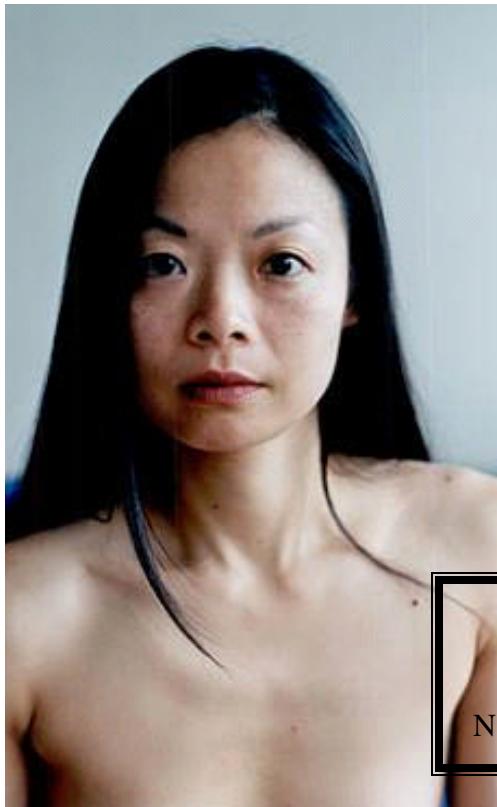


Vitallitae™

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In This Issue



Chan Chao's Mind Sphere

Notice

Nude images inside,
Not suitable for all ages.

It was back in December (04) (to the best of my recollection) that I was busy running a few legal errands downtown Washington DC in the Penn-Court area when I came upon an intersection with a gallery. There visible through the gallery's huge windows, in life sized photographs were women, nude, in frontal poses with their genitalia showing for all eyes to see!

A critique of a contemporary Photographer's endeavor.

Feature – Artist To Watch:

Read about "Rude Kid the ReggaeRap Inventor!!!"
Musician and Visual Director Denton Malcolm, CEI

About



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Chan Chao's Mind Sphere

Now given that (in my opinion) the District of Columbia is a conservatively caustic town of just over a half of a million people¹ sandwiched between two states full of people who are to this day still unable to come to terms with their own prurient inclinations² the site of publicly displayed pubic hair and genitals even in the name of Art is difficult to ignore. I am willing to wager that were this to have occurred on the eastern half of the city, someone would be placed under the criminal justice system. The matter was worth an investigation.

I entered the gallery and placidly strolled clockwise about the place slowly digesting each of the images, most of which were of white women with at least one woman of Asian descent, and the all too familiarly accompanying ‘ubiquitous Black’.³ The images were either just above waist, or tea lengthened cropping (the Artist apparently didn’t care to portray feet). All were standing or leaning against something, save maybe one, who was perched rather stoically on a chair, and all faced and looked into the camera with a sort of “I don’t really care to be here but I guess I will give you an interviewish perk” kind of gaze. Though their pubic hair were exposed, it was clear this was not the focus of the images. Their breasts however, generally on plane with my eye level were – well – quite there and so were the backgrounds; those breasts, flattering yet unflatteringly suck-and-slurpulent as they were being far more prominent as part of the subject matter

than the backgrounds, allegedly their homes, which though were different in each photograph, were virtually the same in all of them.

The photographs were printed in a natural hue color range, neither too flushed like a typical wedding pic, nor too saturated like the trademark of Fuji Film; rather, skin tones were apparently and relatively near as perfectly natural as possible. There were little or no makeup on these women – quite WYSIWYG, with every mole, freckle, tan mark discoloration, and blue veins of the arms to see. You could almost tell the temperature of the room (or situation) by scrutinizing the clamminess of their pallid skins. My recollection is of the names of most of the women being placed below each photograph, but I checked the gallery's site recently and the displayed online images were all marked "Untitled."⁴

"Are these women famous? I think I recognize some of them." I asked the gallery host.

"No...they are friends of the Artist..." she responded.

"So...what is this about...?" I asked the host, not realizing the title on wall.

She pointed to it, a small letter, "Echo."

