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NAKED TALENT

ART & TECHNOLOGY

Solve Sundsbø finds creative renewal "dabbling" with film (and wins an Emmy too)

09 AGENDA CANON CINEMA 19 PROJECTS GOES INSIDE A NUNNERY 28 REPORT CREATIVE FRONTIERS BEYOND THE THIRD DIMENSION 50 PORTFOLIO NATURE PRESERVE 60 REPORT ETHICAL RETOUCHING 67 TECHNOLOGY FUJI X10 83 INTELLIGENCE OLYMPIC PREP 98 ENDFRAME THE KING & I

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Portfolio Jason DeMarte

Nature preserve

TEXT BY SIMON BADNBRIDGE

"My work investigates how our modern-day interpretation of the natural world compares to the way we approach our consumer environment," says Jason DeMarte, an artist based in Ann Arbor in Michigan, who primarily uses photography and digital montage to make work such as his latest series, *Nature Preserve*. "I am interested in the American modes of representing the natural world through events and objects, fabricated or taken out of context. This unnatural experience of the so-called 'natural' world is reflected in the way we, as modern consumers, ingest products. What becomes clear is that the closer we come to mimicking the natural world, the further away we separate ourselves from it."

Before going to art school DeMarte studied biology, following in the footsteps of his father and sister, who were both scientists, and he reckons this must have rubbed off on his work as an artist. In fact, his sister worked at the Denver Museum of Nature & Science for a time when he was young, and DeMarte remembers "spending a lot of hours in the diorama rooms", where he continues to work to this day. "When I first started shooting in the museum I wanted to approach the 'landscape' maybe how Ansel Adams or Thomas Cole would," he says. "It was important for me to compare the established, idealist way of representing the untouched, utopian landscape to the hyper-perfection of how products and modern consumer life are represented in the media."

"I grew up in Colorado, so the mythology of the American West is ingrained in my understandings of the natural world," he says. "Recently I have become interested in using American animal symbolism of the West to address current shortcomings in the country. *Manifest Destiny* [page 57] is a good example of this - I combine artificial memorial flowers with a bison. The bison is an emotionally charged animal, symbolising the historic aspirations of the West. I wanted to neutralise that power while alluding to the fact that this animal, like those aspirations, is now collecting dust."

The lightbulb moment occurred, he says, while making an image of an ice-cream cone, which he placed next to an image of the wings of a dead pigeon. "I loved the dialogue between the finality of death and the fleeting transparent happiness of ice cream," he remembers. "What was interesting to me was that the ice cream was plastic, and that happiness I saw in it was fabricated. This symbolism seemed so poignant to me."

"Soon after that I began making images in natural history museums. I was interested in furthering this idea of a genuine emotional response to something that was contrived. I connected this system of disillusion to our modern consumer culture. From there it was an easy jump for me to place the two together. It's a connection that I keep finding meaning and truth in."

"This separation [between reality and representation], whether it be from the natural world or from a genuine experience, is all the same to me. The patterns and systems of representation are merely the surface level symptom of a greater ill. I'm attempting to pull back the curtain a little." ■

www.jasondemarte.com

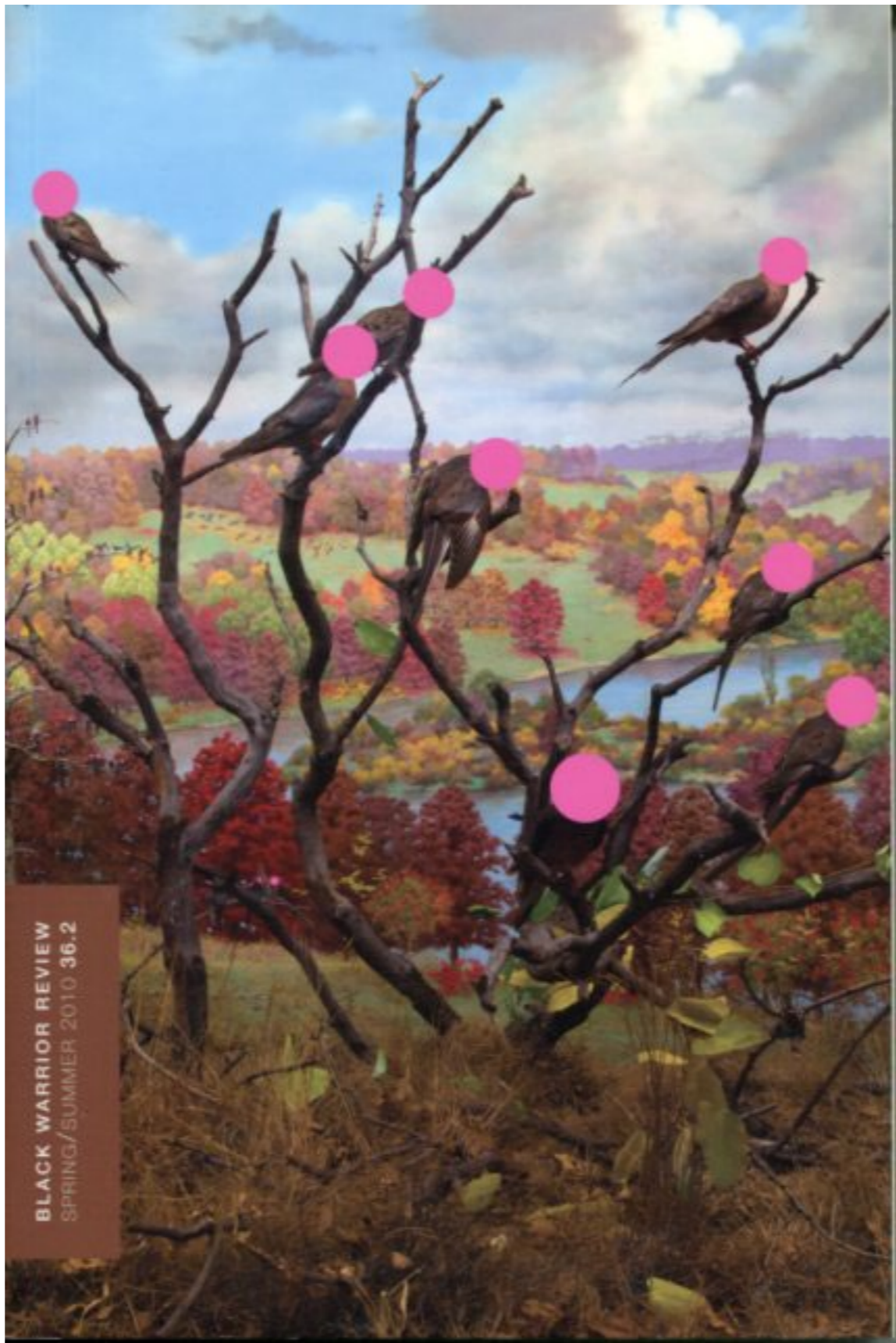


Previous:
Awesome Blossom.
Left: **Sweet Rapture.**





Previous: *Purple Mountain Majesty.*
Left: *Manifest Destiny.*
All images from the series, *Nature Preserve*
© Jason DeMarte.



