Gallery 1134 - a study in hubris

Ed Wesly

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Slide show presented at
The 11th International Symposium on Display Holography,
July, 2018, in support of this paper.

To the living we owe respect, but to the dead we owe only the truth.
Voltaire

The Free Methodist

"REMOVE NOT THE ANCIENT LANDMARK WHICH THY FATHERS HAVE SET."—Bible.

WHOLE NUMBER 2149 CHICAGO, ILLINOIS, TUESDAY, NOVEMBER 9, 1909 VOL. 42 NO. 45

DEDICATION NUMBER

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CHICAGO

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Artifacts from Rudolph Casket still remained during the excavation of 2014-15

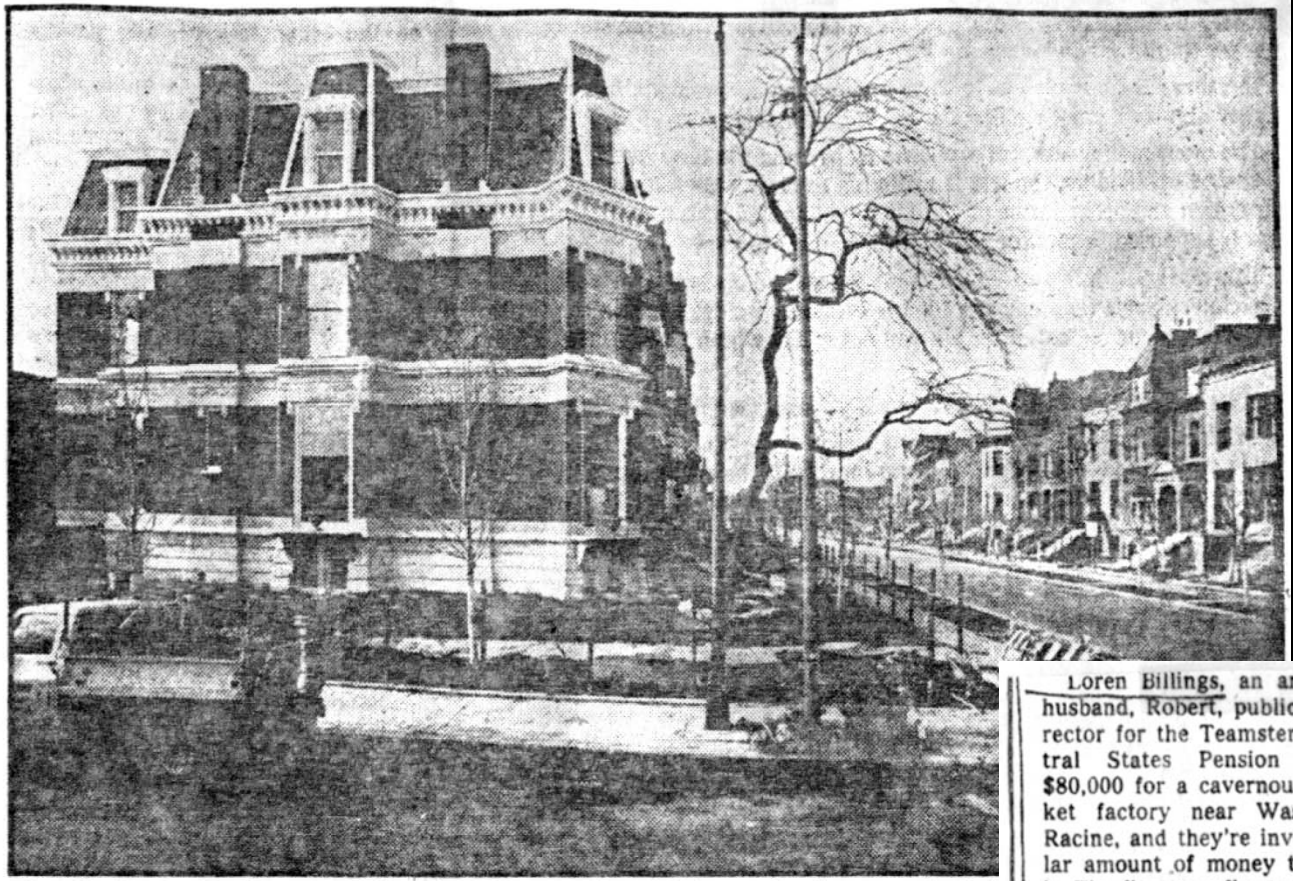
FLorence Dobija Kasprzak Billings, “Lui”

Robert Williams Billings

Urban pioneers on Near West Side

Amid drunks and decay, intrepid families renovate crumbling residences and find beauty.

This is the third in a series of six columns about the problems and potential of the Near West Side, an area bounded by Clinton, the Eisenhower Expressway, Ashland and Washington.



The Benjamin F. Ferguson Historical Preservation District in the 1500 block of W. Jackson Blvd. is on the brink of renaissance. The Ferguson mansion in the foreground, named for the wealthy 19th Century Chicago lumberman, is bei young owners Stephen and homes have attracted youn (Daily News Photo/Perry R

Two dozen red-eyed derelicts with the morning shakes sit on the curb at Desplaines St. in front of the Legion Hotel ("world's most modern hotel for men—fireproof—free TV"). A nearby saloon selling a shot and a beer for 25 cents is doing a brisk business at 8 a.m. A young alcoholic, his hair flowing to his shoulders and belly hanging below his T-shirt, lurches along W. Madison St. Two drunks sit in old automotive bucket seats in a weed-filled lot and drinking beer and wine.

Everywhere, it seems, there are empty beer cans green pint bottles that once contained Growers or Petri white port or Richard's Wild Irish Rose.

This is what's left of Skid Row, that Dante's hell of hopeless, homeless alcoholics, their population reduced by the urban planners' bulldozers to some 1,500

Dick Griffin

walk on. Along one stretch of Green St., three holes big enough to hold

on the first floor.

tiny apar
persons a
19th Cen
mansion
places.

Three

Loren Billings, an artist, and her husband, Robert, public relations director for the Teamsters Union Central States Pension Fund, paid $80,000 for a cavernous former casket factory near Washington and Racine, and they're investing a similar amount of money to rehabilitate it. The first two floors are for a nonprofit school of holography and art gallery Loren Billings conducts. The couple lives behind a screen in a corner of the second floor while workmen turn the third floor into a vast apartment for them.

"We owned 3½ acres in Will County and we were going to build a house on it," she said. "It wasn't going to be big—just two bedrooms, a study and a studio—but bids for the work ran from $96,000 to $175,000. We decided to stay in the city."

A handful of buyers

Teamster trustees fire 2 aides of pension chief

By James Strong
Labor editor

TRUSTEES OF the embattled Teamsters pension fund have fired two top press aides to the fund's executive director Daniel J. Shannon whose on $135,000 a year job now is in jeopardy, Tribune sources confided Sunday.

The move is considered a major blow to Shannon's once unchallenged authority in running the giant Central States, Southeast, and Southwest Areas health-welfare and pension funds and his efforts to reform practices of the $1.65 billion fund that resulted in charges of widespread corruption and in federal investigations.

Fired in the battle between Shannon and the trustees were Robert Billings, one-time head of Mayor Daley's office of information, and Robert Glass, special investigator and executive assistant to former Illinois Secretary of State Michael Howlett. Both are former Chicago newspaper reporters.

IT ALSO WAS learned that the new 10-member board that oversees the giant health and retirement funds have become increasingly critical of Shannon's administration of funds and are set to dump other key aides in a prelude to Shannon's resignation or firing.

The pension fund, established by the Teamsters and truckers in 1950, provides retirement coverage for some 380,000 teamsters in 190 locals spanning 33 states.

Shannon, Teamsters President Frank E. Fitzsimmons, and 17 others connected with the Teamsters pension fund in the past are defendants in a federal suit filed by the U.S. Labor Department to recover millions of dollars in funds allegedly squandered in bad risk loans.

Shannon, former president of the Chicago Park District board and a University of Notre Dame All-American football player, was named to the pension fund post in 1973 in an effort by the Teamsters to end questionable loan practices and to rid itself of its corrupt image.

Among Shannon's moves was the hiring of Billings and Glass to improve relations with the news media. As a result, candid and accurate information surrounding the pension fund's activities was available for the first time.

SHANNON'S INNOVATION met with hostility from most of the 16 former trustees who later were forced to resign by the U.S. Labor Department during an intensive investigation following the disappearance and presumed murder of former Teamsters chief James R. Hoffa in 1975.

At a meeting in 1976 at the plush Rancho La Costa near San Diego Shannon reportedly was assailed as the source of information being leaked to the press to the embarrassment of the trustees.

In recent months, the 10 new members of the health-welfare and pension funds, composed of five from the Teamsters union and five from trucking employers, have become highly critical of Shannon, sources close to the board said.

The firings of Billings who was paid $46,500 a year and Glass who earned $24,000 a year are the first of several expected, a source said.

ASKED WHY THE two press aides were fired,one trustee responded, "Because we were unhappy about the work they were doing and it was impossible to justify the expense."

Several board members complained that Billings and Glass devoted their time to boosting Shannon's reputation rther than promoting fund activities.

Shannon did not make a fight over the firings but was angered by the challenge to his authority to hire and fire his staff, the source said.

"Sure it was a slap in the face to Shannon but the board is a little dissatisfied with the way he is running the fund," a Teamster source confided. "Morale is terrible, there is an overabundant staff of less than the caliber we expect for our money and we have told Shannon we're unhappy."

Shannon may soon be forced to choose between resigning or being fired, close associates said.

"THE BOARD holds fiduciary responsibility for what happens to these pension funds and if something goes wrong we go to jail," a board member said. "If Shannon doesn't begin taking orders on what we feel is in the best interest of the fund he better take a walk down the street."

Shannon repeatedly has stated that prior to joining the fund those in charge of ruling on loans were guilty of poor judgment and that funds were used to bankroll questionable investments.

Council may look at parking meter firm's inspections

By Ronald Koziol

THE CITY COUNCIL'S Finance Committee urged Thursday that the full council name a special panel to investigate how the city's parking meters were handled by a private firm last winter.

Finance Committee members said they expect the special panel, which could be formed Friday, to have subpoena power and its own counsel for the investigation.

The committee acted on disclosures by The Tribune that Duncan Traffic Equipment Co., 69 W. Washington St., was paid $270,000 for inspecting and maintaining the city's 34,974 parking meters in January and February, when most of the meters were buried in snow.

UNDER DUNCAN'S contract, the city pays no money unless inspections are performed.

Some aldermen call the payment to Duncan a "ripoff," but the firm said Thursday that it has records to prove it made the inspections.

Duncan president Jerome J. Robinson, who had been unavailable for comment for more than two months, declined to talk to a reporter visiting his office Thursday, but issued a written statement denying wrongdoing.

The reporter was referred to Robert

this lawsuit."

The suit filed by the city also charges that Parking Meter Service Co., a subsidiary of Duncan, failed to collect money from some meters in January and February.

The suit listed no number of meters where the money went uncollected, making it appear that the money had not been collected from any meters. This was reported in Thursday's Tribune.

However, it was clarified Thursday that the city contends there were no collections from 636 of the meters.

Parking Meter Service and several firms with the name Duncan are controlled by Robinson. His firms, contributors to Democratic funds over the years, have held contracts to maintain, repair, and collect from the meters since meters were installed in 1951.

THE CALL for an investigating committee came in a resolution by Ald. Clifford Kelley (20th). It was cosponsored by 36 other aldermen, more than two-thirds of the 50-member council, and the Finance Committee approved it by voice vote. Only Ald. Burton Natarus (42d) voted no.

When committee chairman Wilson Frost (34th), an ally of Mayor Byrne,

PHILLINGS, WHO has worked for Democratic Party officials, quoted Robinson as saying, "If it can be said that anyone welcomes a lawsuit, we welcome this lawsuit."

Ex-Teamster aide gets McCormick Place pact

By William Gaines

A POLITICALLY connected public relations man who has ties to the Teamster union has won a lucrative contract to sell display advertising at McCormick Place, the Tribune has learned.

Robert W. Billings, who was awarded the contract as the sole bidder, told The Tribune that he has no prior display advertising experience.

Billings is a former Chicago Daily News reporter who was the $46,500-a-year spokesman for the Central States, Southeast and Southwest Areas Pension Fund of the International Brotherhood of Teamsters.

Eugene Heytow, chairman of the board that supervises McCormick Place, has close financial ties to the same pension fund.

HEYTOW IS A member of a partnership that owns McCormick Inn, a hotel

the gross revenue from the advertising will exceed $800,000.

Billing's firm will collect a percentage on a graduated scale up to 40 per cent of the gross revenue.