I asked for further explanation.

The Artist apparently was attempting, not to capture the physique of these women, nor to

discern particularly their Eros, but, as the host explained it, "To portray the manner of their stance; to discern the nature of the mind as it manifests in the (otherwise involuntary) contortion of their stance." In other words he was attempting to read their twitch to discern their minds.

He failed.

The intent of the natural lighting, the life sized printing, the bland backgrounds and the 'off with the clothes' was to indeed sanitize the images, to decrease as much as possible the noises of visual distraction. It turns out to be a no-win situation. Removing his female friends'

garments makes Chao appear as a pesky little prurient hunting introvert who should have just jumped out there and done some real glamour-nude Fine Art images, but to keep the clothes on invites cultural analysis of style, now and in the future, and either way, the audience may fail to rise to the level of considering his impassable goal, to rip open a dimensional aperture into the mind-sphere and stick an operable lens through it.⁵

[continued on page 5]

To Comment on this Art Critique or input about Visual Arts, visit our Forum at

<http://groups.msn.com/studioradcliffe>

Artist To Watch

Denton Malcolm, CEI

Yes that's right, Denton Malcolm aka "Rude Kid the ReggaeRap™ Inventor" is a Certified Entrepreneur Instructor under his firm D.A.M.Companies, LLC (See <http://damcoworldwide.com>). Certified by National Foundation for Teaching Entrepreneurship headquartered in New York, and with SBA's Score program, Malcolm is on a roll. Not only is he taking to the music world like a whirlwind, he also engages visual arts activities through his own firm, which he says developed his composite below. His Honey D 2003 Calendar is still making waves in Washington, DC. - [Radcliffe]

Upcoming Events:

- ? See "These Three Words" produced by Jimmy Carter (no not the former President) featuring RudeKid's single "Bomb.com", check your independent theatre venue for schedules.
- ? Reggae Awards, March 2, 2006 at Zanzibar on the Waterfront, Washington, DC., and
- ? See D.A.M. Companies for business development and public relations.

Contact www.damcoworldwide.com or dentonm@damcoworldwide.com

Overview

Being hailed as the "Inventor & Pioneer" of ReggaeRap tm. RUDE KID aka MR. BLACK HISTORY MONTH is the multi-dimensional, quintessential award winning artist with awards locally and abroad. 4 times Reggae Artist of the Year, Bob Marley Award Winner "2001", and now signed as RKE/ Mid-Atlantic Records Independent Staple RUDE KID "Drops a Hit" like every single day. Look out for RUDE KID -da- ReggaeRap tm Inventor album at stores, radio stations, television channels or on www.damcoworldwide.com. Thanks to All the Fans!! RUDE KID EVERYTIME! For Bookings & Management email Denton A. Malcolm, CEI aka MR. BLACK HISTORY MONTH @ dentonm@damcoworldwide.com or visit us at www.damcoworldwide.com. "Over 360,000 sold..Going for the Gold, Consistently creative; Clearly corporate" GENIUS MOVEMENT; STILL ROOM FOR IMPROVEMENT! D.A.M 2006.



Hit Single "Ain't Bentley"

In the end he only preserves to some degree, a permanently etched simulacrum of his subjects' patronizing disdain for the efforts of their perceived lust hungry "friend", whom they all hope to (as women tend to do) change, by giving in to his demons just a little. Confirmation of his failure is now obvious with the gallery's attempt to avert or diminish the effects of the psycho-sociologically cinched publics' unsavory outcry as a member establishment of the new 'gentry' of Washington DC delves into what they see as the debauched abuse of the writ of Art in the name of existential enlightenment. The gallery removed the names of the models and renamed all the online displayed pieces as "Untitled." This is an indication that the collection fails to stand against the durable libel-slander-defamation test of a standard model release. It is compelling evidence of a foul up on the part of the gallery's host attempting to promote her "friends."

