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Bailout Biennial

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The U.S. government has allotted more than \$700 billion on bailouts. That's a budget most artists could never dream of. And in Golden Belt's new show, Bailout Biennial, they don't. Instead, they work on almost no budget.

Overtly political in nature, aestheticism gives way to social commentary in many of the show's works. Joshua Bienko's trio of advertisements juxtapose known corporate logos (AIG, Gap and GM) with various doctored images suggesting American excess. The result is a biting attack on media, corporations and consumerism. Cathryn Griffin's photography series of unfinished upscale housing developments follows the same path. Her commonplace images are instantly politicized in the context of the show, becoming criticism of the real estate and banking industries.

But there are also more indirect works like Stacy-Lynn Waddell's "To Her Last Berth." Using singed and burned canvas, her depiction of a sailing vessel at first seems less a social critique than most of the other works. Instead, Waddell's message uses technique and artistry to represent African-American history, focusing on the emotional scars of the slave trade.

And then there are works that blend a clear ideology with a deep sense of art. Hiroshi Sunairi's installation "Maverick" is a simple piece that relies on the depiction of words to convey its message. It is also one of many pieces that displays a playfulness and sense of humor.

Bailout Biennial's greatest success is its broad appeal. Catering to all artistic sensibilities, the



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show-especially because of its mixed-media approach-provides an opportunity for anyone to simultaneously engage with art and politics in one space.

The only question that remains is what these artists could do with more than a few pennies.

Bailout Biennial is on display until March 15 in Building 2 at Golden Belt, 807 E. Main St. The gallery is open Monday to Sunday from 10 a.m. to 6 p.m. There will also be a discussion of the show Jan. 28 at noon at the John Hope Franklin Center.

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