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Special Thanks to the Crystal City BID Establishments

Jaleo tapas - bar
Ruth's Chris Steak House, Inc
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Bebo Trattoria in Crystal City
Bailey's Pub & Grille
Caribou Coffee

Special Thanks for Past and Current Organizational Support

Warehouse Washington's Downtown Arts Complex
Cultural Development Corporation
Cultural Alliance of Greater Washington

Special Thanks to Kevin Irvin

Artist Kevin Irvin has contributed his talent to the 2004 and 2007 Artomatic events. His 2007 work can be seen in the Electric, Cabaret, and Theater/Dance Stages and in the Lapis Auditorium and the Garnet Lounge.



Colorfield Intermix at Artomatic

This month, over 30 Washington area museums and galleries are mounting exhibitions celebrating the continuing influence of the Color Field School of painters, the only “official” art movement that originated in the Washington area. Like many such official movements, it exists primarily in retrospective - the artists did not consider themselves a group, but their work does show the same urge to explore how color can convey emotional content. In the 1950’s and 60’s, artists such as Kenneth Noland, Morris Louis, Gene Davis and Helen Frankenthaler painted in this way.

Some of the Color Field painters were hard-edged abstractionists, some used flowing pours of paint on canvas; the characteristic that unites their work is that it is “immersed in color” - a phrase used by the Museum of American Art to describe the school. With that sense of the tradition, local artist Ellyn Weiss has created “Colorfield Intermix at Artomatic”, a “tour” of Artomatic 2007 that features artists who also make work that is immersed in color.

One major difference between the 1950’s and 2007 is the broader range of media routinely used by artists. All of the Color Field artists painted in oils on canvas. By contrast, the work here includes, in addition to painting, photography, encaustic (wax) and collaged elements. The common thread of the work is how it uses seductive color as its primary medium, color that evokes an emotional response that pulls the viewer into the painting.

The artists and the Artomatic rooms in which their work is displayed are arranged below in a way that can take you through the show. *(Disclaimer: These choices reflect the sole and certainly arbitrary judgment of Ellyn Weiss. In the spirit of Artomatic, please feel free to email your own choices, quibbles, comments to eweiss@ucsusa.org)*

Sondra Arkin	red 6A03
Ellyn Weiss	red 6A03
Pat Gerkin	red 6R11
Kay Layne	red 6R17
Melissa Hackmann	red 6C02
Paula Wachsstock	red 6C02
Tory Cowles	red 6C08
Catherine Carter	blue 6C43
Mark Poss	blue 6C43
Marcie Wolf-Hubbard	blue 6Y11
Matthew Langley	blue 6Y21
Donna Grossman	blue 6B31
Susan Finsen	yellow 6A33
Michelle Banks	yellow 6A20
Miki Fernandez	green 8C16
Andrea Cybyk	green 8D5
Jan Sherfy	green 8D5
Brent Lilly	green 8E6
Felisa Federman	orange 8D14



Film Happenings In The Lapis Auditorium This weekend

DC Shorts will be screening their best shorts from 8-10 pm on Friday the 13th.

Saturday evening at 7:30 pm join Cedric Baker as he shows his 80's NYC Club scene and Hip-Hop slide collection at Artomatic for the first time!

Rosebud Film Fest will be screening their best Saturday from 8-10pm, followed by the Washington Psychotronic Film Society 10:30pm - 12:30am.

Be sure to check the Artomatic event calendar for Short Film Blocks and other events in the Lapis Auditorium!

Special lunch time films will be presented on the following dates:

Wednesday	April 18, 2007	12 - 1:30pm
Friday	April 27, 2007	12 - 1:30pm
Tuesday	May 1, 2007	12 - 1:30pm
Thursday	May 17, 2007	12 - 1:30pm

Film Contact

Greg Gutierrez

gwg@alomafilms.com



DIGI-ART AT ARTOMATIC

Digi-Art now in its third year at Artomatic is no longer a fledgling media. Now called *new media*, it includes an interactive kiosk, **Your Two Cents** located on the 8th floor, and the **Digi-Room** on the 6th floor full of interactive, installation, and web based.

On the web:

Digi-art made and conceived to live on the computer will also be on the web with continual submissions to digi@artomatic.org. Artists are asked to send links of web art projects to digiaom@redaphid.com. Please mention any browser plugins needed, such as Flash, and a short description of the project."

