

Upcoming Events

All events are free and open to the public.

Clinical Work by Steve Juras

Monday, October 6, 3-5 pm

Monday, November 3, 3-5 pm

Monday, December 1, 3-5 pm

Artist Steve Juras continues work on Clinic, an evolving performance of a multi-layered dissection. Guests are encouraged to share their responses to the work and learn about the artist's process and use of unconventional materials.

Community Grant

by Caitlin Ryan

Ongoing

The Community Grant is a component of The Free Museum and aims to provide financial assistance toward a future Center Program Artist's tuition. The grant will be funded through donations made by participating Free Museum community members.

Second Sundays and Collage Making with Carolyn Cronin Hughes

Sunday, October 12, 1-3 pm

Create engaging collages using page bits from drilled books.

How Art may be suited to telling an alternative story

Monday October 13, 2 pm

Talk for youth of all ages with artists Janet Krehbiel Pieracci, Christine La Rue, Lisa Jenschke Stephens, and Juarez Hawkins.

Second Sundays and The Free Museum

Sunday, November 2, 2:30-4 pm

The Free Museum will join forces with the Art Center for a free Second Sunday afternoon drop-in class. Participants are invited to an afternoon of curating and hanging art, and then having a mini exhibition of their work on display from the previous Second Sunday.

Speed Artist Talk

Thursday, November 13, 6-8 pm

The Free Museum presents an evening of quick, individual talks with the 2014 Center Program artists.

The Artist's Process: From Concept to Realization to Presentation

Sunday, November 16, 2 pm

Three artists discuss and answer questions about the program, how the pieces in the show were made, and working with curator Tricia Van Eck.

Free Share by Caitlin Ryan

Saturday, December 6, 2 pm

The Free Museum hosts a lively afternoon of a creative bartering exchange. *Free Share* is an open public market where participants are invited to trade. The Free Trade Program is an opportunity to examine and discuss shared values as a community.

Talking About Art: Conversation with Center Program Artists

Thursday, December 11, 6:30 pm

Join the Center Program artists as they reveal their creative process.

Closing Reception and Public Critique

Sunday, December 14, 2 pm

Join all Center Program artists as they present their individual projects and take questions about their works.

Cover: Left to right, work by Lisa Jenschke, Juarez Hawkins, and Christopher Saclolo.

Front & Center

Artwork by

Artists participating in The Center Program

Kanter-McCormick Gallery and Gallery 5

September 14, 2014 - January 4, 2015



Hyde Park ARTCENTER

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 www.hydeparkart.org

Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; Field Foundation of Illinois; Harpo Foundation; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; The Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of people like you.

Hyde Park
**ART
CEN
TER**

Fluidity of Ideas

On The Center Program

The Center Program provides a diverse group of artists six months of weekly dialogues and group critiques featuring professionals –curators, artists, gallerists– designed to develop and advance new works which are presented in *Front & Center*. The program challenges artists to make new, relevant work that matters, to communicate and defend decisions, and to be in conversation with a larger group of people in the field. Together the group develops an uncommon language that crosses disciplines between photographers, sculptors, painters, ceramicists, screen-printers, book-makers, fiber, video, installation, and social practitioners. This language, larger than any media, helps to bring the artists’ work together for its ultimate dialogue within a curated exhibition. In short, just like each of the artists we work with, the Center Program is unlike anything out there.

Mike Nourse
Director of Education, Hyde Park Art Center

On Curating and Making Art

I have been one of The Center Program’s visiting professionals involved in critiques and was asked to “curate” the program’s 2014 exhibition. Some might say that because I didn’t develop the how’s idea, nor choose the artists, this isn’t curating. Curating, they might say, is developing an original idea and choosing the artist(s) and artworks. I challenge that we should run from the Romantic weight of originality, and instead encourage the circulation of ideas within art. Curating, I propose, is caring for how ideas flow within and around objects, how ideas are best made visible in a kind of alchemical process. Curators –like The Program– create a bridge, a space, a language for artists and audiences to attune themselves to the swirling dialogic process happening between the work and ideas in flux.

