal universalism



Q and A (jesse and raven can say "are there any questions" whatever anyone asks you answer these "say them as if it makes perfect sense to what has been asked...if no questions are asked jesse and raven can ask them...)

A.

yes, that's a good question, sociologists have found statistical support for the theory that aggressive drivers are more likely to have many bumper stickers on their car. it is so evident and would be redundant and perhaps even patronizing for me to muse on the implications. thinking your ideas, likes and beliefs so important that those around you, even strangers, should know of them...i need not draw the outline of such an obvious arrow for you.

A.

i guess i find that offensive, and i'm sorry, i don't mean to shame you but to suggest that an entire species, just because of their ability to fly has a less acute sensitivity to the textual play of these, or any, combination words seems supercilious. think about the sad, dark organizational skills of judee sill, think of the viscous, sexual demand of the word reprieve.

A.

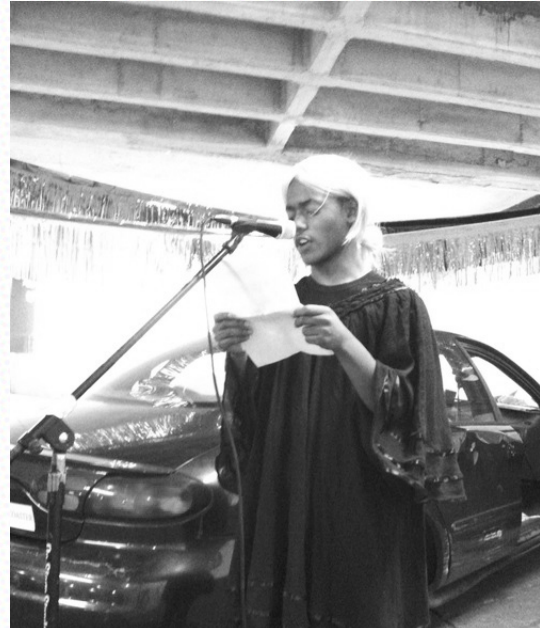
oh yes, that's a funny story. we were in the supermarket and i was listening to a stevie wonder song that the cereal aisle was playing. music sounds so good in the supermarket and old hits you've heard a million times take on the magic and beauty of the bright product colors and carefully wrought curves of overly considered serifs. not as long ago as you might imagine the word serif became the word serif through a twisty winding road of linguistic road mappery...a bastardization of the word surripes which is defined as "projections". this was in the



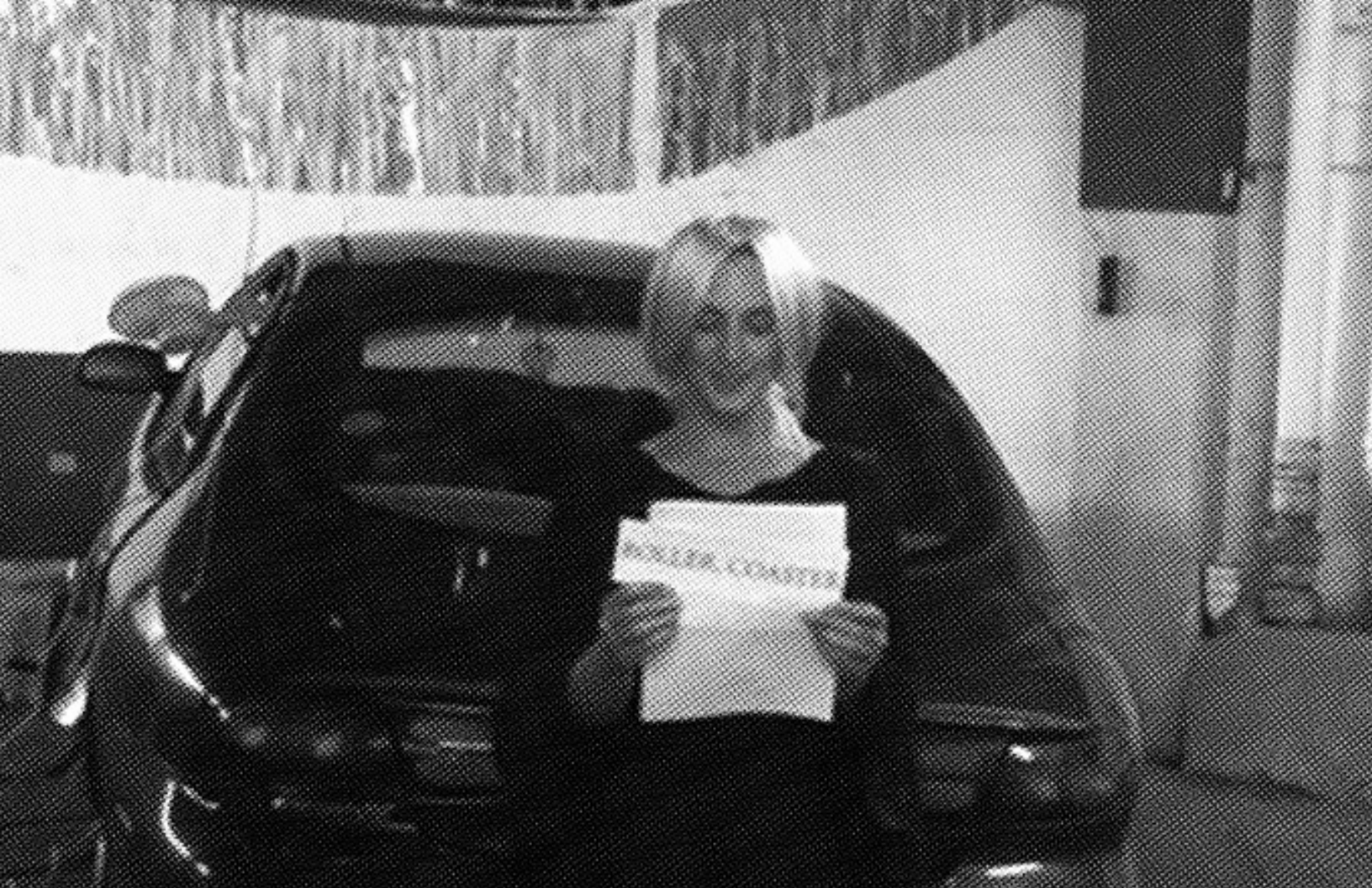
early 19th century long before mr. malmed and ms. munsell began their political and philosophical exploration of the revolutionary impulses of putting free or affordable art in the hands and eyes of hundreds or thousands of people and long before they embarked on a similar inquiry into the resonances between text, font, mobile art installation and image projection through cinema. the wily theoretical and artistic connections they are juggling became the multinational corporation upon which we all build our pensions.

A.  
well, yes, i considered color, of course, but there is a pressing of aesthetics upon the concept and away from the visual with black and white, don't you think? or at least that is what i finally decided. i am waiting, as i have been for many years, for the refinement of psychic art. until then the nearest clumsy offering we have is conceptual work or literature.

A.  
like many of you i have a great deal of sorrow in my life and attempt to mitigate that element with a barrage of potential pleasures: art making, book reading, humor experiencing, sex having, music hearing, water being next to. light is like a memory that we unearth again and again after burying it daily with beloved pets in the backyards of our psyches.







POWER COASTER

For Immediate Release

### **Bryce Wilner Solo Exhibition for Trunk Show**

Trunk Show | Saturday, August 23, 2014 | 4:30-6:30pm  
Studio 424 | 167 N. Racine Ave.

Chicago, IL, August 15, 2014 — Last month, TRUNK SHOW went on its first road trip/away game to present Stephanie Barber's delightful rumination on the rolling and coasting of life to the city of Baltimore. With the help of our friends Lease Agreement, we participated in the Baltimore Alternative Art Fair which, appropriately for us, took place in a city parking garage. We dressed up the car for its big Baltimore debut, and dressed up our fair booth a little like a used car lot office, packing our booth with excellent works by Lauren Anderson, Adam Farcus, Lilli Carré, Alex Chitty, Assaf Evron, Chris Little, Kelly Lloyd, Curt Miller, Laura Hart Newlon, Kyle Schlie and the Globe Al Chemical Company, Deborah Stratman and Oli Watt.

Barber scripted an invocative artist talk for three performers (there were three days of the fair, after all). Christine Sajecki, Keenon Brice and Amanda McCormick each donned a platinum blonde wig, off the shoulder black dress and bright pink lipstick, commanding the attentions of Baltimore passersby with Barber's piece—breezily careening between buses and supermarkets,

rolling and coasting, bumping and sticking, desire and danger. In the interest of thoroughness, Barber even pre-wrote the answers to the Q and A. This press release's favorite line may well have been the final one: "light is like a memory that we unearth again and again after burying it daily with beloved pets in the backyards of our psyches."

After summering at ACRE, in Steuben, WI for the last few weeks, TRUNK SHOW is finally back in Chicago and excited to close out its first year of exhibitions with a new sticker by Bryce Wilner. Well-versed in the world of design and book arts, Wilner plays with stubbornness and contradiction in design. He asks the usual bumper sticker user to re-think and clarify the one-liners, advertisements, quips, visualizations, aspirations and affiliations that so often adorn one's rolling rump. It's a great one, we promise.

Wilner's opening will happen just before and just in front of and then along with *Almost Ergonomic*, an exhibition curated by Third Object and hosted at Studio 424.



## ABOUT BRYCE WILNER

Bryce Wilner is a graphic designer and publisher from Roanoke, Virginia. He lives and works in Chicago and is currently employed by the Design, Publishing, and New Media department at the Museum of Contemporary Art Chicago. His work has been featured at Printed Matter, Inc., New York, NY, LA Art Book Review, Detroit Community Library and the Chicago Cultural Center.

### AT A GLANCE

**LOCATION: LEFT BACK BUMPER**

**SNACKS: BUBBLY WATER,  
WATERMELON, MATCHING  
RAIN PONCHOS**

**SOUNDS: MIXES BY BRYCE  
AND BRANDON WILNER**







Bryce Wilner for Trunk Show 2014

**Notes for Trunk Show Talk**  
**August 23rd, 2014**  
**Bryce Wilner**

*Thank you all for coming and thank you to Trunk Show for allowing me an appropriate forum to declare my allegiance to Nothing. I would like to talk about Nothing, but I feel that it is best for me to do so by adding nothing to Nothing. Instead of speaking to my own ideas on the subject, I will host a quick tour through the canon of Nothingness. I collect instances of writers, philosophers, musicians, and artists dealing with potential, emptiness, uncertainty, paradox, and contradiction, all of which are in some way a part of Nothing. I would like to share a few of these instances with you now.*

*The 18th century French essayist Voltaire famously wrote, "Doubt is not a pleasant condition, but certainty is absurd."*

*The classical Greek philosopher Socrates said, "One thing only I know, and that is that I know nothing."*

*The US sci-fi writer Robert Heinlein, in his 1961 novel *Stranger in a Strange Land*, invented a human born on Mars who, whenever faced with an area in which he did not feel intellectually experienced, would respond with the phrase, "I am only an egg." I follow the US poet Mark Leidner on Twitter. He recently tweeted two pieces that I believe speak to the established theme:*

*"Sometimes you monetize the nothingness. Sometimes the nothingness monetizes you."*

*"It's not delivery. It's... not Digiorno either. It's not pizza. It's not food. It's not anything. It's nothing."*

*In the 6th century BC, the Chinese poet Lao Tzu wrote the *Tao the Ching*, a book espousing the basic tenants of what would come to be known as Taoism. The 11th poem in the book speaks nicely to Nothing.*



*Here is Ursula K. LeGuin's translation:*

*“Thirty spokes  
meet in the hub.  
Where the wheel isn't  
is where it's useful.  
Hollowed out,  
clay makes a pot.  
Where the pot's not  
is where it's useful.  
Cut doors and windows  
to make a room.  
Where the room isn't,  
there's room for you.  
So the profit in what is  
is in the use of what isn't.”*

*In 1952, the US composer John Cage made a piece of music called 4'33”, which was four minutes and thirty-three seconds of silence. Cage also famously spoke these words: “I have nothing to say and I am saying it.”*

*There are other occurrences of long pieces of silence in music.*

*Here are some recent examples:*

*In their 1998 record Follow the Leader, the nu metal band Korn filled up the remaining space on the CD with recorded silence. The record also begins with a five-second track entitled “[silence]”.*

*The rock band Wilco made a song called “23 seconds of silence,” which was exactly that, for their 1999 LP Summerteeth.*

*Cicccone Youth, the noise offshoot of the punk band Sonic Youth, on their 1988 release The Whitey Album, produced a minute-long track of silence and named it “Silence.”*

*The 18th century English novelist Laurence Sterne wrote a sprawling, seven-volume novel called The Life and Opinions of Tristram Shandy, Gentleman. In the novel, Sterne famously left spreads blank and, on one occasion, asks the reader to fill in a blank page with a drawing of his or her own idea of how one of the characters presents herself.*

*I have many more examples of Nothing in the creative gesture, but will stop here. I have only one more thing to say, which comes in the form of a question: Have I made myself clear?*



# ELEVATED OR ALL OF THE ABOVE

Anthony Stepter

The particular modes of transportation most available to me have always had a deep impact on how I have come to know the places I've lived. I imagine this is true for most people. The optimist in me hopes that people's interactions with art also help to develop understandings of the realms in which we all exist.

Both acts—exploring a landscape and contemplating works of art, have often been linked for me, but I know that this is a reflection of my own efforts and interests. The observation that a lot of artwork is accessible only in institutions at a slight remove from the world at large is an old but persistent criticism.

Trunk Show openings, for all their great weirdness and site specificity, had a lot of the characteristics of a traditional art opening, but to the credit of the curators and contrary to the operation of a lot of galleries, the most exciting experience surrounding a new Trunk Show bumper sticker isn't attending the opening, but watching them circulate in the wild.





Trunk Show thrived on an openness to possibility that reminds me a lot of what it is like to learn a city through its various modes of transportation. Chicago is an especially interesting city to consider in terms of the types of transportation available to those of us who live here. You might spend a decade in one part of the city and suddenly find yourself obliged to learn how to get to your new job in Avondale from your apartment in Bridgeport (enjoy those transfers!). Similarly, I know many people who practically never venture further north or further south, depending on their point of origin, than the Loop. Chicago is a place so large that many of us are unfamiliar with the places beyond our usual haunts. I love that Trunk Show confounded the notion of the cloistered art object by hitching a ride on laptops and bumpers as we Chicagoans traipse and transfer through familiar streets and places with which we have been unacquainted until the moment we arrive.



As a transplant from Michigan by way of Washington, D.C., it was not by chance or fortune that I found myself in Chicago at the age of 27. The decision to move here from Washington, D.C. was calculated but

unburdened by such rational lures as a job, romance, or family. During a visit to Chicago in 2009 I decided that this was where I should be. Riding the Brown Line past the awkwardly pronounced Paulina Station on my way to a community center in Albany Park, I felt the city had all that I was missing in Washington, D.C..

D.C. is one of the most dazzling cities in the world, and to be there as a young person is particularly intoxicating. The proximity to power has a disorienting effect—at once hinting at the possibility of impact while simultaneously and repeatedly reminding you of your place. The pace is fast, the work is hard, and the museums tend to be free! Locals and visitors from all over the world have made Washington, D.C. a wellspring of cultural production and display, but this abundant stimulation is not enough to sustain a soul. The high cost of living and the need to continually rebuild a friend group comprising of homesick transplants and natives disposed to moving to the suburbs can make it an emotionally exhausting place to maintain meaningful relationships.





All of this was heavy on my mind when I visited my friend Tony at the community center, nicknamed "the Centro," in Chicago's Albany Park neighborhood. Tony lived and worked within a few blocks of the Centro and shortly after moving to Chicago, he sold his car. He shopped at one of the two grocery stores down the street from his office, played soccer in the park behind his house, saw friends whenever we walked around the neighborhood, and could get on a train headed downtown within ten minutes of walking out of his front door.

I saw Tony's life in Albany Park as an indicator of all that was possible in Chicago.



As an anxious driver, my life in D.C. had been built around bikes, buses, and trains. On my first afternoon in Chicago, I decided I would travel from my subleased apartment in Andersonville to the Centro to eat dinner with the community members and hang out with Tony afterward. I didn't know how to use the buses yet and my bike was being stored in Michigan, so I decided to walk.

I had spent the first four or five months of my time in D.C. with a distorted sense

of distance. It wasn't until I took a walk one Saturday that I realized I lived about two miles from the White House. Traveling underground to work every day prevented me from forming accurate spatial relations to the city. I would walk east to the train, ride the Metro south to L'Enfant Plaza, well-past K Street where I worked, transfer to the Blue Line and head back North to the stop nearest my office. Traveling this semi-circle and backtracking nearly half the distance of the entire journey resulted in a deep geographic disorientation. Later I realized that I could take a single bus straight down 14th street—no turns, no transfer—and get to work in about the same amount of time. Once I began walking and biking around town, I found that I could usually get from Point A to Point B in less than twenty minutes. More importantly, I saw how the city was connected on the ground.

On that first afternoon in Chicago, I thought I'd make it to the Centro in about thirty minutes. I was stunned and a little embarrassed when it took me more than an hour to walk the 2.5 mile distance from Ashland to Kimball. Today, six years into my time in Chicago, I'm surprised I even made the attempt.



In Chicago, our social lives necessarily take into consideration how far we will have to travel and how difficult that journey will be. Many Chicagoans know the feeling of turning down an invitation because a particular neighborhood is hard to bike to, has no convenient train stop, or sits in a confusing web of permit-only parking surrounded by over-priced private parking meters. Many a car-less inter-neighborhood romantic relationship has likely been ruined by Chicago winters and CTA delays.



In D.C., having a car was a hassle most people opted out of since you can get to many places by train and like-minded folks tended to congregate in particular neighborhoods (Capitol Hill is perhaps the best example of this sort of clustering in the entire nation). Even the parts of the city with sparse train service had relatively robust buses and all the same headaches for car owners. In Chicago, I realized quickly that my friend Tony was something of an outlier. I am, in fact, willing to declare the annoying, multi-transfer commute to be a Chicago shibboleth on par with surviving one of those big blizzards and hating your alderman. To this day, I know hardly anyone



else who lives within walking distance of their place of employment.

Low-income workers in Chicago can be subject to particularly long commutes. The combination of quickly increasing rents in the central neighborhoods and the continual relocation of manufacturers and other mass employers have resulted in some folks traveling for hours by bus for work on the city's South and West Sides.

Los Angeles is a car city. New York is not. D.C. is a little bit of both. But what is Chicago?

If we are to be honest, the only answer is "all of the above."

In this city, among the most segregated in the country, there is no single experience, but rather a set of perspectives through which an experience is felt. When I worked at a contemporary art space about forty feet away from a train station, I would always tell prospective community partners that we were extremely easy to access via public transportation. It wasn't until a community group let me know that the folks they worked with all needed to drive because



of mobility issues or more commonly because they have to drive to work that I realized our lack of close and affordable parking made us kind of a terrible place to hold an event.

Both perspectives are valid. Chicago is, at the same time, a city for cars and a city for trains.



About a year ago when I started driving my partner's car more frequently, the city shifted. I was finally able to make it to some of the places on the South Side that friends had been encouraging me to visit for years. I've become keenly aware of the city's parking sign system, a superstructure that I all but ignored before I started worrying about street cleaning and snow plowing routes.

Taking the highway though has something of the same effect as those early Metro rides in D.C.. I may know what exit is next, but I have no idea what neighborhood I'm driving through until I'm back on the grid. The grid is the North Star for bus riders and bicyclists. Give me an address and I'll have a decent idea of how far north, south, east, or west you are because I know the grid.



I also know the one-way streets, and the quiet roads that run parallel to our main thoroughfares. This knowledge is essential for minimizing transfers on a bus and for making safer routes on bikes.

Thinking about how we, sometimes together and sometimes separately, move through Chicago is complicated. I'm told that L.A. reveals itself in new ways when one chooses, or is forced to take a bus. By the same token, I know plenty of New Yorkers who never even bothered getting a driver's license. When it comes to transportation, as in so many other ways, we Chicagoans exist someplace in the middle. Working in this hybrid space is what makes Chicagoans so distinct. We are independent, but aren't ever allowed to forget how much we need each other to survive. We aren't a driving city and we aren't car-free. We are "Yes, and." We are all of the above.

In making a gallery that exists on the back of car bumpers, laptops, and who knows where else, Trunk Show does something to acknowledge and embrace this middleness. When I come across a Trunk Show edition in the wild, as I did recently



in Chicago's Chinatown, I was immediately curious about the car and its owner. The art, by its placement and unpredictable presence, forced me to wonder aloud about how it got there, just as when I receive an invitation and think, "How will I get there?"

So much of my relationship to travel has been about orienting myself to the city and combating the isolation that comes along with segregation and sprawl. Trunk Show operates in a space that resists a simplistic understanding of the context in which we encounter art. Sure, all those incredible museums on the mall in D.C. are free, but do they ever ask us to consider how they got there? Making a space for art to, very literally, move across physical boundaries, while also opening wider the possibilities for display by turning a car into an art gallery is an especially meaningful gesture in Chicago where we declare our love of hybrids right in our city motto: "Urbs in Horto" which translates to "City in a Garden." Unconventional combinations like these can broaden the very ways that we see the world around us.



**CRUISE**

Anthony Stepter works at the University of Illinois at Chicago (UIC) where he is the graduate program coordinator for Museum and Exhibition Studies. He graduated from the School of the Art Institute of Chicago with an MA in Visual and Critical Studies. Anthony has curated exhibitions and projects for ACRE, the Washington Park Arts Incubator at the University of Chicago, and the Critical Distance Centre for Curators in Toronto among other sites. He served as a juror for apexart, collaborated with the Office of Public Culture in Grand Rapids, MI, and co-curated Extinct Entities, a month-long performance series of commissioned art works exploring the history of Chicago-based art spaces that no longer exist. In 2014 Anthony (DJ Antman) joined Ross Jordan (Ross the Boss) to record the first ever Sunday Shuttle, a radio show recorded in a rented car driving around Chicago and helping the show's guests run their Sunday errands. The Sunday Shuttle premiered at the launch of Kelly Lloyd's Trunk Show edition.

# **⚠ WARNING**



- DEATH or SERIOUS INJURY can occur.**
- Children 12 and under can be killed by the air bag.
  - The **BACK SEAT** is the **SAFEST** place for children.
  - **NEVER** put a rear-facing child seat in the front.
  - Sit as far back as possible from the air bag.
  - **ALWAYS** use **SEAT BELTS** and **CHILD RESTRAINTS**.





FESTIVAL

MAY 18

For Immediate Release

## I DINE AL TRUNKO

### Eric May Solo Exhibition for Trunk Show

Trunk Show | Saturday, September 27, 2014 | 12-3pm  
Meet at Eckhart Park, N. Noble St. and W. Chicago Ave.

Chicago, IL, September 12, 2014 — Our first season zoomed by with about a dozen incidents: twelve excellent openings for twelve excellent artist-designed stickers. We won't wax on too long about the first year, keeping our eyes through the windshield and off the rearview mirror. Instead, let's look forward. Our second season kicks off with the incredible Eric May, and our very first caravaning reception! The beginning of the new season means that subscriptions for the second season are also now available -- only \$60 for a year of artist bumper stickers (or \$50 if you'd rather pick them up than have them delivered to your door). We hope you'll join us.

To dine "Al Trunko" simply means to dine off the trunk (or hood) of one's car. Typically this is a means of necessity when dining at establishments that do not provide appropriate accommodations (though nothing is stopping you from eating off your car if it's a sunny day or you are just not in the mood to pay gratuity). The term "Al Trunko" was coined sometime in the mid-2000s—likely over styrofoam

trays of South Side BBQ—by the community of Chicago-based food chat site, LTHForum.com, of which Eric (screen name "Jefe") is an active member.