BLACK WARRIOR REVIEW
SPRING/SUMMER 2010 36.2

1. CREAM FILLED
2007, 23 x 60 in.

2. EAGER
2008, 23 x 34 in.

3. JELLIED PRESERVE
2008, 23 x 31 in.

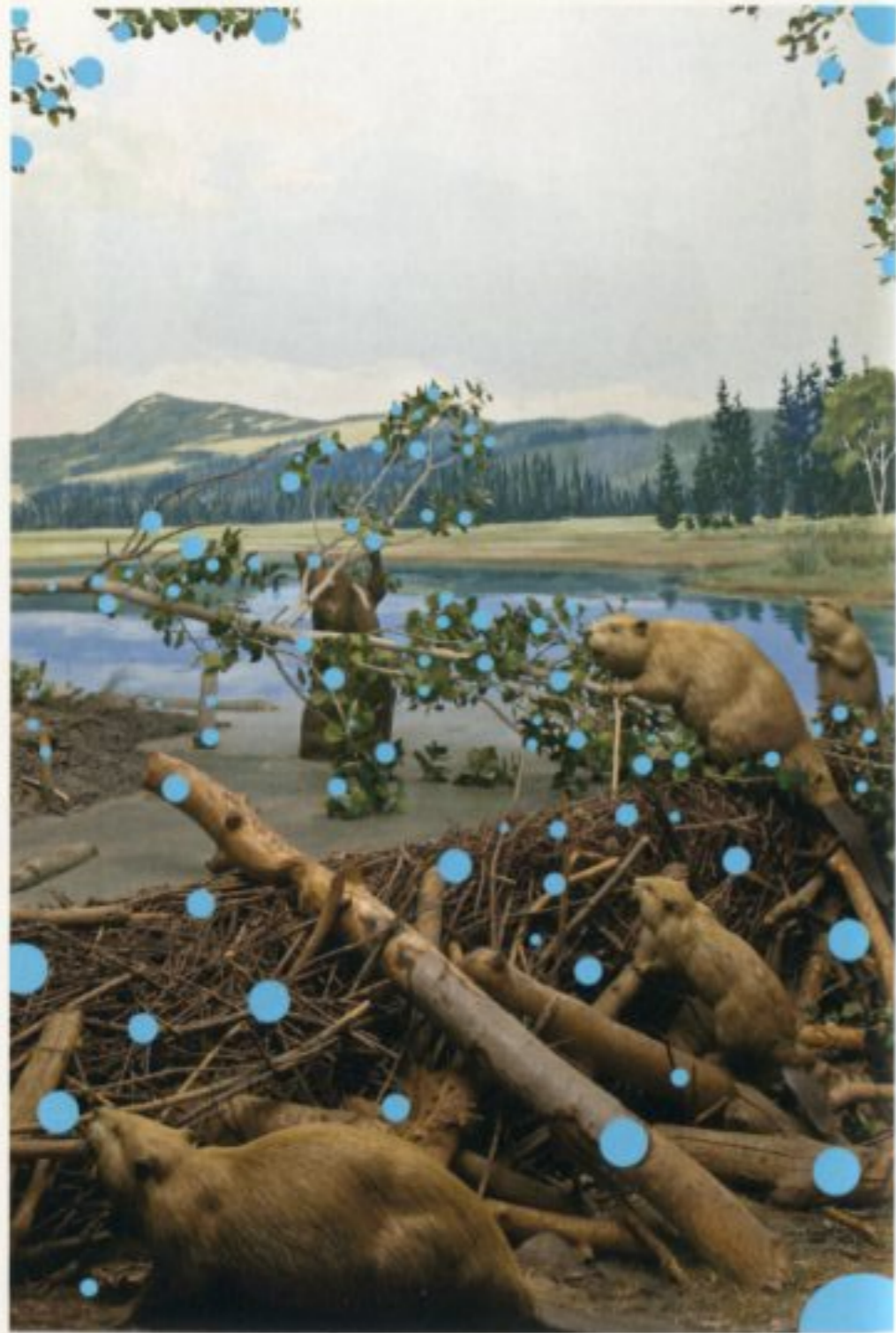
4. SHEEPISH INTIMATION
2007, 60 x 23 in.

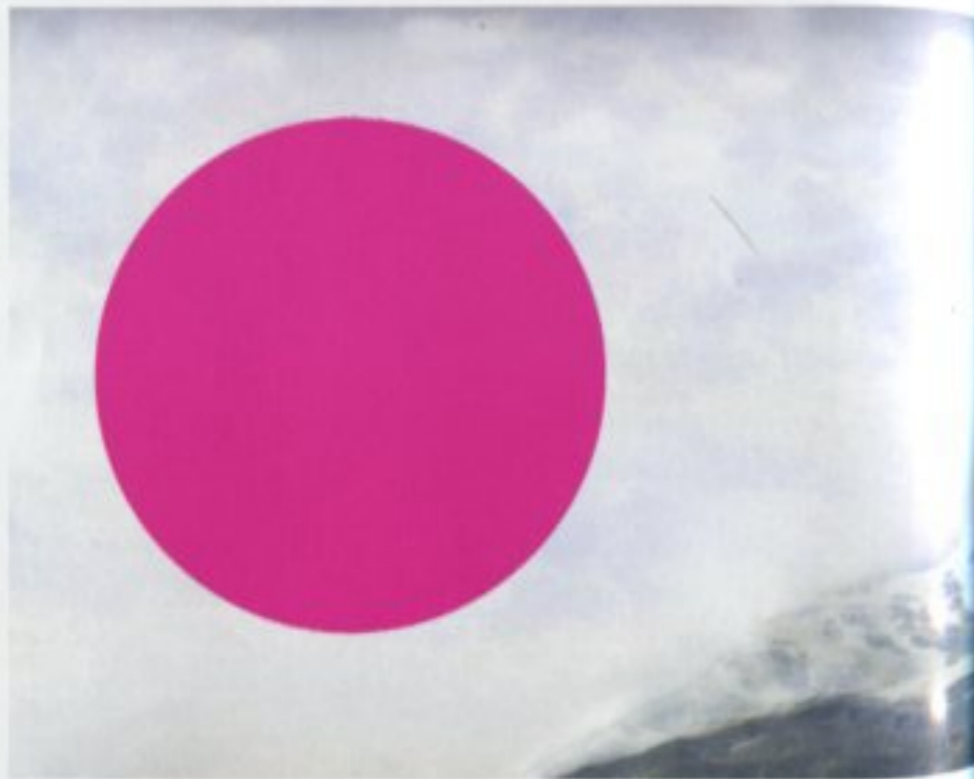
5. PRODUCT PLACEMENT
2008, 34 x 23 in.