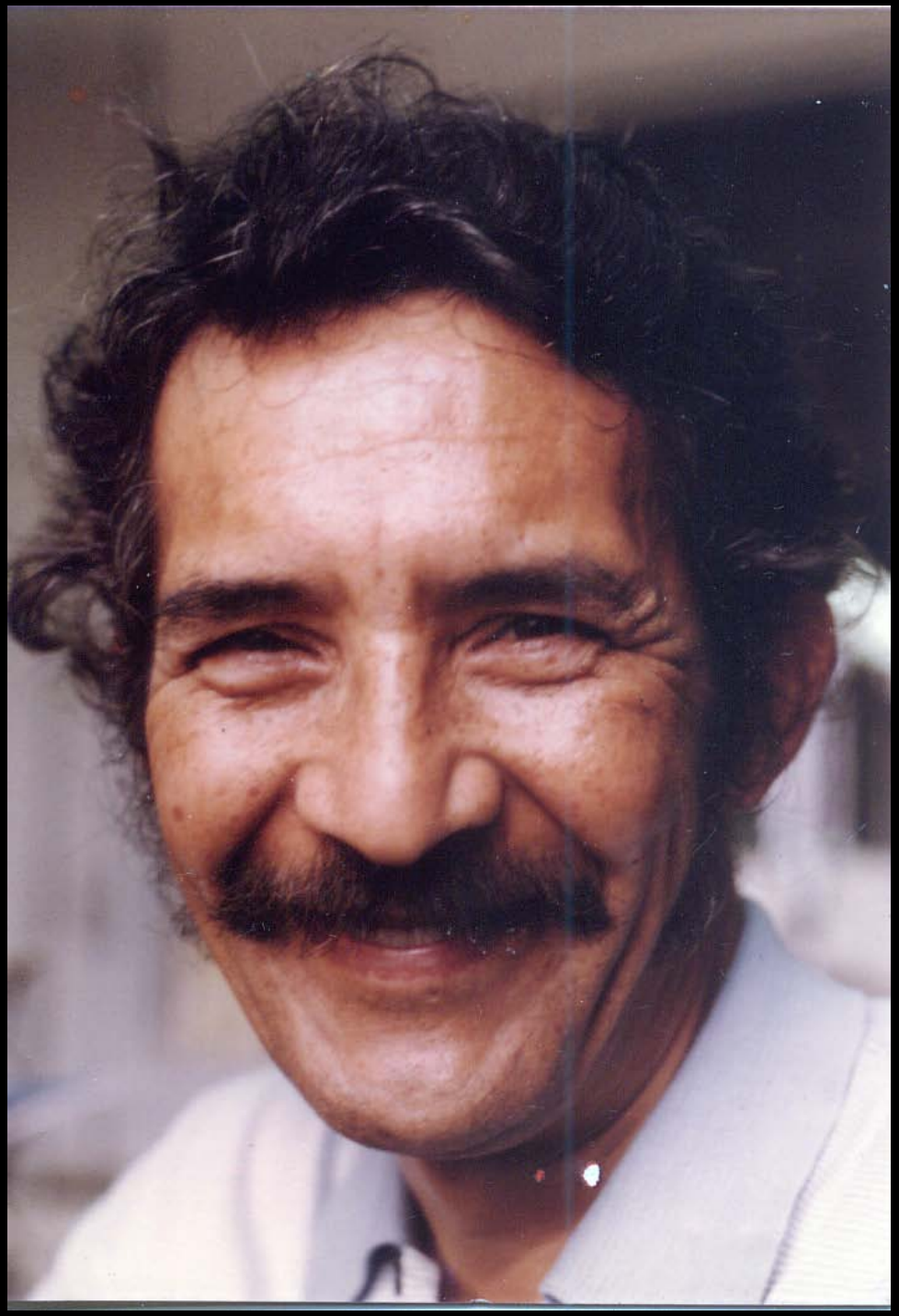
He said he has "one of the major companies" prepared to lease 30 of the signs.

Billings told The Tribune that he saw the bid offer in a legal advertisement and that he used no influence to get the contract.

He said he didn't remember having any dealings with Heytow before receiving the contract.

THE TRIBUNE reported in February that Heytow upset some board members when he placed John Hank, a former employe of the Teamster pension fund, in the $37,500-a-year post of assistant general manager of McCormick Place.

Six of the members of the board are appointed by the mayor and six by Gov.



Al Ornelas, also involved in Gallery 1134

GALLERY 1134

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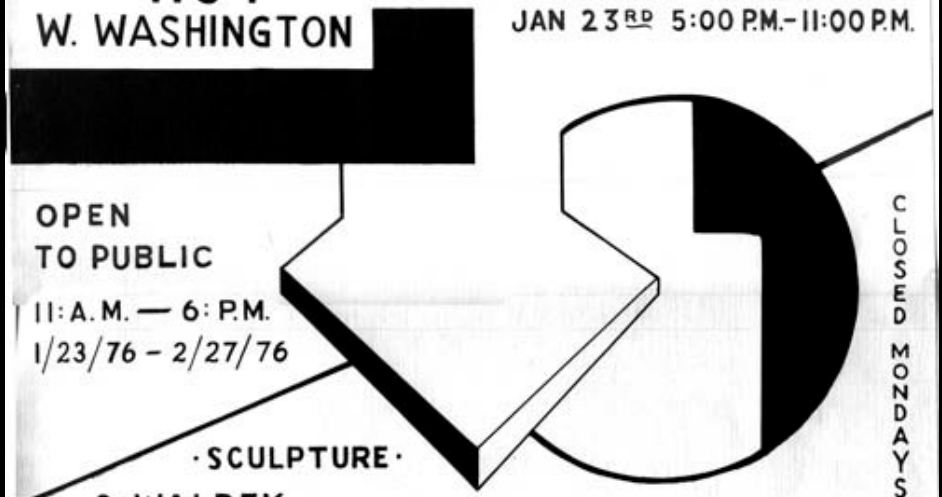
OPENING JANUARY 23, 1976

1134
W. WASHINGTON

INAUGURAL CELEBRATION
JAN 23RD 5:00 P.M.-11:00 P.M.



OPEN
TO PUBLIC
11:A.M. — 6:P.M.
1/23/76 - 2/27/76

CLOSED MONDAYS

·SCULPTURE·
. S. WALDEK
. J. CAVELIER
. I. RIGGACCI
. D.L. MOODY
. L. BILLINGS
. A:LORNELAS

·PAINTINGS·
. TONY PHILLIPS
. R. ROLLER
. W. LENT

APPEARANCE — AUSTÉ PÉCŪIRA

PERFORMANCE BY J.C. CORBETT · · · JAN. 23-7:P.M.

GALLERY 1134

Nutty as in fruitcake

Many art-lovers called me "Philistine" and "barbarian" when I failed to appreciate the widely publicized body art exhibit that consisted of a man laying motionless under a sheet of glass for 48 hours.

I'm as sensitive as the next barbarian, so I have tried to develop a greater awareness of this and other new art forms.

That's why I was part of the large crowd at the recent opening of Chicago newest art gallery — "Gallery 1134".

An exhibit of body art and other artistic "happenings" had been promised.

I IMMEDIATELY SPOTTED what I thought was the main exhibit, because part of the crowd was staring toward a corner of the spacious, tasteful gallery at a huge figure.

From a distance, the figure looked like, of all things, Dick Butkus, the former pro football player. On closer examination, it turned out to be Dick Butkus.

Butkus admitted that he is not a patron of modern art, but a friend of the gallery's founder, Robert Billings, a writer-enterpreneur, and was there to celebrate the opening.

Trying not to appear ignorant, I said: "Quite interesting. How does she project her voice from her rear end?"

Ms. Billings aid: "She is wired for sound. You are hearing a tape of her voice, explaining her art. Unfortunately it is garbled."

"Well, the effect is still powerful," I said. "She looks nutty as a fruitcake."

Ms. Billings said: "She's very much intrigued by the story of Lucretia Borgia and is making an artistic statement about it."

"Ah," I exclaimed. "Of course! And it's a good thing she's making her statement here. Anywhere else, they might toss a net over her."

THE SPECTATORS BEGAN drifting up the stairs to the gallery's second level, where the main "happening" was to occur.

A closed casket stood in a roped-off area. Several intense young men and women sat on the floor, ready to operate slide projectors, videotape machines, spotlights and tape players. It was multi-media.

The spectators stood along the ropes, quietly staring at the casket.

"What's going to happen?" I asked.

"The artist is in the casket," Ms. Billings said. "He is going to come out soon."

Just then Ben Bentley, chewing on a foot-long cigar, walked in. Bentley is a former prizefight promoter, sports publicist, and has been described as a Damon Runyon character. Bentley thinks Damon Runyon is a street intersection. Like Butkus, he is a friend of the gallery owner.

He tried to peer over the crowd. "What are they lookin' at?"

"A casket," I said.

Complete article here

Multiplex hologram of Mike Royko by Lee Lacey

COSMOS CAMPOLI

PRESENTS

SPUMONI VILLAGE

11 GALLERY 34

1134 W. Washington Blvd.

Chicago, Ill. 60607

"your portrait in vegetables"

Art

'Spumoni' has a pathetic taste

IT IS ALTOGETHER appropriate that Cosmo Campoli's "Spumoni Village" is taking place at Gallery 1134 [1134 W. Washington Blvd.], for the building used to display caskets and what we now see is close to artistic suicide.

As late as 1970, Campoli was producing sculpture of great power and invention. His work—or, rather, some of his ideas—had the freshness of youth. It was as if the themes of love, birth, and death were first seen through the eyes of a child, then given form by a consummate craftsman. Now he has moved from the childlike to the childish.

The gallery is filled with mewling and puking: Two-hundred old shoes [painted by schoolchildren], rotting potatoes, found objects, and pounds of glitter are strewn about like so much visual garbage. On opening night there was the spectacle of kindergarten dressup, music, cookies, and ice cream. Wonderful if you're 5 years old, otherwise pathetic.

One is supposed to look on all this with the affection of a kind old uncle. Yet the world of the child has been turned into a demented Disneyland, complete with Andrew Prueher's sexual machinery and works by 11 other artists who are best protected by remaining nameless. How any piece of aesthetic merit—and there are some—can survive such a mess is beyond me. Only one question remains: How long will Chicago continue to need it?

Cosmo Campoli's Spumoni Village

franz schulze

"THE recent big buildings downtown all remind me of Zippo lighters; what we need is architecture that looks like potatoes. More shoe-painting parties wouldn't hurt, either. Everybody loves a homely shoe."

There is always a temptation to quote Cosmo Campoli, and then to go on quoting him. I will resist henceforward.

I need every bit of this space just to describe the implausible show he and his friends have assembled in Gallery 1134, at 1134 Washington, not to mention an exhibition at the Renaissance Society, 1010 E. 59th, which is also worthy of note and fully 180 degrees opposite Campoli's.

CAMPOLI AT 54 is one of the more storied Chicago artists. Once it looked as if the world lay before him like a waiting feast.

He had talent, charm and ample support from people who counted. But he was and still is a quirky, zany, willful temperament who has spent his prodigal gifts by shooting them in all directions rather than concentrating them in single lines of thought — the way most artists do, canny creatures.

So by now Cosmo is as much a character around town as an artist. I daresay there are those who would doubt that what he is exhibiting at Gallery 1134 qualifies as art, leastwise as serious art, it is so wild, funky and centrifugally scattered into phantasmagoric environments teeming with found objects, dayglo paint, glitter dust and God knows what all.

You can't quite tell where his work ends and that of his friends and stylistic beneficiaries begins. Nearby are the products of Sheri Lynn Smith, Thomas Cvetkovich, Sonya Weber Gilkey and Nancy Forest Brown.

CLOSER examination suggests that each of these artists has his or her own personality, yet all of them, like Campoli, have built a spread of installation pieces that pulse, zap and twitter in a tumult of color and form.

Two hundred shoes, painted by that many Chicago schoolchildren, also lie around the gallery. The place looks like an exploded 1930s dime store.

What it is, according to the gallery announcement, is Spumoni Village, and it is very nearly more an event than a show. On opening night, everybody dressed up, ate cookies and ice cream, played music and carried on like tourists at a Sicilian carnival.

The gallery is ideal for this sort of thing, since it is a former casket display space, with faded, flowered wall-to-wall carpeting, ancient oak-paneled walls and dead white fluted wooden columns. Perfectly outrageous.

Nearly all the rest of the work is too, including some bumptious bio-mechano-eroticism by Andrew Prueher, and Rudolph Beegen's pool of bubbling muck surrounded by live mushrooms and a dancing fire.

THE INSTALLATIONS of Larry Crost and Story Mann, the performance-installations by the team of Gundersen and Clark, and the sculptures of Arlene Becker are only slightly less extravagant in mood. Robert Hutchison's minimal yet spumoni-hued constructions are the soberest things on view.

Is there a judgment behind all this description? Yes, a properly ambivalent one. A lot of zest and even some talent are on view here: Unless you have very blue-lipped tastes, it is hard not to be caught up in the raunchy animal energy of it all.

It is also hard to take it seriously, except in fragments, most of them provided by Campoli, Crost, Becker, Gundersen and Clark. The work is somewhat like late romantic salon painting of the 19th Century: rich, often extravagant in ideas, undisciplined in, perhaps unconscious of, the demands of formal realization. The real question is, if you were to cut back all this rampant jungle growth, would you also kill the organism it springs from?

THAT QUESTION has utterly no bearing in the exhibition of drawings by American artists — most of them from New York — at the Renaissance Society. For if the crowd at Gallery 1134 are uncorseted romantics, those at the Renaissance Society are contemporary classicists of the strictest order.

Certainly they tend to favor understatement and brevity of expression. In fact, the work has been properly titled by gallery director Susanne Ghez as "Ideas on Paper," with the implication that it stands for something more conceptual than realizable in form.

"Ideal," Dennis Adrian calls these works in his likewise brief but clear-headed catalog essay. Since they are the visual projections of something that may be more provocative in an intellectual than in a physical state, it is no surprise that they are formally very terse.