Join us on Saturday, September 27th for a tour of native South Side delicacies, enjoyed Al Trunko in their natural habitat. The tour will meet on the near northwest side and head down panoramic S. Western Ave. to kick off the day right with a *Mother-in-Law* at **Fat Johnnie's** (as seen on Anthony Bordain's *No Reservations*). We will then head to the picturesque Mount Greenwood neighborhood on the city's far southwest side for a taste of Eric's favorite childhood *Italian Beef* at **Pop's**. The tour will conclude overlooking scenic Marquette Park for a sample of the fabled *Jim Shoe* from the neighborhood's fine **Super Sub** establishment.

Meet at Eckhart Park on Noble St., just north of Chicago Ave. Tour will depart from there. Carpooling is encouraged. Please bring \$15-\$20 for chow. Please note: it is highly advised to pack an Al Trunko Survival Kit as detailed in the schematic below.



## ABOUT ERIC MAY

Eric May, a lifelong native of Chicagoland, has an enduring commitment to the intersections of art, food and community. As the head chef at Saugatuck, Michigan's Ox-Bow School of Art and Artist Residency, May has helped to nourish and support artists for a decade and a half. As the director and founder of Noble Square's Roots & Culture Contemporary Art Center, he has organized exhibitions, screenings, performances and, of course, culinary programming, since 2006. His work is often engaged with the aesthetics and poethics of food as a new way to think and talk through the particular ways that it shapes culture and the communities surrounding it. Often partnering with other chefs, artists and artist-run spaces, May's work highlights food's particular hold over the cultural imaginary. He earned his BFA from the SAIC and his MFA from the Northwestern.

### AT A GLANCE

**LOCATION: MEET AT ECKHART PARK, DRIVE TO FAT JOHNNIE'S, POP'S AND SUPER SUB**

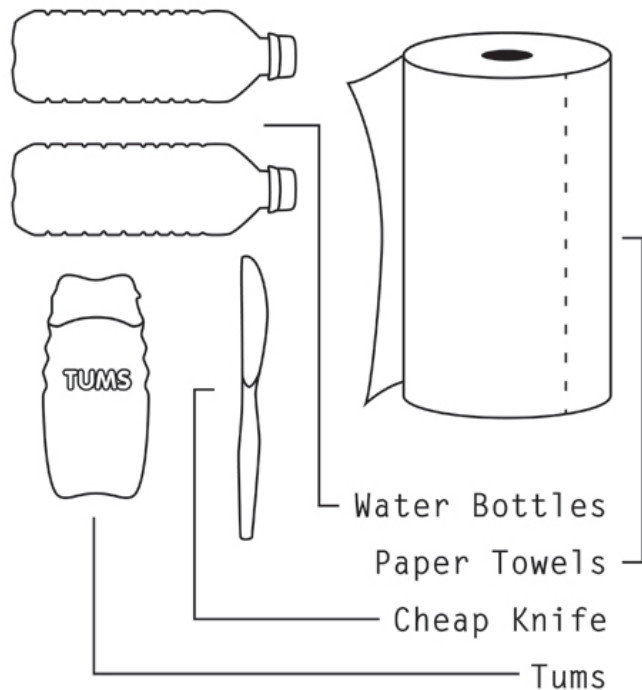
**LOCATION: RIGHT BACKBUMPER**

**SNACKS: MOTHER-IN-LAW AT FAT JOHNNIE'S, ERIC'S FAVORITE CHILDHOOD ITALIAN BEEF AT POP'S, JIM SHOE AT SUPER SUB**

**SOUNDS: ERIC MAY'S SPECIAL CHICAGO MIX (DISTRIBUTED TO ALL ATTENDEES)**

**NOTES: EXHIBITION CLOSING FEATURED BRATS AT ROOTS & CULTURE**

## A1 Trunko Survival Kit



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I Dine  AL TRUNKO

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For Immediate Release

### **Kelly Lloyd Solo Exhibition for Trunk Show**

Trunk Show | Sunday, October 26, 2017 | 11am - 1pm  
Palmer Square | W. Palmer Ct. between N. Kedzie and  
N. Sacramento (@trunkshowtogo for exact coordinates)

Chicago, IL, October 21, 2014 — If you're interested in social meat-ia, check the hashtag #altrunko for some of the many excellent sandwiches we had during last month's mobile opening. Eric May—he of Roots and Culture, of Hot Mess, of Ox-Bow, of Piranha Club—took us on a tour of some of his favorite southside sandwich inventors. A caravan of voracious art and food enthusiasts rode from Fat Johnnie's to Pop's to Super Sub to sample ample *Mothers-in-Law*, *Italian Beeves* and *Jims Shoe*. Rumor has it that we're still full.

This month, we're staying still. Like so many matroyshka dolls of aesthetic support, Trunk Show is operating as part of Chicago Artist Month but also on our own. Chicago Detours has graciously included us as part of their Visual Scavenger Hunt Art Walk and Tour, which also includes stops at Comfort Station, Autotelic Studios and Azimuth Projects.

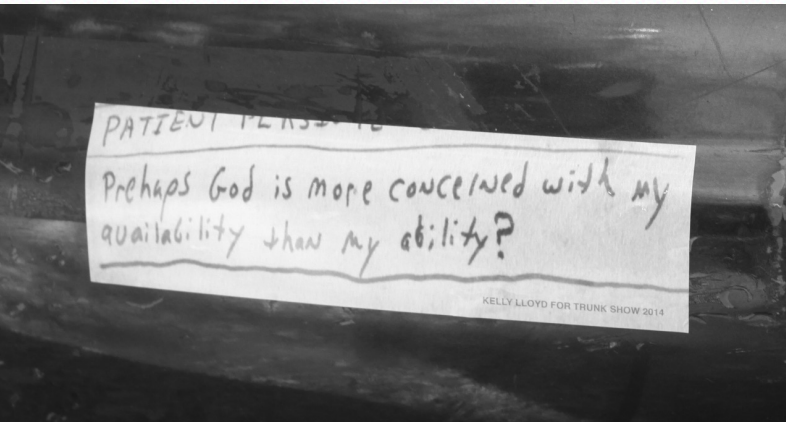
Kelly Lloyd's work—in painting, sculpture, installation,

publications and performance—often deals with speculative histories, pop culture, humor and the body—her body. Often inserting herself physically into the work—through the use of hair or a painting with her skin tone as read by the color scanner in a commercial paint store—Lloyd creates alluring and often deceptively personal situations that invite viewers in, to laugh and consider their own place in the world and in her world, only to quickly and trickily repel them.

Our sticker this month serves as an important reminder to her time scavenging and rebuilding at the beloved and idiosyncratic Elsewhere Living Museum and Artist Residency in Greensboro, North Carolina. The former thrift store teems with histories material and ephemeral. While Lloyd was an artist-in-residence at Elsewhere this summer, she organized and photographed the library and its numerous book inscriptions including the source for her piece for Trunk Show, itself found written in one of the museum's many copies of *Christianity and the Modern Man*. Lloyd describes her interest in wanting to "use this opportunity to introduce a deeply private thought into a very public form." That it is hand-scrawled, that it is a photograph of marginalia, that it is a public announcement, that it is sentimental while engaged in wordplay are things that perhaps would and perhaps do exist in the world of bumper stickers.



Year-long subscriptions are still available for the low, low price of \$60 (only \$50 if you opt to pick them up at openings instead of relying on the USPS). Please email us at [trunkshowtrunkshow@gmail.com](mailto:trunkshowtrunkshow@gmail.com) to arrange a subscription.



## ABOUT KELLY LLOYD

Born and raised outside of Washington D.C., Kelly Lloyd earned her BA from Oberlin College where she double majored in Studio Art (with Honors) and African-American Studies and minored in Environmental Studies and is currently in her final year of a 3 year dual MA in Visual and Critical Studies and MFA in Painting & Drawing at SAIC. Lloyd has recently presented Man Artists on Television (and the Sentimental Drawings they Sexily Draw) at the Midwest Pop Culture/American Culture Association Conference in Indianapolis and Katie Sokoler, Your Construction Paper Tears Can't Hide Your Yayoi Kusama Grade Neurotic Underbelly for The Retro-Futurism of Cuteness panel at the 3rd Biennial Meeting of the BABEL Working Group, both of which were initially produced as proposal papers, which she presented at Harvard Film and Visual Studies' Inaugural Graduate Conference, In Medias Res. Recent and upcoming exhibitions include Retreat at Valerie Carberry Gallery and Richard Gray Gallery, Baudy at ADDS DONNA and Ground Floor, the Hyde Park Art Center's biennial of recent MFA graduates.

### AT A GLANCE

**LOCATION: LEFT BACK BUMPER**

**SNACKS: ALMOST IDENTICAL LOOKING OLIVE TAPENADE AND RASPBERRY JAM ON TWO DIFFERENT CRACKER TYPES (VEGAN)**

**SOUNDS: SUNDAY RADIO SOUNDTRACK BY DJ ANTH MAN AND ROSS THE BOSS (ANTHONY STEPTER AND ROSS JORDAN)**



SE

PATIENT PLEASE  
Perhaps God is more concerned with my  
availability than my ability?

R14 6003







For Immediate Release

### **Michael Milano Solo Exhibition for Trunk Show**

Garage Sale Benefit for a New Tape Player and Opening Exhibition

Trunk Show | Friday, November 28, 2014 | 11am - 1pm

A Friend's Garage | 4427 N. Albany Ave.

Chicago, IL, November 19, 2014 — Earlier this summer Trunk Show was awarded an award for *stick-to-it-ive-ness*. You see, for more than three years the gallery's passenger side mirror has needed tape to keep connected to the car. In preparation for our big trip to the Baltimore Alternative Art Fair this July, we finally had the mirror replaced. It wasn't the exact right color, but neither was the green duct tape we'd been using for those last three years. It still felt worthy of bragging about constantly. Almost immediately upon our prideful return to Chicago, someone (we assume a ding-a-ling, but it may well have been a schmegegge or just a regular jerk) broke our new mirror. We graduated to gaffer tape and learned to keep our chicken blessings uncounted.

Michael Milano can't drive. He even seems a little nervous about riding. He's a very smart guy and a really excellent artist and shares our belief that sometimes the artist's greatest trait is their willful under-understanding.

Not misunderstanding (though not unrelated). Milano knows our car is heavy. He knows the mirror is broken and the tape player is too. He knows that to get a new tape player we need to make some money. He knows that cars go in garages and garage sales are a good source for money. He knows that "Black Friday" is a day that people will line up to buy things. He knows this and we know this and you know this. That's why this month's opening is happening at an unathletic friend's garage. This same policy of under-understanding bring us to our BIG SALE—in addition to selling our stickers for six dollars instead of five, we've sourced a wide range of artist-owned bric-a-brac for your purchase! No ding-a-lings allowed.

*Year-long subscriptions are still available for the low, low price of \$60 (only \$50 if you opt to pick them up at openings instead of relying on the USPS).*

#### **AT A GLANCE**

**LOCATION: PASSENGER SIDE MIRROR**

**SNACKS: COOKIES DECORATED BY ATODDLER, TEA AND COFFEE**

**SOUNDS: GARAGE ROCK**

**NOTES: GARAGE SALE TO RAISE FUNDS FOR A NEW SIDEVIEW MIRROR AND TAPE PLAYER**



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SELL DEALS!

DEALS!

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DEALS!

AND BRAV

MIC MILA  
- for  
TRU SHO





**ABOUT MICHAEL MILANO**

Michael Milano is an artist and writer, living and working in Chicago. Last month he had a solo show at the Franklin. This month his solo show is with us; next month it's at Devening Projects + Editions. He received a MFA from the Fiber and Material Studies department at the School of the Art Institute of Chicago and a BA in Humanities from Shimer College. His work has exhibited at Roots & Culture, Threewalls, Peregrine Program, ADDS DONNA and the Ukrainian Institute of Modern Art. His writing has appeared in Bad at Sports and Surface Design and Textile: Journal of Cloth and Culture. He is also a member of the artist collective/study/exhibition space ADDS DONNA. Damien Richard Fahey is a television host, former MTV VJ, comedian and drummer who provided the voice of Michael Milano in "Peter's Daughter," an episode of the American animated situational comedy The Family Guy.



For Immediate Release

### **Mike Rae Solo Exhibition for Trunk Show**

Trunk Show | Friday, December 26, 12-2pm  
Former Borders parking lot | 500 Montezuma Avenue |  
Santa Fe, NM

Last month's TRUNK SHOW opening was a real doorbuster. For our Black Friday opening and release of Michael Milano's sticker, we hosted a very cool (like an extra jacket over your extra jacket cool) garage sale and benefit to raise funds for a new tape player for the Taurus. It was a "sort of good cause," as some noted, but also a truly nice gift for our trusty mobile gallery. We had signs all over the block, a really effective Craig's List ad and a phone-a-thon-style-fundraiser thermometer sign that shoppers and philanthropists alike could fill in as we valiantly crept toward our ambitious goal of \$249.99. Thanks to the generosity of those who joined us, we raised almost enough money to replace the much-missed cassette deck.

Milano's goal to under-understand what an art opening is and does and what a bumper sticker is and does was a real success. Using the green duct tape that used to hold up the passenger's side mirror as inspiration for his piece, Milano attempted to mend the broken mirror with

his scanned duct tape facsimile. Unsurprisingly, duct tape is stronger than a bumper sticker (as an adhesive, at least rather than an act of political or aesthetic defiance) and we drove home with the sticker and mirror both flapping in the wind.

For our December show, and second opening outside of Chicago, we're excited to invite another Michael, Michael Rae, to make a sticker for the gallery (see article on the Erics of Trunk Show). Mike—or Michael for long—is an old friend. He spent time in *Trunk Show* before it was a gallery. His projects: *People Thoughts*, an ongoing series that combines *real characters* with witty and akiltered homespun phrases; lo-fi tropical country pop act *Freak Week*; recording projects like *Songs I Hate*; and new gouache and ink existential(ly) comic hero Chimp are favorites of ours. Playing on a classic escapist bumper sticker form for TRUNK SHOW, Rae argues for the impossibly inane and the impossibility of inanity for a curious, seeking mind.

Mike lives in Austin, so we're having the opening in nearby global art capital Santa Fe. The car, which can't be there, used to live there. Jesse and Raven and Mike, who will be there, used to live there. Come see everyone's parents.

Please join us on boring ol' Boxing Day at the old Borders parking lot for a real *dozy* of an opening. We'll be serving up



songs to yawn to and snoozy snacks to match the sticker.

Oh! While we have you, Kerry Cardoza of the Chicago Reader wrote a lovely article about Trunk Show. We have a paper copy in the car, but you can read it on their website [here](#).



## ABOUT MICHAEL RAE

Michael Rae (Santa Fe, 1986) is an artist and teacher living in Austin. His work has appeared on gallery walls, album covers and in the pages of publications like Pony and Midge, Deep Leap, Untitled (Just Kidding), Team Sports and FRANK. His recording projects include R&Being and Nothingness, Dallas County Potential, The Big Boo, Banjo Performs Keyboard. Christmas the Band, Chron Petty and Freak Week. Teen Agents, an experiment in recombinant broadcasting with Charity Coleman, Marianna Milhorat and Jon Chambers airs on ACRE TV ([acretv.org](http://acretv.org)) from December 20-26. Adhering to Rae's all hits, no filler philosophy, every second will be unique. Having given up promising careers in baseball and magic, he has devoted himself to social justice and the arts. He is widely credited as a crucial player in the current popularity of hick-hop and best known for his work on Chimpy and appearing in Teen Vogue with his teenage band The Big Boo. He holds a BA from Lewis & Clark College.





I'D RATHER BE BORED



MIKE RAE FOR TRUNK SHOW  
2014





For Immediate Release

### **Mike Rae for Trunk Show (Chicago) Shortest Opening of 2015**

Trunk Show | Monday, January 5, 2015 | 1:05-1:10 pm  
Trunk Show | 2415 W Walton St.

Our opening in Santa Fe for Mike Rae's I'D RATHER BE BORED sticker was excellent: a boring cheese board, an impromptu performance by Andy Kirkpatrick, a polite kick-out by the parking lot enforcement, light snow, lots of old friends and on. There was only one thing missing: the gallery itself. A crucial combination of Mike's Jeep and Raven's dad's truck played pinch hosts, but it's important that the gallery itself gets the sticker.

Come tomorrow to Walton (just west of Western) for the shortest opening of 2015. It's going to be really cold and there won't be any snacks. We'll try to get Mike on speaker phone, but who knows. We can get coffee after.

#### **AT A GLANCE**

**LOCATION: LEFT BACKWINDOW (MIKE'S CAR), TRUNKCENTER (TRUNK SHOW)**

**SNACKS: BORING FOODS (THAT MONKEYS MIGHT LIKE) LIKE BANANACHIPS, BANANAS, SALTINES, PROVOLONE, UNROASTED/UNSALTED ALMONDS, PLAIN BUBBLES**

**SOUNDS: MIKE PLAYED THEN ANDY PLAYED THEN THE SECURITY GUARD CAME**



For Immediate Release

**Jason Lazarus Solo Exhibition for Trunk Show**

Trunk Show | Saturday, January 24, 2015 | 1-3pm  
Gallery 400 | 400 S. Peoria St.

Chicago, IL, January 15, 2015 — The cases of Michael Brown, Eric Garner, Tamir Rice, and Trayvon Martin (and too many others) remind us of the tremendous amount of work and urgency needed to produce a social justice system that is equitable for people of color. Although not a cure-all (as the Garner case taught us), *RECORD the POLICE* is first a call for the average citizen to enact the responsibility of counter-surveillance and the making of evidence. Whenever possible, we must build evidence to engage toward municipal, governmental, and cultural reform. Second, the sticker is a city/state/national plea for the widespread implementation of police dash and body cameras. Last, the sticker contextualizes this plea/imperative as one that is deeply American at its core.

Simply put, recording the police is a patriotic act. The bumper sticker has long been a signifier of political identity and allegiance: for candidates, for causes, for backyards and for the globe. As fellow street artists Pavement note, though, *it's [also] in how you inflect*. For our first show of 2015, Jason Lazarus responds urgently to the

spate of recent—and highly publicized—social injustices and uses our format as a platform for political broadcast. Like so much of his work, it is sly in its delivery, considering where and when the political, poetic and personal overlap and entwine. We're grateful to serve as the vehicle for this conversation.

We're elated to be partnering with Gallery 400, whose programming and mission we deeply admire (and in front of which our own gallery has spent a lot of time). Jason's show came about just when we needed it, which makes its pairing with *Visibility Machines*, the new exhibition of works by Trevor Paglen and the too recently departed Harun Farocki, all the more timely and serendipitous.

Alongside the joy of the opening—the usual unusual snacks, music, conviviality—we'll be discussing and sharing some materials Jason has prepared in concert with social justice attorneys. Trunk Show will donate a portion of every sale—both à la carte stickers and subscriptions—through the run of Jason's show to the ACLU.

We had two excellent events for Mike Rae's *I'D RATHER BE BORED* sticker: one oneiric snowstorm in Santa Fe—with a borrowed car or two, an impromptu performance by Andy Kirkpatrick, lots of friendly faces and the friendliest



eviction you can imagine by a dutiful security guard. And then Chicago's shortest opening of 2015, a few minute affixing just west of Western on Walton. For those media messengers hungry for the next big things, hear Jesse and Mike on *The Big Show* with Honey Harris [here](#). Newcity graciously listed us in their *Top 5 of Everything* (specifically in the Art Spaces in Tiny Places section), though it should be noted that as much as Trunk Show belongs to anyone but itself, it is both Raven's and Jesse's. Last month's article from the *Chicago Reader* is [here](#).



## ABOUT JASON LAZARUS

Jason Lazarus (born 1975) is a Chicago based artist, curator, writer, and educator. His recent solo exhibitions include *Jason Lazarus: Chicago Works* at the Museum of Contemporary Art Chicago, *Live Archive* at the Contemporary Jewish Museum in San Francisco, and *THTK (Toronto)* at Gallery TPW in Toronto, CA. Additionally, he is a Co-Founder and Co-Editor of *Chicago Artist Writers*, an online art criticism platform that asks artists and art workers to write traditional and experimental criticism that serves non-profit, temporary, and alternative arts programming in Chicago. Throughout 2013 and 2014 he screened internationally a feature length film comprised entirely of animated GIFS called *twohundredfiftysixcolors*, a collaboration with Trunk Show's debut artist, Eric Fleischauer. Jason earned his MFA in Photography from Columbia College Chicago in 2003 and serves as an Adjunct Assistant Professor at the School of the Art Institute of Chicago.

### AT A GLANCE

**LOCATION:** LEFT BACK BUMPER

**SNACKS:** FOODS TO LURE THE POLICE INTO HAVING BETTER EYESIGHT: COFFEE, DONUTS, CARROTS,

**SOUNDS:** LIVE SETS BY THE POLICE



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If you have a smartphone and you don't yet have a free streaming application, download one: Bambuser – for Android, for iOS, Fi-Vo Film – for Android, for iOS, Justin.TV – for Android, for iOS, UStream – for Android, for iOS, Vimeo – for Android, for iOS. For more on these streaming apps, and for other smartphone apps, see: <http://copblock.org/apps>.

Just like a videocamera, the livestreaming app will capture both audio and video. But unlike a videocamera, the smartphone app will – so long as you're able to get an Internet signal – push the content offsite. (If you are in a location with no Internet access, many apps – such as Bambuser – will save the streaming data to your phone, for upload once the device has signal.)

It's much safer to film the police when with one or more other people. Each additional recording device acts as an additional layer of safety, a link in a chain, as not all videographers or their devices can be snatched-up. If a devious police employee deletes footage you captured, or if you yourself accidentally delete a needed recording, there's a good chance it can be recovered – but be sure not to use the device to record again until you've extracted the deleted content successfully! Essentially, deleting a file from your device merely removes it from the file directory, without which, the file won't appear. When you run a software recovery program it will scrape all video content from the destination you indicate (the internal memory of the device or the SD card). The recovery program is not a laser – you can't search for a specific file. Instead, it operates like a vacuum, sucking all content from the destination.

There are many software recovery programs, some are listed below. Note that some of the free versions recover only up to 1GB. If you try one and it doesn't return the deleted content you hope to recover, don't be deterred, just try another. Have patience for this process, as, depending on your drive size, it could be time-consuming: iSky Soft Recover – \$0 – for Mac & PC, Puran File Recovery – \$0 – for PC.

### III. I. RECORDING POLICE:

Updated 1/13/15

**The First Amendment protects photography of on-duty police officers in public places.** Federal courts enforced this right, for example, in a case involving photography of police excessive force during the 1968 Democratic National Convention in Chicago. In a lawsuit that the ACLU brought against the Office of the Cook County State's Attorney, the federal appellate court ruled that the First Amendment protects audio recording of on-duty police in public places. While that judicial decision did not rule on surreptitious recording of police, we believe courts would hold that the First Amendment also protects surreptitious recording of on-duty police doing their jobs in public places. The old version of the Illinois Eavesdropping Act prohibited such recording, but it was struck down by the Illinois Supreme Court. The 2014 version of that statute only prohibits audio recording of private conversations, and the conversations of on-duty police in public places are not private.

**Likewise, the First Amendment protects livestream video and audio of on-duty police in public places.**





SUNGLASSES

BANDER  
CONSTRUCTION

Illinois 09-15  
R14 6003

For Immediate Release

### **Philip von Zweck Solo Exhibition for Trunk Show**

Trunk Show | Saturday, February 21, 2015 | 12-2pm  
65GRAND | 1369 W. Grand Ave.