6. PINK PLACEBO
2008, 23 x 34 in.

7. UTOPIC
2006, 23 x 50 in.











JACK BOETTCHER

Black Mold

Disputes continue over the authorship of the infamous children's book *The Two Corpses*. Although originally written to instruct and delight the Soviet youth, the novelty and kitsch value of early editions has since made the artifact a conversation piece for those adults in the free market system who can afford to invest in rare books. Often in the elaborate gardens of late afternoons, among the cloth hammocks and monster ferns of small but well-landscaped urban backyards, the wine is poured and friends will loosen their ties and marvel over a companion's authentic first edition. The only problem: there is no extant first edition, only dozens of beautiful forgeries hawked by auctioneers and buried in the sub-basements of antiquarian shops. Any rare book dealer willing to sell one of these so-called first editions is willing to swindle the prospective buyer, probably for great sums.

Most scholars agree to date the original to the USSR in the 1940s. The premise of the book involves two corpses, recently buried in economy plots in a small, drab cemetery surrounded by apartment blocs and shoots of steel scaffolding that appear, from a distance, to be the trunks of larches shining after a rain. But there are few actual trees in the cemetery. The two corpses engage in a constant dialogue, occasionally offering advice to passersby, typically young children. Occasionally the young children heed the advice of the two corpses. The nature of the advice and dialogue in *The Two Corpses* varies with increasingly intrusive edits made in additional printings, these aspects becoming tamer and more moderate with each successive edition. Nonetheless, the essential trope often remains: these corpses are not the perfect role models for children, and sometimes passing children are left alone in their decisions of what is moral or ethical; in this way, perhaps the author of the non-extant first edition of *The Two Corpses* wished to subvert the common role of the children's story as ideological primer—not just in the author's homeland, it should be noted, but also abroad (that is, in the West). Perhaps this is what the anonymous author wished when he included the vulgar, the scatological,



SECOND EDITION

THE ELEMENTS OF
UNDERSTANDING AND CREATING SOPHISTICATED IMAGES
PHOTOGRAPHY

ANGELA FARIS BELT



Focal
Press

JASON DEMARTE

UTOPIC

ELEMENTS

Brilliant color, vertical framing, and ironic whimsy first caught my attention in Jason DeMarte's work. Each frame isolates its own contents, but only until juxtaposed with another frame; with no space separating them, their interconnection is unavoidable. Using both vertical and horizontal frame orientation and varying dimensions within each diptych, DeMarte converts banal and humorous scenes into complex and serious images about the environment, its nonhuman creatures, and our perceptions of them.

ARTIST STATEMENT

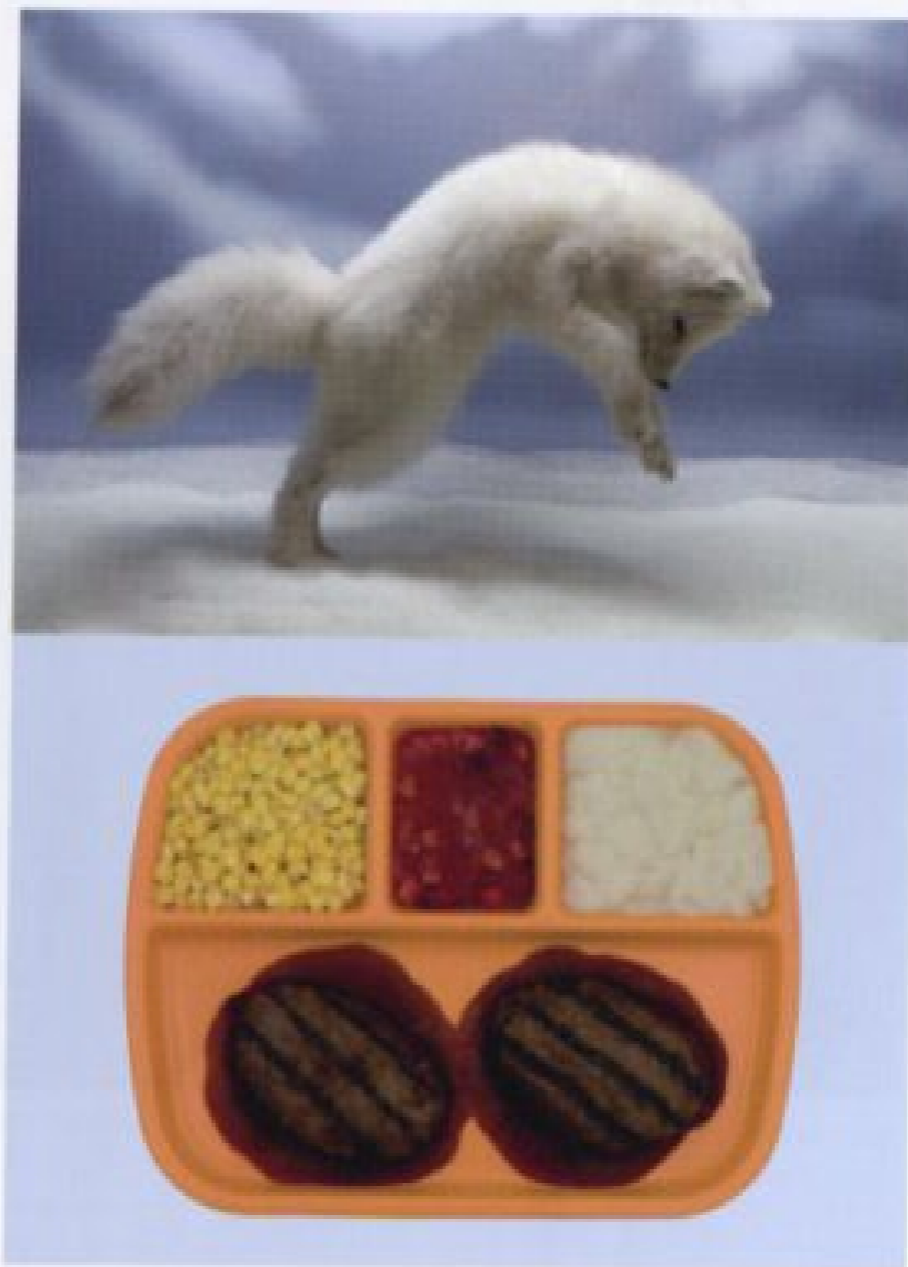
Utopic investigates how our modern-day interpretation of the natural world compares to the way we approach our immediate consumer environment. I am interested in modes of representing the natural world through events and objects that have been

fabricated or taken out of context. This unnatural experience of the so-called natural world is reflected in the way we, as modern consumers, ingest products. What becomes clear is that the closer we come to mimicking the natural world, the farther away we separate ourselves from it.