Chou's addition of the "quota-filler", insulting as that is, perpetuates the injurious myth of the "Black Amazon Savage", which we have had to contend with even in these contemporary times. The gallery insists that the models were free to choose their own pose, but I am not convinced of it. What we see in the "Amazon" isn't the projected twitch of her form resulting from the nature of her mind, but what has always been observed in

Art, that is, the perspective of the image-maker, the Artist, and in the case of Chao, his own socially manipulated perspective of the Black female as a bipedal beast fit for a matador's ring.



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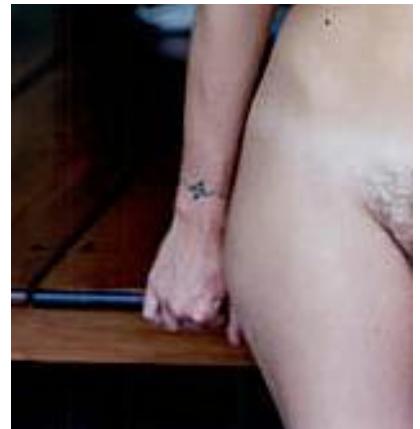
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I once had a colleague of mine who was from the Far East. He told me that he loved Black women; he thought they were beautiful, and sexy, but he was afraid of them because they have huge jaws. This collection presents to me the distasteful idea that Chou may be the kind of guy who would utter out a similar statement over a cup of tea. The rest of the collection is no better; there is a standard pose throughout, of the models' shoulders extending elbows rearward, palms facing away from the camera, fingers tense and in a clutched position, holding on to table tops like persons trying to avoid the psychiatric fall into a mental abyss. One of them stands like a cartoon lizard caught in the act, with her vein laden fingers clasped over her navel area. American women don't

pose like that; they don't stand like that, with their shoulders arcing back like persons about to be handcuffed under arrest – like Burmese men on a rural dump-hill. Asians do that. These white women were doing just that. They were directed. It is either that all of Chou's friends are two-dimensional just like his perspective approach, frontal and direct, lacking solid matter depths, or we are witnesses to the work product of a clique of mental zombies who do not think independently⁷

At best, the only thing Chao and his cohorts may have been able to present here is the idea of mind manifested to reality, thanks not to the images but the title- as attributed and explained, but certainly not an image of any such manifestation. As a member of the privileged classes of Washington, DC, affiliated in some way with at least two of the area's higher institutions of learning,⁸ it is not farfetched to believe Chao had more than enough resources at his fingertips to put out a collection that relies on more than print size and a short f-stop to make the grade.

In truth, I think he would have scored better if he just came out and admitted he needs a little more Eros in his life. As an emerging Concept Artist and conniver, I guess I will give him a low pass, but as for what I have seen of this collection, a Master Photographer he is not."



Written by Radcliffe Lewis

----- © 3/05 -----

References

¹ Ref: <http://www.infoplease.com/ipa/A0763098.html>.

² Rosie Milligan, PhD - <http://www.askheartbeat.com/html/article35.html>, an example.

³ Just like a group of tourists crossing the street with one quota filler black person in the back of the pack. Consider "Students Discuss Racial Climate", The Chronicle, Duke University 11/26/2002

⁴ See <http://www.artnet.com>, search "numark gallery"

⁵ This "mind-sphere" that I mention should not be confused with the noosphere emerging from the biotechnological grid-net now encompassing the globe thanks to such apparati as the internet. The mind-sphere preserves individual consciousness and will, the soul of the individual entity, but the noosphere may only preserve the super-conscious group Id of which the individual being may become just a consciously

mortal slave. Consider explanation of the noosphere as provided by The Noosphere Network, "Building the Noosphere Network", <http://www.noospheresociety.html>.

⁶ Consider <http://love.ivillage.com/insunderstandmen/0,hf7r,oo.html>, a discussion.

⁷ Note - "Echo" may be considered Chou's sophomore collection as his first major pictorial release was "Something Went Wrong" (Nazareli Press). He used the same posing technique and camera angles as he did in "Echo", and that time he showed feet. There is no discernable improvement in his dimensional percipience between then and now.

⁸ See <http://www.gmu.edu/gallery/2003/chanchao.html>.

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