In any case, they were done by some of the most respected current practitioners of conceptual/abstract art in America: Donald Judd, Sol LeWitt, Brice Marden, Robert Morris, Bruce Nauman, Richard Serra and Joel Shapiro, to name just seven who are represented by specially persuasive efforts.

TO THE extent that taste is a factor among the Renaissance Society artists, their work is generally impeccable, coolly and nimbly conceived, precise.

It is, after all, ma[illegible] underplayed for the most part — so much so, in fact, that one may find himself yearning for more to look at, just as at Gallery 1134 he wishes there might be less. And this implies a curious parallel between two shows otherwise vastly dissimilar. Both of them are fundamentally anti-formal. At Gallery 1134, form is sacrificed to narrative and metaphor; at the Renaissance Society, it is given up to concept.

If you discover yourself liking one of these remarkable exhibitions more than the other it may say less about the quality of the artists on view and more about your own prejudices as to what can be profitably offered in place of for My own are that form is not expendable as either show as whole — certainly the mo nearly extreme passages o each — seems to suggest.

Spumoni Village canvas excavated Fall 2014

HOLOGRAPHY, OPTICS, AND THE PHYSICS OF LIGHT

Lectures/Demonstrations by

Dr. T.H. JEONG

A series of lectures given by Dr. Tung H. Jeong, Ph.D., in conjunction with the Holography Workshop at the School of the Art Institute of Chicago will be made available to interested faculty and students.

Holography, a three-dimensional imaging system using laser light, has been largely developed as a research and engineering tool.

The purpose of these lectures is to make the concepts and techniques of this medium available to the art community.

Continuing the series:

THURS. 28 October

LASERS: NEW LIGHT IN SCIENCE AND ART

A discussion of how it works, applications to science and art, accompanied by physical demonstrations.

1976

THURS. 18 November

GEOMETRIC OPTICS: LENSES & MIRRORS

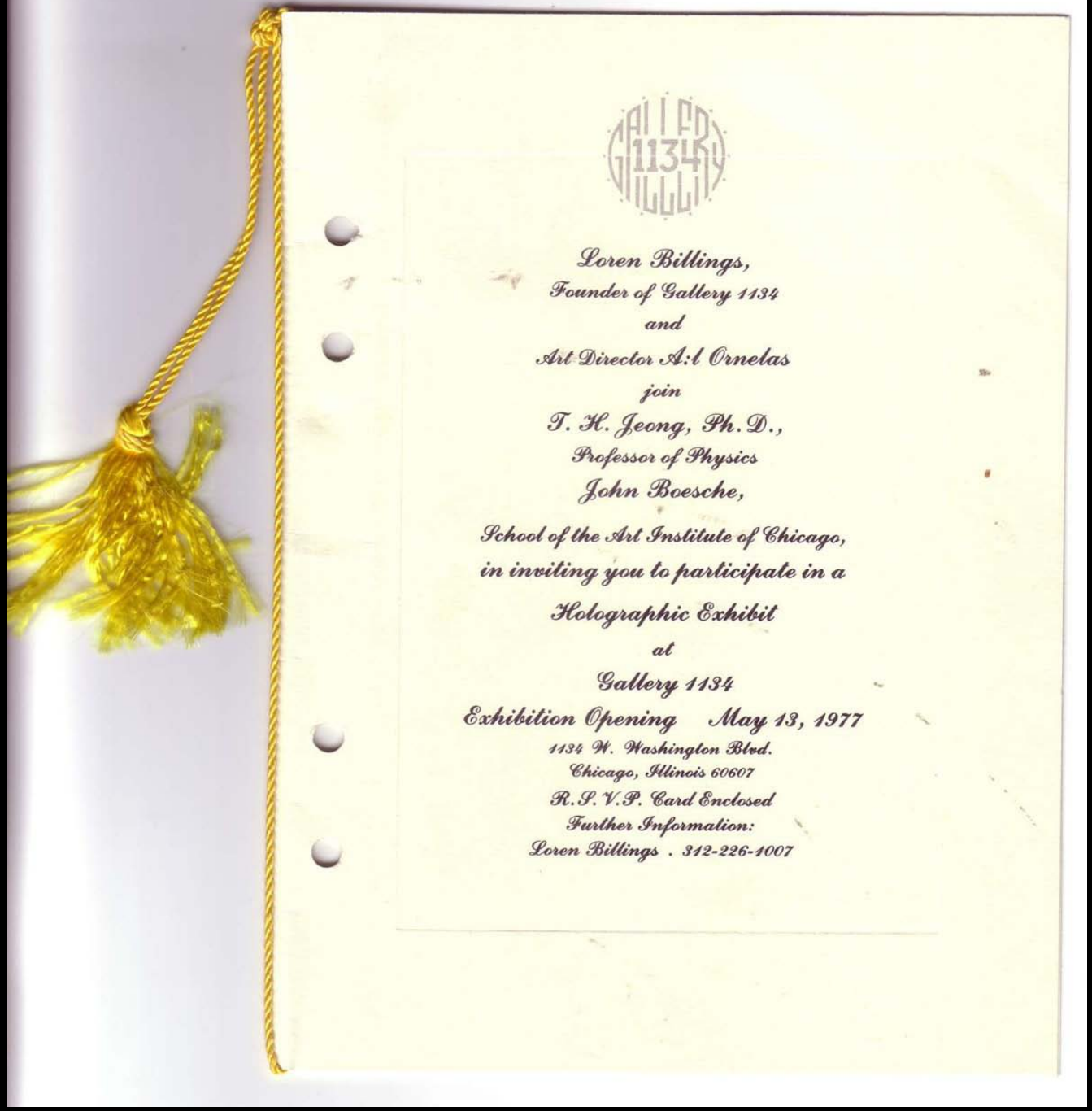
A non-mathematical description w/ physical demonstrations.

All lectures begin at 6:30 PM in Rm. 040b (performance space). Other lectures in this series to be announced.

Professor Jeong has taught general physics, atomic and nuclear physics, physical optics, electromagnetism, and directed student research at Lake Forest College since 1963. There he founded the Hologram Workshop in 1971 and has continued as its director. Dr. Jeong has been an invited lecturer to over 250 universities, professional groups and corporations since 1966, and has taught short courses at Goddard and Houston Space Flight Centers, NIH, and 12 universities. This year he will be an invited lecturer in Moscow and Leningrad, U.S.S.R., and is planning a lecture tour in the Peoples' Republic of China for 1977.

Loren's first exposure to holography thanks to TJ

Dr. Tung Jeong, “TJ”, with hologram of Catherine the Great’s jewels



GALLERY 1134

Loren Billings,
Founder of Gallery 1134
and
Art Director A:l Ornelas
join
T. H. Jeong, Ph. D.,
Professor of Physics
John Boesche,
School of the Art Institute of Chicago,
in inviting you to participate in a
Holographic Exhibit
at
Gallery 1134
Exhibition Opening May 13, 1977
1134 W. Washington Blvd.
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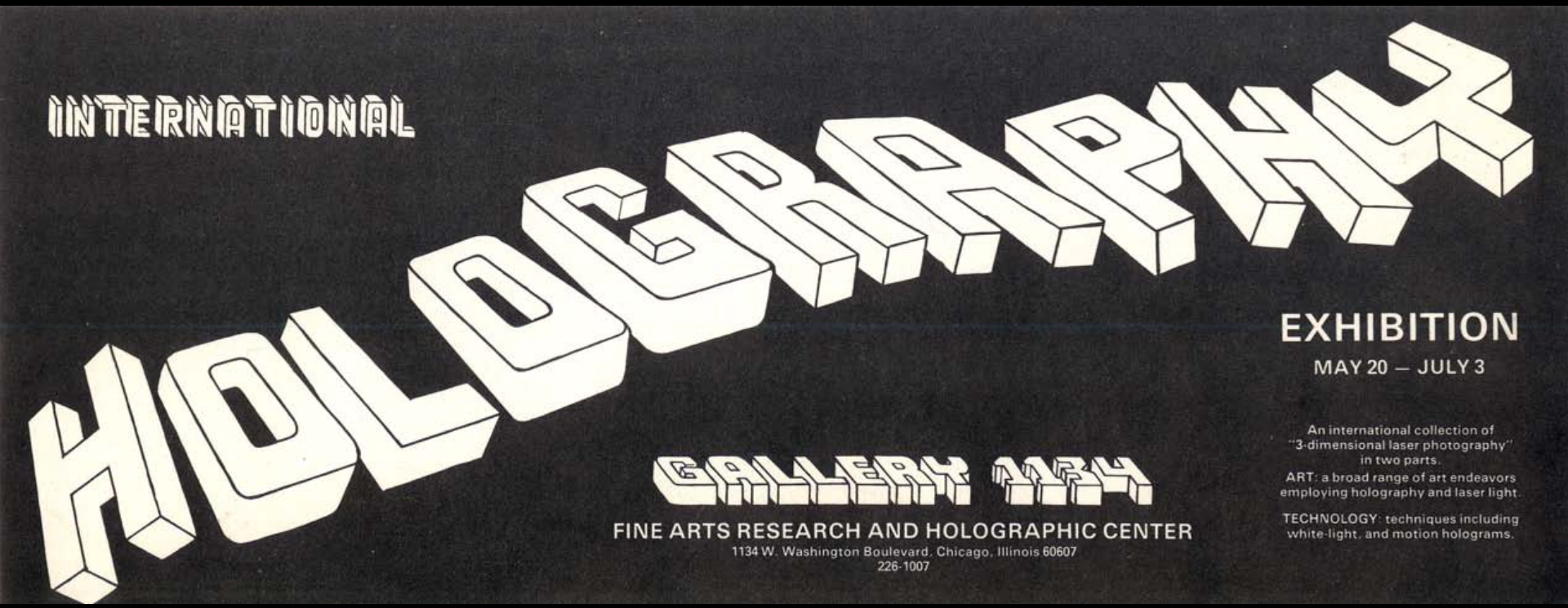
R.S.V.P. Card Enclosed
Further Information:
Loren Billings . 312-226-1007

Collection Hans Bjelkhagen


INTERNATIONAL
HOLOGRAPHY
EXHIBITION
MAY 20 — JULY 3
GALLERY 1134
FINE ARTS RESEARCH AND HOLOGRAPHIC CENTER
1134 W. Washington Boulevard, Chicago, Illinois 60607
226-1007
An international collection of "3-dimensional laser photography" in two parts.
ART: a broad range of art endeavors employing holography and laser light.
TECHNOLOGY: techniques including white-light, and motion holograms.

1977

LIST OF PIECES IN SHOW

Portrait of Dennis Gabor, R. Rhinehaart
Trains, ERIM Scientists
Time and Space, Tung Jeong
Interferogram, Tung Jeong
Horse, Tung Jeong
Cathedral, Tung Jeong and Hal Snyder
See No Evil, Hear No Evil, Speak No Evil, Tung Jeong
Lion, NIKFI Scientists
Russian Jewelry, NIKFI Scientists
Holographic Movie Frames, NIKFI Scientists
Engine #9, Stephen Benton
Holography Cubes, Stephen Benton
Portrait of Pum III, Stephen Benton, Will Walter
Little Watches and Watch Parts, Rich Rallison
Dracula, Lee Lacey
Mike Royko, Lee Lacey
Untitled, Anthony Andaloro
Milkshake, Rudie Berkhout
Almost White Light, Rudie Berkhout
Into One (Laser Light Installation) Loren Billings
Tomorrow, Hans Bjelkhagen and Ake Sanstrom
Siolence, Hans Bjelkhagen and Hans Weil
2 Investigations, John Boesche
Apropos for the Show, Cosmo Campoli and Tom Cvetkovich

Bee Theatre, Cosmo Campoli and Tom Cvetkovich
Dr. Einstein's Chessboard, Peter Claudius
Theatre Alif, Tom Cvetkovich
Holo Dali: Crystalized, Mark Diamond
Thoughts, Kenneth Dunkley
The World's First Holographic Sculptimation, Bob Gardiner
Count 'Em Again, Tung Jeong and David Wender
The Transitions of Light/Life, and the void is not empty, Deborah Gaventa
Creme de Motion, Scott Nemtzow
Red Sun, Ruben Nunez
Title F, Ruben Nunez
Excavation Mirror, Ruben Nunez
Celestial Mirror, Ruben Nunez
Space Man, Jerry Pethick
Gyroscope, Rick Silberman
Sphere and Collage, Anait Stephens
Space Graffitti I, (Holodeon Series) Anait Stephens
The First 360° Cell Animation, Britton Zabka
The Knight Shot, Britton Zabka

Holy photography, that's holography!

By Franz Schulze

THE people who have developed holography are proud of what they have done, and it is easy to see why. Holograms are laser-produced photographic images carried out with startling three-dimensional effects.

Considering how profoundly other technology has changed the way we see, think and even live, you can appreciate why holographers believe their medium possesses the potential for revolutionary change in communicating imagery and in the making of the visual arts.

So much for the bright new tomorrow. There is a case, however, for caution, and it is based not just on normal hu-

the exhibition of holography now at Fine Arts Research and Holographic Center.

To say the least, it is an instructive show, and worth seeing; there has never been a larger or more earnest examination of the subject in Chicago. The gallery has filled two stories with holograms of all sorts, plus several installations that feature the glossy visual effects that laser beams themselves produce.

