

# REVOLUTION

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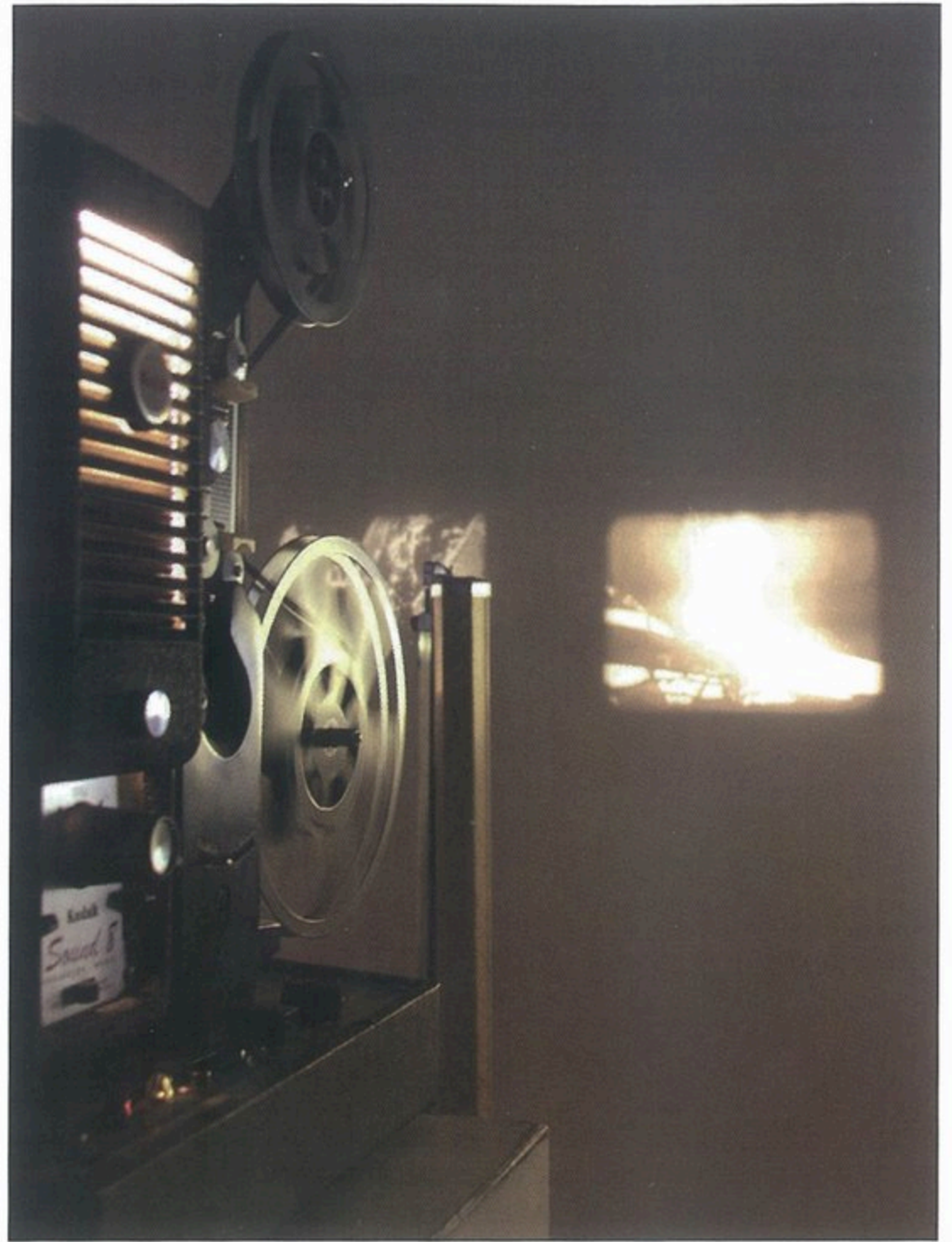
**TERRENCE SANDERS**

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**Jason Kofke: Everything Will Be OK  
and Ted Ullrich: The Wall**  
Art House Co-op, Atlanta, GA  
October 24

Although several artists were featured at Art House Co-op tonight, two installations stood out: Jason Kofke's *Everything Will Be OK* and Ted Ullrich's *The Wall*.

These projects were planned as two independent features to join the nearly 50 other one-night installations and mobile performances in Le Flash. Le Flash (whose title is best understood as tongue-in-cheek) is intended one day to become Atlanta's answer to Nuit Blanche, the epic all-night arts festivals celebrated in Paris, Toronto and elsewhere. This year was Atlanta's trial attempt.

*Everything Will Be OK* and *The Wall* both center on themes of technology and community. As featured Le Flash artworks, each is intended to be experienced outside, on the sidewalk, and in the open night air. Nature, though, had other plans; some ill-timed rain forced all the gadgets back into the gallery.

Jason Kofke's historical series, *Everything Will Be OK*, consists of over a dozen displays related to the explosion of the space shuttle Challenger. Kofke explains his biographical connection to the disaster:

In South Florida, the teachers would take the classes out to the playground so we could watch the NASA launches with our own eyes. That Tuesday, I met my first real encounter with failure. . . I knew instinctively, as kids can do, that things were going very wrong as I saw the craft disintegrate overhead.

The work reflects a kind of deep, personal introspection that, by

relating to a disaster of national proportions, turns itself inside out. What was merely one person's childhood memory takes on a greater communicative power.

The installation quickly grabbed my attention. Of course, Kofke's equipment does make a lot of racket. At least seven projectors, three crappy portable TVs and an old microfiche viewer were all rattling and growling simultaneously. The space smelled like sulfur; under heat and distress, the old film reels filled the air with annoyed protest. Nothing says "vintage"—or for that matter, "obsolete"—better than a machine with mild B.O. Actually, I like the change of pace; the lo-fi approach makes sense considering the content.

Bringing Kofke's projections inside Art House increased their synergy with Ted Ullrich's *The Wall*. *The Wall* is a projection that cycles through photos sent it via email, including camera phone pictures sent from within the gallery.

People really react to this thing, giggling as their own pictures are blown up to absurd size. Ullrich, though, downplays the indulgent factor in favor of the piece's human value:

Sure, it lets you share party pictures, but it's really about building community. For example, some business might be worried about having to censor images. . . [but] this test shows you that people will self-govern when it's something that's meaningful.

Ullrich, a native of the Chicago area, laments the lack of real community spaces in Atlanta. Through campaigning for greater bicycle access and creating Atlanta-centric designs with Epidemik Coalition he hopes to improve the situation.

Art House Co-op, whose work extends far beyond its front doors, organized a strong group show. The success, though, was due to overlapping strengths and not merely any one piece considered alone.  
*Jeremy Abernathy*