1. Frances Mendes Levitin, *Residual Expressions*, 2018
2. Derek Ernster, *Laundromat*, 2018
3. Takashi Shallow, *Premium High Quality Multi-Orientation*, 2018
5. Frances Lee, *Platform*, 2018
6. Frances Lee, *Bossy*, 2018
8. Frances Lee, *Anti-Anxiety Uniform*, 2018
Derek Ernster.

*Laundromat* explores the banality of everyday through a tableau of architectural spinning photographs and figurative sculpture. The figures are connected in material yet separate from one another in posture, stressing the interiority of each as being inaccessible to the other, despite the compromised state of their exposed bodies. The organizing principle of the oversized machines creates a common task embedded within the intimacy of personal maintenance. The cycle of the machine does not resolve, but spins endlessly in a state between cleanliness and dirtiness.

Frances Lee.

In my work, I want to both illustrate and orchestrate social situations where people are consciously trying to accommodate each other, and the tensions and conflicts produced. I write out the conflict as an attempt at possession, understanding and presentation of social intimacies and hierarchies. The social interaction described in the painted texts are re-visited, analyzed and carefully presented as an image of the process of understanding. The Anti-Anxiety Uniform (AAU) is a proposal for a productive set of customs around acknowledging and understanding social conflict. The wearable sculptural objects in the project are a proposal for a set of rules and procedures for expressing discomfort and vulnerability in public space. The prototypes of the uniform are created for my form and stature so that I can activate the object. By calling these specific objects a standard form, like a uniform, I propose to establish a standard practice for individualized expressions of anxiety. This standardization offers organization and authority over the expression of discomfort.

Frances Mendes Levitin.

When I make art the images are less important than the ways they get reflected and refracted in space. Light is deployed to simulate how information is put in our path as we move through space. We must decide what matters for us and I suggest that we don't need to feel this urgency to gaze rapidly to parse it all. We may slow down, for much of the content in our path is a bunch of mirror image clusters.

Takashi Shallow.

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Bring tapes home
I came home
V.D.O.
(by Alexandra Mieko Vasilou)