

KILL PARIS
U Street Music Hall
Aug. 27, \$15

If you missed him at Coachella, Ultra or Electric Zoo, this is your chance to see the famed DJ as he promotes his new EP, "Foreplay."

KARAOKE
Sticky Rice
Aug. 27, \$15

What better way to end the week than a karaoke session at one of the best sushi bars in the city?

LIBRARY OF CONGRESS NATIONAL BOOK FESTIVAL

Walter E. Washington Convention Center
Aug. 30, Free

The speakers lineup at the annual book festival will please even the most discerning reader.



THIS WEEK IN GW HISTORY

Aug. 25, 2004: GW students receive free Napster subscriptions with move-in as part of an internet piracy awareness campaign.

Now at a bus stop near you: Gilbert Stuart, Andy Warhol

TATIANA CIRISANO
CONTRIBUTING CULTURE EDITOR

Students taking a walk to the National Mall may have a run-in with Gilbert Stuart's famous portrait of George Washington, which watches over the city from a bus stop on Pennsylvania Avenue between 9th and 10th streets.

The painting joins 57 other iconic American works on public display this month in metropolitan areas across the country, including the District, as part of the "Art Everywhere" campaign. A joint effort between the Outdoor Advertising Association of America and five major art museums, the campaign places art reproductions on thousands of bus stops, billboards and other public spaces.

Many displays are just a short walk from campus. Both Grant Wood's 1930 work "American Gothic" and Andy Warhol's iconic 1964 "Campbell's Soup Can" are printed on bus shelters at 18th and K streets and Pennsylvania Avenue and 14th Street, respectively.

The art drive, which Art Everywhere calls the "largest outdoor art show ever conceived," aims to bring works from museum walls into the daily lives of ordinary Americans. Nicole Hayes, a spokeswoman for the Outdoor Advertising Association of America, said the campaign targets people who may never have a chance to see the works in a museum.

"Museums are now above them as they drive to work, or in the insides of the bus that they commute in, or in the Metro, you know, as they get out and go about their day," Hayes said.

The campaign will complete its first month-long exhibition Sunday. And with just a handful of days left to see the art, the campaign is exploding on social media with thousands of Instagram posts, tweets and Facebook posts from art enthusiasts across the U.S. as they track down each public display.



A bus shelter, on Pennsylvania Avenue between 9th and 10th streets, NW, displays Gilbert Stuart's portrait of George Washington as a part of the "Art Everywhere" campaign, which focuses on the public display of iconic works of art across the country.

"It's a bit of a treasure hunt, if you will. We have people that are posting, 'I found one here,' 'Oh, I found one at the intersection of 18th and K' or 'I found one at the Fort Totten Metro,'" Hayes said.

Caranine Smith, the director of GW's Gallery 102, said modern technology may be what allows movements like Art Everywhere to build up a following.

"It is technology that is driving interactions with art, whether it's through individuals accessing art and information online, artists creatively utilizing new technologies and connecting and sharing ideas or the organization or launching and promotion of large-scale campaigns such as Art Everywhere," she said.

The National Gallery of Art, one of the five museums of the Outdoor Advertising Association of America tapped to provide works for Art Everywhere,

is home to more pieces displayed in the campaign than any other: 14 of the total 58 works came from the museum located on the Mall.

Deborah Ziska, a spokeswoman for the National Gallery, said choosing which works to nominate for the project was easy. The museum, after all, is known for its renowned collection of 18th- and 19th-century American art, she said.

The harder part was considering more technical elements, like

choosing pieces that would reproduce well, and making sure all major genres of art were featured.

"We had to think of all the factors and what would resonate beyond the marble walls. So sometimes there are important works that just don't reproduce very well," Ziska said.

Charles Brock, the museum's associate curator of American paintings, said he thinks the museum's two most influential American works are Winslow Homer's "Breezing Up," (1876)

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NICOLE HAYES
Spokeswoman for OAAA

which depicts three boys on a boating trip, and Thomas Moran's western landscape, "Green River Cliffs, Wyoming" (1881).

Both were included in the campaign's final 58, and students, residents and visitors can find them across D.C.

"In a way they're both about horizons, they're both about a sense of America's destiny in some way. It's interesting to think about those types of images being transposed to all these very different places all over the country," Brock said.

After the success of the movement's first exhibition, Ziska hopes the National Gallery will participate again next year, calling the campaign an interactive and stimulating way to educate Americans about their own history while cultivating an interest in the arts.

"In one way, these paintings tell a lot of different perspectives and stories of the American experience, so people can learn about or understand our common heritage in different ways," Ziska said.