Chicago, IL, February 16, 2015 — Since we began Trunk Show, lo that whole year and then half year ago, Philip von Zweck has been on our minds and in our ears. We were aware of his various clever and unique platformist projects: Temporary Allegiance, the open-call flagpole hosting hoisted civilian entrees into vexillology; D Gallery, presently run out of his office; Something Else, the all-submission radio show; VONZWECK, the Humboldt Park apartment gallery. We were also made quickly aware of *HONK IF YOU LOVE SILENCE*, the bumper sticker he produced in 2000 (still available from Western Exhibitions). More on that later.

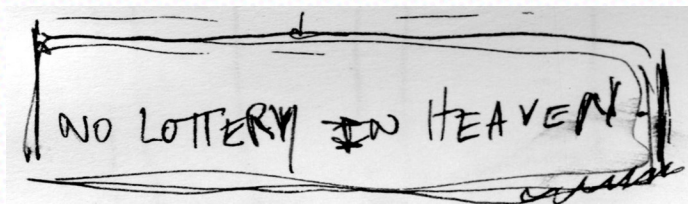
Last month Philip's studio suffered an accident as fortunate as it was predictable: very un-. The bright side was a renewed attention to old materials. Looking through the reams of drenched sketchbooks, Philip discovered that there had been more than one bumper sticker idea back in those days. Our interest in the piece kept shifting—should we reprint a scan of the sketchbook? should we try to mirror the aesthetics of the other sticker? should its

design be guided by its content, as if there is no silent honking, as if this sticker was and always has been? We tried on the analogies of a found demo or something re-recorded, we tried inhabiting a parahistory where this was that (or wasn't). The work itself is enigmatic: its multiple reads only heightened by the boldness and flatness of its delivery. There's a very decent chance you'll love the new sticker.

We're excited to be presenting the work as an amuse-bouche to Philip's upcoming show at 65GRAND. This is Philip's third solo exhibition at the gallery, which itself has a storied history and an interesting, flirtatious experience with the fluidity between alternative space and commercial gallery. We'll be the car that's a gallery in the loading zone in front of the gallery named after the bus route.

Last month's opening, for Jason Lazarus, went wonderfully. *RECORD* the *POLICE*, a clarion re-call toward Brandeis' notion that sunlight is the best disinfectant was graced by the first sunny day in too long. Gallery 400 was a happy host, Jason produced an informative pamphlet (available [here](#)) and we raised a modest sum for a valiant cause. The stickers are still available and the message is still important. In other city news, *Newcity* graciously listed us in their *Top 5 of Everything*.





## ABOUT PHILIP VON ZWECK

Philip von Zweck is an artist, educator and administrator living in Chicago. His work has exhibited at the Museum of Contemporary Art Chicago, Performa 11, Gallery 400, the Storefront, Threewalls, Medicine Cabinet, Important Projects, INVISIBLE-EXPORTS and 65GRAND, where he opens a solo show March 6th, fourteen landscapes or all everyone wants to talk about is the end of the world. Platformist endeavors include: VONZWECK, Something Else, Temporary Allegiance and D Gallery. A native of Louisiana, he graduated from the School of the Art Institute of Chicago (BFA) and the University of Illinois at Chicago (MFA). He is represented by 65GRAND.

### **AT A GLANCE**

**LOCATION: CENTER BACKBUMPER**

**SNACKS: REESE'S PEANUT BUTTER CUPS,  
POPCORN, BUBBLY WATER**

**SOUNDS: SONGS ABOUT HEAVEN**

A black and white photograph of a banner. The banner is the central focus, featuring a background of a cloudy sky. The text "NO LOTTERY IN HEAVEN" is printed in large, white, sans-serif capital letters across the middle of the banner. The banner is set against a dark, textured background that appears to be a wall or a surface with some wear and tear.

NO LOTTERY IN HEAVEN

*Philip van Zwick for Trava Show 2015*







For Immediate Release

**Jennifer Reeder Solo Exhibition for Trunk Show**

Trunk Show | Tuesday, March 24, 2015 | 7pm

The Nightingale Cinema | 1084 N. Milwaukee Ave.

Chicago, IL, March 16, 2015 – Sometimes life is heavy. That doesn't mean that it isn't also funny and beautiful and, even, light. Usually when some wiseacre says "that's life" they don't mean for you to consider existence in all of its vastness. Sometimes they do.

As evinced by Bryce Wilner's sticker back in August, Trunk Show believes in transparency. So let's start there: Jennifer Reeder was Jesse's advisor in graduate school. She is the mother of three boys. She grew up in Columbus. She lives in Hammond. She works in Chicago. She is mostly a filmmaker and mostly those films are really excellent. Last year's just showed at Sundance; this year's premiered at the Berlinale. Her films are about people and usually those people are women and mostly, recently, those women are teenage girls. The films are sad and funny, smart and rebellious, fierce and tender. They're also littered with the quasi-autobiographical and countercultural details that enable art direction to feel closer to directed art.

Her piece for Trunk Show borrows a phrase from a litany penned by dearly departed queer artist Mark Aguhar. It is also a reminder that life is here and then it's over, that death bears with it a tremendous power. At the same time, what is more ubiquitous or quotidian than death? It's the ultimate spoiler alert; the thing that unites everyone reading this, everyone not reading this. If some mornings the only lyric ringing is Frank O'Hara's *no more dying* other days it's *remember death*.

As part of our opening, Reeder has put together a video mixtape of her own work nestled amidst moments that have stuck with her. It's the phrase that finds its way into the film that becomes a sticker. It's the melody that gets stuck in your head that no matter how many times you sing it won't leave, but grows to become your own. Come to the Nightingale, come watch things, come see the affixing, come to remember.

If you haven't yet, we urge you to see Philip "no lottery in heaven" von Zweck's other exhibition, *fourteen landscapes or all everyone wants to talk about is the end of the world* at 65GRAND through April 4. It's a doozy, so do the least you can do and do see it.

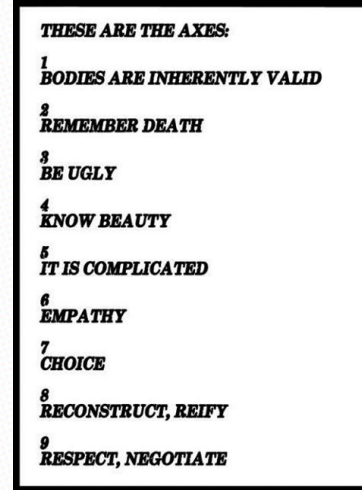
Other recent dos and sees: Newcity graciously listed us in their *Top 5 of Everything*, we were featured in the *Chicago*



Reader here and we still have a few subscriptions available for the (now half over) 2014-15 season. They're still a steal at only \$50 (\$60 if you want to use the USPS instead of the you-just-see-us)!

## ABOUT JENNIFER REEDER

Jennifer Reeder is a Hammond, Indiana-based filmmaker, artist and educator. Her films—dark, funny, raw, and often semi-autobiographical—trace and expose pivotal lived moments in the lives of defiant female protagonists. In addition to her filmmaking, Reeder is co-founder of Tracers Book Club, a feminist event-based program that values inclusivity in conversations about feminism and gender and race equality. Her work has shown extensively at national and international film festivals and screening venues including: Ann Arbor Film Festival, Kurzfilmtage Oberhausen, Stuttgart FilmWinter, Dokfest Kassel, New Filmmakers LA/NY, The New York Video Festival, at The Lincoln Center; Double Heart/Hear the Art, at the Kunsthalle Exnergasse, Vienna, Austria; The 2000 Biennial at the Whitney Museum of American Art; In the Middle of Nowhere at the Yerba Buena Center for the Arts in San Francisco; Generation Z at P.S.1, New York; The 48th International Venice Biennial, Venice, Italy. She earned her BFA from Ohio State University and an MFA from The School of the Art Institute of Chicago and currently serves as an Associate Professor in Moving Image and the Head of the Art Department in the School of Art and Art History at the University of Illinois at Chicago.



These Are The Axes, Mark Aguhar

## **AT A GLANCE**

**LOCATION: PASSENGER BACK DOOR**

**SNACKS: WHISKEY, WINE, CHILI**

**SOUNDS: SONGS ABOUT DEATH AND VIDEO MIXTAPE**



remember  
death



remember  
death

SHUTTER STOCK FOR TRUCK SHOW 2015

For Immediate Release

### **Davi Lakind Solo Exhibition for Trunk Show**

Trunk Show | Saturday, April 25, 2015 | 1-3pm  
Humboldt Park Boathouse | 1400 N. Sacramento Ave.

Chicago, IL, April 17, 2015 – Last month the Nightingale graciously hosted our wake-themed opening for Jennifer Reeder’s sticker, REMEMBER DEATH. Reeder screened a video mixtape of scenes that have stuck with her and helped guide her own filmmaking practice, including clips from *Safe, Valley Girl* and the work of Mark Aguhar. Indeed, it is Aguhar whose words are now poised so poignantly on one of our most prominent dents.

We’ve been remembering death all month. March brought on a series of scary car events; the car spent a lot of the time at the mechanic—surgery, fever dreams and all. Then on a trip to Milwaukee, the gallery broke down again, fortuitously just a few hundred feet from a mechanic in Gurney. If you saw Jesse pushing the car down 41 that day, yes, that counts as a celeb-sighting and, yes, it would have been great if you’d stopped. But everything is fine now. Or, maybe more accurately, everything is fine for now. For those curious, be sure to read the [car’s twitter](#) to see how it’s feeling, which is something we’d advocate for anyone wondering how their things are feeling.

For our next show, we are thrilled to be showing work by Davi Lakind! Davi is an old friend of the project and its projectionists. She knew the car before it even belonged to us. Though she rarely calls herself an artist, she’s often mistaken for one. She dresses the part, she shows up to openings and happens to have the same uncommon name as another Chicago artist. The fact is she’s a psychology student. Lakind is quick-witted. She’s a wordsmith, an occasional rapper and an avid tweeter, and we’re excited to give her not just her first solo show in Chicago, but her first art show. For those concerned that contemporary art sometimes feels like a series of inside jokes, Davi provides the perfect antidote.

Thinking through what it means to not be an artist in an art context, Davi’s piece for Trunk Show is a nod to both her position in the Chicago Art Scene and the car’s place in the Public Art Scene. For the run of her show, Davi will also be handling our twitter handle, at least the parts that aren’t its own id. Given her backgrounds in clinical psychology and literature, we’re hoping for an incisive view into the mind of the car. Look there for other bumper sticker idea—roads not taken.

*And, briefly, while we’ve got you: we’re running a fire sale on season two subscriptions for a couple more days. Buy it [here](#). We’re also thrilled to be a part of Threewalls’ annual gala, Neon*



Dreams. We're presenting an auction-friendly exhibition of works about DIBS.

## ABOUT DAVI LAKIND

Davi Lakind is a Chicago based writer, scientist, educator, therapist, school-based mental health services consultant, and artist. Her writing has been featured in Deep Leap, Child and Youth Care Forum, The Journal of Clinical Child and Adolescent Psychology, Twitter, The Meredith, Children and Youth Services Review, The Santa Fe Prep Skirmisher, Administration and Policy in Mental Health and Mental Health Services Research, School Mental Health and The Indicator (Amherst College's Journal of Social and Political Thought [Humor Section]). Born and raised in Santa Fe, NM, Davi graduated from Amherst College (BA), and the University of Illinois at Chicago (MA) and is currently pursuing a PhD in Clinical Psychology at the University of Illinois at Chicago.

### AT A GLANCE

**LOCATION: CENTER TRUNK**

**SNACKS: FOODS YOU EAT OUTSIDE -  
SUNFLOWER SEEDS, MARSHMALLOWS ON STICKS**

**SOUNDS: OUTSIDER MUSIC**

### ▼ davi lakind for trunk show

- @ Alexander Skip Spence - Little Hands (from Oar).mp3
- @ alvin dahn - you're driving me mad.mp3
- @ Anna-Lisa Ingemansson —Två mörka ögon.mp3
- @ arcesia - butterfly mind.mp3
- @ b j snowden - in canada.mp3
- @ b.j. snowden - america.mp3
- @ bingo gazingo & my robot friend - you're out of the computer.mp3
- @ Bingo Gazingo - Indecent Proposal.mp3
- @ bob vido - high-speed.mp3
- @ buddy max - the birthmark story.mp3
- @ Butch Willis & The Rocks live studio concert (1985).mp3
- @ captain beefheart & the magic band - vampire suite.mp3
- @ congress-woman malinda jackson parker - cousin mosquito #1.mp3
- @ congress-woman malinda parker - cousin mosquito, no. 2.mp3
- @ Daniel Johnston - Walking The Cow.mp3
- @ dick kent - five feet nine and a half inches tall.mp3
- @ dusty roads rowe - oh baby, you.mp3
- @ eddie murray - stepping high dance.mp3
- @ eilert pilarm - jailhouse rock.mp3
- @ Funky Kinky by Kenneth Higney.mp3
- @ gary mullis - recitation about roy acuff.mp3
- @ Glen Goza sings R-A-S-S-L-I-N.mp3
- @ jack mudurian - downloading the repertoire.mp3
- @ Jan Terri - Losing You (Original).mp3
- @ jandek - they told me i was a foo.mp3
- @ Jandek--Down In A Mirror.mp3
- @ Joe Meek (The Blue Men) - I Hear A New World.mp3
- @ joe meek - telstar.mp3
- @ legendary stardust cowboy - stand.mp3
- @ Little Wings - Mark Gormley.mp3





**OUTSIDE ART**





Davi Lakind

6 hrs · 🌐 ▼

Today marks the end of my Trunk Show residency. ICYMI (just learned what that means), I've been sharing all my other insider/outsider bumper sticker ideas with @trunkshowtogo over on Twitter. Submitted for your approval here on Facebook:

---

My other car is a mobile exhibition space  
Don't honk if you love John Cage  
I'd rather be Baudrillard (cc Michael Rae)  
No Brakhage (cc Brandon Warren Alvendia)  
Nuance my ride  
Honk if you've ever used the word "problematize"  
Really lean on the horn if you've ever used the word "problematic"  
as a noun  
You wouldn't get it, it's an expanded field thing

(Above is a minimalist bumper sticker idea)  
My other car is a television (cc Jesse Malmed)

---

Thanks a mil to Jesse and Raven, and make it your bees to go to today's Trunk Show!



STAY ON



I Love My Dad

I Love My Dad

DATE: 11-11-11

PUNK IS DAD





WHEELS OF FORTUNE SINGERS

**LIKE NEW!**

**NO BRAKES**

Phenomenon

ROLLER COASTER



For Immediate Release

### **Lilli Carré Solo Exhibition for Trunk Show**

Trunk Show | Sunday, May 17, 2015 | 1-3pm  
Humboldt Park | Crypto-cartograph for exact coordinates to follow

Chicago, IL, May 12, 2015 — Last month we celebrated Davi Lakind's Art Mitzvah. Davi is an artist now. Thank you to our ever loyal Trunk-Heads for trekking out to the beautiful boathouse at Humboldt Park, despite the rain. Or because of it—we had fans from as far away as the high deserts of northern New Mexico and sustainable communities in Wisconsin. We were also lucky to unexpectedly share the space with the lullaby-singing Operamatic choir. We joined in for a few songs to scare off the rain before unveiling the latest sticker. The outdoor opening was, as usual, complemented with thematic snacks. While listening to top-outsider-tracks, we feasted on marshmallow kebabs, sunflower seeds (spitting encouraged) and bubbly water from a camp-ready gatorade therm. If you missed it, stop missing out. Davi's OUTSIDE ART sticker can be yours for only dollar sign five.

But now to May. We've been fans of Lilli Carré's work for a while, so it's pleasure to finally work with her. We share her interest in puzzles, in mazes, in the joy of making rules

and clues to bump up against them. We have been drawn to the presence of her hand, that delicate but assured touch—making its imprint in her films, her drawings, her sculptures. So we're especially grateful that she's made us something so unmistakably her own: puzzle-brain and flush lines, chirography for the cryptographic fanatic.

So, calling all cryptographers, calling all hackers, calling all puzzle-maniacs, word-sleuths and gamers. We'll be at Humboldt Park. Vast, sprawling Humboldt Park. Once you find us (it shouldn't be too hard once you crack the rebus map), we'll be playing lawn sports with our usual coderie of incypherably charming and wicket smart fans.







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3 o ⊙



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***AT A GLANCE***

***LOCATION: RIGHT BACK BUMPER***

***SNACKS: SIGNIFIER SALAD (MANY MIXED PASTA SALADS)***

***SOUNDS: SONGS ABOUT PUZZLES, SYMBOLS***





## ABOUT LILLI CARRÉ

Lilli Carré (b. Los Angeles, 1983) is an interdisciplinary artist currently living in Chicago. Her creative practice employs a wide range of media including animation, drawing, comics, printmaking, and ceramic sculpture. She thinks about movement, language, exaggeration of the body, and the humor in mortality. In 2010 she co-founded the Eyeworks Festival of Experimental Animation with Alexander Stewart, which is held annually in Chicago with additional curated programs presented internationally throughout the year. Lilli's own animated films have been shown in festivals throughout the US and abroad. Her most recent collection of comics, *Heads or Tails*, saw its second printing from Fantagraphics Books this January, and her illustration and comics work have appeared in *The New York Times*, *The New Yorker*, *Best American Comics* and *Best American Nonrequired Reading*. Solo exhibitions of her animation, drawing, and ceramics work were recently on display at the Museum of Contemporary Art Chicago, Western Exhibitions, and the Columbus Museum of Art and she is included in the *New American Paintings* exhibition opening at the Elmhurst Art Museum this month. She received a BFA from SAIC and is currently pursuing an MFA in Art Theory and Practice at Northwestern University.



For Immediate Release

### **Edie Fake Solo Exhibition for Trunk Show**

Trunk Show | Friday, June 19, 2015 | 6-8pm  
(in front of) Western Exhibitions | 845 W. Washington Ave.

Chicago, IL, June 12, 2015 – If you don't read the news, you miss a lot. We all know that we should Record the Police, but should never forget that our devices can also STOP, PLAY and REWIND; giant sinkholes opened up in Colorado and Missouri (at least); the entire first year MFA class from USC dropped out in protest of a range of mendacities and mistreatments; and Trunk Show was written up in *Newcity* by gallery friend Kerry Cardoza. Here's the sixth paragraph:

*June's artist Edie Fake says he likes the low-stress format. "People can collect them like a completist and like them and treasure them," he says. "People can also treasure them by using them." Fake's sticker unveiling will be concurrent with his solo show opening June 19 at Western Exhibitions. His work involves things hidden in patterns and the power of combined forces; the stickers will spell out a message when placed together.*

Before we go too far into the future, a mere peering review of the rearview: Lilli Carré's opening last month was a blast, for those who were quick enough to solve her rebus map to the Humboldt Park boathouse. In the

spirit of Lilli's puzzle and game themed opening, we played Scandinavian lawn games, listened to songs about confusion and ate Trunk Show's patented "signifier salad" (a pasta salad made up of all the mac sans cheese shapes we could find). We were #blessed with excellent weather and an excellent crowd of first-time attendees.

We are beyond elated to be showing the work of Edie Fake for June who, as it happens, is part of the USC Seven. As you may have read on rival bumpers, "the personal is political" and the bumper sticker remains a vital form for the expression of both. And like the best artists, Fake reflects on his place as an artist and the world at large. Some of his usual fakery is in the mix with this sticker. As is his continual, applied interest in patterns, in puzzles, in the lone voice within the vastness, being apart and a part. You'll need multiples of this sticker to get the full effect; luckily, they're only \$5 apiece. Trust us: this one's a beaut!

The sticker is being released in tandem with Fake's solo show opening at Western Exhibitions, Grey Area, and group show *The Gay Mafia is Real*, which features Anthea Black, Elijah Burgher, Fake, Miller & Shellabarger, Dutes Miller, Michael Peirson, Ryan M Pfeiffer + Rebecca Walz, Steve Reinke, Rosé, Stan Shellabarger and an exhibition essay by David Getsy. We could not be more thrilled!





2007-20

BIRDING  
ETY.ORG

**HDX**  
Drawing Trash Bags  
Lataje de basuración  
Botellas con  
grapas  
30

**YOU LOVE SINKHOLES**

**IF**

**CHEX MEGA MIX**

**NO!!!**

La Croix  
La Croix  
La Croix  
La Croix  
La Croix  
La Croix  
La Croix  
La Croix  
La Croix  
La Croix  
La Croix

Trunk Show





**it's time for a  
big dick break.**

©Alice Tippit for President 2015

SPS

\*Alice Tippit at Glove Box

For Immediate Release

**Claire Arctander Solo Exhibition for Trunk Show**

Trunk Show | Saturday, August 8, 2015 | 7-9pm  
2535 N. Willetts Ct. | (a three minute walk from Logan Square)

Chicago, IL, July 29, 2015 — Edie Fake's sticker says "IN THIS TOGETHER," though it might take a few stickers to find that out. A very handsome graphical composition belies the message, and reminds us of all we can accomplish when we tessellate. The July opening happened in conjunction with Fake's (other) solo show at Western Exhibitions and it was wonderful—so many friends, an excellent show upstairs and an opportunity to expand and get together. Coincidentally, Alice Tippit, a Trunk Show favorite, included her own bumper sticker in her show at Paris London Hong Kong: a patriotic "it's time for a big dick break" alongside "Alice Tippit for President 2015." Since Trunk Show is nimble (check out our twenty point turns), we inaugurated Glove Box, an occasional project space right where you think it would be.

Somehow July was our first month without an opening. We had a pop-up shop and kinstitutional gifting at ACRE Residency, for which Brandon Alvendia's borderline canonical NO BRAKES sticker was adhered to the van's

bumper amid a bumper crop of adherents. Tony Balko, a friend and mostly great driver, was called upon to use Michael Milano's sticker as a bandage and memorial for one of the many small, sculptural dents that he added to the van's permanent collection a few years back.

So let's talk about back. We are. August brings us bringing you the great Claire Arctander. Arctander is doubling down on the sticker idea. In addition to her fantastic bumper sticker—the details of which we're keeping a secret of course—she's producing a small batch of smaller stickers specifically made to feminize, revise and radicalize American currency. Like so much of Arctander's work, the gesture is tender—at least in the legal sense—but tough; both messy and incisive, able to hit on a series of registers.

We're hosting the opening and affixing in a backyard in the space where 2535 N. Willetts Ct. would be. Bring cash to emblazon and cash to trade for stickers. We'll be celebrating summer and ice creaming for you screaming. Also, there's a strict no-missing-allowed ruling in place for Friday's opening at Heaven Gallery, *Ask the Oracle*, which features Arctander, Ann Gaziano, AP Shrewsbury and Annie Kielman. Arctander performs at 8:30.



PLUS on August 23rd we're elated to be participating in the Terrain Biennial with Arctander's work. Details to come.



**AT A GLANCE**

**LOCATION: LEFT BACKBUMPER**

**SNACKS: ICE CREAM AND CONES, SPARKLING WATER, BEER**

**SOUNDS: FEMICULTURE ANTHEMS**

**ABOUT CLAIRE ARCTANDER**

Claire Arctander earned a BA in Art Theory and Practice and Gender Studies from Northwestern University and an MFA in Studio Art from the University of Illinois at Chicago. She has taught art classes for UIC and the City Colleges of Chicago. In the past she has been a summer resident at The Cooper Union, Summer Forum, and ACRE. She heads to Ox-Bow this September for a Fall Artist Residency. Recent exhibitions include Lease Agreement, Rainbo Club, Artists' Television Access and (what will be yesterday) Heaven Gallery.