In a few cases the exhibits

Art Art exhibits, Page 23

"A more relevant observation is that,
engineering aside there is virtually nothing on view worth the name of art."

Art

Chicago Tribune, June 12, 1977

Rhetoric, not results, at a holography show

By Alan G. Artner
Art critic

THE 1970S HAVE been talked about as a time of possibilities, with radical means suggesting new artistic ends. The first half of the decade saw the rise of video art, and now it seems the day has come for a three-dimensional photo process known as holography.

Gallery 1134, 1134 W. Washington Blvd., currently is holding an international holographic exhibition, accompanied by the usual extravagant claims. "Holography is more than a new dimension. It is a new sense," the gallery literature says. So, as the breathlessly redundant pronouncements continue, "it represents a revolution that shatters every concept and aspect of our traditional representational visual traditions."

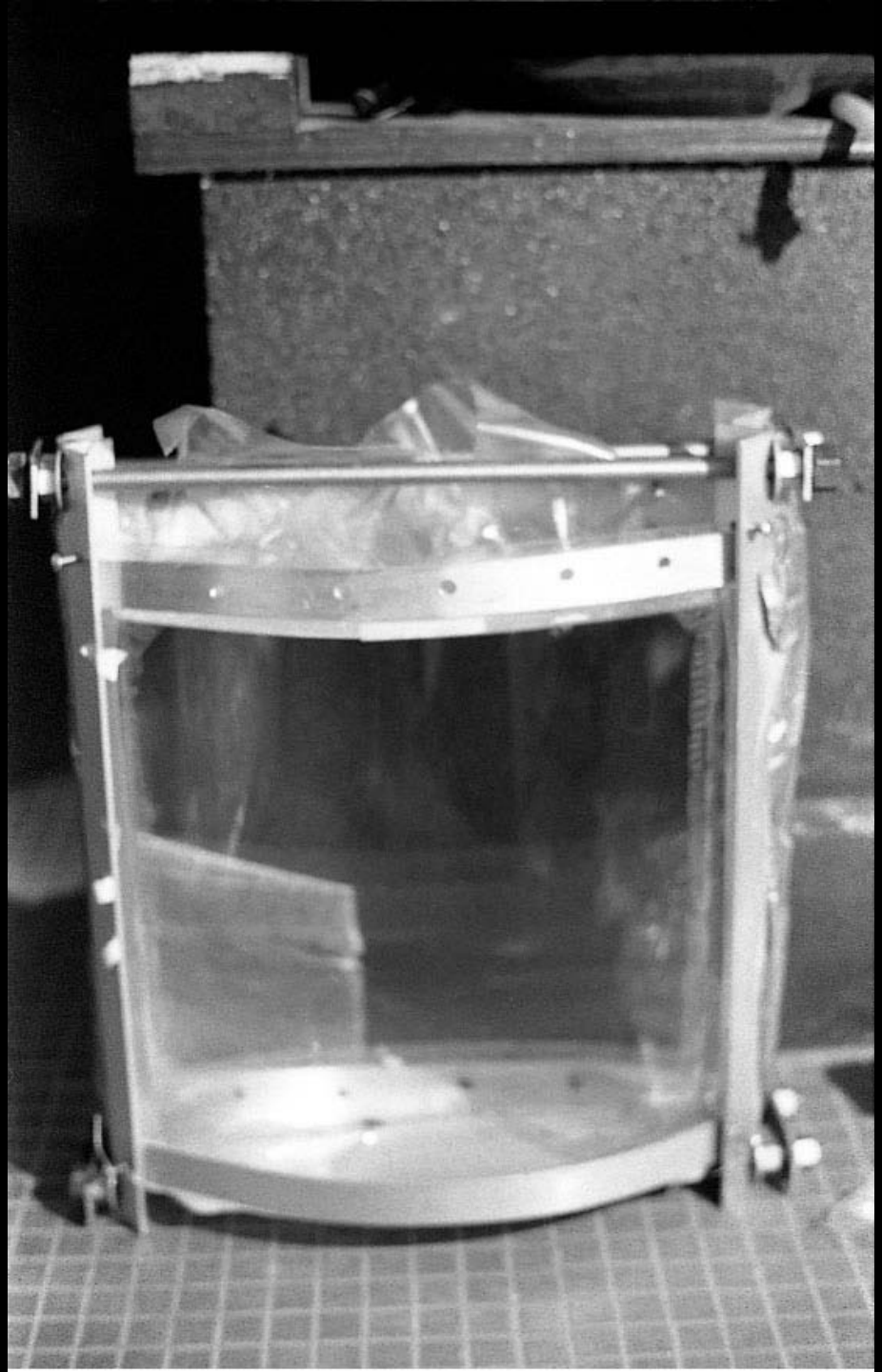
view are devoted to realistic representation. There are portraits, both static and kinetic; still-lifes of various sorts; and even some artificial landscapes resembling dioramas. None of them affects us to the same degree as would first-rate examples done in more traditional media, though there is, of course, an implicit glorification of technology which doubtless has accounted for part of the acceptance in Soviet countries.

Furthermore, my limited imagination does not yield many holographic possibilities that would effectively transcend that "miracle of science" status. Full-scale photographs of sculptural masterpieces may one day be processed holographically, putting "The Pieta" into every suburban living room or "The Burghers of Calais" onto downtown plazas. The art world always has allowed for reproductive travesty.

Gallery 1134 exhibit, ChicagoFest, July 1979

Victor Heredia, Loren Billings, with hologram of Catherine the Great's Jewels

Staff at Gallery 1134, Summer 1980, when Hans came to visit



Larry Lieberman's Lab, July 1980

Larry Lieberman's Lab, September 2014

Stephen Benton

John Hoffmann

Details here

Catherine the Great's Jewelry, after Loren returned them to TJ

First International Symposium on Display Holography, June 1982

Details here

'Holo'-ween

A costumed gathering and gala event
Presented for benefit of

The Alumni Association of the Fine Arts and Research Holographic Center

November 1, 1985 8 p.m.
at the
Marina 300 • 300 North State Street
Chicago, IL 60610

The evenings entertainment will include:
Music by: Durango 25 and "Special Guests"
Magic and illusions by: Ralph General
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Laser Light Show courtesy of: Ken Hilton
Hologram Raffle

Hors d'oeuvres buffet and complimentary cocktails • cash bar provided

For more information call: 226-1007

HOLOGRAPHY FOR PHOTOGRAPHERS

$ 695

Everything you need to know to start making holograms if you have a darkroom.

By
• Craig Bonda • Ira Brodsky • John General
• John Hoffmann • Jim MacShane

Dedicated to Loren Billings,
founder and guiding light of the FARHC,
whose clear, coherent vision continues to give
the world new depth and meaning.

1988

HOLOGRAPHY 85

LIGHTSCAPES

John Kaufman
Rudie Berkhout

June 7–September 8, 1985

MUSEUM
FINE ARTS RESEARCH & HOLOGRAPHIC CENTER

MUSEUM of
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Cordially Invites You to a
PREVIEW RECEPTION OF

LIGHTSCAPES 85
Friday, June 7, 1985
5 P.M. to 8 P.M.

EXHIBITION —
June 7 through September 8, 1985
Funded in part by a Challenge Grant from the Chicago Office of Fine Arts

1985

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The Fine Arts Research & Holographic Center's
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Invites You to a
PREVIEW RECEPTION OF

HOLOGRAPHY '87
Friday, October 16, 1987
5 P.M. to 8 P.M.

EXHIBITION —
October 16, 1987 through March 6, 1988
Funded in part by a Challenge Grant from the Chicago Office of Fine Arts

HOLOGRAPHY '87 :

October 16, 1987 — March 6, 1988

VILA

FREUND

ORR

HOFFMANN

KAUFMAN

SPIERINGS

The Fine Arts Research & Holographic Center's
MUSEUM OF HOLOGRAPHY

1987

THE MUSEUM OF HOLOGRAPHY

- Chicago -

Presents

EQUUS / UNDERWATER

by

Nancy Gorglione & Greg Cherry

EQUUS/UNDERWATER is the creation of the wife-husband team of California-based artist/holographers, Nancy Gorglione and Doug Cherry.

Ms. Gorglione said that the EQUUS stageset features numerous large format transmission and reflection holograms installed in sculptural arrangements to create thematically integrated scenes of deep beauty. The sky, a river, light through the trees, and a holographic horse that projects out at the viewer some four feet, compose some of the dramatic three-dimensional images.

"**EQUUS/UNDERWATER** is an atmospheric study of the affects of light captured in the kinetic medium of holography," Ms. Gorglione said.

"The holographic stageset is intended as an archetypal reminder of the ephemeral nature of matter; the birth, life, death cycle endlessly repeating. It is inspired by the myth of Atlantis, in which a highly developed technological civilization was submerged without a trace by earthquakes and tidal waves. Repeated use of the horse and horse skeleton in various holographic images is a metaphor for technology," Ms. Gorglione explained.

This holographic art piece features 16 eight inch by ten inch reflection holograms mounted together with the juxtaposition of three-dimensional images from hologram to hologram designed to tell a story.

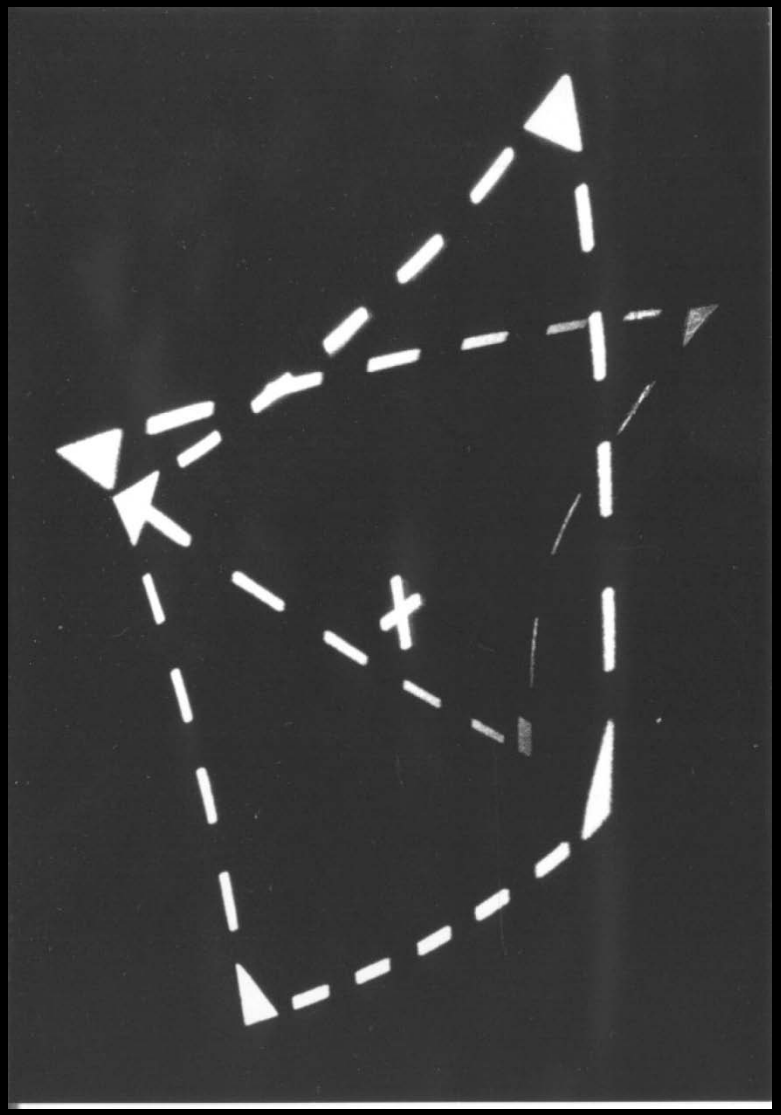
Holographed in technically difficult turquoise and blue colors, this large composite hologram combines abstract and realistic images of a flowing river. The artists, themselves, are portrayed underwater.

Cherry's contribution to the **EQUUS/UNDERWATER** holograms add levity and humor to the scenario. A pitchfork's tines, relic of mucking out the horse's stall, projects out at the viewer. In another scene, a shark's fin cuts a wake around an outstretched hand in a turbulent sea.

The exhibition is funded in part through a grant by the Chicago City Office of Fine Arts.

1134 W. Washington, Chicago, IL 60607 226-1007

1989



Interpretations of Space
1991

ARTISTIC STATES OF LIGHT ENERGY & MATTER

MUSEUM OF HOLOGRAPHY/CHICAGO

PRESENTS

An exhibition of three contrasting holographic techniques and approaches — Computer Generated holograms, abstract surrealism and diffractive sculpture.

Featuring the works of Artist/Holographers Eduardo Kac, Jim MacShane and August Muth.

EDUARDO KAC's computer generated holography, coupled as it is with his visualization of word ideas to form what he calls 'HOLOPOETRY' places him at the leading edge of holography's artistic expressionists. Computers allow holographers to create and breathe life into elegant color fields of totally imaginary objects or lightscapes, world's totally created by the artist. Kac carries forward this ability and concept and incorporates it into language as a fourth dimension. On a computer he plays with and arranges and rearranges words, both syntactically and graphically, and through holography transforms poetry in a space whose laws are different from either the printed page or the surrounding world.