I work digitally, combining images of fabricated and artificial flora and fauna with graphic elements and commercially produced products such as processed food, domestic goods, and pharmaceutical products. I look at how these seemingly unrelated and absurd groupings and composites begin to address attitudes and understandings of the contemporary experience. I represent the natural world through completely unnatural elements to speak metaphorically and symbolically of our mental separation from what is "real" and compare and contrast this with the consumer world we surround ourselves with as a consequence.



Cream Filled, 2007.



Fungi, 2007.

Diffusion

A PROCLAMATION FOR UNCONVENTIONAL PHOTOGRAPHY



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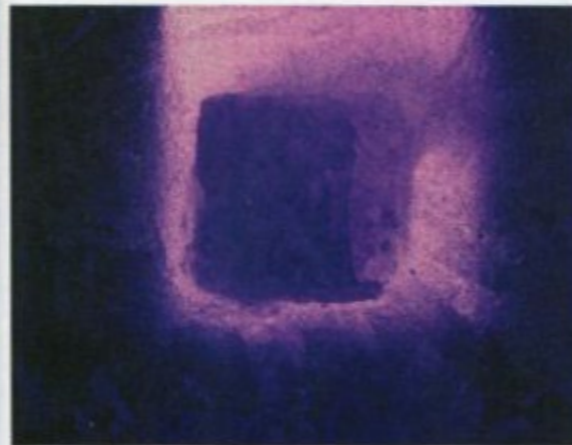
THE HOUSEHOLDER 5 BY CHRISTOPHER JORDAN, LIGHT DRAWING PROJECTION / CONSTRUCTION, (RE)PHOTOGRAPHY



LIPS BY DAWN WHITMORE, (RE)PHOTOGRAPHY



UNTITLED 3 BY JASON DEMARTE, DIGITAL COLLAGE



PURPLE TURTLE BY PINKO (MICHEL PINCAUT), C-PRINT



IGNITION 1 (STUTTGART) BY J. SCRIBA, PHOTO PRINTED GLASS (INSTALL)

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*** AMERICAN ***

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Everywhere Is Home

Southern food is not just a Southern thing anymore.

I am walking, talking proof of the notion that a man is born to a place and will, if he ever leaves it, spend the entirety of his life, considerable fortunes, blood, and effort trying nothing more than to get back there. But I am not a Southern man. I am a Rust Belt kid, a dreary child of iron skies and cold, possessed of an abiding mistrust of sunlight and a dread of palm trees as real as a Baptist's fear of the devil.

I have gone South—have breathed the air and watched the land wrinkle and exposed my pasty, Mick skin to the sun. The Carolinas, Georgia, Louisiana, Florida, Tennessee, and skimming like a skipped rock along the borders of Mississippi. I've gone looking for food, mostly. Barbecue, mostly. Fried alligator and étouffée, pig's feet, grits, and proper fried chicken. Sweet tea, collards, ham, and biscuits. But barbecue most of all, on the Carolina coast, where the land finally touches the sea. I have loved the food of the South and had moments of exaltation, of Lowcountry apotheosis where—with pig under my fingernails and barbecue sauce in my hair, settling my hands around a white china mug of Cuban coffee or just sitting on the trunk of a third-hand Oldsmobile by the side of the road, watching the setting sun purple the sky through a haze of cold beers and crawfish—I have thought that maybe the food would be enough. That maybe I could make a life here among the blue

grass, bourbon whiskey, and pretty girls.

I have tried, but it never stuck. So instead, I have passed through; have stayed, briefly, in certain Southern environs until both my welcome and my tolerance for the heat, the wet, the lizards in Tampa, weepy drunks on Beale Street, languid, endless Sundays, and the green and feral reek of it all has rubbed bare. A day here, a week there, a month somewhere else, and in Florida, most of a year that was very nearly the death of me—these are the records of my travels, my personal bests. But in the end, with my joints rusting in the bayou dampness and my blood thinning like lard gone liquid, I've always retreated, falling back with a mouthful of curses and fever dreams of straight-back pines frosted with snow, knowing that, someday, I would only be back to try again.

Why? Because I'm a sucker. Because I'm a junkie. Because I'm the kid who once drove twelve straight hours for a cheeseburger, two thousand miles for a fish taco, and, in comparison, the heat and the wet and the miles that stand between me and the perfect plate of Tidewater barbecue, hoppin' John, rice-thick she-crab soup, or cornbread, or crawfish seem not so bad. It's the food that has always drawn me—the inexorable gravity of its history and sweet promise of solace.

But it's lucky for hungry, far-flung, misplaced, high-strung, and genetically

ill-suited boys like me that the future of Southern food is no longer solely about the drive, the flight, the chance layover and fast, smart cabbie. In this day and age, when no one is from where they are, and food has become an analog for memory, for place, it has learned to travel all on its own. Though always (almost always...) best in the towns, parishes, and rooms where it was born, food comes to me now if I wait long enough, wish hard enough and, over the past five or eight or ten years, I have waited and wished and been rewarded in the strangest of ways.

Vietnamese pho in Albuquerque, New Mexico. Japanese ramen shops in Colorado and Ghanaian soul food at a house restaurant hidden away in a suburb of Denver. I've had buckets of crawfish boiled for me by Katrina refugees two time zones gone from flood-racked homes, and greens and beans laid out at a funeral spread in Rochester, New York, eaten with plastic forks right out of the to-go pan because, broken by grief, no one had the energy anymore to find the plates.

Grits. My God, the grits. So overwrought in homilies to Southern living, grits are pap. Are the stone-ground axiom of Southern cuisine. Are comfort, simple and plain. They are potatoes to the Irish, rice in China—clichéd but fundamental, freighted with ten generations of reminiscence and history, bad jokes, hunger, love, and loathing.