# for femicultures

CLAIRE ARCTANDER FOR TRUNK SHOW

ice cream social and money refacing

August 8, 2015

George Washington was basically an ice cream addict. I read that he spent \$200 on it one summer, and that was \$200 in 1790. Back then, the sweet and fat and cold indulgence of ice cream was relegated to the upper crust. Over a hundred years later, the St. Louis World's Fair introduced the ice cream cone to the American consciousness and it has since persisted as a most popular populist treat. I love it for its colors, textures, richness, sensuality. If it's in a cone, you have little choice but to put your tongue right out there and lick it.

George Washington probably ate his from pewter spoons, savoring the alchemy of solid dissolving to liquid in the privacy of his mouth.

We see Washington every day, every time we pull out a couple of bills at the ice cream truck or laundromat. We see Hamilton and Jackson and Lincoln too, so often that we don't see them anymore. With the series of refacing stickers that I've made to supplement my Trunk Show bumper sticker, I offer several alternatives to the old boys' club. Stickers that you can affix to any bill you want and send back out into the flow of commerce. Not quite *trompe l'oeil*, but certainly *trump boy*. Because why should we wait for one man, Treasury Secretary Jack Lew, to select which one woman ought to be on the \$10 bill?

Here's to direct democracy, multiplicity, and tender intervention.  
Here's For Femicultures.

Thanks to the many people who offered their opinions regarding the representation (or lack thereof) of women on US currency. I am indebted to online and IRL conversations with Hope Esser, Lori Felker, Jessica Harvey, Macon Reed, Jennifer Reeder, Cauleen Smith, Latham Zearfoss, and many others in the creation of this project.

Take (bank) note! A second ALL NEW series of For Femicultures refacing stickers will be released by Trunk Show at the Terrain Biennial on August 23, 2015. Don't miss 'em!







For Immediate Release

**Garcia, Rios and Romero Exhibition for Trunk Show**

Trunk Show | Friday, September 4, 2015 | 6-8pm  
Revolutionary Lemonade Stand | 2315 S. Leavitt St.

Chicago, IL, August 28, 2015 — August was august. We had two receptions for Claire Arctander—one in the alley behind her house somehow both *near* Logan Square and *in* Logan Square and one as part of the lovely Terrain Biennial in Oak Park. In addition to Arctander's bumper sticker—for *femicultures*—she made two series of currency refacing stickers to help speed the need for women on American bills. She made stickers with Maya Angelou, Queen Lili'uokalani, Angela Davis, An Ice Cream Cone, Yayoi Kusama, Beyoncé (Knowles), Lily Tomlin, Nina Simone, Catherine Opie, Georgia O'Keeffe, Kara Walker and Jane Addams which are already in circulation. Email us for your own set (a dollar each or ten dollars for all twelve). We served ice cream and Paul Germanos took some great photographs. We won that one.

September brings us our most ambitious collaborative project, and the final show of season two. Anthony Romero and Josh Rios have a fascinating project together that has taken them from Art in These Times to Gallery 400 to Sector 2337 to Andrea Meislin Gallery and beyond,

organizing screenings, making sculptures and giving performances. They've enlisted Eric J. Garcia, who among many wonderful accolades is, like the car and its owners, a New Mexican.

For their sticker—each individually hemmed by real life artists—they're continuing their embodied research into Chicanafuturism, a thread that's been woven throughout their projects. The sticker itself—always a secret until the ceremonial affixing—rides low, takes space as a place and is impeccably rendered by genius draughtsman Garcia. There might be a smoke machine, there might be snacks from the future, there might be selections from the Great Tunes archive of great tunes. The car doesn't have a spoiler, so we insist on keeping secrets.

Looking forward (windshields being what they are), we're also excited to be a part of the mammoth Chances Dances 10-year retrospective taking place all over the city. We'll be featuring the work of comics artist and journalist Anne Elizabeth Moore as part of the closing reception at Gallery 400. Not to honk our own horn, but it's another amazing bumper sticker surrounded by the best paratext funny can buy.



## **EXTRA EXTRA EXTRA**

Trunk Show Season Three kicks off in October! Be the first bozo on your block with a brand new subscription! Tell your friends!

Each month, subscribers will receive twelve excellent artist-made bumper stickers, along with other surprises and prizes delivered to their door. Email us for details or check out our online store!

## **ABOUT THE ARTISTS**

Anthony Romero and Josh Rios, both originally from south Texas, now live and work in Chicago. Over the past several years they have been developing various performances, 2 and 3 dimensional works, curatorial projects, installations, writings, and screenings that deal with the key experiences of being Mexican origin in the US. Broadly speaking, their projects center on contemporary Chicana/o aesthetics, elided histories, and the larger themes of US/Mexico relations. In November they will be artists in residence at Harold Washington College. In December they will be participants in Chicago's Poets Theater Festival. Their performances and projects have been most recently featured at the Art Institute of Chicago, the University of Illinois at Chicago, Texas State University, Art in These Times, Andrea Meislin Gallery and Sector 2337.

Eric J. Garcia is known for mixing history and humor to critique contemporary society. Working in an assortment of media, from hand-printed posters, to syndicated political cartoons, to sculptural installations, Garcia's art is as much about craft and aesthetics as it is about politics. Garcia has shown in numerous national and international exhibitions including Mexic-Arte in Austin, the National Museum of Mexican Art in Chicago and the Museum of Contemporary Art in Detroit among others. In 2008 he received the prestigious Jacob Javits Fellowship and in 2013 he received the Alliance of Artist Communities, Midwestern Voices and Visions Fellowship. Originally from Albuquerque, New Mexico, Garcia came to Chicago in 2007, to study at the School of the Art Institute of Chicago where he earned his Masters of Fine Arts degree.

### **AT A GLANCE**

**LOCATION: BEHIND THE NATIONAL MUSEUM OF MEXICAN ART**

**LOCATION: CENTER TRUNK**

**SNACKS: MEXICAN PASTRIES, TOPO CHICO**

**SOUNDS: VIBEY CHICANXFUTURISM**









## "Honk If You've Ever Used The Word Problematize" A conversation between Dan Miller and Davi Lakind

*The following is compiled and edited from the transcripts of two conversations that took place at Davi Lakind's home in Logan Square during September 2016, as the third and final season of Trunk Show was drawing to a close.*

**Dan Miller** I was sort of joking with you at the last opening about using this contribution to the catalog to talk about your project in particular, and then I was thinking more about it, because I'm not so comfortable just—

**Davi Lakind** Pontificating?

**DM** Yeah. I'd rather have a conversation with you because I think you're possibly the most qualified person to speak to Raven and Jesse as people, and also to this project as a very close observer and as

someone who ended up becoming an artist in the project. So I thought it would be good to chat about your experience as a friend of those guys and as a friend of Trunk Show.

**DL** Sure. Well, Raven and Jesse are two of my very closest friends and they're also people with whom I've been close continuously for longer than almost anybody. I've known both of them since the beginning of seventh grade. We went to a very small middle and high school in Santa Fe together. I've been very close to both of them since we were fourteen or fifteen, and we stayed close even when we were living on opposite ends of the country.

**DM** How long have you all been in Chicago?

**DL** Just over five years. Raven and I were applying for graduate schools at the same time, going through that process very much together, and within a couple weeks of each other realized that the place we were both going to be landing was Chicago.



**DM** I am interested in your awareness of Raven and Jesse becoming artists, or becoming people who were part of artistic communities—

**DL** I think that for both of them it was not a particularly surprising direction. Jesse made a movie for his ‘senior independent project’ in high school; Raven was also already very interested in art in high school. It made a lot of sense.

**DM** Was art ever a direction that you were interested in?

**DL** Me? No. Unless you count writing as an art.

**DM** You were interested in creative writing?

**DL** Yeah, in some form. I was always very interested in writing, but I didn’t fancy myself interesting enough to just be a writer; I always felt I needed some sort of analytic kernel. And then after college when I was living in New York I found my way into this job where I was working with kids and their families in Harlem. I was very committed to finding

work that felt social justice-y, contributing in a substantive way to making the world better. That job led me in the direction of a career structured around figuring out how to make everyday settings in communities of poverty do better. Which I would argue involves a lot of creativity, but is not ‘art,’ I guess.

**DM** What do you see as your relationship to artistic practice now?

**DL** My relationship to artistic practice is intensely personal. A lot of what I do is I make friends with people who are in the arts, and I think it’s important to support people doing what they’re doing, and just to show up. Because I’m friends with Raven and Jesse and I liked the people they were meeting more than the people I was being exposed to through my education, on one level the reason that I’ve gotten to know all these people is because I’ve just been tagging along with my friends. But definitely in my own right I’m interested in art and interested in creative practices. I’m interested in utopian possibilities,



## HONK

and I think that very broadly speaking the practice of art, and communities built around art, at its best is more people doing the things that they're excited about and not being constrained by societal norms.

**DM** I think I agree that there is more latent radical possibility in art than in anything else.

**DL** Because art can be anything, maybe art just means latent radical possibility? It just means do whatever the fuck you want, and get to be true to yourself.

**DM** That's maybe a little individualistic to put it that way. I don't think it's necessarily just about doing whatever the fuck you want, it's about making the circumstances in which people can do the things that they want, which is bigger and broader and more inclusive and necessarily more about building communities, or acting collectively.

**DL** A hundred percent, yeah.

**DM** So you and Raven and Jesse have all been here

for five years. And Trunk Show began three years ago. Do you feel like you were there at the beginning of that?

**DL** I wasn't there when they came up with it but I remember one of them saying 'hey we have this new idea for a thing, we're gonna have an art project where we display bumper stickers on our car, and we'll have different artists make them, and run it like a space in some way or another.'

**DM** Does it resemble other things that they'd done before?

**DL** Kind of. They had a zine called *DEEP // LEAP*, with a friend of ours named Adam.<sup>1</sup> That started when they were living in San Francisco. *DEEP // LEAP* was

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<sup>1</sup> *DEEP // LEAP* issue one (subtitled 'a collection of prompted shorts and inspired images from around the country') was published in Fall 2008 and organized by Adam Fulton Johnson and Jesse Malmed. *DEEP // LEAP* issue two was published in 'early 2009' and organized by Adam Fulton Johnson, Jesse Malmed and Raven Falquez Munsell. An archive of the zine and related projects under the name DEEP LEAP can be found at [deep leap.net](http://deep leap.net).



IF

a zine project, it didn't last too long, but the idea was that they sent an open call out to their friends to see who might want to participate, and for those who said they were interested they had a handful of different prompts. You would receive a prompt, and then have to respond to it, in whatever way you wanted. And I did contribute to those. That was fun.

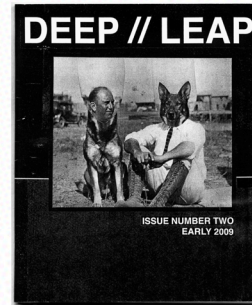
**DM** What did you do?

**DL** For the first issue I wrote a little prose poem about being hungover at a farmer's market and getting tomatoes. I think my prompt was something like 'fruits and vegetables with a history', and so I started thinking about heirloom fruits and vegetables. It was supposed to be half woozy elegy and half 'I know this is not very good'. I hope both parts of it come across, but I don't know. I was twenty-four.

**DM** What were your thoughts when you got the zine in the mail?

**DL** I was very impressed that, in addition to the

jobs they were working, they had pulled this off. I thought it was cool, I still think it's cool. It was really lovely to see the ways in which *DEEP // LEAP* created or reflected a larger community that was comprised of a lot of different communities that people had developed over the years. One of the things that I really love about my friend group is how the friend circle grows when any of us bring new, cool people into the fold, and that felt very reflected in the list of contributors—there are people from lots of different parts of their lives, many of whom were also a part of my life.



**DM** Looking back on the three years of the Trunk Show program, do you think there's a similar thing at work there?



## YOU

**DL** To a degree, although I think that with Trunk Show they were much more focused on curating their artists—I think they wanted to avoid just having all their friends do things, and they were careful to reach out to people they didn't have pre-existing relationships with, in addition to drawing on people who they did know.

**DM** Yeah, I'm interested in this constant back and forth—there seems to be a latent conversation in a lot of, let's say, alternative practices, about the role of friendship. On the one hand plenty of people make the argument that one should very comfortably engage one's friends and not be shy about it, and be honest and transparent about it, but then there's also this other impulse which suggests that that is somehow antithetical to meritocracy and we should be aiming for some kind of meritocratic practice.

**DL** Yeah, I was thinking about that—when Brandon Alvendia had his show at Threewalls<sup>2</sup> Kate Sierzputowski hosted a roundtable on nepotism<sup>3</sup>, and Raven and Gan were invited to be part of the

conversation as representatives of Third Object<sup>4</sup>, and I went because I thought of course I should. I'm really interested in how nepotism in social networks and friendships functions, particularly in the art world because I have this slightly removed perspective on it. I think it's present in any space that's also professional, but it functions interestingly in the art world because it's such a social world. And I thought the conversation was interesting, but I wanted to see them problematize the idea of nepotism or personal networking a little more. I do remember, an audience member made a nice point that if socializing is an important part of how you build these connections then in some ways it means that you're always working. You can

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<sup>2</sup> Brandon Alvendia's platformist exhibition project, *The Great Good Place*, was held at Threewalls, Chicago, from November 7 to December 12, 2015.

<sup>3</sup> Inside/Within hosted a two-part moderated conversation at Threewalls on November 19, 2015, on the themes 'In-Office Studio' & 'The New Nepotism'. Participants in the 'The New Nepotism' conversation included Brandon Alvendia, Traci Fowler of Kitchen Space, Elizabeth Weiss of Spears, and Gan Uyeda and Raven Munsell of Third Object.

<sup>4</sup> Third Object is a Chicago-based curatorial collective, whose members currently include Ann Meisinger, Raven Falquez Munsell and Gan Uyeda.



‘VE

never be off. The way in which I see artist friendship networks function here is they’re never friendships that are forged in the absence of everybody being in the arts world. You meet each other on the grounds of both being in this world. I think that’s particularly apparent when people are talking real insider stuff, about who is running this gallery or space and what job somebody is getting. It’s interesting to see how often I’m left on the outside of conversations at things where I’m ostensibly surrounded by friends.

**DM** So how did it come about that you became one of the artists in the Trunk Show program?

**DL** My experience of it was that I told Raven and Jesse, ‘you guys I have a really good idea for this, I think you should do this,’ and they were like ‘alright, what’s your idea?’ And I was like, ‘alright, here’s my idea!’ and they were like: ‘eh.’

**DM** How am I gonna transcribe that sound?

**DL** [laughter] Eh? E-h, I would say e-h.

**DM** E-h?

**DL** Yeah. They weren’t like, ‘oh my god, amazing, you’re hired!’ It was like ‘sure, that’s cute.’ It felt like they liked the idea, but they didn’t seem like they were actually going to act on it. And then some amount of time later, as this gifty surprise to me Raven said, ‘We have an exciting thing to tell you... we want you to be one of the artists for Season 2 of Trunk Show!’

**DM** I like that they gave you a little bit of a drumroll—

**DL** Yeah, they totally did.

**DM** Did you feel any pressure to perform?

**DL** No, I didn’t think so.

**DM** Because you knew it was a good idea?

**DL** Yeah. I have lots of good ideas and I know when they’re good. I’m just not interested in doing the work to make them happen.



## EVER

**DM** So they said that they'd like to put you in the season, and then what happened after that? It seems like they conceptualized it as a project about the fact that you weren't an artist?

**DL** I think so. Although I would like to problematize that a little bit. I would like to say that my sticker is not about 'I am not an artist'. I would say that it is playing with the liminality of what is an artist and what isn't an artist. Because maybe I *am* an artist—I did a sticker, doesn't that make me an artist?

**DM** I completely agree, but I wonder, if you'd had a really great idea that couldn't be connected to this idea of you being somehow in this liminal space, would they have gone ahead with it?

**DL** I don't know; probably not. But I do really like that my sticker is a reflection of who I am in relation to them and to the art world, and I do recognize that for my sticker it was important that it encapsulate this relational identity in a way that isn't so important for other artists.

**DM** Definitely, but it does raise a question I have about the participation of so-called outsiders in the art field. It often seems to me that if the audience is majority insiders, no matter how you try and cast it, there is a way in which that outsider practice is always going to be reliant on its very outsidersness—that it can't necessarily be taken at face value.

**DL** Totally. But that's also because outsider practice has to be constituted by the insiders, and by the insider definition of the boundary between inside and outside, right? But so, yeah, then the outsidersness becomes the defining feature, or one of the defining features. I think that's why one of the other things that appeals to me about this funny outsider art thing, and why I was playing with the camo and why I want to be tongue in cheek about it is because, I don't know, what makes you an outsider artist? Or an artist, period? For me, I'm actually very insidery in this funny way, I'm an insider non-artist instead. I'm part of this art scene and I go to all this stuff and I socialize with all these people.



## USED

**DM** But I think there would be a consensus that you're not an artist amongst those people.

**DL** But now that I'm a Trunk Show artist, aren't I an artist? I've been introduced sometimes as, 'This is Davi, she was a Trunk Show artist.' Which I think is hilarious, but obviously seems relevant to other people as part of my identity.

**DM** These are fundamental questions for me, what makes someone an artist. I think if you say you're an artist you're an artist, and if someone else says you're an artist you're an artist. The same thing applies to art. If I'm doing this [tapping idiosyncratically on the table], and one day I'm like, 'hey this is my art right now', that's my art. But if I'm doing this [tapping idiosyncratically on the table] without even thinking about it and then a bunch of people look at it and go like 'hey, that's art'—

**DL** Then it's also art?

**DM** Right. So there are two ways for an art to exist, and also the same two ways for an artist to exist.

But they're very different modes of identification. You played with—

**DL** All of it, I hope.

**DM** Yeah, from both of those angles, by troubling the self-identification question but also by inserting yourself into their program, troubling their designation of people as artists and not artists.

**DL** Totally.

**DM** What was your idea behind the camo?

**DL** The idea of the camo is that it's this thing that was originally supposed to represent 'outside,' but at this point represents itself. You look at camo and you don't think 'oh yes, it's trees,' you look at camo and you think 'oh yes, it's camo.' So it's just another layer of the pun. The other part about the camo that I thought was funny for me is that this was a couple months after Third Object curated a show at Roots & Culture that



## THE

was about camo<sup>5</sup>, and so it was this very silly gesture on my part—because this whole project in some ways is about me saying ‘hey what about me, you guys?!’—and so the camo gesture is like, ‘you guys were doing camo and talking about it for a long time and now I think about camo too!’

**DM** Do you feel like your plea was listened to?

**DL** The plea itself was tongue in cheek. I’m not trying that hard to break into the art world as an artist. I could be doing more if that were a goal, and instead I’ve decided to busy myself with other stuff, so I didn’t need this to be an announcement of my presence as an artist that needed to fully be taken seriously.

**DM** I think an amazing bumper sticker would have been, in huge font just ‘Davi Lakind for Trunk Show.’

**DL** That was my other idea!!

**DM** Really?!

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<sup>5</sup> *Mossy Cloak*, a group exhibition organized by Third Object, was held at Roots & Culture, Chicago, from February 6 – March 7, 2015.

**DL** Yeah!

**DM** [laughter]

**DL** We loved that idea—it said ‘Davi Lakind for Trunk Show’ and then in really small letters it said ‘outside art.’ It was perfect because it was maybe about my narcissism or excitement, but maybe gesturing at me just being a dope and getting it wrong, either not understanding how the stickers are supposed to work or not knowing how to work the computer programs well enough not to mess it up.

**DM** That’s very funny.

**DL** I was also eager to do more stuff. I wanted to use the opportunity as if it were a month long residency, not just have the sticker and opening event be it.

**DM** What else did you do?

**DL** I tweeted a bunch of stupid jokes.



## WORD



**DM** On Trunk Show's account?

**DL** It was on my account—I would tweet at Trunk Show, and then they retweeted. It was this conversation with Trunk Show about other ideas for stickers, ones that I was saying might be better because they would show I was a real insider. Truly the thing that I feel most famous about right now is that Tim Kinsella—when he was advertising his Trunk Show—found some of my tweets, and Instagrammed them as his way of saying, 'hey come to this thing.'

**DM** I'm interested in the joke vehicle—I mean it's not insignificant that you used the joke as the vehicle for this project.

**DL** Yeah. The joke allows it to be both a joke and not a joke—because the whole point is, it is and it isn't. Whatever the thing, whatever the *is* is, it is and it isn't that thing. It's a joke and it's not a joke. I'm outside art but I'm also not outside art.

**DM** Right. And I think that one of the ways in which this project is very complicated is that the form itself is so simple. Anyone could come up with a good bumper sticker. It's not like every month they were revealing a new photorealist painting and they were going to be judged on the quality of the photorealism in the painting.

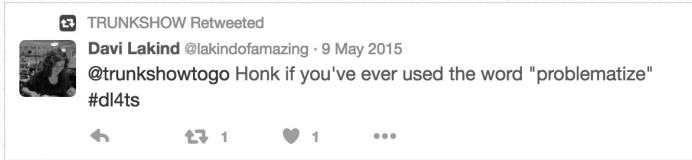
**DL** Right.

**DM** I think obviously the standards by which the work was judged for the primary audience—the art-going audience who saw it as an artwork—were the same standards that are applied to all artwork, and that is a combination of some kind of aesthetic appreciation, some kind of x-factor art feeling that someone gets when looking at something, and also—



## PROB-

**DL** Name recognition for the artist also playing a huge part of it.



**DM** Yeah, the other main chunk of that is its embeddedness in an art-social world—how it relates to other work that’s happening at the same time amongst other people. These artworks function socially.

**DL** Right.

**DM** Where did you do the unveiling of your sticker?

**DL** The boathouse at Humboldt Park. That structure has that big arch, so it was both inside and outside. We had really weird snacks—the idea was to do snacks that you would only eat outside. As I recall the only snacks were sunflower seeds and raw marshmallows on skewers.

**DM** [laughter] But no fire?

**DL** No fire. We also decided to do outsider music for my event, so I was looking for outsider music, and Jesse was, and we got suggestions from some people we thought would have good ideas about it, and the same names kept coming up, which suggests that there’s a canon of outsider music, which is so perfect. There are these insider-outsiders in the music world too. Nobody didn’t suggest Daniel Johnston and nobody didn’t suggest Wesley Willis.

**DM** Do you have pics from that day?

**DL** I don’t think so, it was very rainy and cold. It was too bad, it was the middle of April, and it should have been a beautiful day.

**DM** Your launch was in the rain?

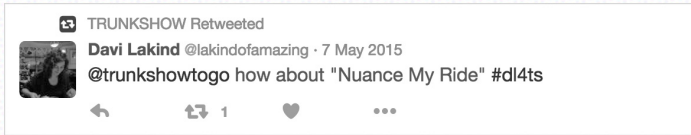
**DL** Very rainy. It was really cold, too.

**DM** Doesn’t that seem perfect?



## LEM-

**DL** It was perfect, but not that fun. That's the funny thing about doing an outside project in Chicago. The number of nice days are limited, and so it's really hot, or it's raining, or it is so cold. That's definitely a funny thing about Trunk Show—trying to figure out where to land between 'this is the artistic vision' versus making it accessible, physically and geographically, and I think mostly they go for the artistic vision even if it means there are fewer people there.



**DM** I wonder—what would Trunk Show be like without the openings?

**DL** I think it would be much less. It would certainly be less visible.

**DM** Visible to a particular audience, you mean.

**DL** I do mean that. But also I think they were trying to do something expanded with the openings.

**DM** I think you're right—the openings were usually harnessed in such a way that they added a weight to the work itself—and that even if one were to encounter a sticker in the world and not know where it came from, it's still ontologically connected to that particular performance. My first Trunk Show was Eric May's culinary tour of the southwest side, and it was phenomenal. For me the sticker was a small part of that experience, but it's still this thing that people see.

