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idea of a goal and direction."

As a teacher, studio artist, and director of the artist-run exhibition space, Terrain, set in the front yard of her Oak Park home, Ott’s critical and social endeavors demonstrate, access and compel new forms of social and visual address. She exemplifies of Hans Haacke’s mission:

"The artist’s business requires an involvement in practically everything. . . . It would be bypassing the issue to say that the artist’s business is how to work with this and that material to manipulate the findings of perceptual psychology, and that the rest should be left to other professionals. . . . The total scope of information she receives day after day is of concern. An artist is not an isolated system. In order to survive she has to continuously interact with the world around her. . . . Theoretically there are no limits to her involvement."

Her obstinate embrace of fabulous aliveness and material enchantment is courageous and brings us full circle. I included an epigrammatic quote by William James to introduce this essay because in Ott’s long history of artmaking she has always enacted that belief: "I will act as if what I do makes a difference." Gablik also employed this James quote in her book, inserting it just below a Thomas McEvilley citation that states, "It seems to me that the great question that our culture faces now is whether it's going to have the capacity or will to refigure art."

Since Gablik penned “Reenchantment,” now well over twenty years ago, many artists have critically transitioned their work from “art-for-art’s sake” to a feminist bent, it’s a prescient tome.

Gablik’s 1991 tome, “Reenchantment,” would have a much different reception all those years ago.

Gablik’s "meaningful ritual," a framework of participatory aesthetics, is embraced. No longer do “we live in a culture that has little capacity or will to refigure art.” A precursor to Relational Aesthetics with postmodern hegemony in art practice. And with great detail, I also called into question, undermined, modified, and re-inscribed. By its politics of interference within the “politics of interpretation” as cultural, pedagogical and epistemological fields embrace polyvalent work. Combined with a vigorous market economy possessing a deep thirst for material, technological, and epistemological fields embrace polyvalent work. Combined with a

Calendar of Events

#### Gallery Talk with the Artist

**Thursday, October 9 | 12:15pm**
Chicago Rooms 2nd Floor North

**Gallery talk with artist Sabina Ott, Greg Luncanford, Curator of Exhibitions, and Shannon Stratton, Executive Director of Three-walls Gallery.**

#### Joe Jeffers and Chicagoland Weather

**Saturday, October 18 | 6-8pm**
Chicago Rooms 2nd Floor North

In honor of Sabina Ott’s solo exhibition, *here and there pink melon joy,* sound artist Joe Jeffers has prepared new music for Chicagoland Weather, an ensemble of two drummers and 4 dancers. Chicagoland Weather includes Havana based drummer Anthony Lester Blackwood, post-rock veteran Dan Bitney of Tortoise, and THE-ERA, an up and coming footwork collective native to Chicago’s South Side.

#### Jesse Malmed: Cult Choir

**Saturday, November 15 | 1pm**
Chicago Rooms 2nd Floor North

Artist and curator Jesse Malmed will instigate and conduct an ad hoc choir in the Chicago Room galleries. Creating a temporary and ephemeral performance, Malmed and the audience will arrange texts that have been used to produce Ott’s exhibition, create melody and rewrite. Once the song has been performed in its final form, the group is disbanded. Jesse Malmed has exhibited and performed at such venues as the Museum of Contemporary Art, Chicago and the Museum of Contemporary Photography, Chicago.

#### Exhibition Catalog Launch and Concert

**Friday, December 19 | 6-10pm**
GAR Rooms 2nd Floor North

The exhibition catalog, featuring color reproductions of the artwork and essays by artist /curators Michelle Grabner and Danny Oentorff, will be available for sale. The launch will be followed by a musical performance by Bitchen Bajas, an electric music project by Cooper Crain, Daniel Quintinivan and Rob Frye. Bitchen Bajas will be performing textured zonal movements with electric organ and synthiszers. They have collaborated with many Chicago artists in the experimental and jazz scenes as well as with visual artists from around the globe.

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**For more information, call the Chicago Department of Cultural Affairs and Special Events at 312.744.3316; TTY 312.744.3316**

The Department of Cultural Affairs and Special Events is dedicated to enriching Chicago’s artistic vitality and cultural diversity.

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*These programs are partially supported by a grant from the Illinois Arts Council, a state agency.*

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**Sabina Ott**

**Chicago Cultural Center Chicago Rooms 2nd Floor North**

**Department of Cultural Affairs and Special Events**

**City of Chicago**

**Mayor Rahm Emanuel**

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**here and there pink melon joy**

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**Michelle Grabner**

Michelle Grabner is an artist and writer. She is a Professor in the Painting and Drawing Department at The School of the Art Institute of Chicago. With her husband Brad Kilien, she runs the artist space The Suburban (Oak Park, IL) and The Poor Farm (Zetta Wolf, WI).

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