

a. or fifty thousand @ 83 Pitt St.
January 29th 5-9 PM

In their new book, [Hate Suburbia](#), artist Olivia Erlanger and architect Luis Ortega Govea investigate the history of the garage and its influence on US American life: in the development of suburbia, Apple's first computer, and Gwen Stefani's breakthrough hit for example. The book presents a striking causality between the garage's various usages over time, a loop in which conservatism and counterculture continuously feed back into one another. The garage appears in Hate Suburbia as Frank Lloyd Wright's tool to reinforce heteronormative, patriarchal family structures; vital to the commodification of the home; the tech nerd's man-cave; and, of course, a particularly blank canvas of a space to be inhabited by creative and innovative enterprises.

-Bianca Heuser

As an act of rebellion, Fabio Sargentini, moved his father's gallery *L'Attico*, into his garage in 1968. *L'Attico* provided an exhibition space that allowed for new forms of artworks to exist, Minimalism, Anti-Form, Arte Povera. To inaugurate the gallery Jannis Kounellis brought twelve live horses through the garages' door. Sargentini closed the space eight years later by flooding it with 50,000 litres of water.

In *Psychomagick*, Alejandro Jodorowsky outlines the ritual on how to exorcise Vater-Komplex (and avoid the cost of a Freudian analyst) as consisting of tattooing a sun on the sole of the subjects right foot.

The balloon frame, known as such for both its ability fly away and to burst, is an outdated building technology from the 19th century. The construction method developed during an era of expansion with the aim of being light, portable and most importantly parasitic. Intended to be built by two generations in unison, this frame consisting of nailed studs, went on to propagate and colonize the American suburb.

Did progenitor destroy progeny? a. exists as a collection of entities, potentially a person or multiple persons as well as a literary device, all of which demand a similar suspension of disbelief. The question here is not of murder or sacrifice, not even of fear and trembling, but one of ownership.