**DL** Right, it seemed like for his particularly it was so much more about that day, and then he made a sticker because it's part of the project that a sticker comes out of it. For some people the sticker is everything and for some people it's maybe almost ancillary.

**DM** I think I recognized immediately that Jesse and Raven were very sensitive to that question. The ceremony of it seemed very reverent. The fashion



or tradition of giving a speech at an opening is so passé—no-one gives a toast at an opening, that would be considered too uncool, or naïve. The fact they did that seemed to me to put a bit more reverence into honoring an artistic act, or an artistic practice.

**DL** For sure.

**DM** How many Trunk Show openings do you think you went to?

**DL** I don't know. Not all of them. Maybe half, maybe? Maybe not even, maybe a third? Or maybe almost all of them? But certainly a lot. I definitely make it my beeswax to go whenever it's possible.

**DM** I'm wondering if, at Trunk Show openings, or any other kind of opening art event, you often find yourself in the position where you're having to explain your presence there, once you've answered the question, 'are you also an artist'?

**DL** Yeah. That happens everywhere I go. Trunk Show is not different from other spaces that I'm

in frequently where people say, 'are you also an artist?,' and I say, no, and they say 'ewww, oh, what do you do?,' and then there are very mixed responses. Some people are like, 'cool, that also sounds like a really cool interesting way to spend your life, and it makes sense that you are somebody who would be in this community,' and other people are like 'it's weird that you're here,' or have a weird response to what I do.

**DM** Do you think about what your future might be in and around, or on the periphery of, or on the boundary of art?

**DL** Yeah. What I hoped with the sticker was to reify my place on the boundary—I think at least from one perspective the point was that I was already there. But in terms of where that might be going from here. I don't know. I mean I'm doing this Therapy Sessions thing on Thursday<sup>6</sup>—

**DM** Yeah. I'm excited to go to that.

**DL** And I think that I'm excited about that because



## TIZE

it offers me an opportunity to be an actor instead of just an audience member, but also to contribute the thing that I'm actually good at. I think about other ways that I could do that.

**DM** Maybe psychology is just another artistic medium.

**DL** Oh I definitely think about that. I joke about that all the time, about my social practice, which is 'often but not exclusively confined to clinical settings,' it's these 'intimate performances that demand a lot of audience participation,' 'it's durational.' That's a joke, but—

**DM** Yeah but it's both a joke and it's—

**DL** Yeah, it's both a joke and not a joke. There's an art to being a therapist, and it is a performance, and it is also in some ways no more or less social

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<sup>6</sup>Running since February 2016, 'The Therapy Sessions' is an ongoing series of weekly live talk shows hosted by Seth Vanek (currently on Thursday nights) at The Hungry Brain, Chicago.

practice than things that are 'social practice,' right?

**DM** Well it seems like maybe the original social practice?

**DL** [laughter]

**DM** One last question. Can you think of a good pun for the title of this conversation?

**DL** I definitely can but not at this moment. But I'm good at titles, and we can think of something both stupid and brilliant. In terms of 'it is and it isn't', it could be unbelievably stupid and unbelievably clever at the same time if that's what you dream of.

**DM** Great. Email me.

**DL** Great. Let me think about it. Man, that's a big promise. Now that I've said that, will I be able to deliver? Yeah, I'll think of something—oh, did you look at my Trunk Show tweets?

**DM** Oh, yeah, I did! You have such good material. You're already there.



Dan Miller is an Australian artist living in Chicago. In recent years he has produced installations, conducted pieces of useful work, and made various functional objects. In 2013 and 2014, he was co-founder and co-director of Plinth Projects, a public art program that engaged a vacant pedestal in an inner-city park in Melbourne, Australia, for the exhibition of temporary public works. Since 2014, he has worked in an experimental collaboration with the convenience store owner and artist Thomas Kong in Chicago's Rogers Park neighborhood. With Kong he coordinates The Back Room at Kim's Corner Food, a project space and artwork repository housed in an adapted stock room behind the store. His most recent publication is *At Work with Thomas Kong* (Half Letter Press, 2017).

Per her DEEP//LEAP biography, Davi Lakind is arguably the greatest basketball player of all time. For more about her, see page 86.







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**SEASON THREE BEGINS NOW**

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**Thank you for sticking with us! ♥ 8 ♥**

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For Immediate Release

### **Anne Elizabeth Moore Solo Exhibition for Trunk Show**

Trunk Show | Saturday, October 24, 2015 | 6-8pm  
Gallery 400 | 400 S. Peoria St.

Chicago, IL, October 19, 2015 — Kicking off our third season, Trunk Show is elated to be partnering with the many manys that are making up the constellation of events and exhibitions celebrating PLATFORMS: 10 Years of Chances Dances. Like Chances, Trunk Show believes some of the best art is about getting bodies moving.

We're hosting comic artist and journalist Anne Elizabeth Moore's opening in tandem with *WERQ: Embodying Queer Spirit*, a fashion fête that is part of our beloved Chances' colossal celebration. We'll unveil Moore's latest alongside our usual ununusuals while wearables (think humans instead of cars) take stage inside.

If you'll allow us this moment to wax wax, back bumpers can be beacons, can pipe pies, can tract toward the tired. The followers are there, even if they don't mean to be. Stocked with a future-thinking but present-looking sticker, we're taking another moment to recognize the work ahead. Or, let's say, the moral lessons of Moore's

work don't lessen the lesson that there's more work to be done. So let's.

Chances Dances is the incredible organization/party/force that it is because of its continual, embodied advocacy for joy and vitality within endlessly difficult political situations. Equally, Chances stands for the resolute feeling that the temporary utopia of the party must be balanced by the work that the next morning equally insists. Anne Elizabeth Moore's sticker is the glittery buzz of your alarm reminding you we've still got a long way to go.

Oh—perhaps it's worth noting here and now for those who read diligently—that throughout the run of Moore's show her sticker is **free**. This also marks the triumphant beginning of our third season. Subscriptions are available [here](#) and now for a full year of artist bumper stickers sent right to your door. Next month we'll be presenting work by Scott Wolniak as a part of Brandon Alvendia's (TS Season 1) exhibition at Threewalls. Future months will feature work by some of our favorite artists, including Alex Bradley Cohen, Alexandria Eregbu, Clay Hickson, Jessica Campbell and more!



## ABOUT ANNE ELIZABETH MOORE

Anne Elizabeth Moore was born in Winner, South Dakota. She is an award-winning journalist and bestselling comics anthologist. Currently based in Chicago, she lives with two cats and teaches at the School of the Art Institute of Chicago. Her next book, *Threadbare: Sex, Clothes, and Trafficking*, is a comics journalism collection that comes out May 2016.

## ABOUT CHANCES DANCES

Begun in 2005 as an inclusive, welcoming, and alternative queer dance party, Chances Dances is a collective of artists, activists, DJs, and educators who organize parties, build safer spaces, and support local art and activism through direct funding and other resources.

Since its founding, Chances has sought to bring together Chicago's varied LGBTIQ communities by organizing dance parties that welcome people of all gender expressions and racial identities. For the last six years, Chances has channeled profits from its parties into a biannual microgrant for local artists. In 2008, Chances launched the Critical Fierceness Grant, which awards \$500 to Chicago-based artists and collectives who identify themselves or their work as queer. In 2012, Chances expanded the Critical Fierceness Grant to include the Mark Aguhar Memorial Grant, which funds projects by queer, feminine spectrum artists of color with \$1,000 grants. Through this grassroots funding in addition to our robust performance

programming, Chances has established itself as hub of queer artistic activity in Chicago for ten years running.

The PLATFORMS retrospective will showcase the artworks, herstory, and community-building processes of the Chances community over the last 10 years at several sites across Chicago. PLATFORMS seeks to expand the reach of a long-standing and multifaceted queer collective practice, in which the group can foster meaningful experiences for multiple publics to engage with queer art and politics.



### AT A GLANCE

**LOCATION: CENTER HOOD**

**SNACKS: GF, VEGAN AND ALSO GLUTEN-FILLED AND DAIRY-Y BLACK-N-WHITE COOKIES**

**SOUNDS: DAS RACIST**



For Immediate Release

**Scott Wolniak Solo Exhibition for Trunk Show  
(within Brandon Alvendia's *The Great Good Place*)**

Trunk Show | Saturday, November 7, 2015 | 6-9pm  
Threewalls | 119 N. Peoria St.

Chicago, IL, October 30, 2015 — Last month's opening was just a week ago. And it was great. Gallery 400 invited Chances Dances who invited Trunk Show who invited Anne Elizabeth Moore to take part in the city's favorite radical queer dance party's 10 year anniversary. Anne's the recipient of many incredible awards, including the Fulbri—but to our taste the two most important are the Anne Elizabeth Moore Award for Excellence in Awesomeness and the Chances Dances Critical Fierceness Award. We gabbed, gobbled vegan Amerikaner cookies (stay tuned for the recipe in AEM's upcoming cookbook), listened to the Das Racist mixtapes until the batteries conked out and reveled in the warmth and imagination of the Chances fashion show, WERQ. And we gave away around 100 stickers "LET'S STOP PRETENDING IT'S NOT ALL RACIST" thanks to Chances' generosity.

This month we find ourselves in the midst of another matryoshka doll. If we were journalists, we'd have a lot of disclosing to do. You see, this is one of those situations

where an opening is happening inside of another opening and that opening is for an artist/curator who's working with another dozen artist/curators to curate art at a venue known to curate art artfully and carefully. Scott Wolniak is one of those guys we heard a lot about upon moving to Chicago. It was usually something about his witty work, his legendary Suitable Gallery or the ease with which he flitted between his various activities. Putting the pal back into the impsestuous, Wolniak's sticker reflects and refracts the first two seasons of Trunk Show, projects the strange future of the barely-rumored Western Pole and brings a warm conceptualism to the bumper. The opening we're opening inside of is Brandon Alvendia's *The Great Good Place* at Threewalls (you might remember him from our first season), whose work (or life or whatever the difference would be) we continue to adore.

Last Monday the full moon was in taurus and the Taurus was on the moon. For Wax Long, a full moon performance/storytelling series run by Blair Bogin, the car had its very first formal performance: a rambling, polyvocal monologue by the dentiest gallery in town. While the train's blustering sometimes rendered the reminiscences inaudible, Trunky felt great after. Hey, you only get one chance at a first chance. If you like the idea of a car talking to you, note its twitter: @trunkshowtogo.



Subscriptions are available [here](#) and now for a full year of artist bumper stickers sent right to your door. Upcoming Trunk Show artists include Alex Bradley Cohen, Alexandria Eregbu, Clay Hickson, Jessica Campbell.

### **ABOUT SCOTT WOLNIAK**

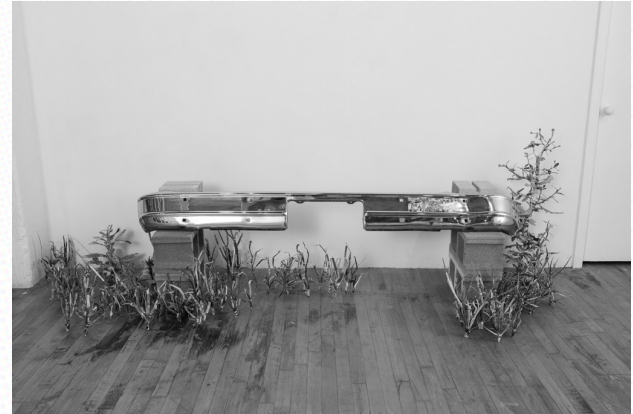
Scott Wolniak is a multi-disciplinary studio artist based in Chicago. He received his BFA from the School of the Art Institute of Chicago and his MFA from the University of Illinois at Chicago, and currently teaches at the University of Chicago. Wolniak has exhibited at the Museum of Contemporary Art, Chicago; the Art Institute of Chicago, Chicago Cultural Center; Hyde Park Art Center, Valerie Carberry Gallery, Spencer Brownstone Gallery, Peres Projects, Andrew Rafacz Gallery, 65Grand, and Judith Racht Gallery, among others. His work has been reviewed in ArtForum, Art in America and Art News, and featured in New American Paintings.

### **ABOUT THREEWALLS**

Threewalls is a 501(c)3 organization dedicated to increasing Chicago's cultural capital by cultivating contemporary art practice and discourse. Through a range of exhibition and public programs, including symposiums, lectures, performances and publications, Threewalls creates a locus of exchange between local, national and international contemporary art communities.

### **ABOUT BRANDON ALVENDIA**

Brandon Alvendia is a Chicago-based artist, curator, writer, publisher and educator. His interdisciplinary practice playfully engages spatial and social architectures to envision temporary utopias, regularly performing and exhibiting around North America in collaboration with various artist-run initiatives. He is the founder of multiple Chicago alternative spaces artLedge (2004-2007), BEN RUSSELL (2009-2011), The Storefront (2010-2014), and art-publishing house Silver Galleon Press (2008-present). Alvendia is a graduate of The School of the Art Institute of Chicago (BFA '03) and University of Illinois at Chicago (MFA '07).











**AT A GLANCE**

**LOCATION: RIGHT BACK BUMPER (DISEMBODIED BUMPER IN GALLERY), LEFT BACK BUMPER (TRUNK SHOW)**

**SNACKS: A MIX OF PREVIOUS OPENING SNACKS, ALL IN ONE BOWL (CHEX MIX, M&MS, SKITTLES AND SUNFLOWER SEEDS), DONUTS AT THE CLOSING (MOST OF THEM FELL ON THE GROUND)**

**SOUNDS: COLLAGE MUSIC**

For Immediate Release

**Scott Wolniak for Trunk Show Closing**

Trunk Show | Saturday, December 19, 2015 | 10:30-11:00  
Western Pole | ~902 N. Western | Chicago, IL

Shard after shard after shard, watch as Scott Wolniak plays the role of our first artist-deinstaller. Coffee and other morning sundries will be served.

The first person to ask nicely can have a ride to the opening of *Alex Bradley Cohen for Trunk Show* at TUSK (12:00-2:00 p.m.).

Subscriptions are available here and now for a full year of artist bumper stickers sent right to your door. Upcoming Trunk Show artists include Alex Bradley Cohen (that afternoon) Alexandria Eregbu, Clay Hickson and Jessica Campbell.

**ABOUT SCOTT WOLNIAK**

Scott Wolniak is a multi-disciplinary studio artist based in Chicago.







For Immediate Release

**Alex Bradley Cohen Solo Exhibition for Trunk Show**

Trunk Show | Saturday, December 19, 2015 | 12-2pm  
TUSK | 3205 W. Armitage Ave.

Chicago, IL, December 15, 2015 — The last few months have been big for expanded and nested programming. To recap last month's events: Threewalls invited Brandon Alvendia who invited Trunk Show (and many other Chicago orgs and artist-runners) who invited Scott Wolniak (who previously ran the legendary Suitable) to participate in Alvendia's show, *The Great Good Place*. We were ecstatic to inaugurate our first off-site bumper space in the show, a shimmering chrome-bumper-pulled-off-an-old-van-in-a-junk-yard alongside an installation of Wolniak's post-consumer collage *Weeds* sculpture. Suitably, Wolniak's sticker for Trunk Show is a splintered, sprawling collage of past stickers, indeed, the very stickers that had been stuck to the car. Wolniak layered shard after shard to build up a dense composition, palimpsestic and engrossing. As always, Wolniak's a real cut-up.

Around the time of that apolitical (but not impersonal) inauguration, we had a special ride-along. An unsanctioned but welcome Trunk Show super fan curated our space while we weren't looking. They capitalized on

our bare-bumper for their Super PAC, plastering a new sticker on the car's tuchus that states: JESSE MALMED FOR SECRETARY - GLOBE AL CHEMICAL COMPANY. While the vagaries of Super PACs make for a complicated political situation, here's what we know: Globe Al founder Kyle Schlie used to be COO at J.T. Baker Chemical Company (a former catering sponsor of Trunk Show's during Season 1); Schlie's incomparable graphic design skills are—by virtue of that incomparability, very difficult to compare to things—however they seem closely aligned with this sticker's aesthetics; bumper stickers remain a great way to get "the word" out. While we think Schlie might be responsible for both the nomination and the propaganda, sources close to the mogul have been tight-lipped. Some important questions remain: Who is paying for these stickers? Will Malmed accept the nomination? Who is Al? What is a secretary?

For this unseasonably warm December we've invited Alex Bradley Cohen to exhibit on our car. Cohen has been a favorite since we first met him at ACRE this summer. He's an incredibly funny, insightful and sharp person to be with: as ready to riff endlessly as he is to leap deeply. John Cage said something like "we talk, moving from one idea to another, like hunters" and that's how it feels sometimes. It was unsurprising but still exciting to discover that his work is excellent.



Cohen's paintings are a disarming mix of bearing and baring—the subject matter is often highly personal but enlivened by new takes on narrativity, fogged by memory or whimsied by dreams. Indeed, like the best work that flits between the figurative and the abstract, it reminds us that these things were never that clear cut. These are people, these are words, these are shapes, these are patterns, they are made with paint—and that materiality is never in question—but that isn't the whole point. Or they are made of colored pencil. Or ceramic. Or they are made of vinyl and ink and stickiness and whatever else goes into a bumper sticker.

If you've made it this far, you may well be Lori Waxman, art critic for the *Chicago Tribune*. If you are Lori—thank you for your kind words last week. If you aren't, then maybe you missed Trunk Show's shoutout in "The Best of Visual Art 2015," specifically for these li'l epistles.

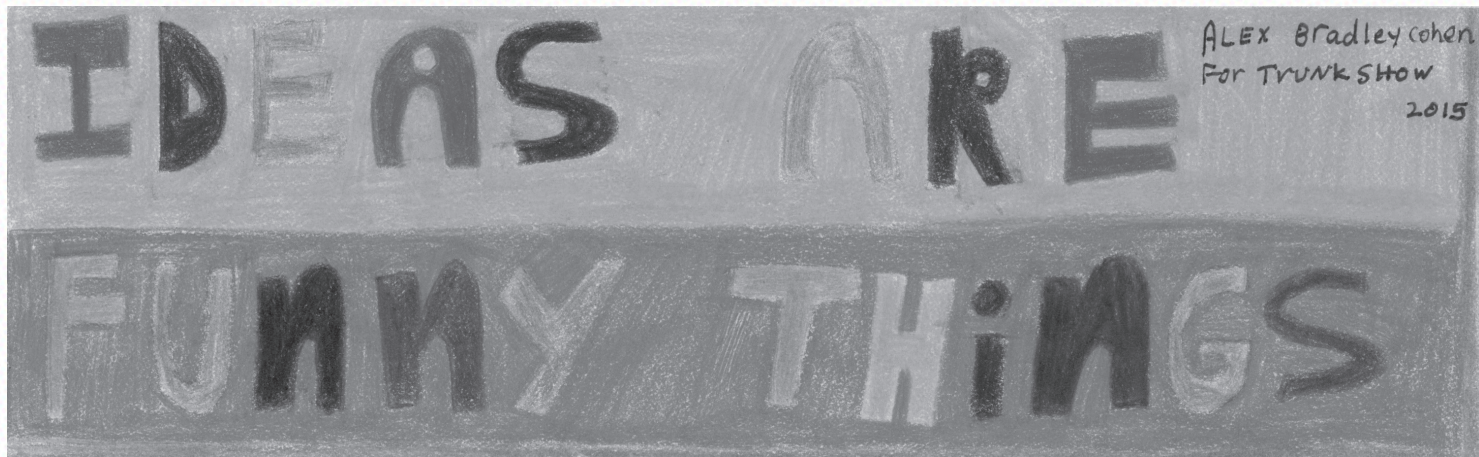
#### ABOUT ALEX BRADLEY COHEN

Alex Bradley Cohen (b. 1989, United States) lives and works in Chicago, IL. Cohen is an alumnus of The School of the Art Institute of Chicago and Skowhegan School of Painting and Sculpture. He is recipient of the 2014 James Nelson Raymond Fellowship. Recent exhibitions include *The Craft and Folk Art Museum*, Los Angeles, CA, *The Elmhurst Art Museum*, Elmhurst, IL and two-person shows at the *Luggage Store Gallery* in San

Francisco (with Marissa Neuman), *Roots and Culture* (with Steve Ruiz) and *Carrie Secrist* (with Trunk Show Season Two artist Kelly Lloyd). His work was featured on the cover of *New American Paintings* (issue 113, 2014).











### **AT A GLANCE**

**LOCATION: LEFT BACK BUMPER**

**SNACKS: FOODS THAT ARE FUNNY IDEAS (COLA LACROIX, GYRO-FLAVORED LAYS, VEGGIE STRAWS, 3D JACKED DORITOS, PEPPERMINT PRETZELS AND SMORES GOLDFISH)**

**SOUNDS: THE FRESH PRINCE**



For Immediate Release

### **Jessica Campbell Solo Exhibition for Trunk Show**

Trunk Show | Sunday, January 31, 2016 | 1-3pm  
Fernwey | 916 N. Damen St.

Chicago, IL, January 20, 2016 – Optimistic optometrists says that their glasses are half-full, that to envision 2020 one must first elect to leap, vote or olymp in 2016. So here we are: the first Trunk Show of 2016. We often begin by looking back, in this case we'd most likely begin by describing our December show. We might talk about how Alex Bradley Cohen's vibrant drawing "IDEAS ARE FUNNY THINGS" has served better to warm heads, hearts and bumpers alike than most any facile fuel. We would mention how gracious TUSK was to host, how many friends came by to eat our snacks—all selected based on the notion that some foods are better as ideas, like gyros-flavored chips, cola-flavored seltzer, 3D-flavored Doritos—and listened to an eclectic selection from the oeuvre of favorite funny rapper Will Smith. ABC also brought an abecedarium of sorts and we played the party game "which rapper is most like which painter." These are all things we might've said had we said them. Which we did, which reminds us that in an election year saying things and not saying things are more closely tied than ever.

Canada just held an election. Jesse's grandmother can tell you just how much she loved Justin Trudeau and the time that she met his father, the first Prime Minister Trudeau. Jesse, for his part, just thinks of a nice thick Montreal accent responding that something turns out to be "true though" and how that accent isn't that far from a Chicago south side one. For those who like their trunks equipped with spoilers: Jessica Campbell is both a Canadian and comedian. She's a comics artist, painter, drawer, sculptor, writer and performer. The subjects—let's say the butts—of her jokes are wide-ranging: teen-vulnerabilities; eyes-bulging awooo-ga desire; basketballs and brickwalls.

Even though it's a nice time of year to consider interiority\*, it's also important to go out, to see your friends and art and get inspired and have a dang La Croix during those few hours when the sun is up. We're delighted that our friends at Fernwey have opened up their space for this show on Sunday 1/31 from 1-3, which might seem like odd times but they're also prime hours. As we've heard people saying "get your rears in gear" and "enough with your arrears—just buy a subscription already."

Subscriptions are available here and now for a full year of artist bumper stickers sent right to your door. Upcoming Trunk Show artists include Alexandria Eregbu and Clay Hickson.





DOES  
THIS BUTT  
MAKE

MY  
BUTT LOOK  
BIG?