ART CLOSE TO CAMPUS

"CAMPBELL'S SOUP CAN"
by Andy Warhol (1964)
Pennsylvania Avenue and 14th Street
Provided by the Los Angeles County Museum of Art

"MY EGYPT"
by Charles Demuth (1927)
18th and I streets
Provided by the Whitney Museum of American Art

"AMERICAN GOTHIC"
by Grant Wood (1930)
K Street between 18th and 19th streets
Provided by the Art Institute of Chicago

"ALLIES DAY"
by Childe Hassam (1917)
Pennsylvania Avenue and 22nd Street
Provided by the National Gallery of Art

"GEORGE WASHINGTON"
by Gilbert Stuart (1821)
Pennsylvania Avenue and 10th Street
Provided by the National Gallery of Art

"PHIL"
by Chuck Close (1969)
New York Avenue and 12th Street
Provided by the Whitney Museum of American Art

The audiovisual world of OK Go's bassist-vocalist

MORGAN BASKIN
ASSISTANT CULTURE EDITOR

Back from a tour of the Midwest, OK Go bassist and vocalist Tim Nordwind said his band has moved past its "Here It Goes Again" days to a more synthesized sound. Below, Nordwind discusses the band's fall schedule, creative tendencies and forthcoming album, "Hungry Ghosts," to be released in October. OK Go will perform Sept. 16 at the 9:30 Club. The interview, conducted last week, was edited for length.

Where in the country are you right now? What have you been up to?

Tim Nordwind: I am currently home for five days in Los Angeles. We just got home from a Midwest tour. I'm trying to relax and catch up on sleep as much as possible. We have a show [Aug. 24] in Cleveland, and then we're headed to Japan after that to work on a new video. It should be cool. Then we come back in September and start up our tour on the East Coast. I want to talk music videos. Fans have said they see a conflict between OK Go as video producers and music makers.

Over the course of your career, how have you seen that perception change, if it has at all?

TN: I'm happy to be seen either way because we do both things. [Music videos] are projects. I also think as we've come into the 21st century, it's an antiquated idea that musicians can only make music and artists can only make art and filmmakers can only make movies. Especially now that everything exists online, everything is blending into the other thing, and I think we're a good and early example of that. But I also don't want to apologize for the fact that we're making films as well or that we're interested in doing a collaboration with an art museum or interested in making a TV show. We just like to make things. I feel like we don't need to fight anymore about what we are. It's clear at this point that we do a bunch of different things, and I feel lucky that we can do all of them under the OK Go umbrella. It's kind of a dream come true, in the sense that I grew up doing theater and always loved music and art. I feel lucky that we can continue to chase all

those. It's insane. People can see us how they want to see us, you know?

Do you think music videos are slowly making a comeback, that the more well-rounded artists are becoming more normalized in pop culture?

TN: Maybe people are slightly more accepting of different definitions. It's hard for me to tell. But it's funny to me because I also don't see it as mutually exclusive. If you look at the Beatles, there's a really good, early example of a band that makes amazing music but also really awesome music videos, like "A Hard Day's Night" or something like that. They have their own record label and they did crazy art projects on top of all that. I feel like it's not such a new thing, in my mind. Maybe it is new for indie rock.

What have you not done in a video that you would love to try?

TN: Weightlessness is interesting. What else? Somehow having ourselves or our bodies manipulated. That could be interesting. I don't know, I mean most things seem interesting, but those are the things that also seem like a lot of work (laughs). Or very uncomfortable. Cool videos can be made from those things.

You've said before that recording is probably what you enjoy most. What was the recording process like for your upcoming album "Hungry Ghosts"?

TN: Dave Fridmann, who people might know from MGMT records, lives in upstate New York outside of Buffalo. For two weeks out of every month for about five months, we would go there and live in a converted Amish barn, which was made into a studio and recording space. Basically we'd live in New York, start work at noon and end around midnight or 1 a.m. A lot of the record-making process was actually us at our respective Pro Tools computer stations. A lot of this record was programmed and was very electronic. Not in an EDM type of way, but just sort of synthesized. It definitely felt like a very modern way to make a record. It's a much more isolated experience for us



PHOTO BY FLICKR USER KRIS KRÜG USED UNDER A CC BY-SA 2.0 LICENSE
Tim Nordwind of OK Go performs at PopTech 2010 in Camden, Maine.

in that sense. But it's really fun. I love recording and writing.

One of my favorite live OK Go performances was at Art Basel Miami. Do you see yourself doing more one-off creative projects like that, or are you just focused on the tour?

TN: Art Basel is great. Moritz Waldemeyer made us guitars that shoot lasers, that were decked out in white leather. He's a technologist for Fendi. Those are definitely the kind of projects that we love and make us geek out: the things that blend technology with music and fashion. The interesting gray areas are places where we're curious to explore. There's actually a Japanese artist who lives in Tokyo named Maywa Denki, who makes these really amazing musical machines, who we just met a couple of weeks ago and gave us a tour of his studio. I'm hoping we can collaborate with

him and do some really fun stuff and work with instruments that can do choreography.

Like a throwback to "Needing/Getting"?

TN: Yeah, kind of. Somewhere between the "Needing/Getting" and a Rube Goldberg type of machine. He makes super cool stuff, really theatrical and musical.

Do you ever work out in public gyms, and has anyone ever asked you to perform the choreography to "Here It Goes Again"?

TN: I'm very shy about exercising. I always have been, even pre-treadmills, and feel like I always look stupid when I exercise. So I don't work out in public. I keep it pretty private, and I think that speaks to a much deeper problem within me that actually has nothing to do with the treadmill video.