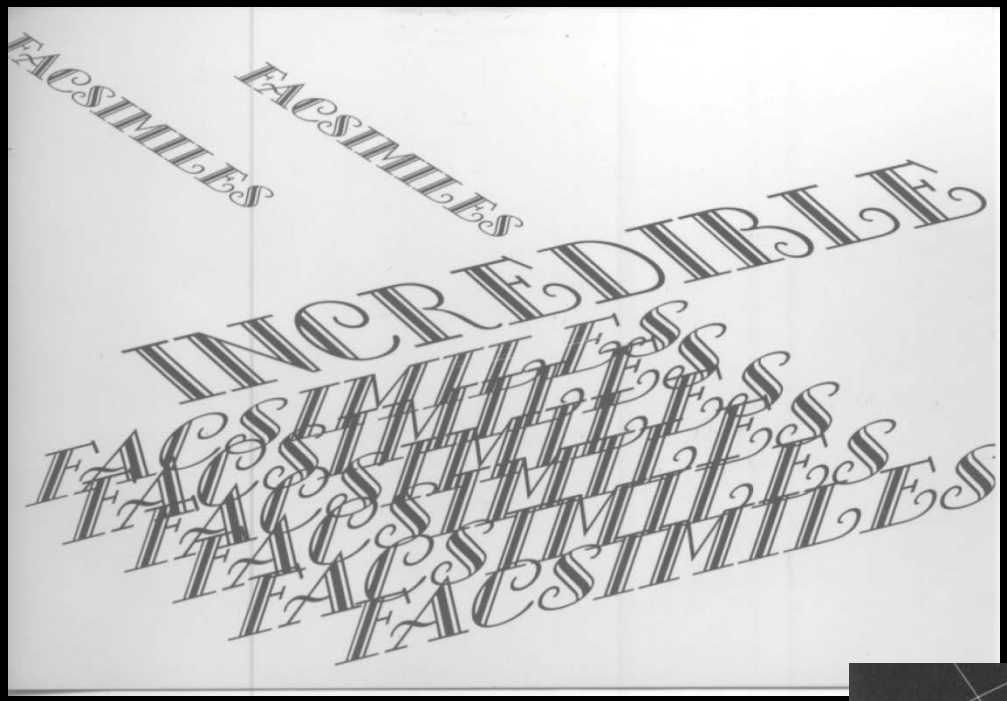
An art teacher turned holographer, **JIM MacSHANE** lets light and the viewers' eyes and senses do all the work and interpretation. MacShane has created a spectral garden that he calls ''A Celebration in Lightland,'' a tree of holographic materials that create everchanging forms and colors which achieve a near-hypnotic effect. He has discovered that patterns have individual reflective qualities beyond the patterns. The transition to sculpture was an obvious step, producing colors that seem to control themselves with the reflection and transmission of light, the dimensional aspects of light and the kinetics of the patterns.

AUGUST MUTH transforms his imaginative surrealistic sculptures into holograms of awesome depth and evocative power. His familiar subject is man, man the individual set in elaborate isolation. Muth's transformation of sculpture into holography is most careful in its choreography of placement and perspective. As the hologram plays back light rather than the true colors of the model, the artist's innate sculptural sense infuses the work with a flow and vitality that gives real life to what is essentially the work of light.

Exhibition - October 30, 1992 — May 2, 1993

Exhibition funded in part by grants from the Chicago Office of Fine Arts and the Illinois Arts Council.

1992


FACSIMILES
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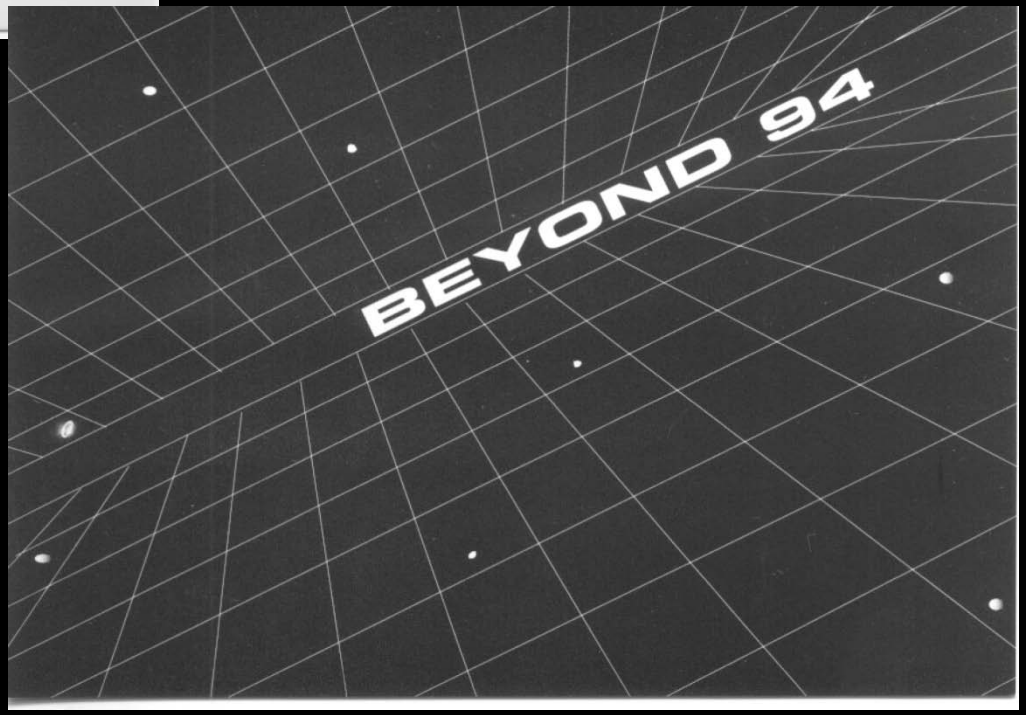
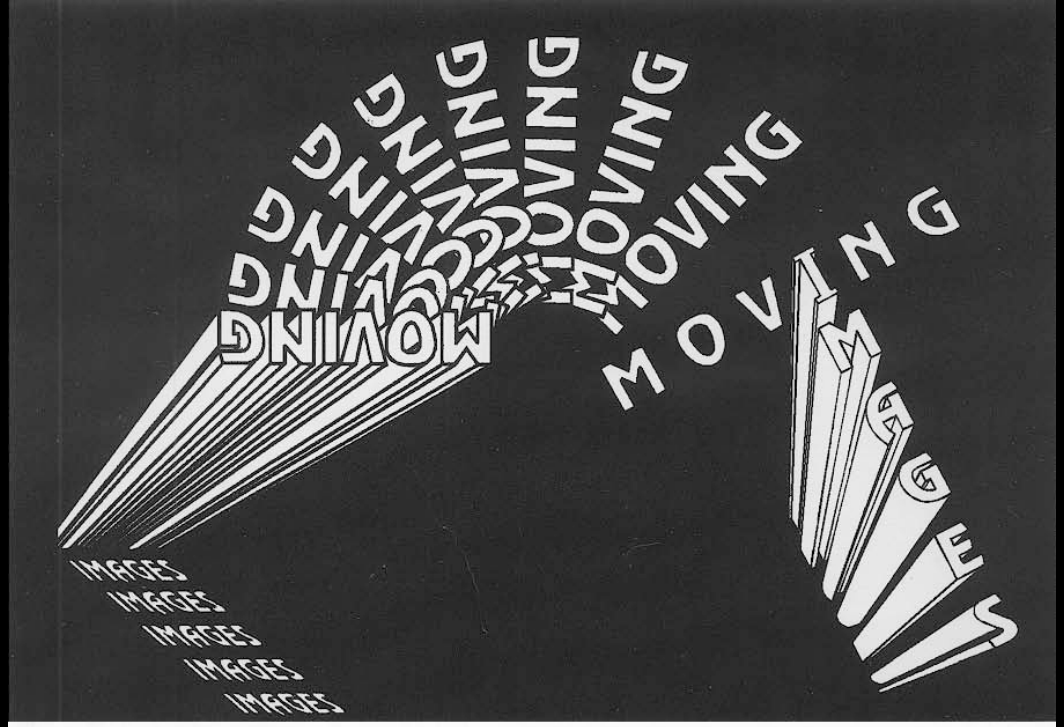
1994

1994


BEYOND 94



1134 West Washington Chicago Illinois 60607 (312) 226-1007

THE MUSEUM OF HOLOGRAPHY / CHICAGO

Presents

ARTISTS / HOLOGRAPHERS

Mary Harman

Sharon McCormack

John Perry

Medical Holograms

Dr. Bert Myers

Dr. Ted Niemiec

Voxgrams by Voxel

MARCH 1996 - FEBRUARY 1997

This exhibit partially funded by a CITYARTS grant Department of Cultural Affairs City of Chicago

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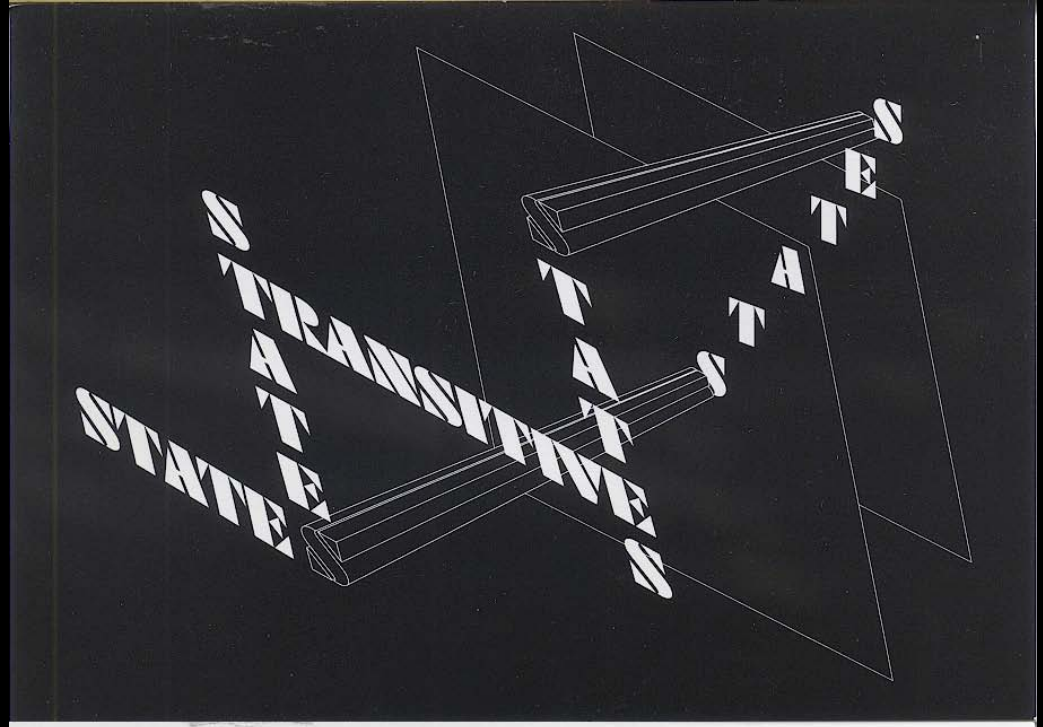
1996



1997

1134 West Washington Chicago Illinois 60607 (312) 226-1007

THE MUSEUM OF HOLOGRAPHY / CHICAGO

Presents

ARTISTS / HOLOGRAPHERS

Art Freund
Ron Olson
Bernadette Olson
John Perry

MEDICAL HOLOGRAMS

Dr. Bert Meyers
Dr. Ted Niemiec
Voxgrams by Voxel

MARCH 25 1997 - FEBRUARY 1998

This exhibit partially funded by a Cityarts grant and The Illinois Arts Council

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"I came like Water
and
Like Wind I go."