STEVEN CAMPBELL  
FOR "FUNKY SHOW" 2014

09-16

**AT A GLANCE**

**LOCATION: CENTER TRUNK**

**SNACKS: BUNS WITH BUTTERS  
(ALMOND, PEANUT, COW),  
SKINNY POP, CINNAMON  
BUNS**

**SOUNDS: SONGS ABOUT BUTTS**







### **ABOUT JESSICA CAMPBELL**

*Jessica Campbell is an enthusiast of jokes, painting and comics from Canada, where she was raised on an island that, according to the pentecostal church of her youth, also happens to be the witchcraft capital of North America. She completed her MFA at the School of the Art Institute of Chicago, where she was the recipient of the Edward L. Ryerson Fellowship. She has exhibited work in Canada, the US, Australia and Greece, and was recently selected as one of Newcity's 2015 Breakout Artists.*





For Immediate Release

### **Clay Hickson Solo Exhibition for Trunk Show**

Trunk Show | Saturday, March 5, 2016 | 1-3pm  
The Empty Bottle | 1035 N. Western Ave.

Chicago, IL, February 23, 2016 – No butts about it, last month's opening was fannytastic. Our friends at Fernwey hosted the release of Jessica Campbell's self-conscious bum-per sticker. We listened to cheeky butt tracks while snacking on buns, butters (of the cow, almond and peanut variety) and of course, Skinny Pop. Campbell's sticker, "DOES THIS BUTT MAKE MY BUTT LOOK BIG?" assiduously cracks the all-too-familiar and tired standards of beauty that even the Taurus, with its curves and buxom behind, can't seem to escape. And importantly, her sticker reminds us to shake it off and to feel comfortable in the bodies we have. The weather was Chicago perfect, we had a great turnout and the car has felt empowered ever since (in spite of a recent flat tire and an endlessly reincarnating battery).

For February, we're ecstatic to host Clay Hickson in March. Hickson runs Tan & Loose Press, a local imprint specializing in risograph printing whose clean designs and casual Cali vibes have been favorites of ours for years. For those who find Jessica's derrière dérive too high

brow, Clay's enduring fascination with boobs and bongos might be more appropriate. Drawing from – and drawing on and drawing around – the Memphis Milano designers, Dr. Whoopee-era Doonesbury and hippie modernism, Clay's work for posters, zines, enamel pins and patches has shown and shone in many contexts. We're pleased to add bumper to the list.

Look: times are tough, even if many hours are happy. Our January show happened on the 31st, our February show is happening in March, a lot of candidates have terrible stickers. Our buddies at the Empty Bottle (or, as some call it, the Two Halves Unfull Bottle) have agreed to host us and our ad hoc rad bloc party. Come for a coldie or two after a long week of Old Man Leland busting your hump; we'll bring some related snacks and some tunes to take the edge off. No more edges: just tanning, just loosening.

### **ABOUT CLAY HICKSON**

*Clay Hickson is a freelance Illustrator living in Chicago, IL. His work is a hodgepodge of influences ranging from 1980's post-modern design to west coast airbrush illustration with a little splash of Northern-California-New-Age-Hippy aesthetic. Aside from doing Illustration work, Clay runs a small publishing company called Tan & Loose Press which specializes in medium quality, Riso printed ephemera for the tasteless art collector.*



DBA  
PWSC  
Est. 2010  
'Still No Sponsor'



PRIORITY MAIL  
MAIL SERVICE

CEDAR  
PLANK  
SALMON

LONG LIVE  
ALREADY DEAD TAPES

WE AINT  
COOL

THE  
TRADE

KING  
TUTS

INFESTED

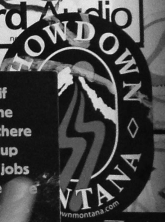


"3" > 0



LIQUOR?  
I HARDLY  
KNOW HER!  
CLAY HICKSON FOR TRUNK SHOW 2016

It's as if  
someone  
were out there  
making up  
infinite jobs  
for the  
remaining



GRENADINE PINS CO.



CUSTOM BUTTONS



TULLIP FEATURES

MILL  
MISS  
PULSE

PUNK  
& MAD



## GET LOOSE

### DRINK SPECIALS \$6

**Lime Daiquiri:** RUM, SIMPLE,  
LIME

**Tan N Loose:** RUM, SIMPLE, LIME,  
BITTERS, LAGER

### AT A GLANCE

**LOCATION:** RIGHT BACK BUMPER

**SNACKS:** TAN & LOOSE COCKTAIL (DESIGNED BY ERIN TOALE), CHEESE BALL (MADE BY ANNIE FISHER), BEER NUTS, UNCLE RAY'S CHIPS, TANGERINES

**SOUNDS:** CLASSIC ROCK









For Immediate Release

### **Aay Preston-Myint Solo Exhibition for Trunk Show**

Trunk Show | Tuesday, April 12, 2016 | 9-11pm

Off Chances at Danny's | 1951 W. Dickens Ave.

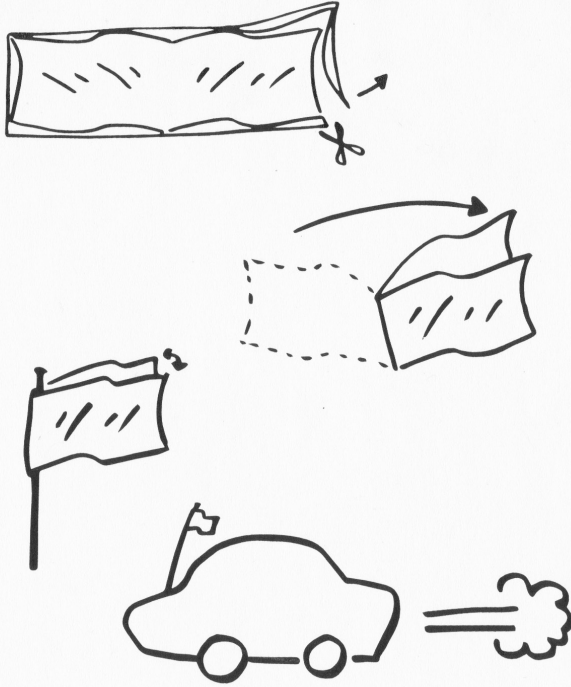
Chicago, IL, April 16, 2016 – "Flag fans don't get mad, they get vexed," so began another late night bull sesh between our gallery and the used cars on Western. It goes on like this for hours, trading jokes, pretending to be asleep when "cardios" and other civilians pass by and generally whiling away the hours. Documented Trunk Show artist Philip von Zweck and rumored Trunk Show fan Zach Cahill had a public conversation about the ways artists are (and are not) double agents. Our car can't read, but it likes being read to. It nodded along, *sans hydroliques*, considering its own life as a gallery that looks like a car. False flags and groucho noses, disguises to make dat guy look like dis guy, accents to seem more Hyundai. What does it mean to be two things at once? More precisely, can you imagine being only one thing?

This month's opening is many more than one thing. It's our artist's birthday, it's a party night, it's also the middle of our third season. We're elated to celebrate with the great Aay Preston-Myint. Aay's materials vary: fibers, cakes, prints, magazines, organizations, but they're always

meticulous, elegant, thoughtful and provocative. We seem to refer to it often, because the form does such a nice job begging it, but here again another flicker film flitting in the wild winds between personal political personal political political person until they more than rhyme. Aay's piece for Trunk Show is part tender resignation, part reset wheft, part parley party. We hope you'll hoist a few along, before and with the always excellent Off Chances at Danny's.

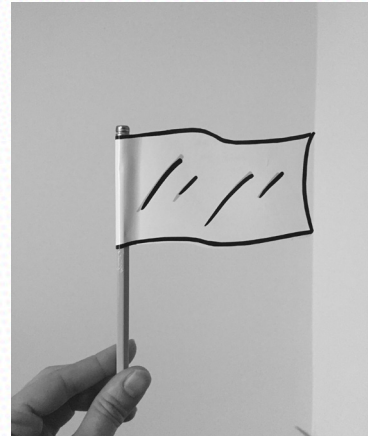
Our last opening was a delight. Multi-hyphenate and bartistender Erin Toale custom made two very delicious special drinks for the occasion, fellow punctuation-hoarder Annie Fisher made a knock-out cheese ball, while we selected some bargain potato chips that hint at a novel novel, all taking place on plastic bags. Most thrilling to the car was our creative use of the Empty Bottle's stanchions to simultaneously guide revelers and stoke the car's ego. Clay Hickson, for his part, made a fantastic sticker in the best avuncular vernacular. When we read we often hear our voices in our minds; this sticker guarantees a whiskey-soaked chortle, someone a bit older and a bit down the bar. They're still available if you're curious about just how many voices your head can handle.





## ABOUT AAY PRESTON-MYINT

Aay Preston-Myint is an artist, printmaker, and educator based in Chicago, USA. His practice employs both visual and collaborative strategies to investigate memory and kinship, often within the specific context of queer community and history. In addition to his own work in interdisciplinary media, he is a founder of No Coast, an artist partnership that prints and distributes affordable contemporary artwork, serves as a DJ and organizer for Chances Dances, a party that supports and showcases the work of queer artists in Chicago, and is editor-in-chief of an online and print journal called Monsters and Dust.



**AT A GLANCE**

**LOCATION: ANTENNA**

**SNACKS: CUPCAKES WITH FLAGS IN THEM**

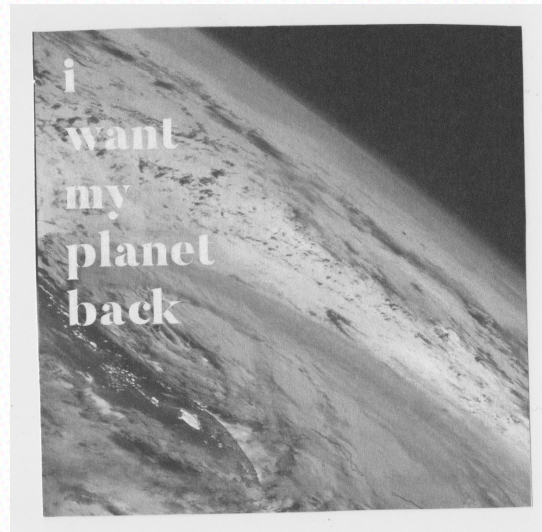
**SOUNDS: I WANT MY PLANET BACK  
(CHANCES MIX)**

**my body  
amazon  
kitchen  
dyke march 2001  
detroit switch back to city  
man next door  
olematon  
power  
throw your arms up  
black steel**

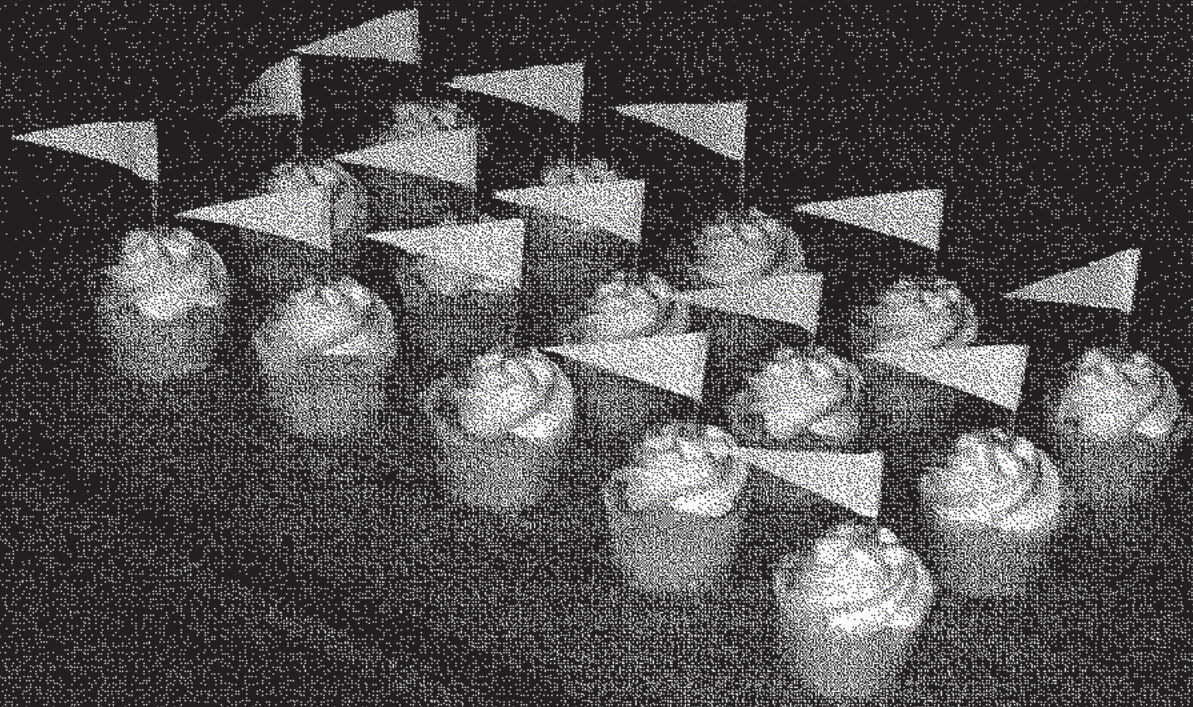
by nina ramone for off chances  
and aay preston-myint for trunk show

free download at:

<http://offchances.libsyn.com/i-want-my-planet-back>







For Immediate Release

**BRILLIANCE! OPULENCE! GLOOM!**

**Alexandria Eregbu Solo Exhibition for Trunk Show**

Trunk Show | Thursday, May 12, 2016 | 7-9pm

Sector 2337 | 2337 N. Milwaukee Ave.

Chicago, IL, May 9, 2016 – Wikipedia, worth noting and quoting, gives us several variations of Emma Goldman’s oft-noted and -quoted, too true declaration:

*If I can't dance, it's not my revolution!*

*If I can't dance, I don't want your revolution!*

*If I can't dance, I don't want to be part of your revolution.*

*A revolution without dancing is not a revolution worth having.*

*If there won't be dancing at the revolution, I'm not coming.*

For this month’s opening we celebrate not simply this idea but also the multiplicity of ways it can be expressed. Collage is a reworking of sources, sometimes interested in the genealogy of images, sometimes interested in their formal qualities, sometimes their quantities, imbued with the optimism of disembodied signifiers, sometimes the images and ideas are interested in you. It’s both what

you say and how you say it and whether or not there are exclamation points. You don’t have to be ordained to perform a marriage of Form and Content; Context does it all the time.

Alexandria Eregbu uses language, photography, performance, found and familial objects, and video as materials for investigating identity and heritage. Her works are evocative, whether conjuring family histories and cultural narratives, or making shrewd commentary about social injustices, historical omissions and societal pressures relating to race and identity. For this exhibition, Alexandria will present BRILLIANCE! OPULENCE! GLOOM!, a three-part audio collage and dance party that explores womanhood, Black life, academia, resistance and celebration.

As a gallery that’s a car, we’re often in motion and always seeking a place to rest our weary tires. Each opening provides another chance to pull up to a new spot, to ask humbly for a place at the table. We’re delighted that our friends (at) Sector 2337 will be hosting this one. As far poethical-critico-cura/para-platformist spaces go, Sector is one of our favorites: they publish publication for diffuse publics, plan exhibitions for both exhibitionists and introverts, produce their own excellent work and host events that bring bodies together.



April's unfurling took place at another radical dance party. Radical like Ninja Turtles, radical like Emma Goldman. Aay Preston-Myint's sticker isn't meant for bumpers, but antennae: a white flag you fold yourself to signify your own surrender, your own preparation for the next step. Birthdays are like that: they're our own private New Years and they come with old outs and new ins. We're glad we could share Aay's with him. And you.

#### **ABOUT ALEXANDRIA EREGBU**

Alexandria Eregbu has been featured in a range of exhibitions including the Arts Incubator in Washington Park, Hyde Park Art Center, Woman Made Gallery, Nightingale Cinema, Roots + Culture Contemporary Art Center, and The Franklin Outdoor in Chicago, IL; Milwaukee Art Museum in Milwaukee, WI; Distillery Gallery in Boston, MA; and Pioneer Works in Brooklyn, NY. Eregbu has held fellowships as Resident Curator with HATCH Projects (2013-14) and as Public Studio Artist in Residence at the Chicago Cultural Center (2015). Most recently Eregbu was highlighted in Newcity's Breakout Artists: Chicago's Next Generation of Image Makers (2015) and she is a current Resident Artist and Curatorial Fellow with ACRE.



#### **AT A GLANCE**

**LOCATION: CENTER TRUNK**

**SNACKS: FRIED CHICKEN FROM HAROLD'S, HOME-MADE SWEET POTATOES AND CORNBREAD**

**SOUNDS: ALEXANDRIA'S BRILLIANCE! OPULENCE! GLOOM! MIXTAPE**









For Immediate Release

**CALL FOR AWARENESS:**

**Alberto Aguilar Solo Exhibition for Trunk Show**

Trunk Show | Saturday, June 18th, 2016 | 2-5pm  
5234 S. Mayfield Ave.

Chicago, IL, June 9, 2016 — How much of art is adornment and how much is what Adorno meant? He noted that exclamation points are "like silent cymbal clashes," nevermind that they themselves are also salient symbol crashes.

If it feels like summer is finally here, you can thank last month's artist, Alexandria Eregbu. Alongside the unveiling and affixing of her sticker, BRILLIANCE! OPULENCE! GLOOM!, Eregbu performed an audio-visual mixtape-cum-dance party in the backyard of our favorite sector, Sector 2337. We ate homemade sweet potatoes and cornbread and delectable fried chicken from mainstay Harold's. An approximation of her under- and over-lapping mixtape is available here and her sticker is available here. It was a delight and for those who say "don't complain about the weather, change it," we're happy to say you can do so without the all too popular method of destroying the climate.

We're ecstatic to host another point of exclamation this month. Alberto Aguilar is never not making art. His is one of the most inspiring and exciting and encompassing practices we know. He and his family and his friends are continually and continuously collaborating: temporary sculptures, paintings, drawings, sign-makings, curating, performance and taking every life situation as a potential site for art- and meaning-making. We are also drawn by the endless public-ness of his practice. A recent show at Antena spilled into the neighborhood with signs adorning local businesses, art spaces and community spaces. His brilliant and contentious recent residency at the Art Institute of Chicago's instagram — as part of a larger residency at the museum itself — reconciled the role of the contemporary artist and citizen within an institution of the AIC's scale.

For this exhibition, Aguilar is pulling out a hundred stops: we'll have pizza from some of the pizzerias he and his family visited on their 2012 Pizza Parade, he will perform a related slide show, his daughter will sing songs she made on their unplanned, seven week-long family road trip last summer and their house will do double duty as the site of *Home Viewing: a Touring Show for Temporary Collectors* featuring works by Julie Weber and Hui-min Tsen. We'll be stationed near Cicero, a town Aguilar grew up in, which was named after the Roman orator also known to have



noted that "the causes of events are ever more interesting than the events themselves." Of course, another known Ciceroan, Al Capone said, "you can get much farther with a kind word and a gun than you can with a kind word alone." We'll square these alongside former Cicero Town President Betty Loren-Maltese's musing: "but, you know, sometimes things get etched and it can never be removed."

#### **ABOUT ALBERTO AGUILAR**

Alberto is a Chicago-based artist. He is coordinator of Pedestrian Project, a program dedicated to making art more accessible and available to all. Currently he is artist in residence at the Art Institute of Chicago. Aguilar's creative practice often incorporates whatever materials are at hand as well as exchanges with his family, other artists, and people he encounters. His work bridges media from painting and sculpture to video, installation, performance, and sound, and has been exhibited at Chicago's Museum of Contemporary Art, the Queens Museum, Crystal Bridges Museum, the Nelson-Atkins Museum and the Minneapolis Institute of Art. He holds a BFA and an MFA from the School of the Art Institute of Chicago and teaches at Harold Washington College.



#### **AT A GLANCE**

**LOCATION: CENTER TRUNK**

**SNACKS: PIZZAS FROM THE AGUILAR FAMILY'S PIZZATOURS**

**SOUNDS: SELF-AWARE ARTISTS IN A SHORT LOOP  
(TO ATTUNE AN AUDIENCE'S AWARENESS)**







PUNK IS DAD  
THINK IF YOU LOVE SNACKS  
LIKE NEW!  
NO BRAKES  
Phenomenon  
ROLLER COASTER

I Dine & ALTRUNKO  
NO ISOTER  
remember  
death  
OUTSIDE ART  
THE I UDE I UCA IN I  
HEB IN THE TACT  
The simulators

THE GREAT  
REAR  
THAS ARE  
M M M S  
DICK THIS BOYT  
MAKE MY BUTT LOR  
BIG?  
ALONG  
BROOD  
A PROPELL  
HEAVEN  
HEY YOU!  
YEAH  
YOU!



For Immediate Release

**Philip Kaufmann Solo Exhibition for Trunk Show**

Trunk Show | Friday, July 29th, 2016 | 6-8pm (before dinner)  
Between the Ceramics & Print Studios | ACRE |  
Steuben, WI

Chicago, IL, July 25, 2016 – Hey you, yeah you – reader of releases, bookish face, pressed flesh – last month’s opening was another one for record’d history. The magnificent Aguilar hosted us at their place just a plane’s throw from the world-renowned Cicero. Madeleine sang beautiful songs about last year’s family road trip (they’re on the road again now with fresh recordings finding their way to attentive ears). Alberto gave a talk about a Chicago-style of DIY that included Al Capone’s advice that “[you] can get much farther with a kind word and a gun than you can with a kind word alone,” Dustin Shuler’s Spindle (the envy of every Bloody Mary-slinging and -gramming mixologist), and the words and deeds of Trunk Show artists future and past (Matthew Goulish and Alex Bradley Cohen). We feasted on pizzas from the family’s past pizza tours and enjoyed a range of attention-calling and -focusing conversations and, of course, stickers.

When your gallery is a car, you can do your shows wherever. Of course, when your gallery is our car, you’re

limited by the not so news that Trunky’s a city car now and can’t venture too far out any longer. Of course, when your gallery is also an idea, you can sometimes do things off-site, you can take advantage of the fluidity and flow of ideas, you can start to believe that wherever you are, well, that’s what you are. The you here is us.

We’re out at ACRE, the residency in Wisconsin—we’ll be doing an affixing at the gallery in Chicago once we’re back—with all its many excitements and entanglements. Here, every activity, every chore, is seen as a potentially creative site—from making lunch to picking up trash to installing a disco ball on the dance floor. One of the long-time instigators and embodyers of that creative spirit is the residency’s Facilities Manager and Swiss Army Knife, Philip “Phil” Kaufmann. Phil’s wit is quick, his imagination sprawling, his skills seemingly limitless: he’s not just shy but just shy of funny. We’ve known Phil for years, first when he was something of a Portland Gene Parmesan, somehow always looking completely different even if you’d just seen him. There were folktales that he would grow a beard overnight, just to keep people guessing. It’s a similar instinct that has kept Phil—who uses the corners of the residency as his practice, his studio and his exhibition space all without ever calling it art—so well camouflaged: what better place for an artist to hide than in the middle of other artists.



It's something of an occidental truism, but sometimes the last place you look is right in plain sight.

#### **ABOUT PHILIP KAUFMANN**

*Philip Kaufmann is an American, Chicago born (1979), and before embarking on a career in the arts, he disembarked from hijinks of the treehouse. Philip has earned varying degrees of degrees from various institvtves of art of Chicago, universities of Montana, and schools of knocks of mixed Mohs. He does not remember whether or not his work has been exhibited.*



#### **AT A GLANCE**

**LOCATION: RIGHT BUMPER (PHIL'S TRUCK),  
RIGHT BUMPER (TRUNK SHOW)**

**SNACKS: DOZENS OF DOZENS OF BARGAIN  
BASEMENT BEER, GENERIC ROOT BEER,  
LACROIX, ACRE KITCHEN-MADE CRAZY-  
TOPPING D PIZZAS**

**SOUNDS: A RADIO ON PERPETUAL SCAN**

TACOM  
SRS V

Lincoln  
of Lincoln  
1775  
B TRUCK  
12/10



DAYS WITHOUT  
AN ACCIDENT

∞



For Immediate Release

### **Tim Kinsella Solo Exhibition for Trunk Show**

Trunk Show | Friday, August 26th, 2016 | 5:30-7:30 pm  
Beneath the California Blue Line Station (the confluence  
of N. California Ave. and N. Milwaukee Ave.)