"Fridge" by Jason DeMotte

Now, grits are one of the defining elements of the trend toward regional cookery and the best thing to happen to high-end food costs since wasabi mashed potatoes. Regardless of place, regardless of upbringing, just about every New American chef cooks grits these days, some well, most poorly. Grits are a new frontier for those who handle them without tradition on their side, without bone-deep knowledge in their corner.

Outside the South, most cooks seem flummoxed by grits. They know all their buddies are cooking them, and they know they ought to cook them, too, so they put

grits on the menu and then proceed to do everything possible wrong to them. Yellow corn, white corn, artisanal—doesn't matter. Dumb cooks, cooks who didn't grow up with grits, bandwagon hoppers, and knuckleheads who've never even tasted grits done right, they don't understand the power of grits for absorbing, translating, and subtly altering the flavor of anything put close to them. Good cooks do. They understand that this is the magic of grits—like a simple starch, only better.

Grits mark the progress of the march of Southern cuisine, its high points and low ebbs. On a menu, they are shorthand

for a certain informality, an acceptance of American food as the serious, strange, and mutt canon that it is. I had good grits in New York City—shrimp and grits at Bobby Flay's Bar Americain, of all places, cooked by a chef ex of Denver who'd also done good grits there, a mile up from Atlanta, Georgia, or Charleston, South Carolina, and more than a thousand miles gone. There are good grits in Seattle; at Tupelo in Cambridge; at Wishbone in Chicago, where Lowcountry meets the Gold Coast. And while employed in my last-ever cooking gig before putting down my knives and picking up a pen, I got to know



issue nine / fifteen euro / €15 roi / animals

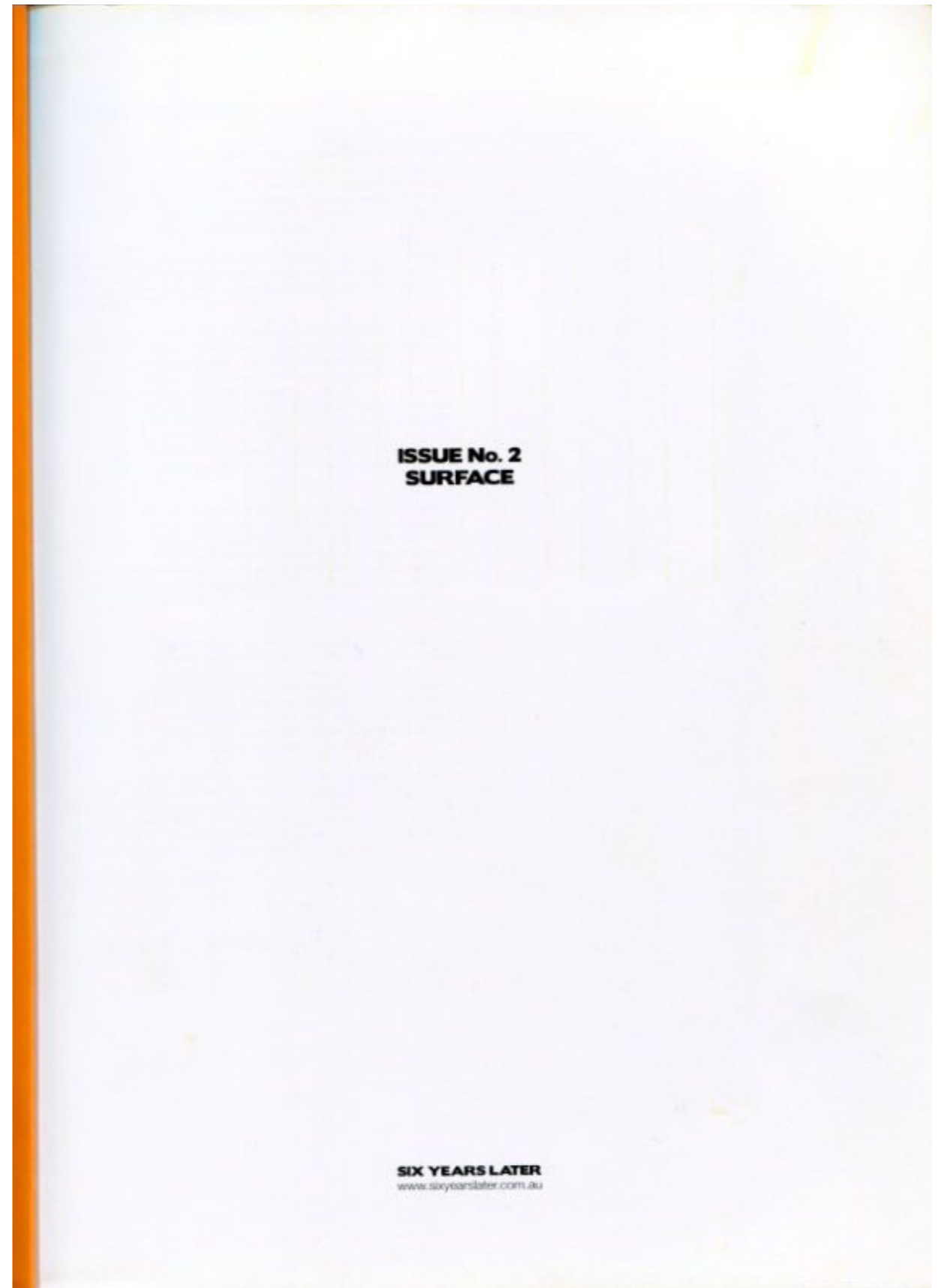
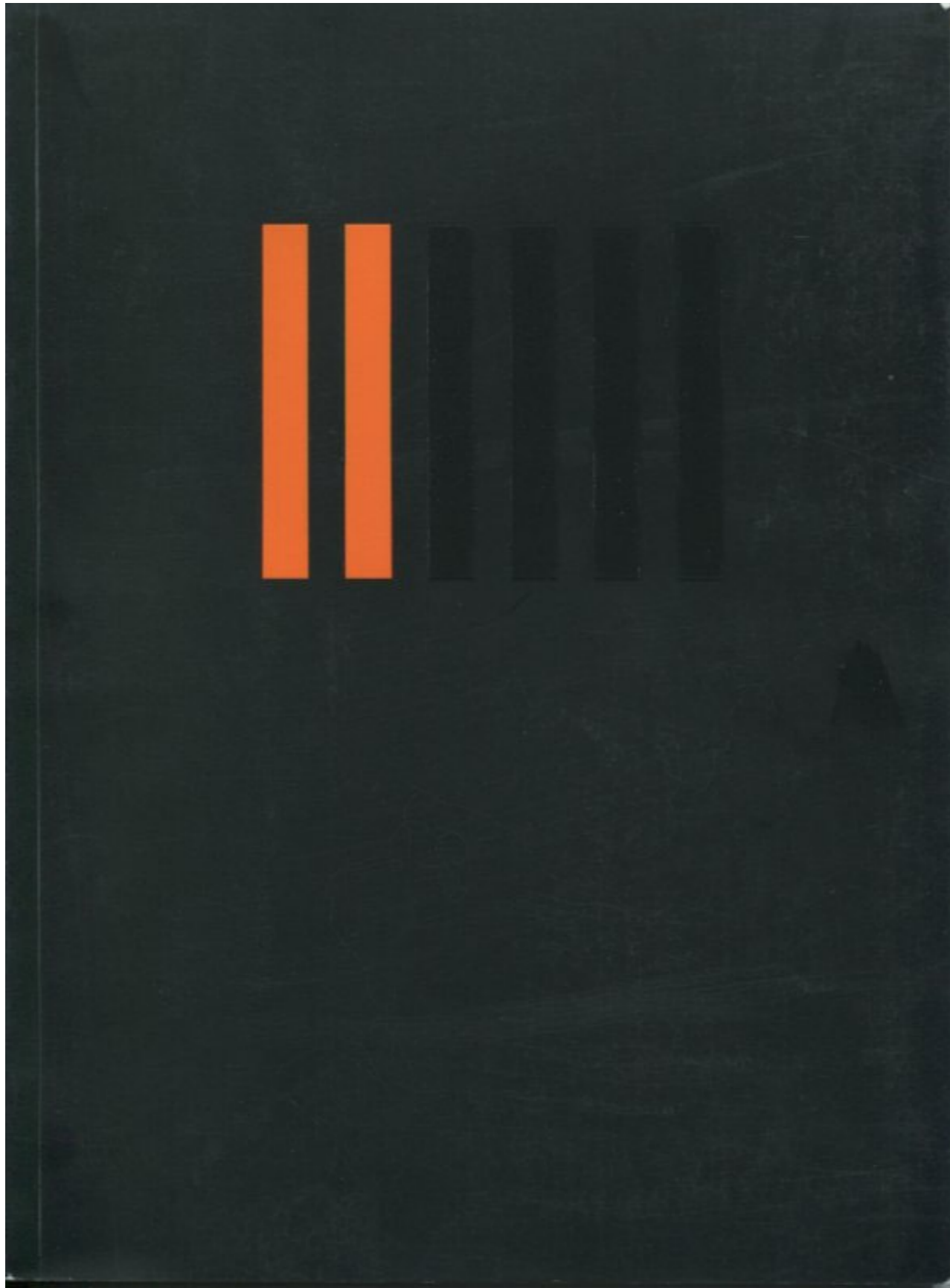
Midw