Rubaiyat

Robert W. Billings

November 22, 1931 ✦ August 27, 1998

Loren’s Bob Memorial

Web Money Transfer, Inc
secure electronic payment solutions

Maria Chychula

2224 W.Chicago Ave., Chicago IL 60622
tel (773) 370 5533, fax (773) 278 1837
USAinfo@WMtransfer.com
http://www.WMtransfer.com

G^Nxpert Neural Technologies

IGOR ANATSKO
President & CEO

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Chicago, IL 60622
e-mail: info@gnxpert.com
www.gnxpert.com

(773) 278-1836
Fax (773) 278-1837
Mobile (773) 370-5522
Mobile (773) 370-5533

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Vice President of Information Technology

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e-mail: info@gnxpert.com
www.gnxpert.com

(773) 278-1836
Fax (773) 278-1837
Mobile (773) 370-5522
Mobile (773) 370-5533

Subject: Fw: Igor's paper
Date: Tue, 19 Jun 2001 09:19:44 -0500
From: "JH" <hologram@flash.net>
To: <hologram@flash.net>

----- Original Message -----
From: <LogicomDW@aol.com>
To: LB <hologram@flash.net>
Sent: Monday, June 18, 2001 8:46 PM
Subject: Igor's paper

Loren,
I have tried to make sense of Igorâ€™s paper and it is a task for Hercules. It would be much better for them to write this in Russian and Iâ€™ll have Lucy translate it. The underlying physics is poorly developed-perhaps by intention. They need a GREAT deal of help to fine tune their ideas to a marketable state and Iâ€™m surprised that Maria let the paper out. Things like
â€œbeam bunchesâ€ have no current definition in physics along with a good deal of the other terminology. Iâ€™m not sure if they are capable of stating the problem in English they are trying to solve. I see some interesting thoughts about electronic conversion of light wavefronts, but they are not necessarily
new. I (or you) would have to invest heavily of our time to straighten this out. I have no doubt they are fine, sincere people and full of ideas. They need a physics â€œtamerâ€ holding a chair in one hand and a wip in the other-someone willing to see them through to success. I donâ€™t think they are
remotely ready to write either a proposal or find a willing investor.
The next step is a meeting, but I would almost prefer Lucyâ€™s translation prior to this. Perhaps you can find out if they are willing to do this.
Thanks for the lovely evening and again I talked too much. I think they were
receptive to what I said but they need so much more.
Loving regards,
David

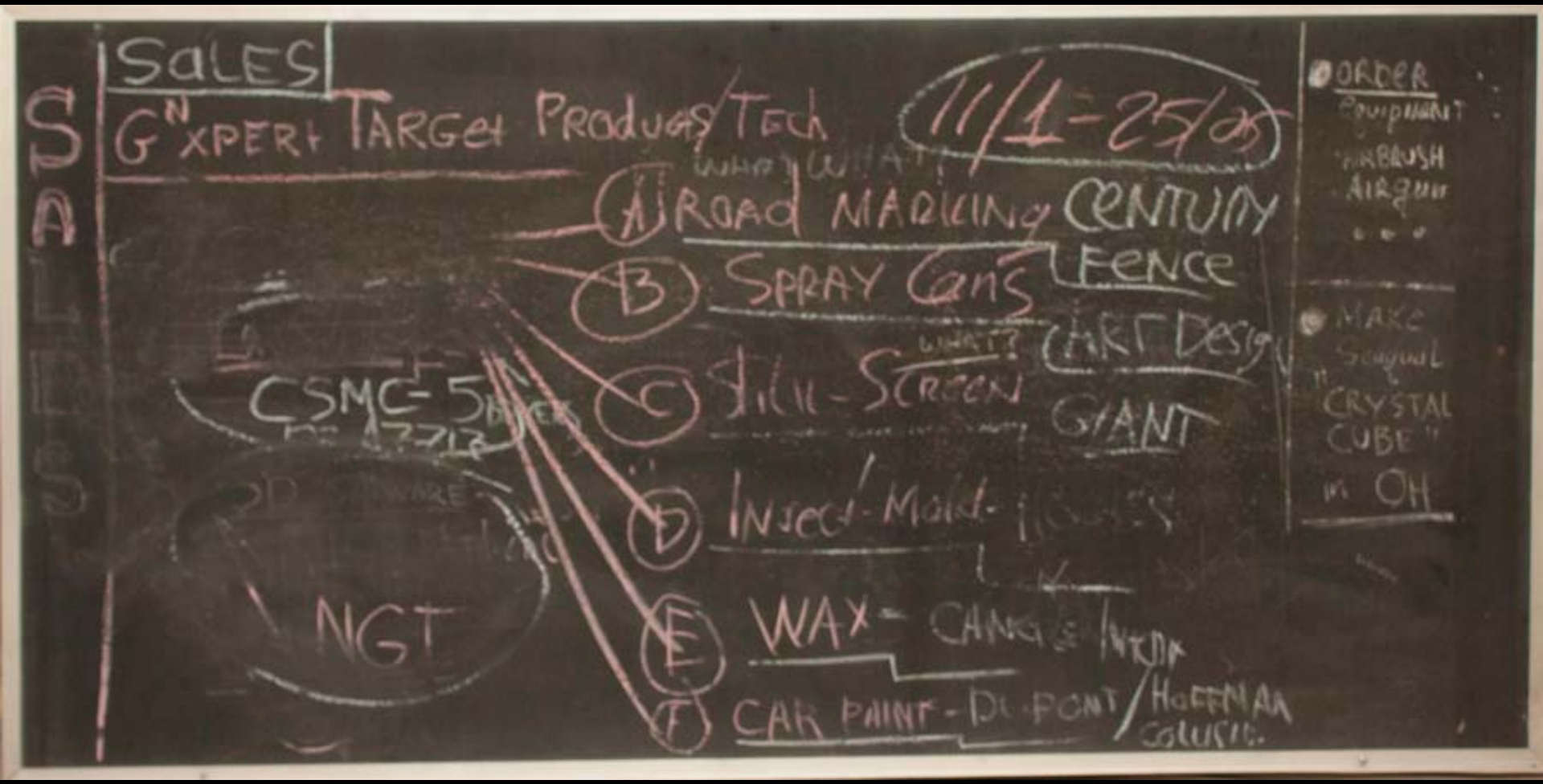
Broadway issued a loan commitment letter on September 3, 2002, naming Billings and the GnXpert people as borrowers. Broadway later ran credit checks on Billings and the GnXpert people. These checks revealed that the GnXpert people had a history of bad credit and that Anatsko and Chychula had been reported for suspected fraudulent activity. Giannoulias relayed these findings to Billings, recommending that Billings hire legal counsel, in a letter dated September 16, 2002. The letter reads in part:

> "It is Broadway Bank's opinion that you seek the guidance of counsel prior to or at the time of closing of this loan. The hiring of an attorney is not a requirement and it is entirely at your discretion whether or not to do so. However, under the circumstances involved with this loan, we recommend that you obtain an attorney of your choice.
>
> There are two primary reasons for this suggestion. First, it is important that you understand all of the intricacies of the loan documents and more importantly that you are fully aware of the potential risks involved with any non-payment or late payment of the loan. Second, there is concern on the bank's part due to the past credit history of the three other co-borrowers. All three have had significant problems in the past with their finances, and none of them currently has satisfactory credit. In addition, we have discovered that two of the borrowers, Mr. Anatsko and Ms. [Chychula] have been reported for suspected fraudulent activity on the "Fraud Finder Alert" supplied by *Chex Systems*.
>
> Please accept this letter of advisement with the understanding that we trust your judgment and are voicing our concerns merely with the intent that you are fully aware of all the potential risks involved with this loan."

The GnXpert people were removed from the loan documents.

Broadway Bank
To Loren Billings,
September 16, 2002

GnXperts' office, January 2011



GnXpert's blackboard, January 2011

GNXPERTCOLOR™

GNXPERT UPDATE 2004

GNXPERT CORP
Financial projections

Objectives

By the end of 2004, to reach $64.5 Mil in sales and licensing fees.
By the forth quarter of 2005, to gross $284 mil in sales and licensing.
By the forth quarter of 2006, $453.8 in sales and licensing.
Gross margin of 70% or more. Net profit also above 70% of sales.

Sales Strategy

Our sales divided into 5 groups:

Cii-Lite ***products*** – we specialize in custom formulations of photon manipulated particles with different effects, including "glow in the dark". To date, Gnxpert Color is negotiating contracts with 15 Market Leading and Fortune 500 companies, and in 2004, we will be scheduling prototyping with 112 manufacturers.

3D conversion process and algorithms ***products and licensing*** – allowing the conversion of 2D images, films and tapes into 3D environment for entertainment and media industries, movies, television, computer games etc. MGM has authorized and provided teasers for 3 movies, requesting the conversion of 2D into 3D, which is the pilot program for the conversion of the entire Movie Library, creating a new "art form" thereby, securing extended copyrights. Following in MGM's footsteps, we are negotiating with Warner Brothers, Columbia and Universal.

3D Holographic screen, ***products and licensing*** - The 3D Holographic Screen is the most upgraded piezo screen with the capability of seeing 3D images outside of screen, without glasses or other equipment, it is not "stereo". First prototype will be completed within 11 months.

WebMoney Cards, ***products and service*** - Collectable Debit Cards branded with Master Card. Concluding Pilot Program negotiations with Village Entertainment Theaters.

Optic Modulator, ***products and licensing*** - For the Telecommunication Industry, will increase the speed of transmission through fiber optic equipment. First prototype will be ready for licensing by 2005.

Sales Forecast

Table: Sales Forecast

Sales	2004	2005	2006
Cii-Lite particles	$8,850,000	$20,500,000	$42,500,000
3D Conversion	$50,000,000	$160,000,000	$261,000,000
3D Holographic Screen	$0	$35,000,000	$50,000,000
WebMoney cards	$5,200,000	$8,500,000	$10,300,000
Optic Modulator	$0	$60,000,000	$90,000,000
Total Sales	**$64,500,000**	**$284,000,000**	**$453,800,000**

STATE OF ILLINOIS
SECRETARY OF STATE
SECURITIES DEPARTMENT

IN THE MATTER OF:	**IGOR ANATSKO,** **MARIA CHYCHULA,** **VITALIY M. BAKA,** **d/b/a GNXPERT,** **their partners, officers and directors,** **managers, agents, employees,** **associated companies or entities,** **affiliates, successors and assigns.**	**NO. 0600055**

TEMPORARY ORDER OF PROHIBITION

TO RESPONDENTS: **IGOR ANATSKO**
MARIA CHYCHULA
and
VITALIY M. BAKA
d/b/a GNXPERT
2224 WEST CHICAGO AVENUE
CHICAGO, ILLINOIS 60622
AND
150 NORTH MICHIGAN
SUITE 2910
CHICAGO, ILLINOIS 60601

On information and belief, I, Jesse White, Secretary of State for the State of Illinois, through my designated representative, who has been fully advised in the premises by the staff of the Securities Department, Office of the Secretary of State, herein find:

1. Igor Anatsko (hereinafter "IA" and collectively with MC, and VB Respondents") has a last known address of 2224 West Chicago Avenue, Chicago, Illinois 60622.

2. Maria Chychula (hereinafter "MC" and collectively with IA and VB "Respondents") has a last known address of 2224 West Chicago Avenue, Chicago, Illinois 60622.

3. Vitaliy M. Baka (hereinafter VB or collectively with IA and MC "Respondents") has a last known address of 2224 West Chicago Avenue, Chicago, Illinois 60622.

4. At all relevant times herein Respondents were doing business individually and in their company name of Gnxpert (also Gnxpert Color, Inc., Gnxpert PC, Inc.,

January 21st, 2009

FRAUD IN SALES OF SECURITIES

UNITED STATES DISTRICT COURT
NORTHERN DISTRICT OF ILLINOIS
EASTERN DIVISION

UNITED STATES OF AMERICA	)	
	)	
v.	)	
	)	Violations: Title 18, United States
MARIA CHYCHULA,	)	Code, Section 1343
VITALIY BAKA, and	)	
IGOR ANATSKO, a/k/a "Ihor Anatsko"	)	**UNDER SEAL**

COUNT ONE

The SPECIAL AUGUST 2009-1 GRAND JURY charges:

1. At times material to this Indictment:

A. Defendants MARIA CHYCHULA, VITALIY BAKA, and IGOR ANATSKO held themselves out to be:

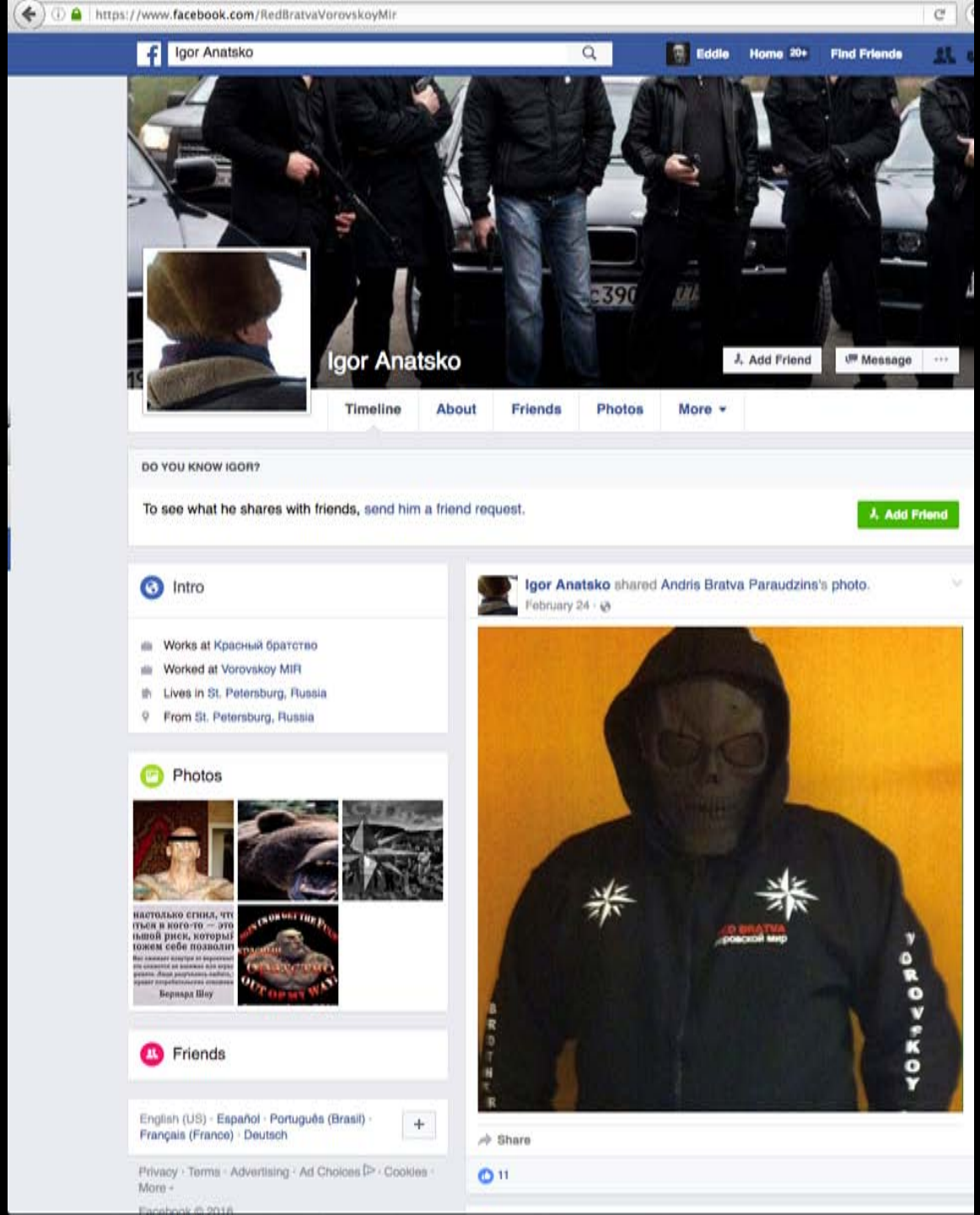
i. Investment advisors and brokers who: (a) bought and sold United States and foreign currency on behalf of clients; and (b) engaged in foreign transactions of financial instruments, such as bank notes and letter of credits, on behalf of clients;

ii. Entrepreneurs who were engaged in businesses that invented and/or developed: (a) glow-in-the-dark products; (b) three-dimensional computer monitors; (c) laparoscopic medical devices; (d) anti-piracy devices for movies; (e) self-cleaning, self-sanitizing, and self-disinfecting coatings; and (f) voice-over internet communications; and

iii. Financiers who were able to provide large loans based on their existing balance in their bank accounts and current letters of credit.