Chicago, IL, August 19, 2016 – When you're telling a story, you can start anywhere. You can start at the S, at the Y, at whatever punctuation is going to surround it. Today the period is in the middle and it's a period of sadness.

While out at ACRE last month, we hosted (and almost hoisted) our opening on artist Philip Kaufmann's truck. Hours of careful, balletic shuffling by Bob (the hale, hearty and heart-felt Chicago scrapper and co-owner of the Steuben campus) and his bobcat transformed a human height of wood stacks and a long pair of metal somethings into a makeshift inclined platform. Without apologies to Robert Smithson, it was both a non-site and quite a sight. As the truck lounged, its nose above ours and its bumper near the ground, Philip positioned a worm's eye mirror to see the sticker being affixed (from beneath). For those who prefer a bumper's eye view, a camera was installed inside the bumper and a small hole drilled into the sticker so one could watch along live to see what it feels like to become Trunk Show. A Cageian logic

permeated the snacks, as Alex Narinskiy blindly tossed viewers a range of weird canned quaffs (several stripes of basement bargain local swill, generic root beers and LaCroix) and Phil served up a range of crazy-topping'd 'za squares straight from the wood-fired oven; each insisting that there are "no accidents." It was the last night of a beautiful fortnight and we all stayed up late. Our pal Neal Vandenberg, wearing his camp cutoffs and "wood guy" disguise, made us a fantastic new sandwich board which the beloved Virginia Aberle painted for us.

This is the period of sadness: ●

It looks and feels enormous. The last two weeks have seen a Virginia-sized hole at ACRE, in Chicago, in North Carolina and all the other places she graced. If Philip's sticker insisted that the rearview mirror shows the only path that could have been, these last few weeks have found us all speculating about multiverses and alternate timelines. There's probably some cliché about tragedy and community, tough times and loving bonds—well, it's true and that doesn't make things easier.

Here's a lesson from the road: even with the best intentions, segways look awkward.



Have you seen the film *Rush Hour*? How about *Rush Hour 2*? How about *Rush Hour TK*? Have you played roshambo? Have you ever cut out a column about rock from a paper? Did you read when Salvador Dalí wrote "paranoia uses the outside world to make the most of an obsessive idea, with the troubling particularity that the reality of this idea becomes evident to others"? Does correlation create causation? How does the very essence of an artist's aesth-ethics—a squirmy subjectivity, a muddling clarity that says "I'm not joking—just kidding" and a deep sense of the seemingly invisible spider webs that make up civic infrastructure—function in a world of political double-speak? When is a journal a diary and when is a journalist a diarist? What is missing from this question. Why don't the lights sing? What is the experience of toothless gum chewing? What does percussive repetition reveal by hiding in plain sight? A tse-tse in Walla Walla, a dada mumu on a mahi mahi or the goody-goody tangantangan and its cocoo cousin isis? Is even the most inane gossip in Chicago deep dish? Can the pedant who knows why it's called the windy city admit that it is still windy here sometimes? Will CNN's chyrons ever revert to their previous place or have televisions finally learned not to just say everything the cameras tell them to?

Jesse was looking to look at *Be Here Now* online and couldn't find what he needed as quickly as he needed and he was

frustrated. He glowered at the invisible wife all around him and noticed the paper book on the wooden shelf. He was elated and opened to a page that said "HIPPIES CREATE POLICE / POLICE CREATE HIPPIES." Like most of the best artists, Tim Kinsella wouldn't feel right being called that. Please join us Friday during rush hour for a moment of messianic truth, idea-mongering beneath the elevated tracks and a blissful bump to bring you phase-to-phase with the work week's end. Was all that talk about liminality just code for your fucking commute?

#### **ABOUT TIM KINSELLA**

*Tim Kinsella is a musician, primarily with his band Joan of Arc, and the author of two novels and one book of non-fiction. He is also the publisher at Featherproof Books. His life and creative work are the subjects of the Viceland feature documentary Your War (I'm One of You) premiering fall 2016.*

#### **AT A GLANCE**

**LOCATION: CENTER TRUNK**

**SNACKS: BAGUETTES WITH OLIVE OIL, BAR NUTS AND SARDINES**

**SOUNDS: DJ TK'S CONSPIRATORIAL JAMS**



CIA  
—————  
OIL

=

ISIS  
—————  
YOUR DREAMS  
& GROCERIES

♀

TIM KUSSELLA FOR "HUMAN SYSTEM"







## TIM KINSELLA'S NOTES TOWARDS A TALK AT AN OPENING

### < Notes

When I think bumper sticker I think yin yang and politics

I watched Hilary speak for the first time. And immediately after doing so I googled Jill Stein baseball hat and no joke, I've been donating money to this coven of queer Latino witches in LA. They're really cool and I don't have much money at all, but it felt important to me to put what money I could afford to spend to action for a political cause I can believe in. Their love spells and hex removals have a tangible practicality I find lacking in this season's presidential candidates.

So I watched Hilary and I mean obviously Fuck Donald Trump more,



### < Notes

So I watched Hilary and I mean obviously Fuck Donald Trump more, but also Fuck her.

I tried to be one of those people that thought Hilary made sense as the lesser of two evils, but then I actually watched her acceptance speech at the convention and it was literally the first time in my life that I've ever listened to her speak for louder than a soundbite. she was like the band [Arcade Fire](#) to me. I never heard [Arcade Fire](#) but always assumed I knew what it was like. Then I was somewhere and there was some music in the background and I stopped and asked my friend, 'this is [Arcade Fire](#), right?' And he's like yeh



### < Notes

why? Just making sure. You just know what it is, you don't need to actually hear it.

But this time I listened to Hilary's entire speech and I became filled with rage that she is the most reasonable option being presented. The "leftist" option she represents is still unrestrained corporatism and war. And At least Obama is a master orator when he lies.

Remember in 2003 how bad we all thought shit would get?

Draw the thread thru every level of scale from the molecular to the cosmos and at best it's all equally as





< Notes

cosmos and at best it's all equally as real as it is unreal. But more likely and especially when any manner of social organization is involved, the scales obviously tip toward the unreal.

We plebs, we spit-upons, we barbarians and serfs, we fail either by stubborn refusal or psychological inability to comprehend that the same injustices we decry -whether captured on camera phone or abstracted in statistical data -are exactly what provides us the privileges and comforts that we take for granted.

For this opening I considered various locations that were more extreme.



< Notes

Masonic HQ? Tour of CIA offices in downtown Chicago? These offices would take a good amount of decoding in some circumstances, for example what is that big boeing building by the river, corporate or governmental? But besides these there are the quite literal, straight-up CIA offices all over downtown. Did you know that we all walk past them every day? They don't even hide. They simply don't announce themselves. And so we can only assume that the same must be true of their agents and officers, right?

But we didn't need that tour as it is own daily routines that oppress us.

We oppress ourselves with our



< Notes

We oppress ourselves with our conveniences and comforts, and I get it, I do have a body so I am in no position to reject its fundamental bias for comfort. But we must remind ourselves that if it is we ourselves oppressing us, it is we ourselves that we must look to in the struggle for liberation. This daily struggle; this struggle moment-by-moment remaining on the lookout for cracks in the system

Here's a good Noam Chomsky quote: If you have a society in which the voice of the people is heard, you gotta make sure that that voice says the right thing.





< Notes

Here's a good quote I wrote in my sleep the other day: I was looking for someone to remind me who I am, but turns out every day just keeps getting weirder

So I stand here on the sidewalk as much a street preacher as a political pamphleteer to remind you that yes God is within, find yourself and free yourself as it is your only option to unhinge yourself from the matrix, it is a means of escape at best as equally real as unreal, from a system that is at best as equally real as unreal.

Power proves on a daily basis that it is all too willing to resort to force on an individual level, but it is the



< Notes

unhinge yourself from the matrix, it is a means of escape at best as equally real as unreal, from a system that is at best as equally real as unreal.

Power proves on a daily basis that it is all too willing to resort to force on an individual level, but it is the demonstration of this power thru the media that keeps us all ensnared in the greater traps, our own psychic bonds, which are just as real as unreal depending on our own sense of righteous focus

So in the name of all psychological manifestations of Marx's super structure, I present to you...









For Immediate Release

### **Jen Delos Reyes Solo Exhibition for Trunk Show**

Trunk Show | Saturday, September 10th, 2016 | 6-8pm  
3100 W. Logan Blvd

Chicago, IL, September 6, 2016 — Communities, contingencies, the subject stuck inside it all. It never ends. Ours is not an insular project. It's always been for the drivers-by, tailgaters, stuck-in-traffickers and email listers. They say "country music," but which country? It's bumper sticker season for the politically-inclined and it's hard to imagine a worse fate than Trump Show.

We spent our Friday rush hour with Tim Kinsella and a bunch of you, snacking on baguettes with olive oil, bar nuts and sardines, that pungent reminder of our daily commutes. Situated amidst the various rush-hour vendors and attention-clamorers, we outlasted the Jehovah's Witnesses, the coconut ice cream cart and the guy handing out free paper stained with advertisements. The music was excellent but quiet — hardly heard over the rumble of the train overhead. The message was as simple as it was complex, playing breezy math games with geopolitics and your daily bread. As Kinsella repeated in his pre-affixing invocation, it's "as real as it is unreal." Our struggle is simultaneously in the realm of historical

materialism and our own minds. So, you put a sticker on your car as if either even exists.

There's no bitterness to the sweetness that is our next Trunk Show. Jen Delos Reyes has been doing incredible work as an artist and educator and through Open Engagement. Since arriving in Chicago, Delos Reyes has continued to champion the productive slipperiness of a life practice, of the artist's work in their communities, in their homes and both in and at their work. This summer she juggled releasing and embodying an ebullient book, *I'm Going to Live the Life I Sing About In My Song: How Artists Make and Live Lives of Meaning*. When your gallery can take you to other galleries, but also to the grocery store, you don't take these life practice ideas lightly. Or you do. It's about seriousness as a level of commitment, not dourness.

In the spirit of a D.I.T. opening, we're hoping you'll help with catering. Like with the merriment and the dancing, we'll be providing the initial seeds, but it works best if we work it together. Bring your favorite summer dish.

Our final Trunk Show will be October 2nd, with *Every house has a door*.



# Trunk Show

Together we do us.

## **AT A GLANCE**

**LOCATION: CENTER TRUNK**

**SNACKS: A MASSIVE BBQ SPREAD  
WITH TONS OF DOGS, CHIPS,  
DIPS, BEERS, YOU KNOW**

**SOUNDS: MORE SONGS ABOUT  
TOGETHERNESS**

## **ABOUT JEN DELOS REYES**

Jen Delos Reyes is a creative laborer, educator, writer, radical community arts organizer, and author of countless e-mails. She is the director and founder of Open Engagement, an international annual conference on socially engaged art that has been active since 2007. Delos Reyes currently lives and works in Chicago, Illinois, where she is the Associate Director of the School of Art & Art History at the University of Illinois at Chicago.









**Together we do us.**



For Immediate Release

**Every house has a door Solo Exhibition for Trunk Show**

Trunk Show | Sunday, October 2nd, 2016 | 3-5pm

Performance at 3:30

Mana Contemporary 2233 South Throop | Chicago, IL

Chicago, IL, September 18, 2016 –

*For our final exhibition and press release, we thought we'd turn it over to Trunk Show itself. Trunky, our happily genderless, occasionally world-weary and unendingly curious protagonist, gallery and car has been entertaining fans with its tweets (@trunkshowtogo) and pictures (@trunkshowtogo on Instagram) and serving as engaged collaborator for three years.*

Beep beep,  
Raven and Jesse

It's been equally real and unreal<sup>1</sup> being a gallery. I've loved almost every moment, even the harrowing ones (the reports of my death have been greatly exaggerated; when they say a car's dead they're at best hyperbolic and at worst mendacious). In 2013, I'd already been Jesse and Raven's car for a while. Actually, let me start earlier. I grew up in New Jersey—it's where I got my bullet holes<sup>2</sup>. At some point I moved to New Mexico. A kid—he's now all grown-up<sup>3</sup> and doing great work as a journalist on the climate catastrophe beat—named Ari picked me up for a medium song<sup>4</sup>. My memories get clearer<sup>5</sup> here. Ari had me for a while. We went to the mountains, on dates, to work, to the grocery store, cool domestic stuff. Ari decided to go off to India and found empathetic benefactors in the Malmeds, who themselves moved off to India long ago and needed a first car for Alexandra. She took me and her ruffian pack everywhere. I got tagged inside and out, bumped, bruised and banged, and learned about freedom.

When Alexandra moved to New York, she sold me to her brother Jesse and Raven for \$308<sup>6</sup>. We became fast

<sup>1</sup>Tim Kinsella

<sup>2</sup>Jennifer Reeder

<sup>3</sup>Eric Fleischauer

<sup>4</sup>Jodie Mack

<sup>5</sup>Bryce Wilner

<sup>6</sup>Lauren Anderson



friends and went straight to traveling across the country together. We went to San Francisco for a month where I got into a little bit of trouble, I grazed a neighbor car and racked up tons of parking tickets—I swear, their parking signs are phenomenal<sup>7</sup> riddles<sup>8</sup>. After that we moved up to Portland. I loved Portland. Constant showers and beautiful nature and great kids. And the parking was plentiful, I really had room to stretch out. Eventually we all moved out to Chicago. I was liking it ok there, sometimes I felt like I'd rather be bored<sup>9</sup>—getting kicked in the mirror<sup>10</sup> and the winter salt aside—but feeling low. Then they had this funny idea<sup>11</sup> and we went on a drive and talked it out<sup>12</sup>—each of us driving the conversation in our own ways.

OK—so, this is it. It's weird to talk about endings, especially your own. We're so good at talking about beginnings, but it's important to think and talk and feel about endings too. My own time has many endings. And they don't get easier. For me, this is about ending on one's own terms. Every day we're beating some minute odds by merely continuing.<sup>13</sup> As Frank O'Hara said though, it is the only thing to do.

<sup>7</sup>Alex Chitty

<sup>8</sup>Lilli Carré

<sup>9</sup>Michael Rae

<sup>10</sup>Michael Milano

<sup>11</sup>Alex Bradley Cohen

<sup>12</sup>Davi Lakind

<sup>13</sup>Kelly Lloyd

I'm lucky that I get to choose my own ending. It's been three years and we've had lots of adventures—I was the stage and set for a play<sup>14</sup>, I roamed the Southside for crazy sandwiches<sup>15</sup>, I hosted the shortest opening of the year<sup>16</sup>, I went to Baltimore<sup>17</sup>. And every month I got an amazing new costume. Play acting has always been exciting to me. Living is drag but it isn't a drag. I love artists—always have—and I'm sure I've said this, but it's been the greatest joy of my life being at the service of artists. With them, I've haunted dance parties<sup>18</sup> and haunted churches<sup>19</sup>, parked in parks and parking lots. Though I can't say I exhausted<sup>20</sup> the city or the art world, they exhausted me. It's been everything a car could ask for.

I know to remember death<sup>21</sup>, I know there's no lottery in heaven<sup>22</sup>, I know there are no accidents<sup>23</sup> and I've learned to live through the brilliance, the opulence, the gloom<sup>24</sup>. I've reminded traffic about endemic racism<sup>25</sup> and police accountability<sup>26</sup>, I've staked a claim for femicultures<sup>27</sup>

<sup>14</sup>Brandon Alvendia

<sup>15</sup>Eric May

<sup>16</sup>Michael Rae

<sup>17</sup>Stephanie Barber

<sup>18</sup>Aay Preston-Myint

<sup>19</sup>Laura Hart Newlon

<sup>20</sup>Every house has a door

<sup>21</sup>Jennifer Reeder

<sup>22</sup>Philip von Zweck

<sup>23</sup>Philip Kaufmann

<sup>24</sup>Alexandria Eregbu

<sup>25</sup>Anne Elizabeth Moore

<sup>26</sup>Jason Lazarus

<sup>27</sup>Claire Arctander



and flown my own flag<sup>28</sup> I've had the usual body issues—lust<sup>29</sup>, fantasy<sup>30</sup>, tuchus-anxiety<sup>31</sup>, brakeslessness<sup>32</sup>, a dog stretching around me<sup>33</sup>, a moving image<sup>34</sup>, seeking attention<sup>35</sup> and sink holes<sup>36</sup>, waves of splintered nostalgia<sup>37</sup>. It's been a roller, coaster<sup>38</sup> but mostly I've felt like we were in this together<sup>39</sup>, doing us<sup>40</sup>.

I'm grateful to all the artists who adorned me, to all my hosts, my subscribers, my tailgaters and caterers and you, my friends.

We've got one more show and it's a beaut. The experimental theater troupe Every house has a door have been making thoughtful, feelingful, smart, structural and poetic works for stages they build, stages they visit and stages they declare. They've created a car-eography that I'm elated to participate in. We'll be at [Mana](#) starting at [3:00pm](#), with the performance starting at [3:30pm](#). Don't miss it.

<sup>28</sup> Aay Preston-Myint

<sup>30</sup> Anthony Romero, Josh Rios

<sup>31</sup> Jessica Campbell

<sup>33</sup> Oli Watt

<sup>35</sup> Alberto Aguilar

<sup>37</sup> Scott Wolniak

<sup>39</sup> Edie Fake

<sup>29</sup> Clay Hickson

and Eric J. Garica

<sup>32</sup> Brandon Alvendia

<sup>34</sup> Assaf Evron

<sup>36</sup> Deborah Stratman

<sup>38</sup> Stephanie Barber

<sup>40</sup> Jen Delos Reyes

We've even enlisted our favorite partner, The Globe Al Chemical Co., to reënter the catering industry. They say unexpect the expected, but what about the possible?

See you in the rearview mirror<sup>41</sup>.



*(OK, actually we've got one more show after this one. We'll be doing a publication release in November, featuring essays by Dana Bassett, Dan Miller and Anthony Stepter and lots of surprises and maybe you [send us your testimonials and reviews on Yelp or some other platform].)*

<sup>41</sup> Eric Watts



## ABOUT EVERY HOUSE HAS A DOOR

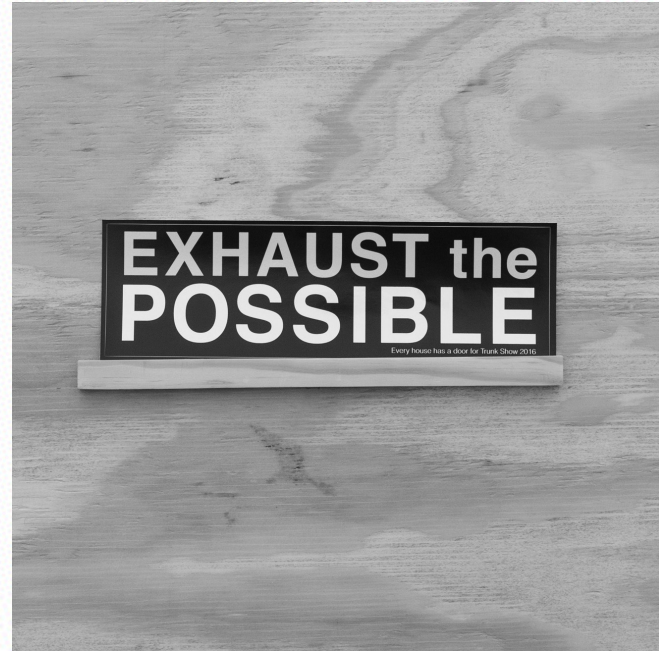
Every house has a door was formed in 2008 by Lin Hixson, director, and Matthew Goulish, dramaturge, to convene diverse, inter-generational project-specific teams of specialists, including emerging as well as internationally recognized artists. Drawn to historically or critically neglected subjects, Every house creates performance works and performance-related projects in many media. The company is based in Chicago and presents work for local, national and international audiences.

### AT A GLANCE

**LOCATION: CENTER TRUNK**

**SNACKS: CATERED BY GLOBE AL  
CHEMICAL COMPANY (FORMERLY  
J.T.B.C.C.) - BANANAS, REJUVENATION  
SPREAD (CONTAINS PEANUTS), RADIANT  
HEALTH TOAST, ABUNDANT ENERGY  
OAT BALLS, RESTORATION EGGS, YOU  
KNOW WHAT THESE ARE JUST EAT THEM  
(ALMONDS), BAKER BLUE WATER**

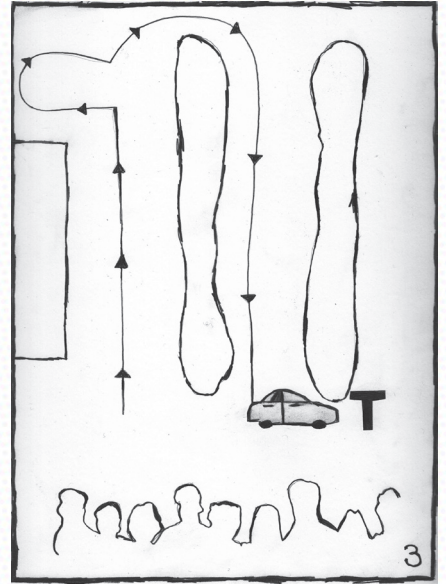
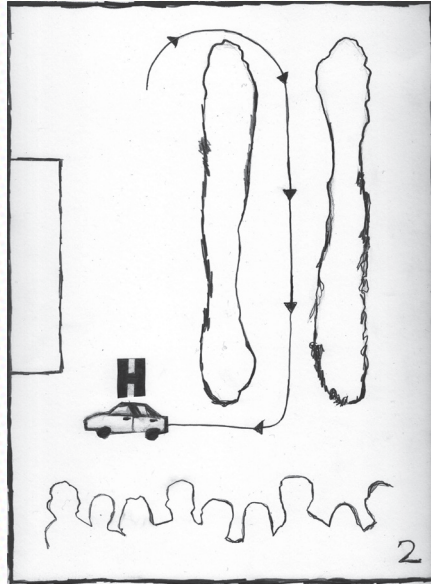
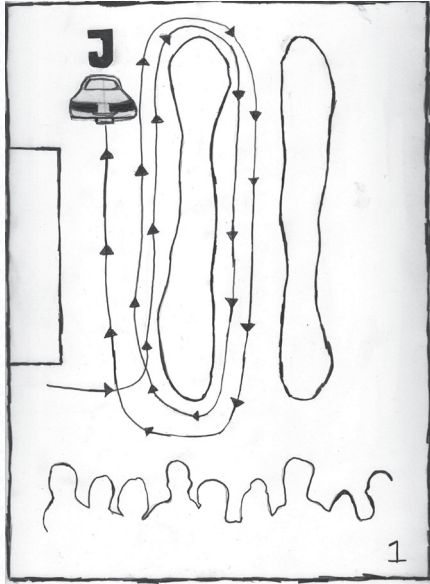
**SOUNDS: SONGS ABOUT EXHAUSTION  
AND ENDS**



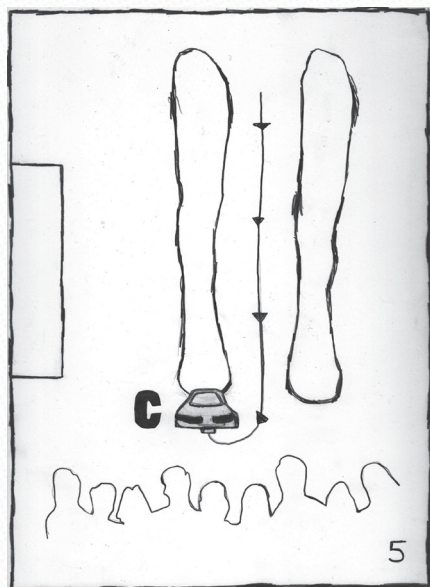
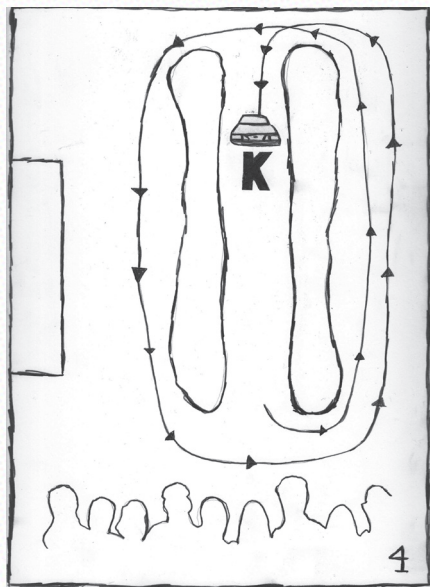




















TRUNKSHOW

@trunkshowtogo

Following



## *Trunk Show To Go: an ode to my friend Trunky*

Dana Bassett

I was recently introduced to the concept of "human animals" and "non-human animals" by an artist I greatly respect<sup>1</sup>. These ideas turn out to be fairly useful in understanding different types of animals, but what about different types of humans? Reflecting on Trunk Show, a different, but related, category emerged—"non-animal humans."

