



"In the Bus," by Isabel Bishop.

tercolorist Ed Shay.

Gallery 400 of the University of Illinois-Chicago has invited guest curators to take over the space this year, setting out with a show put together by Hudson of New York's Feature Gallery.

Exploring the intersection of science, spirituality and the body, Hudson has selected a single work by five artists (or in the case of (Art)n, a group of artists), illuminating each in a

single pool of light, in an otherwise dark space.

Tom Friedman's untitled piece elaborates on those notions, being an image of an angel such as children make in the snow by lying flat on their backs and moving their outstretched arms back and forth.

Friedman has done something similar, except that the medium is a white circle of laundry detergent rather than snow. Here, the trace of evanescent spirituality is played off the weight of the body needed to create the image, as the work also comments on the science of cleanliness and the purity of art.

(Art)n's "Space and Time Visualization" employs high-tech methods to produce a mandala-like image (called a Stealth Negative PHSCologram) that shifts as if it were three-dimensional, creating the illusion of interaction with the viewer's body as well as his or her eyes. And David Shaw's "Stacked Ladders" brings to mind motifs associated with Henrik Ibsen's play "The Master Builder": the melding of the spiritual and erotic, technology as the means of transcendence.

Equally provocative works by Nancy Becker and Fred Tomaselli round out the show, which runs through October 11 at 400 S. Peoria St.