August 2009

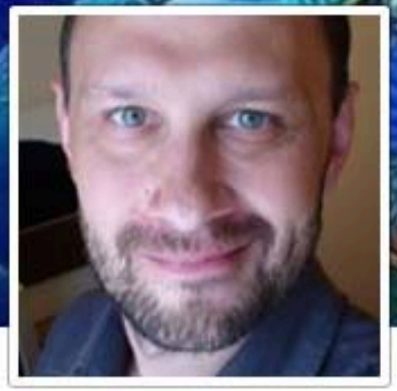
Federal Indictment on 9 counts of wire fraud



Maria Chychula serving time,
Vitaliy Baka whereabouts unknown,
Igor Anatsko posting on Facebook

Igor Anatsko

Eddie | Home 20+ | Find Friends



Igor Anatsko

Message ···

Timeline | About | Friends | Photos | More

DO YOU KNOW IGOR?

If you know Igor, send him a message.

Intro

Lives in Chicago, Illinois

From Kyiv, Ukraine

Igor Anatsko shared Волновая гимнастика's post.

September 18 at 1:21pm ·

Волновая гимнастика

September 16 at 9:33pm ·

Like Page

John Hoffmann working on a script for a reboot of the Twilight Zone

SIXTH DIVISION
December 24, 2009

FILED
CIRCUIT COURT OF COOK COUNTY, ILLINOIS
2010 MAY -7 PM 4:27
CIVIL APPEALS DIVISION
DOROTHY BROWN CLERK

No. 1-08-3190

IN THE
APPELLATE COURT OF ILLINOIS
FIRST JUDICIAL DISTRICT

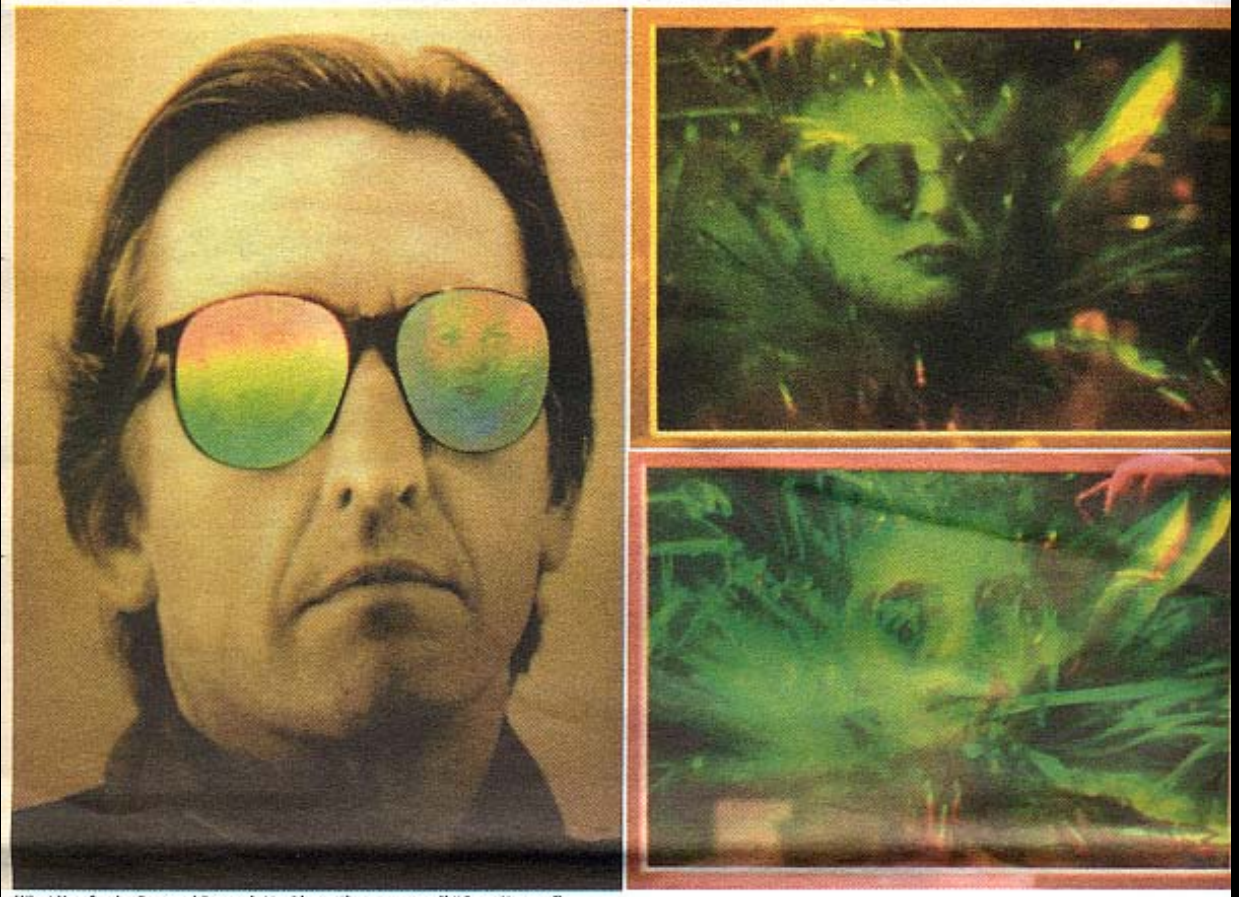
TERRENCE W. KASPRZAK, Indiv. and as Successor Trustee of the Loren K. Billings Trust and as Attorney-in-Fact for Loren K. Billings,	)	Appeal from the Circuit Court of Cook County
Plaintiff-Appellant,	)	
v.	)	
BROADWAY BANK,	)	No. 06 CH 11842
Defendant/Third-Party Plaintiff-Appellee	)	
(Loren K. Billings, Indiv. and as Trustee U/T/A dated October 15, 2001 and known as the Loren K. Billings Trust; and The Museum of Holography/ Chicago, Formerly Fine Arts Research and Holographic Center,	)	Honorable Sophia H. Hall, Judge Presiding.
Third-Party Defendants).	)	

December 24, 2009

ORDER

This appeal involves a $1 million mortgage loan by Broadway Bank (Broadway) to Loren K. Billings, individually and as trustee of the Loren K. Billings Trust (trust), and the Museum of Holography (museum). Billings' son, Terrence Kasprzak, filed a two-count complaint against Broadway on June 14, 2005, challenging the validity of the loan. The first count sought declaratory judgment that the loan was void because Billings lacked the mental capacity to enter into the loan agreement. The second count alleged Broadway committed constructive fraud by failing to investigate an alleged third-party fraud against Billings in connection with the loan. Broadway filed a third-party complaint against Billings, the trust and the museum for breach of the promissory note, foreclosure and unjust enrichment. Following a five-day bench trial, the trial court entered judgment for Broadway on both counts of Kasprzak's complaint, awarded Broadway $1,609,866.35 on its third-party claim for breach of the promissory note and ordered a foreclosure on the mortgaged property. This appeal followed. We affirm.

Chicago Antisocial



What You See by Ron and Bernadette Olsen; the one we call "Gary Numan"

And They Say Pot Makes You Stupid!

A long hour at the Museum of Holography

Chicago Reader, January 14, 2005, for full article click here

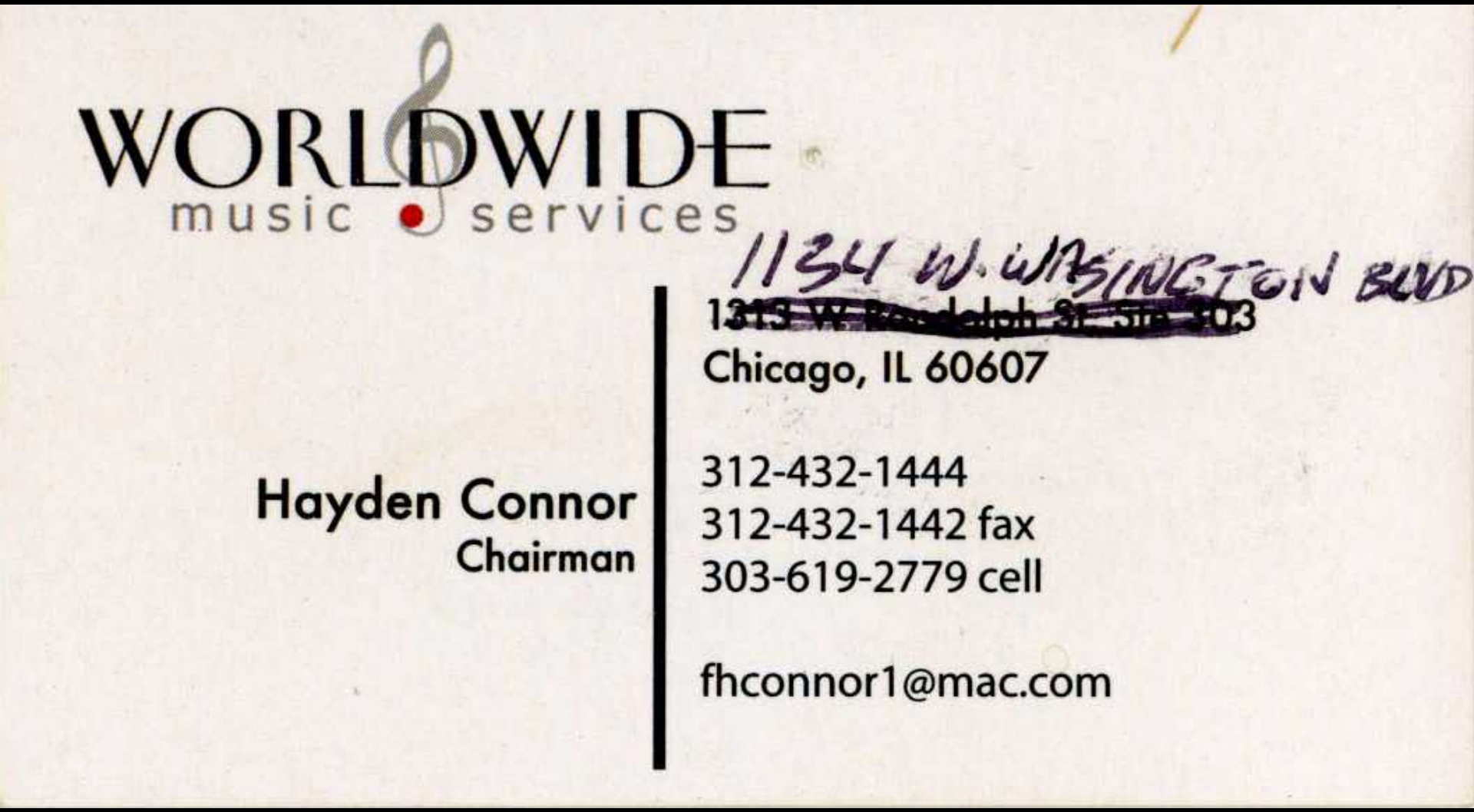
Ed Wesly, Loren Billings, Hans Bjelkhagen, July 2008

Chicago Reader February 12, 2009, for full article click here

Terry Kasprzak, Loren’s son, Ed Wesly, January, 2011

John Hoffmann's Desk, Vacant since 2002, taken January 2011

Ed’s Bad Ass Buzz Bomb



Hayden Connor's business card, 4th owner of 1134 West Washington Boulevard August 2013

John Hoffmann’s desk, August 2014

Advanced Lab Darkroom, 2015

Advanced Lab Table and Passe-Partout to Darkroom

Moshe Tamssot

YOU ARE HERE / WHOA / ARTS

See rescued holograms from the shuttered Museum of Holography for one night only

Posted By Aimee Levitt on 12.02.14 at 03:00 PM

LESLIE SCHWARTZ

We occasionally ask you to show us something. This week it's holograms formerly owned by Loren Billings.