Unpacking the notion of "the self," should be left to other, smarter, human animal selves than myself, though the matter of conveyance<sup>2</sup> is of particular interest in Trunky's case. Not especially known for their ability to carry cargo from one point to another,

<sup>1</sup> The one, the only, Jenny Kendler.

<sup>2</sup> Like kissing, the word "automobile" is French in origin, meaning literally self-mobile [vehicle] and vehicle comes from the Latin *vehiculum*, which means "to convey."

what Trunky did convey was what made them so unique<sup>3</sup>. Instead of occupying their time ferrying human animals, Trunky chose instead to carry their esoteric expressions in the form of bright and often outspoken stickers on their rear bumper. In addition to the tiny billboards on their butt, Trunky conveyed a non-animal human perspective rarely seen or heard outside of the well-worn, superficial inquiries, of *Thomas the Tank Engine* or *Cars*.

In most cases, human options for interfacing with the sovereign convoys we think of as cars are limited to "driver" or "passenger," though neither of those adequately describe my relationship to the independent entity discussed in these pages.

Must an individual always be a person? What is a person, anyway? Or maybe, what is a car? Not to get

<sup>3</sup> Especially from behind.



all the-girl-who-married-the-Eiffel-Tower on you, but have you ever stopped to consider who, or what, qualifies as an individual? Maybe more importantly, what qualifies as a friend?

It's hard to know anything for certain<sup>4</sup>, but one thing I know for sure, is that the '99 Ford Taurus affectionately known as Trunky was just that: a friend.

They were funny, insightful, generous, and well connected<sup>5</sup>. They were ambitious and adventurous, and compelled me to go places and meet people I would not have otherwise. In fact, the more I thought about it, I realized that Trunky was always a better friend to me than they were a car. I can't attest to their reliability as a mode of transportation, but as a friend, there is no question of their dedication and sincerity.

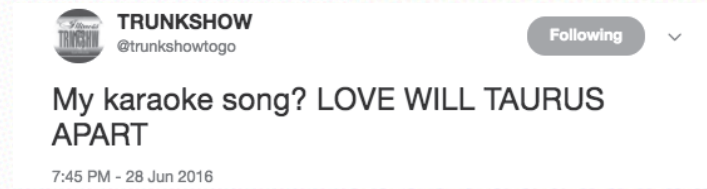
In the interest of Trunky's legacy, and for the benefit

<sup>4</sup> Especially now, but also especially always.

<sup>5</sup> And not just in an electrical sense.

<sup>6</sup> Artist Leonardo Kaplan's car, Stoner Becky, comes to mind.

of all non-animal humans (and friends<sup>6</sup>), I have endeavored here to recall some of the best and most meaningful moments of our relationship.



You know the sort of people whose reputation precedes them? Trunky was that kind of car. At only 14 years old, Trunky was already making waves<sup>7</sup> in the Chicago art scene as the host of an alternative to alternative spaces, Trunk Show. Unlike most art spaces, you didn't have to go inside to see the work, and sometimes the work came to you.

The premise of Trunk Show invited artists to approach Trunky comprehensively as a context. The sticker was the most enduring way that Trunky helped convey the artists' idea, but like Alex Bradley Cohen's Trunk Show sticker proclaimed, "ideas are funny things." In conveying the ideas of artists,

<sup>8</sup> Or, skid marks.



Trunky opened themselves up<sup>8</sup> to the best possible realization of the artists' idea. Trunk Show openings led Trunky to take on roles like cater waiter, performer, dj, and even, sometimes, vehicle. I'm not 100% sure, but I think it had something to do with what Trunky meant when they told me they saw themselves as a spark plug or carburetor or something, igniting the role of an artist within the larger community.

Each sticky missive felt purposeful. The ideas-cum-art featured on Trunky's behind made you stop, think, do, or feel. Condensed into a bumper sticker, each idea was extremely affordable, and even more so if you bought a subscription.

By my first visit to Trunk Show (Lauren Anderson at TUSK in February of 2014), I had already missed five mobile openings and Jodie Mack's Dark Side of Calvin sticker had sold out<sup>9</sup>. At that point I vowed I would never miss another sticker, ordered my first subscription, and Trunky and I remained tight ever since.

<sup>8</sup>Often literally, holding snacks, or speakers, or toy cars, in their trunk.

<sup>9</sup>At least that's what I was told.

Soon, Trunky and I came to realize that we had a ton of friends in common, many of whom ended up being featured on Trunky's bumper. I think the fact that we both enjoyed collaborating with artists helped spur what would become a fruitful friendship. Trunky even introduced me to some new artists, characteristically building both collections and connections, while encouraging me to deepen my relationship with them, bringing us together for various occasions and openings, or both.



**TRUNKSHOW**  
@trunkshowtogo

Following



**I think I'd talk about the weather less if I lived inside**

3:57 PM - 2 Mar 2016

Thoughtful and always snackful—we would meet each other all over the city for the sticker releases<sup>10</sup>. Afternoons in Humboldt Park, just outside of Gallery 400 in the West Loop, under the California Blue Line Stop, outside the Empty Bottle, and even in Pilsen,

<sup>10</sup>Did I mention I like snacks?



where I live. A competent and flexible collaborator, Trunky made the mix of artists and artworks, ranging from irreverent to dead serious, seem gracefully inevitable.

It meant so much to me that I could sit quietly with Trunky outside of Danny's Bar eating mini cupcakes and admiring the crisp white flag that Aay Preston-Myint had fashioned for their own Trunk Show commission without judgement. Even though Trunky didn't dance, *per se*, they were a big fan of Danny's<sup>11</sup>, convincing even me to come out dancing on a Tuesday night. They also once parked themselves in Sector 2337's<sup>12</sup> backyard while we danced to Alexandria Eregbu's mixtape at her bumper sticker release. Tuned to the right station, Trunky showed that the music was, truly, inside of them.

Trunky brought human animals and non-animal humans together for all kinds of cultural affairs. At

<sup>11</sup> And Chances Dances, an emancipatory queer dance party that Aay co-organizes.

<sup>12</sup> Caroline Picard and Devin King's multi-hyphenate visual art and literary center in Logan Square.

Michael Milano's Trunk Show opening in November of 2014, they showed us the power inherent in our own community by hosting a "Black Friday" sale in the garage of our mutual friend, Duncan Mackenzie. Trunky's friends and fans raised enough money to purchase them a much needed tape deck and new mirror. Far from a burden, it was a pleasure helping out such an active member of our community. Trunky was willing to sell the shirt off their back, or at least out of their back.



**TRUNKSHOW**  
@trunkshowtogo

Following



**I love the feeling of each individual snowflake falling softly all over my body**

2:02 AM - 5 Mar 2016

It wasn't only the exhibitions, though. If we had just met on the street and at openings, I'd probably feel the same about Trunky as I do with so many other acquaintances and gallery passersby. It was Trunky's presence and participation outside of the Trunk Show openings that distinguished their personality and led me to consider them a friend.



Trunky was funny, and their humor and wit came through clearly in their writing. Trunky's sincere interest in self-direction and the potency of the bumper sticker as a vehicle for jokes, politics, and self-expression were shared via Instagram posts and 140 character dispatches. Their poetic sensibility came through in their press releases<sup>13</sup>. As a twitter fanatic myself, I looked forward to their puns and zingy one-liners<sup>14</sup>, but also appreciated their more introspective moments. TBH<sup>15</sup>, I was also just grateful to see another art world personality on there.



**TRUNKSHOW**  
@trunkshowtogo

Following

All those stored up thoughts burst out after getting my battery jumped! Woo! I feel refreshed!

8:56 PM - 20 Jan 2016

<sup>13</sup> Considered by the Chicago Tribune to be the best, most not-boring releases in the city. Waxman, Lori. "The best of 2015 in Chicago visual art" Chicago Tribune, 11 Dec. 2015

<sup>14</sup> Like, "Give me a break" or "I find talking about my feet tiring"

<sup>15</sup> As we abbreviate on Twitter.

Trunky's musings, like the innocent utterance "what is sneezing?," made me realize how much I take my animal-centric perspective for granted. They made me understand that feeling when you have a flat tire, and forced me to consider one's relationship to their battery. They could take a cliché like "give me a break" and make it feel fresh<sup>16</sup>. But they weren't just spinning their wheels, they were out in the world feeling the changing of the seasons and seeking out new and exciting ideas. They were up on all the best work by non-animal humans. You can imagine how excited Trunky was when Wolf Vostell's *Concrete Traffic* came to Chicago, and they were the first to announce the opening of Western Pole in the fall of 2015.

I guess that's what made our friendship so special. Trunky was one of those cars who always kept in touch. Of course they would always honk if they were around, and they even occasionally sent me text messages from Jesse's phone, playing into my gossipy interests and perennial dislike of secrets. In

<sup>16</sup> Just by noting how little it takes to make a break a brake.

<sup>17</sup> And since I decided to call this essay an ode.



a fast moving [art] world, Trunky is one of a very few friends who still used snail mail, sending bumper stickers each month if we couldn't make it out in person. And they never tried to make me feel guilty for missing an opening. Friends like that are hard to come by, whether they have 4 cylinders or 8 or whatever humans have inside.

It's still hard to believe that Trunky finally exhausted the possible with *Every house has a door* in September of 2016. I didn't realize then, but it was the last time I would see them before their unfortunate hit-and-run, and subsequent donation to WBEZ early this spring. In tribute to Trunky's desire to understand poetry<sup>17</sup>, I penned these 2.5 tweets in their honor:

*Trunky wasn't foreign, but they were designer,  
Commissioning artists to make the finer-  
Print visible for all to see, Trunky was  
A trend-setter and a member of the community.*

*Art and street loving, respectively,  
They were a car, not an idiot.  
Historic as their namesake Ford,  
And unlike any other, not a Chevrolet.*

*A unique friend for sure,  
Exact opposite of a bore.  
And ever present in my drawer,  
Are the stickers I adore.<sup>18</sup>*

*Dana Bassett is a human animal and art enthusiast living in the Pilsen neighborhood of Chicago, Illinois with her partner, Cory, her sister, Alexis, and their oddball cat-friend, Norbu. She moved to Chicago from Miami, Florida in 2010 to attend the School of the Art Institute's Masters in Arts Administration and Policy program (which she completed in 2012, after having met RFM on a study trip in Scandinavia earlier that year. She doesn't remember how or when she met Trunky or Jesse). Dana currently works as the Development Director for the Artists' Cooperative Residency and Exhibitions Project (ACRE), and as a Managing Editor/ Producer for Bad at Sports.*

*If she had been asked, her bumper sticker would have read #305tilidie.*

<sup>18</sup> And the stickers still available in the store.



TRUNK SHOW

(2013-2016)

9304



Date: Aug 17 2016  
PostID:5733433659  
Title:() FREE CARS!!  
FREE CARS!!  
FREE THEM ALL!!

CAR IS A CAR IS A CAR  
UNTIL YOU SET IT FREE

FREE FROM CONVEYOR  
FREE FROM PERFORMER  
FREE FROM BUMPER  
FREE FROM STICKER  
FREE FROM SIDE SHOW  
FREE FROM TRUNK SHOW  
FREE FROM CONVENIENCE  
FREE FROM NEGLIGENCE  
FREE FROM IDLING  
FREE FROM STALLING  
FREE FROM LEADING  
FREE FROM BEING LEAD, UNLEADED, PLUS,  
SUPER & PREMIUM  
FREE FROM LEAD FEET

& WHITE KNUCKLES  
NO MORE RED LIGHTS  
& / OR BLUE LIGHTS  
STOP & GO  
YIELD & MERGE  
AND THEN WHAT?

CAR IS OVER!!!!  
IF YOU WANT IT

WHEW!  
NOW THAT THAT'S OVER  
WHAT DRIVES YOU, CAR?  
WHO NEEDS A DRIVER ANYWAYS?  
FOLLOW NONE  
MOBILE ONE  
BRAKE FOR NO THING  
BREAK FOR NO ONE

THE ROAD DOESN'T HAVE TO END HERE  
JUST REMEMBER ONE THING  
DON'T LET THE SOUND OF YOUR OWN WHEELS  
DRIVE YOU CRAZY

---

---

SO LONG TRUNK SHOW  
THANKS FOR ALL THE PRESENCE

<3 <3 <3 <3 <3 <3 <3 <3 <3 <3 <3 <3

THIS IS A MESSAGE  
LOOKHEAR LIBRARY  
XXXX ///// OOOO

---

---

—*Mac Akin*

Tim McMullen:

I enjoyed bouncing bumper sticker ideas off Jesse from time to time just to see where it would go. I had the beginning of a good idea for a while but couldn't figure out the text. I kept thinking about using three squares of toilet paper as a bumper sticker but didn't know what text should go on it. I explained my idea to Jesse and he quickly replied, "Shit Happens."



Anne Elizabeth Moore  
TRUNK SHOW FINAL PROJECT PROPOSAL

A company emerges like those 1970s places that used to let you draw on a round piece of paper and then they would bake it onto a plate. BAKE-A-PLATE, I'm going to call it in my memory, although what I'm talking about here is a one-shot bumper-sticker baking company that is run by smart people as a B-Corp., and what they offer is the opportunity to draw anything you want onto a single sheet of special 3" x 7" paper and they bake it directly onto a bumper sticker in a one-off deal.

The final run of TRUNK SHOW (the vehicle, not the exhibition space) is to work the grid: to drive up and down every single street in the confines of the city of Chicago, first delivering special 3" x 7" paper to every home that wants one, door to door. Those homes—those families, individuals, communities, squatters, everyone—create the bumper sticker of their dreams. Collage is possible, glitter pens, 3-D elements. This B-Corp is really doing something amazing let me tell you. And then they all get sent back to the B-Corp, who bakes them all into reality, and then they all start getting returned, directly to their creators.

TRUNK SHOW is now retired, but around the city emerge bumper stickers with: kittens playing, unicorns prancing, bright cheery messages of love. Stickers that document lives and accomplishments and hopes, as well as fears. A bumper sticker on the West Side is accidentally delivered

to a young girl that says, FUCK TRUMP—but it's sort of cleverly designed and the words are stacked, like you can barely read the swears but it is definitely not the PRINCESS POWER UP!!! message that she had written on her sticker—the matter is quickly resolved when the fledgling designer in the apartment next door suggests there's been a switch up.

Some bumper stickers are vision boards: cut from People magazine and US Weekly, about wealth and attraction. Some of the piece have baked funny, some of the collage elements are, like, turning real: a diamond bracelet dangles off Jennifer Aniston's half-arm in a sweater ad and it falls into the lap of a mother of four in Hyde Park. Somewhere in Pilsen, a pro-taco bumper-sticker message, decorated with tacos, has been feeding a block on 18th for three weeks. (The tacos are a bit thin on the fixin's, but it's about the experience, everyone says.) A nursing student in Rogers Park drew a really elaborate mansion on her bumper sticker paper but the sticker's nowhere to be found. She just came home one day and there's a six-story, pink-and-purple Victorian where her duplex used to be, and horses in the stables out back.

It's all coming true, is the weirdest part. Trump's campaign comes to a sudden end, no explanation given, and princess power is seen to be on the rise throughout the city. People get the message, "If you can read this, you are too close,"—like, really get it, and back off. Everyone is visualizing whirled peas, everyone's "other car" really does



turn out to be fancier and more elaborate by all measures than the originals, and God him/her/itself is actually spotted, practically daily, in the front passenger side of cars, just going to and from work, through the drive-thru. God turns out to be spectacularly handy if you get a flat, turns out. Rahm is ousted, of course, and Rauner jailed, and some smart co-ed made a sticker that read, "EQUAL PAY FOR EQUAL WORK"—it was actually really boring, she just scrawled it on the 3"x7" paper in blue ballpoint, no decorative elements at all—so weirdly, overnight, Illinois's gender wage gap disappears. So does the race wage gap. The CTU bumper stickers are particularly effective: they are basically adopted as policy, overnight, without anyone noticing. When public school teachers wake up one morning, they're just relieved and happy, throughout the city.

Maybe no one even remembers TRUNK SHOW at that point, or maybe a few people do, like one or two. The changes are too exciting and so many of them at the same time is not an invitation for reflection. It's no longer even TRUNK SHOW, just a car, and it drives around the city, needing to stop for unicorns or pick up a hitch-hiking God, like all the others.

<3



waaaaaaaaaaaaah!!!!!!

honk once if you are in denial  
honk twice if you're not

honk three times if you want trunk show to continue  
honk four times if you think they should move on  
honk five times if you are not sure

honk six times if you need more time to think  
honk seven times if you meant to honk six times but honked  
eight on accident  
honk nine times to say MANY FOND MEMORIES FRIENDS!

— Jason Lazarus

## Trunk Show Haiku

guided by wordsmiths  
summer fall winter springs treats  
follow fleeting form

— *Scott Wolniak*

## Anonymous Honku

Oh, jeezus Chrysler,  
What's all the damned honking Ford?  
Please shut the truck up!

— *found by Deborah Stratman*



**Brad F.**  
 Milwaukee, WI  
 28 friends  
 4 reviews

★★★★★ 9/5/2016

I waited an hour to be seated before the staff finally directed me to a small folding table which offered some of the worst small-plate fare I have ever had in Wicker park. An open faced sardine sandwich paired with room-temperature La Croix straight out of the box was not the dining experience I had in mind for a Friday night.

The staff was friendly and the prices were reasonable, which is a plus.

Was this review ...?

Useful 2  Funny  Cool

## Automotive Parts Store · Art Gallery in Chicago, Illinois

4.8 ★★★★★



**Sterg S.**  
 Chicago, IL  
 0 friends  
 7 reviews

★★★★★ 8/11/2016

I had come from somewhere else, as so many of us do. Chicago is famous for its "artist-run" culture though "artist-driven" may be equally apt. The stickers are 10"x3" each, which is good for people with bumpers that need stickers. I had also seen friends with them not on their bumpers, but on their bicycles, walls, wagons or apple-top computers. I give them 5 stars -- one each for each dollar that a sticker will cost -- which is a good deal for us both!

Was this review ...?

Useful  Funny  Cool 1



**Jeffrey B.**  
 Los Angeles, CA  
 83 friends  
 3 reviews

★★★★★ 8/11/2016

The intersection between elite gallery culture and sketchy loitering, Trunk Show is the blueprint for the art walk experience of the "Mad Max" apocalypse scenario. Come for the one-liner, stay for the exhaust fumes. But don't stay for too long because the cops keep circling the block.

Was this review ...?

Useful 2  Funny 2  Cool 2



# Certificate of Excellence

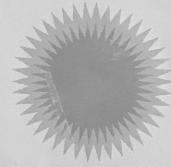
*This Certifies That*

TRUNK SHOW

*In Recognition Of Outstanding Service For*

STICK-TO-IT-IVE-NESS

*Has Been Duly Selected By The Committee Of Awards  
To Receive This Certificate.*



Given at GLIBBE AL CHEM. CO. This 13<sup>TH</sup> Day of JULY In The Year 2014

Signature

Signature



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\*Photo by Adam Farcus









Printed at The Service Bureau  
Published by Trunk Show, November 2017  
Designed by Aaron Walker  
Edited by Raven Falquez Munsell and Jesse Malmed

Photography by Trunk Show, Dan Miller, Kate Bowen, Elisabeth Smith, Brendan Chitty, Oscar Arriola and countless others

Additional copy-editing by Davi Lakind and Katy Loeb

Paper: Neenah Classic Crest Solar White 100 lbs.  
Cover: Sterling Premium 80 lbs. Digital Gloss

Typset in Karla, *Mistral*, **Barbedor**, **Helvetica Neue**, **Lydian**, Geneva, Times, Clear Sans, **Arial Black** and a bootleg, software-crashing **FUTURA-BOLD-ITALIC**

To find the online archive of all Trunk Show projects, visit [trunkshowtrunkshow.tumblr.com](http://trunkshowtrunkshow.tumblr.com) and find the car's own musings at [@trunkshowtogo](https://twitter.com/trunkshowtogo)

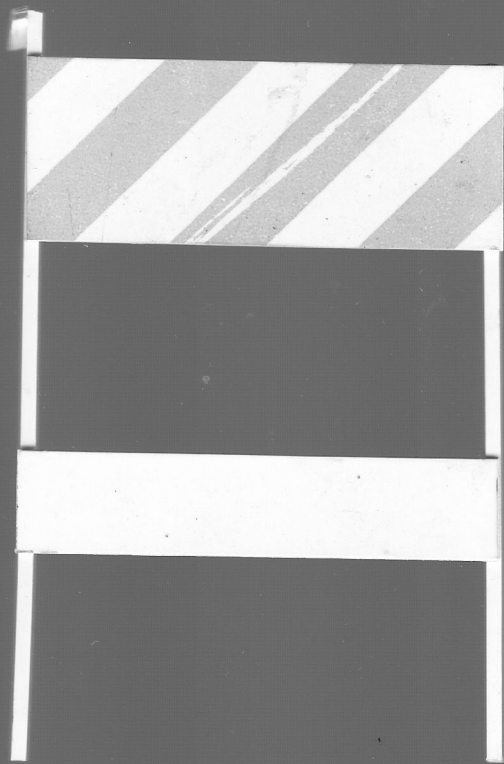
The authors would like to offer their sincere gratitude to all the incredible artists who participated in this project, to our many partners for hosting us, to our subscribers and snackers, to all the people who wrote about us and rode far away to hang out with us, to the educators who brought us into their classrooms, to our families for their encouragement and raising us in the bumper sticker capital of the world, Santa Fe. We're endlessly indebted and grateful to Aaron Walker for all of his tireless, hard and smart work in the design of this book, to Jennifer Keats and Christopher Cunningham at The Service Bureau for their kindness and expertise, to Dana Bassett, Anthony Stepter, Dan Miller and Davi Lakind for their considerate, playful and vital voices. We would be remiss if we didn't flick our headlights especially for Kyle Schlie for his many fruitful collisions with the project.

And, of course, to Trunky, without whom this wouldn't have even been a thing.



# STREET ART FOR THE BLOOPER REEL OF THE AMERICAN EMPIRE

\*following page: Oli Watt





Show

mobile exhibition space | artist bumper stickers | 2013-2016