jason demarte / age: 40 / nationality: american / currently based: michigan, usa / nature preserve
in a series investigating the charade of american consumer culture, demarte started shooting inside
a natural history museum, where he noticed visitors shuffling between each display, consuming
 neat slices of natural wonder. in his images, animals, often with mythic significance in american
 history, are infected by or replaced by products. just as consumers are duped by a romantic
 fantasy through advertising, so too can photography subvert the truth through its inherent
 believability. demarte uses this conundrum to question everything from politics to products.



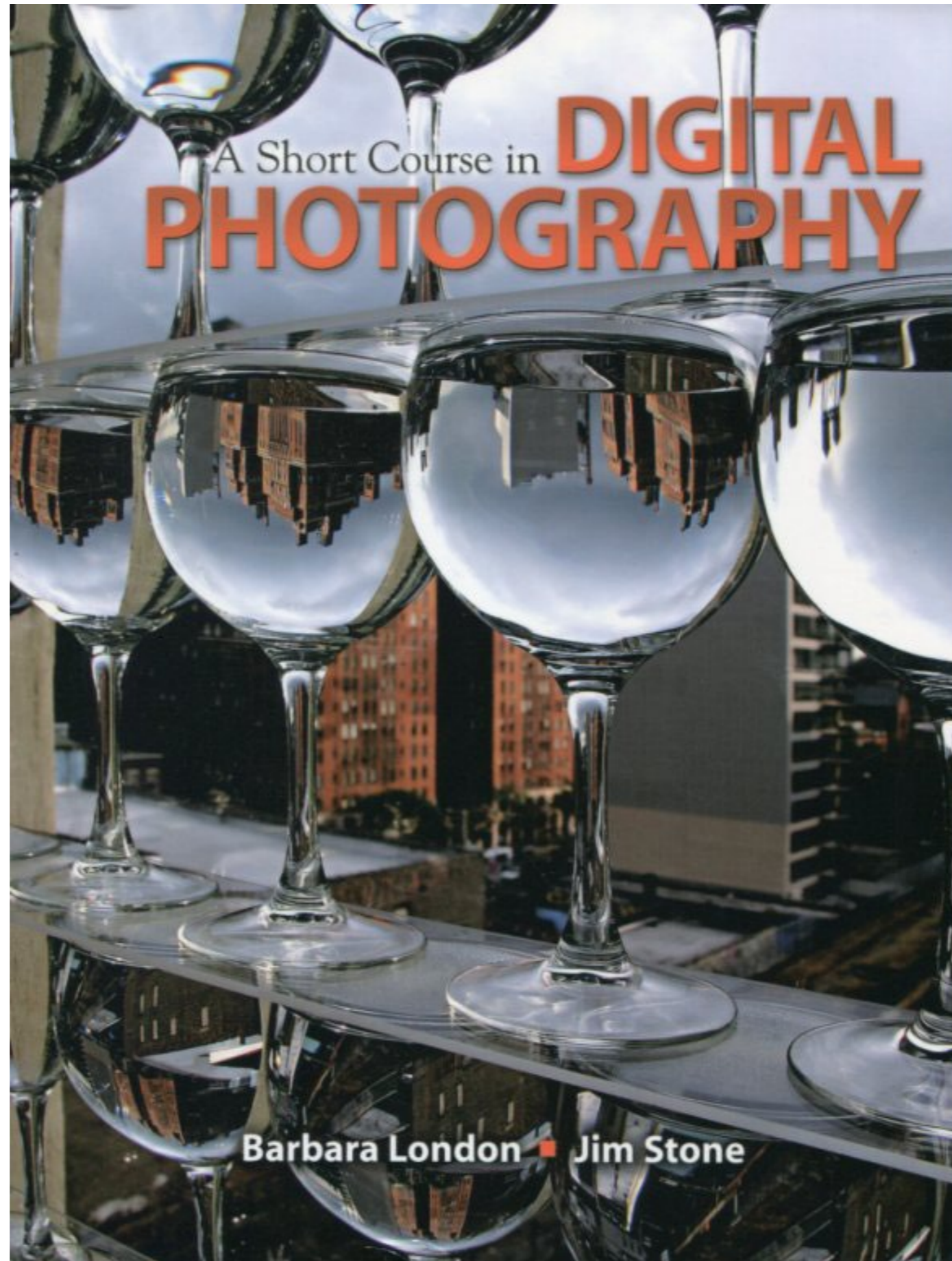
jason demarte / from the series: nature preserve / new york, 2017 / nashville, 2015, general page