Dr. Jon Seymour

Kaminski Family
Funeral Homes & Crematorium

Loren Billings

Date of Death: Tuesday, April 28, 2015

Visitation, **Friday, May 1, 2015, 10:00AM to 10:30AM** at Damar-Kaminski Funeral Home & Crematorium, Justice, Illinois

Funeral, **Friday, May 1, 2015, 10:30AM** Service and Time of Remembrance to be held at the funeral home. Interment to follow at Resurrection Cemetery, Justice, Illinois.

Send a Private Message to the Family

Send a Condolence to the Family

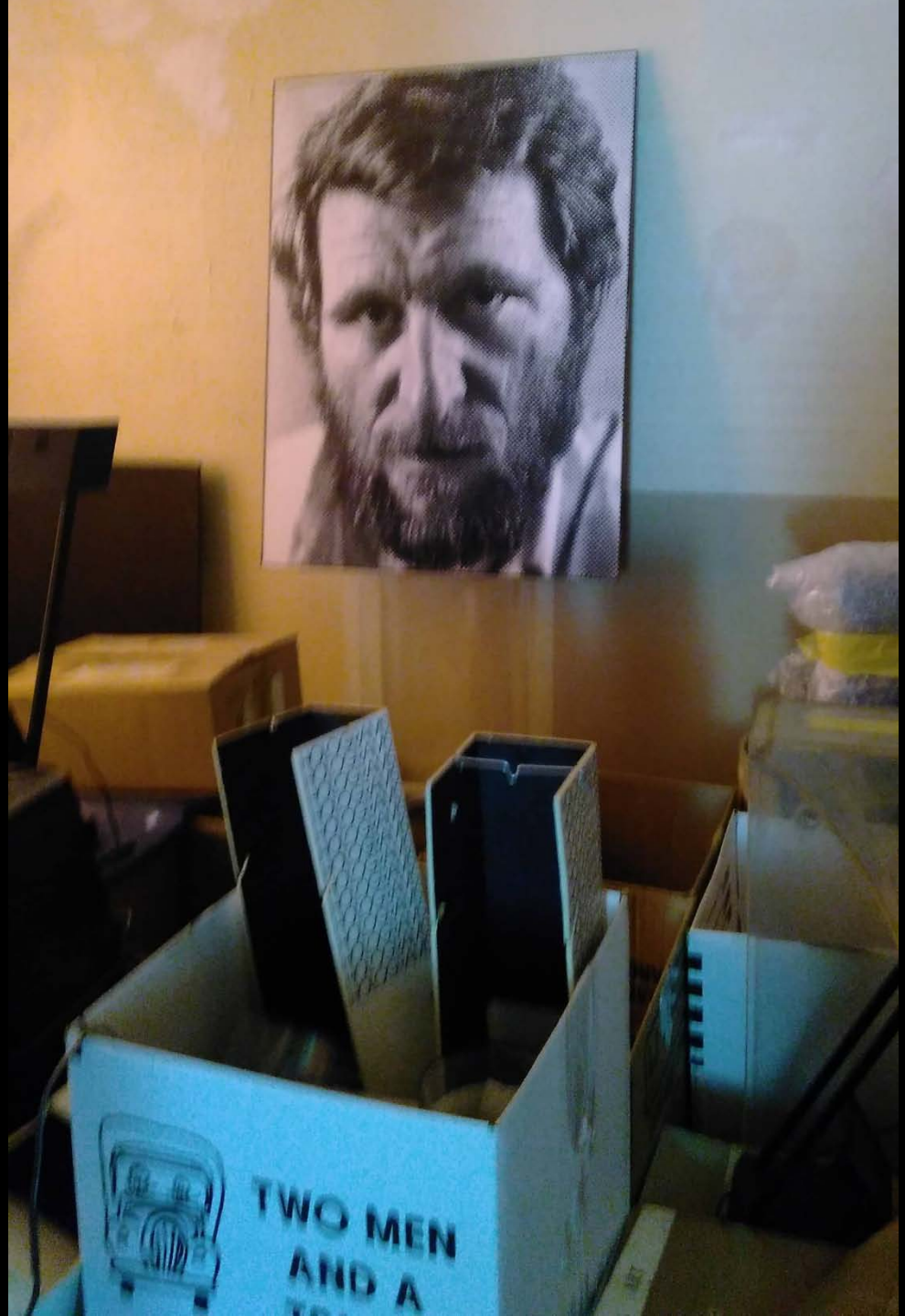
Share This Obituary

Share Tweet googleplus

Time Out

Museum of Holography set to make a comeback at SoHo House

Scheduled for July 28th, 2015



August 13, 2015:
Gallery 1134 Holographic Contents
Moved to
Victor Heredia's Home + Studio

WWW.CYBERDRIVEILLINOIS.COM

JESSE WHITE
SECRETARY OF STATE

CORPORATION FILE DETAIL REPORT

Entity Name	THE MUSEUM OF HOLOGRAPHY/CHICAGO	**File Number**	51093399
Status	ACTIVE		
Entity Type	CORPORATION	**Type of Corp**	NOT-FOR-PROFIT
Incorporation Date (Domestic)	02/14/1977	**State**	ILLINOIS
Agent Name	MOSHE TAMSSOT	**Agent Change Date**	08/17/2015
Agent Street Address	16 N MAY ST UNIT 508	**President Name & Address**	
Agent City	CHICAGO	**Secretary Name & Address**	
Agent Zip	60607	**Duration Date**	PERPETUAL
Annual Report Filing Date	08/17/2015	**For Year**	2015
Old Corp Name	07/11/1994 - FINE ARTS RESEARCH AND HOLOGRAPHIC CENTER		

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Moshe's reinstatement of Gallery 1134 Not For Profit Status

Museum of Holography - Asset Recovery

Inbox x

Moshe Tamssot <innovator@gmail.com> 8/17/15

to Jon, Victor, me, Martina

Dear Jon, Ed, Victor & Martina,

Just a quick note to inform you that the original Museum of Holography, Not-for-Profit 501(c)(3) Corporation, was legally reinstated today, with the help of the honorable Illinois Secretary of State.

As acting President of the MoH, I am hereby authorized to request the immediate return of our Corporation's assets, removed on August 14, 2015 from 1134 W. Washington Boulevard, the former home of the Museum of Holography.

Per IRS requirements related to Tax Exemption, the original MoH Articles of Incorporation included a Dissolution of Assets Provision, which was not followed. We apologize for any inconvenience this may cause you.

We would like to arrange for the return of the MoH's corporate assets in an amicable manner, without having to involve the IRS and other governing agencies.

As you know, a generous benefactor has provided a West Loop loft a block south of the original MoH, in which to keep the collection intact, and on public display -- in line with our stated Mission.

As we understand it, the collection is being stored in three private Chicago residences (Seymour, Wesly, Heredia), and Logsquared Lasers' corporate facilities in South Bend, Indiana.

Please correct me if I'm wrong, or if assets were distributed to any other individuals, corporations, or locations.

Thanks in advance for your cooperation and immediate attention to this matter.

Looking forward to getting this Mission back on track!

Best,

Moshe Tamssot
President, Museum of Holography

Moshe’s shakedown letter

Nailed Inbox x

Jon Seymour <jon@getfave.com> 9/8/15

to me

Moshe illegally revived Gallery 1134, as one has to have been on its board to revive a NFP.

Man With No Relationship to Corporation Has No Authority to Revive Dissolved Nonprofit

Court affirms conviction for theft after man revives group and then deeds its apartment house to his own organization

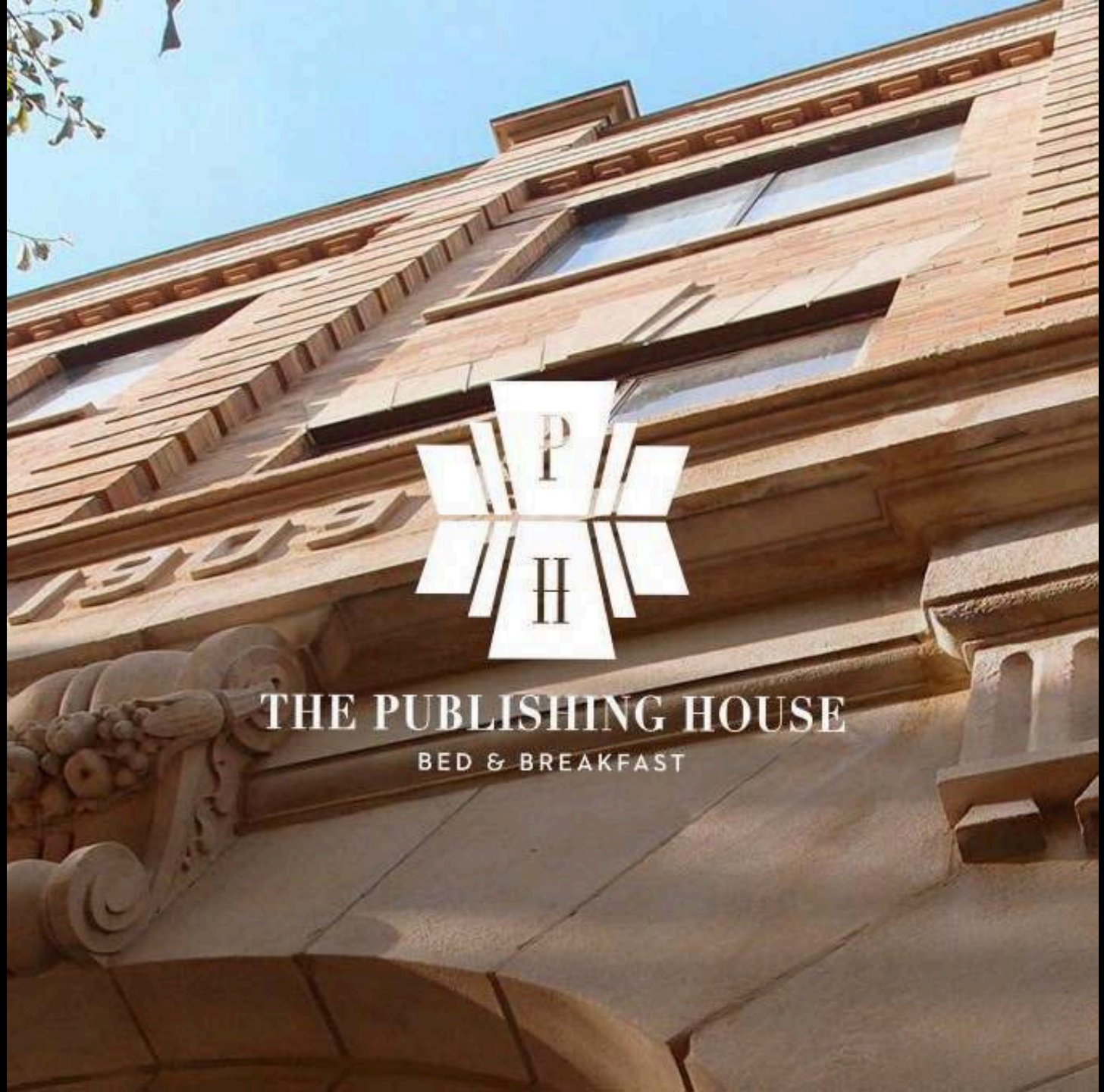
Issue: March 1-31, 2014

A man who filed an application to reinstate a nonprofit corporation that had been administratively dissolved for failing to file required state reports has been sentenced to 12 years imprisonment for theft of corporate assets when he had no authority to take control of the nonprofit. An appellate court in Illinois has affirmed the conviction and rejected the man's claim that he had the right to revive the organization. (*People v. Koen*, App. Ct. IL, First Dist., South Div., No. 1-11-3082, 2/7/14.)

When the United Way merged a number of its chapters in the Chicago area in 2003, it did not include the United Way of Harvey in the program because it had significant tax liabilities on an apartment building it owned in Harvey. The corporation ceased filing its required state filings and was administratively dissolved in 2004.

Charles Koen, who was involved with a group called United Front, Inc., expressed his interest in acquiring the property and was told by the United Way's Chicago office to contact the Harvey group about the acquisition. Instead, however, he and a co-defendant filed an application with the Secretary of State to reinstate the Harvey corporation. They signed as registered agent and treasurer, respectively, although neither had any association with the Harvey organization. The following day, they signed and recorded a notarized quitclaim deed transferring the property to United Front. United Front met with

Moshe Tamssot and Melissa Crenshaw, July 2015



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WINE
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1134

Would the Free Methodists welcome a wine bar in their basement?

Eduardo Kac, Holo-Poet and Hoaxster, benefacts Moshe with the School of the Art Institute's Holography Equipment

Click here for The Truth about Eduardo's Bunny
Wired Magazine, April 2001

I ♥ MY GLOW BUNNY

Genetically modified objet d'art? Crime against nature? Transgenic protein machine? The inside story of how a reengineered rabbit named Alba became the center of an intercontinental tug-of-war.

By Christopher Dickey

Moshe Tamssot transporting SAIC's equipment, March 2018

Moshe Tamssot’s garage

Victor Heredia, 2015

More details, click here
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