On the 8th floor:

Your Two Cents is an interactive kiosk that you can cozy up to. An animated talking head asks you questions such as "Do you believe there is intelligent life in the universe?" records your answer, and plays it back- of course, with a twist. Created by artists who met at Artomatic 2004, Philip Kohn, an imaging research scientist at NIH developed facial tracking software, Thomas Edwards a robotic artist, engineer and founder of DC Dorkbot, Brian Judy a computer game animator, web designer, and fine artist and Claudia Vess conceptual/installation artist, the project was funded in part by a New Media grant from the D.C. Commission on the Arts and Humanities and the National Endowment for the Arts DC Commission for the Arts.

On the 6th floor in the Digi-Room:

Philip Kohn's **LOOKING GLASS**

People rarely dance in response to a piece of art on the wall, even if they may feel like it. In the looking glass reality becomes closer to pre-visualization in the dance between the viewer who becomes the artist, breaking the boundary of viewer, and creating the image by moving, dancing and creating the space, time and color manipulations in the "mirror"

Philip Kohn's **PASTRY 1 (Enclosure by Arthur Noll)**

"Pastry" combines special 3D LCD screen technology to layer photographic that change every few seconds animated with natural image colors such as sunsets and fall leaves that change every 30 seconds. The layers approach the viewer, and then dissolve to reveal newly forming layers below. Low to the ground **Pastry** is viewable by children.

Thomas Edwards, **SATANIC SANTA**

A ¾ scaled Santa Claus is animated by exclamations of the true meaning of delivering toys to all the world's children- "Oh my aching back" delivered to visitors who approach the patriarch in the red and white suit.

Film Contact: Claudia Vess

ccv@aol.com

Discoveries and Presence: A view of Artomatic from three perspectives

By F. Lennox Campello

How does a writer cover an arts extravaganza of the size of AOM once the eyes and mind become numb after the 200th artist, or the 400th or the 600th?

As an art critic, I once started a review of a past AOM by complaining how much my feet hurt after my 5th or 6th visit to the show, in a futile attempt to gather as much visual information as possible in order to write a fair review of the artwork. Over the years I have discovered that it is impossible to see everything and to be fair about anyone; the sheer size and evolving nature of the show itself makes sure of the impossibility of this task. But AOM is not just about the artwork.

As a gallerist, I also have visited AOM looking for new talent amongst the vast numbers of artists who come together under one roof. Over the years, together with my fellow DC area gallerists, we have plucked many artists from the ranks and files of AOM. Artists who since their first appearance at past AOMs have now joined the collections of museums and Biennials and have been picked up by galleries nationwide. Names like Tim Tate, the Dumbacher Brothers, Kelly Towles, Kathryn Cornelius, Richard Chartier and that amazing worldwide phenomenon and best-selling author Frank Warren of PostSecret fame. But AOM is not just about the emerging superstar artist.

As an artist, one year I decided to participate in AOM, just to see what the guts of the machine looked like. My volunteer hours patrolling the halls on a Wednesday night at midnight, and still seeing people come in and out, and explore art on the wee hours of the morning, also left a footprint on the public impact of the exhibition. But AOM is not just about the public.

AOM is two things to me:

It is perhaps the nation's most powerful incarnation of what it means to be a creative community of hundreds of working creative hands all aligned to not only create artwork, but also put together a spectacular extravaganza that re-charges the regional art scene as no museum or gallery show can. AOM is a community of artists employing the most liberal of approaches to art that there exists: the artists are in charge, and the artists make it work, and the artists charge the city with energy and zeal. And these descendants of those brave souls who challenged the academic salons of the 19th century face the same negative eye from the traditional art critics and curators of our museums, who challenge not the art, but the concept of an open, non-juried, most democratic of art shows: a community of artists in charge of energizing the community at large.

And it is certainly the easiest and most comprehensive way to discover contemporary art at its deepest and also at its newest roots. This is where both the savvy collector, and the beginning collector, and the aspiring curator, and the sharp-eyed gallerist can come to one place with a sense of discovery in mind. And the ones that I missed in the past, and who were discovered by others, are ample evidence of the subjectivity of a 600+ group art show.

Viva AOM!

F. Lennox Campello is an award winning artist, a widely published regional art critic, the co-founder of the Fraser Gallery, the director of Alida Anderson Art Projects, and the founder and editor of Mid Atlantic Art News, one of the web's most popular visual art blogs.