As one of the Center Program’s mentors, I have experienced how the Program’s cross-disciplinary mentorship and facilitated exchanges encourage, guide, and propel artists to push their ideas into new and ambitious territory. How? The answer lies in how innovation occurs and the infrastructure required: the Program offers a backbone of structured support, some general rules, and a game plan. Artists who are accepted into the program begin knowing the structure, and they are committed to growing their work. Exposed to a network of knowledge and expertise where forms and approaches are deconstructed to question meanings, relationships, and intents, it is then up to each artist to decide how much of the discussions and program they absorb, adapt, and use to generate and produce new work. To curate the show, over the last three months I’ve met with each artist to learn about their work and the ideas expressed. It has been soul searching and intimidating for some, cataclysmic for others, and perfunctory for others. Change –absorbing beneficial knowledge and incorporating it into new methods and



Installation view from left to right of work by Christine La Rue, Karen Hirsch, and Kevin Blake.

Featuring artwork by:

Kevin Blake
Juarez Hawkins
Karen Hirsch
Carolyn Cronin Hughes
James Jankowiak
Lisa Jenschke
Steve Juras
Beth Kamhi
Christine La Rue
Victor Lopez
Alyssa Miserendino
Christian Ortiz
Margaret Park
Janet Krehbiel Pieracci
Gonzalo Reyes
Sheri Rush
Caitlin Ryan
Christopher Saclolo
Carla Fisher Schwartz
Casey Smallwood
Dorian Sylvain
Sadie Woods
Rodrigo Lara Zendejas

appreciating art. But if you as an audience member are not privy to the full autobiographical, material or philosophical keys to these works, what do you do? How do you make sense of it all? The exhibition is not an exploration of one idea. Instead, it is an illustration of the power, vibrancy and excitement that occurs when artists allow many new –often competing–ideas to percolate and point their work into new trajectories. For some artists, this pushed them to tear up old materials (literally) to use in new ways, for others this encouraged them to expand their work in scale and ambition. In the end, this is about giving artists new tools and new wings. Clearly the artists are the lifeblood of the program, but it is a multifaceted experiment. Just as we see artists grow from the program, each year we see a shift in how we teach and promote the importance of how the audience views and interacts with artists, and rearticulate our role as a nimble mediator responding to the ever-evolving art world.

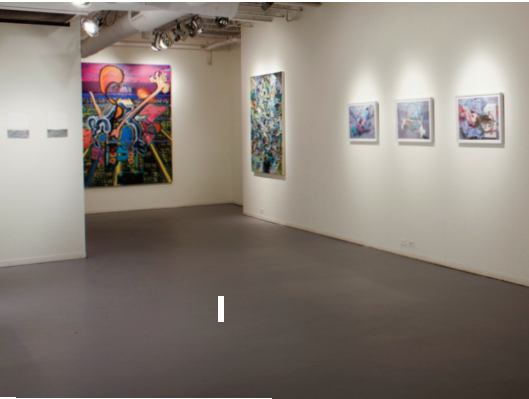
Tricia Van Eck and Mike Nourse

modes of thinking and working– is difficult for artists as well as society as a whole. However, I have realized in this program that the artists whose work has grown the most have been those who have treated their work as fluid ideas moving through and around them. It’s a releasing of the temptation to hold onto methods, mediums, and approaches –“this is how I make work”– especially if one thinks that art is an expression of whom one is. Instead it is an emphasis on ease, fluidity, and a Buddhist sense of “going with the flow.” It is a paradoxical philosophy because the prevalent myth of the artist is one who creates work and butts heads “to be true to my idea, my art”, fighting off people and the system trying to change the work and its ideas. But I’m positing that art is not who we are (and even we are in constant flux) but rather ideas, speculative seeds thrust into the mix, metaphors and explorations that are viscous and flowing all around us. Art is not fixed but a dialogical, alchemic process of exchange from within and without denouncingand pronouncing.

Tricia Van Eck
Director, 6018 North

On Seeing Art

Artists, artwork, and audiences form a triad. *Front & Center* is the culminating dialogue for this group of artists. Much of the Program’s work centers on empowering artists and developing a shared criticality toward producing and



Installation view from left to right of work by Christian Ortiz, Kevin Blake, Victor Lopez, and Steve Juras.