

Related Events:

All events are free and open to the public.

Exhibition Reception:

Sunday, October 6, 3-5 pm

ArtBar featuring Club Nutz with Scott and Tyson Reeder

Friday, December 6, 6-9 pm

Exhibiting artists in A Study in Midwestern Appropriation give this quarter's ARTBAR its funky twist. BEVERLY FRE\$H throws down fast and fresh rhymes while Scott & Tyson Reeder invite you to experience their interactive comedy performance, Club Nutz. Plus, art-making workshops in our studios, a cash bar, and tunes. A \$15 suggested donation covers materials and snacks.

Seance V. 10: Candles for January by Zachary Cahill

Thursday, January 9, 7 pm

Get your supernatural house in order during this artist-led seance/"performance"/spirit appropriation/General Transmigration vol. 10.

A catalog featuring conversations between many of the artists in the show and a more extensive essay by Michelle Grabner will be released in 2014.

About the Curator:

Michelle Grabner is co-curator of the 2014 Whitney Biennial and has organized many exhibitions since 1998, most recently for Marianne Boesky Gallery (New York), White Flag Projects (St. Louis), and locally at Sullivan Gallery at SAIC and Peregrine Projects. She is co-founder and director of the independent exhibition space, The Suburban and Poor Farm, an artist residency and publishing program in rural Wisconsin. Grabner has held many visiting artist appointments around the US and abroad and has been exhibiting her own paintings and textile work for over twenty-five years. She received a MFA from Northwestern University, and a MA and BFA from the University of Wisconsin-Milwaukee. Since 1996, she has been a professor in the Department of Painting and Drawing at The School of the Art Institute of Chicago.

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

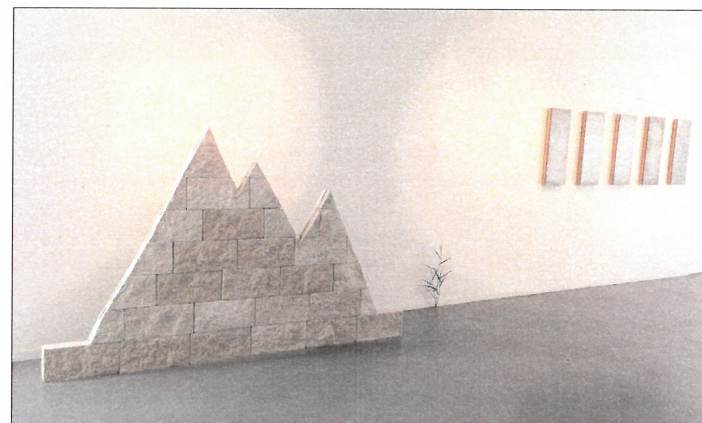
Hyde Park ARTCENTER

Gallery 4 & Lobby

September 28, 2013 - January 12, 2014

A Study in Midwestern Appropriation

curated by Michelle Grabner



Work from left to right: Assaf Evron, Untitled (egyptian embassy Tel Aviv), 2013, split face blocks and acrylic, 6 x 5 feet; Tony Matelli, Untitled, 2012, painted bronze, 20 x 10 x 5 inches; Matthew Metzger, The Utility of a Specific Object, acrylic and oil on MDF Panel, 5 panels: 11 1/2 x 29 3/8 inches each

A Study in Midwestern Appropriation is made possible through the lead support of Brian Herbstritt.

Generous support is also provided by:
Andy Warhol Foundation for the Visual Arts, Jeffrey Hammes and Linda Warren, Janis Kanter and Tom McCormick, Claudia Luebbbers, and Richard Wright and Valerie Carberry.



Conrad Bakker, *Untitled Project: SIGN [Relax and Take Your Fucking Time]*, 2010, oil paint on carved wood, 82 x 108 x 58 inches

"We [Midwesterners] grew up in the margins. We still, to a greater or lesser extent, live in the margins, and there's that feeling that not all the eyes are on us. So the stakes in our commitment to the capital "A" art world are different—but no less consequential—than in NYC. But when we look to have an impact on culture, and on people's lives, our practices have to pull in tools that can create wider engagements than you can ever have through a single painting hung on a wall in Chicago." (Duncan Mackenzie)

"Do quoting, using, and mimicking all fall under the umbrella of appropriation as we're defining it? I think maybe this definition of appropriation as "using recognizable and familiar tropes/pre-existing objects, images, and gestures," makes appropriation a kind of language. We appropriate like we use words." (Karen Reimer)



David Robbins, *Three False Ending (detail)* 2010, acrylic on canvas on Masonite, dimensions variable

"Some people have said there is a workman-like labor in a lot of art from the Midwest. But personally, I've found that to be a stretch. Sometimes I see a self-deprecating humor that exists in work from the Midwest." (Tony Tasset)

Featured artists include:

Conrad Bakker
 Peter Barrickman
 Chris Bradley
 Stephanie Brooks
 Zachary Cahill
 Sean Joseph Patrick Carney
 Paul Cowan
 Paul Druecke
 Jeanne Dunning
 Karl Erickson
 Assaf Evron
 Ron Ewert
 Andrew Falkowski
 Nicholas Frank
 Beverly Fre\$h
 Isa Gagarin
 Evan Gruzis
 Brooke Kanther
 Christian Kuras and
 Duncan MacKenzie
 Kevin Maginnis
 Tony Matelli
 Matt McAuliffe
 Matthew Metzger
 Matt Nichols
 Scott Reeder
 Tyson Reeder
 Karen Reimer
 John Riepenhoff
 David Robbins
 Scott Short
 Ben Stone
 Andrew Swant
 Tony Tasset
 Aaron van Dyke
 Pedro Velez with Shelleen
 Greene and Sara Daleiden
 Oli Watt
 Scott Wolniak

"Appropriation, pastiche, quotation—these methods extend to virtually every aspect of our culture, from the most cynically calculated products of the fashion and entertainment industries to the most committed critical activities of artists...If all aspects of culture use this new operation, then the operation itself cannot indicate a specific reflection upon the culture."

~ Douglas Crimp, *Appropriating Appropriation*, 1982

A *Study in Midwestern Appropriation* is just that: research into practices of "appropriation" by artists who work in the Midwest or who have Midwestern roots.

The exhibition is a loose, non-exhaustive gathering of work that launches a more scholastic examination into contemporary ruminations on the now very elastic concepts and methods of appropriation. Together with the exhibition catalogue comprised of messy, sweeping, and idiosyncratic "artist conversations," this curatorial conceit is comparable to R&D: the amassing of work samples, case studies, and primary sources, using the Hyde Park Art Center as a site to develop an appendix to a more comprehensive study of Midwestern appropriation.



Peter Barrickman, *Blue Editing Job*, 2013, acrylic paint on wood, wall painting, 36 x 40 x 6 inches

My research goals for this exhibition are to examine a range of appropriation strategies, from the critical to the open-ended, the humorous imitation to the urgent copy. To delineate a frame of self-deprecating and comical qualities in Midwestern practices that is unique to a regional culture and apart from the critical underpinnings familiar to appropriative gestures set forth in the 1980s by Douglas Crimp and Hal Foster, among others, who addressed New York Postmodernism with "sustained reference to the achievements and contradictions, as well as the limits and failures of previous art movements." To look closely at gender asymmetry and to ask why "copying" and "sampling" is a conceptual strategy employed by more male than female artists in contemporary practices. Finally, I hope to identify and examine a range of sociological underpinnings driving present-day appropriation in a specific geographical location.

Michelle Grabner