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A Short Course in **DIGITAL**
PHOTOGRAPHY

Barbara London ■ Jim Stone

Printing and Display 6

Much pleasure lies in taking pictures and skimming through them onscreen but the big reward lies in printing and viewing the results. Yet some photographers never seem to finish their images; they shoot a lot but have few pictures that they carry to completion. Printing translates your vision into an object that can be displayed on a wall, in a gallery, or in other locations, in addition to being an image you can email or upload to a Web page. Finishing and mounting a photograph is important because it tells viewers your vision is worth their attention. You will see new aspects in your photographs if you take the time to complete them.



Jason DeMarte. Shopping Season, 2007. Printing in a wide panoramic format is a straightforward task with inkjet printers (see page 113). The wolf image was shot in a museum during the winter holidays. A few days later, during a blizzard that closed the roads,

DeMarte walked to a market only to find the store virtually picked clean. He liked the way this roast—the only thing left in the meat section—looked sad next to the bow. Later, after placing its image next to that of the wolves almost by accident, they “just seemed to belong together.”



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JASON DEMARTE
Suspended Splendor, 2008. Digitally-generated dots were added to scene jovial and, DeMarte says, "permeate the scene, becoming an inescapable infestation." He lets the viewer decide if the infestation is welcomed. Digital photography has given us the tools to incorporate graphics, joining the real with completely invented imagery.

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Suspended Splendor, 2008. Digitally-generated dots were added to seem jovial and, DeMarte says, "permeate the scene, becoming an inescapable infestation." He lets the viewer decide if the infestation is welcomed. Digital photography has given us the tools to incorporate graphics, joining the real with completely invented imagery.

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VISUAL SURFACES

Jason DeMarte

teaches photography at Eastern Michigan University. He received his BFA from Colorado State University and his MFA from the University of Oregon, both in Photography. His work has been exhibited at national and international venues, for example, "The Museum of Unnatural History" group show at ClampArt Gallery in New York City and the "Utopic" solo show at Wessel Snyman Creative in Cape Town, South Africa. His photographs often juxtapose images of flora and fauna with highly processed consumer items to "investigate. . . how our modern day interpretation of the natural world compares to the way we approach our immediate consumer environment."⁹ DeMarte's technique involves the digital incorporation of artificial elements into natural settings (for example, circles of pepperoni superimposed on a field of corn) to show how our view of the natural world is filtered through a consumer gaze. At times, it is difficult to tell which of the elements in his pieces is artificial and which is natural. His use of images of taxidermy and natural history museum dioramas heightens this effect.

DeMarte's photograph *Ambiguous Object of Desire* from his *Utopic* series exemplifies the photographer's keen understanding of the complex registers of the consuming gaze. On the left side of this long horizontal piece, three magpies and a bald eagle in a beach diorama seem to stare pointedly at a plain blue dot superimposed on the sandy shore between them. It is the same sort of brightly colored, adhesive dot one would purchase by the sheet at an office supply store to use for labeling. Its appearance on the sandy shore seems to render the artificial habitat of the diorama a commodity object and

Jason DeMarte
Ambiguous Object of Desire, from Utopic
Photograph, 2011, 50" x 17"



⁹ Jason DeMarte, "Artist Statement," from the photographer's official website, accessed August 12, 2013, <http://www.jasondemarte.com/artist-statements/>.



thus, for a crazy second, the viewer identifies with those taxidermied birds. Commanding attention, the blank blue dot nevertheless signifies nothing. To drive home the point that the objects of our desirous gaze often seem to promise fulfillment but, being fake, deliver little of real value, the compelling beach scene on the left is juxtaposed on the right by an equally imposing image of a microwavable meal consisting of fried chicken legs, corn, and a brownie decorated with red, white, and blue sprinkles. Nestled in the partitions of a plastic tray the same bright blue as the dot, these ersatz food items—American through and through—seem unlikely to live up to their nutritional or patriotic promise.

Hydrogenated Bounty, from DeMarte's *Nature Preserve* series, again juxtaposes faux nature with fake food to emphasize the absurdity of the pleasure derived from viewing simulated realities such as dioramas.¹⁹ This image depicts a diorama of a group of marmots in a field of mountain wildflowers staring out across the rocky foothills of the mountains, oblivious to the powdered sugar-covered donut holes hovering just above the grass around them. Nature's "bounty"—a trumped-up conceptualization of nature as abundance to be consumed—becomes here the kind of excess we now disparage, "hydrogenated" and thus artery-clogging and dangerous.

Ambiguous Object of Desire and *Hydrogenated Bounty* are witty, irreverent pieces that reveal the absurd contradictions between the products we consume and the animal world we get them from, exposing the inconsistencies in our consuming gaze.

¹⁹ Stephanie S. Turner, "Relocating 'Stuffed' Animals: Photographic Remediation of Natural History Taxidermy," *Humanimalia*, 4.2 (Spring 2013).



COURTESY PHOTO
Mary Tsiongas' disturbing and haunting targets merge photographed human and animal faces in alternating, concentric circles.

TEACHERS' TURN

UNM art faculty members show what they're made of in new exhibit

Serious art students who put in the time and effort to earn a bachelor of fine arts degree want to study with professors who are involved in contemporary art practices and who exhibit regularly and frequently. It isn't wise to study medicine from a doctor who hasn't been in the examination or operating room in over a decade just as it isn't prudent to study with an art professor whose work hasn't been critically evaluated in many years.

Thankfully, for those students who decide to earn a BFA degree through the University of New Mexico's collaborative program with the Santa Fe Community College, that isn't a problem. Many of the talented faculty at UNM make it possible for students in Santa Fe to earn a four-year degree in the community college's classrooms by teaching courses there. At the moment, 13 students are taking advantage of the UNM-SFCC collaboration; both schools would like to see more students join them. (The probable closing of the College of Santa Fe might well make the UNM-SFCC program much more attractive and successful.)

The newest exhibition of works by UNM faculty at the community college's School of Arts and Design gallery is an advertisement for the BFA program—a trailer that highlights the conceptual and formal skills of the faculty as well as the BFA candidates can study that it is also simply a group show worth seeing.

Walking into the community college's large, high-ceilinged space, several works are immediately striking. The most thoughtful of these, Jason DeMarto's high-saturation photograph of a white fox jumping over a TV dinner, is both dazzling and smart. DeMarto makes full, unapologetic use of Photoshop in order to remind us about our artificial relationship with nature and our belatedness of consumer objects. And DeMarto is right: As a consumer culture, we think plastic is valuable and nature is annoying. The flattened, space-less, decorative way that DeMarto organizes his images creates a powerful sense of dislocation and disconnection. DeMarto is one of the best photographers working in New Mexico right now. A visiting assistant professor at UNM, his works are in two solo shows this spring, at Chelsea Galleria in Miami and at Rule Gallery in Denver.

Mary Tsiongas's targets present photographed animal and human faces in alternating, concentric circles. The result is disturbing and haunting. And the concept seems fair: Is there any real difference between man and animal, the hunter and the hunted? These works are instantly arresting.

In Kathleen Jensen's painting, a willing woman leans to a boat on a marshy river—a tiny circle in a composition and try as it might, crosses stand guard along a stretch of tall, yellow grass. Jensen's figurative, narrative paintings are, at first glance, awkward. Objects and figures are out of scale with each other, the spaces are a bit off-kilter, the paint handling is strong in places, weak in others. There doesn't seem to be a conceptual reason for the awkwardness, but it has an effect none the less—it makes the painting extremely watchful and dramatically unpredictable. Reading the



Object Lessons



KIM RUSSO
For the Journal



Visiting University of New Mexico Assistant Professor Jason DeMarto creates photographic images that probe our consumer culture's tenuous relationship with nature.



Bill Gilbert's map works document his peripatetic examination of the relationship between mapped space and physical space.

If you go

WHAT: Faculty Exhibition, College
University of New Mexico
Department of Art and
Art History
6401 Richards Ave.,
Santa Fe

WHERE: Visual Arts
Gallery, School of Arts
and Design
Visual Arts Building
Santa Fe Community

HOURS: Monday through
Friday, 10 a.m. - 5 p.m.

WHEN: Through April 27

CONTACT: 426-1501

artist's statement, everything becomes apparent. On a trip two years along the Plateau River, Jensen contracted the bubonic plague, resulting in the partial amputation of her hands and feet. "My hands," Jensen writes in her statement, "somehow... manage to paint. Maybe after all these years painting is all they know. They seem to forget their dismemberment and out of the simple need to lay paint they proceed and begin again."

A different, yet related, relationship to landscape is explored in map works by Bill Gilbert. Since 2000, Gilbert has been walking the cartographic grid instead of following roads or trails. His images result from the documentation of these walks; these are works that attempt to make clear the difference between our abstract (mapped) understanding of space and the physical reality of moving across a landscape. Gilbert's shows are immensely interesting, but the exhibited images fail to provide the viewer with any visceral sense of space. This work is performative and conceptual—mostly for the artist himself. It would be more profound to literally accompany Gilbert on his walks. Gilbert exhibited his work this year in "Sawtooths" at 506 Gallery in Albuquerque, and in 2005 at "Oncontact," Art Basel, Miami. On the UNM faculty since 1989, Gilbert is the director of the Land Arts of the American West program and is co-creator of UNM's new "Art & Ecology" emphasis in studio art.

Additional works in the show, particularly by Robin Ward, Steve Barry, and Yoshiko Shimazaki, are also good examples of the gratifying courage of craft and concept that seems to be the show's common denominator. Still, several other works, by additional artist professors, are in keeping with the kind of abstraction or high realism we have come to expect in New Mexico, and that work lacks surprise now. Some of the photography in the show is more journalistic than artistic. There is no sculpture, installation, or video in the show, despite the fact that UNM has great faculty talent in these areas. Yet, due to the strength of several particularly dynamic pieces, the show is solid and highly rewarding.

It's great to show off UNM's faculty talent to the students at SFCC in order to encourage them toward the new BFA, but intelligent folks know that good faculty and a series of classes are the only things that make a BFA a BFA. A program like this needs a visionary administrative leader with a solid academic background, a person who can guide the curriculum in a way that provides the depth, breadth and rigor, as well as advising, professional resources, and non-classroom experiences that students actually need to succeed. Without that kind of leadership, this particular BFA program will remain the cafeteria-style meal plan that it currently is, and the savvy students will move on.



1203 | Artificial Nature: Photographs by Jason DeMarte in Detroit.

rock reunite to perform their epic noise for the first time in 15 years. Woah, dude, has it been that long? The group originally formed in California in the late '80s, hitting underground parties in the isolated cities and suburban wasteland of the Southern Cali desert. While their sludgy guitars, spacey jams and bone-rattling volume earned them a cult following, the group — now widely acknowledged as pioneers of stoner rock — toiled in relative obscurity before disbanding in 1995. After a fortuitous meeting at a Euro fest, original members John Garcia, Nick Oliveri and Brant Bjork decided to get the band back together (minus original guitarist Josh Homme), and across the land, metalheads rejoiced! A new album is on the agenda after the tour. *Kyuss Lives!* performs at 8 p.m. at the Crofoot Ballroom, 1 S. Saginaw St., Pontiac; 248-858-9333; \$25; with the Sword, Black Cobra and Ludet.

SAT1203 Panacea

NATURE'S COMMODITIES

The works of photographer Jason DeMarte explore contemporary issues of consumerism and artificiality, specifically how those concepts affect our relationship with the natural world. DeMarte's striking images investigate how society filters the natural through the fabricated, blurring the line between what is "real" and what is manufactured. Currently a professor at Eastern Michigan University, DeMarte has taught at Mississippi State University, Zayed University in Dubai and the University of New Mexico. His work has been displayed both nationally and internationally. The solo exhibit *Panacea* chronicles his work from the last six years and spotlights his latest series, *Nature Preserve*. It opens with a reception from 6 to 9 p.m. at the



sale at the Scarab Club and an open Night appearance. Even the recent opening its doors for an evening of dance, theater and musical events—annual community sing-along on 1 p.m. in and around Midtown, print info at 313-577-5068; for a complete

Detroit Center for Contemporary Photo in the Russell Industrial Center, 1600 E. St., Bldg. 2, Fl. 1; displays through Jan.

SAT-SUN1203-04 Fort Street Choir

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