

Related Events:
All events are free and open to the public.

Exhibition Reception
Saturday, October 29, 5-8 pm

Curator's Talk
Sunday, November 6, 3-5pm

About the curators:

Chris Kerr and Paul Nudd are Chicago area-based artists and teachers who exhibit their work locally, nationally and internationally. Since 2007, the artists have worked jointly on projects, including a series of silkscreen prints and the creation of a catalogue for the exhibition KlusterCrusts at the Butcher Shop gallery in Chicago. The two concurrent exhibition at the Art Center, *Keith Herzik* and *Blaque Lyte*, mark the curatorial debut of Nudd and Kerr.

The curators wish to express their enormous gratitude to Keith Herzik, Gina Eccher, Nick Drnaso, Kevin Budnik, and Nick Black for their kind assistance in the assembly of this exhibition.

Hyde Park ARTCENTER

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

The Hyde Park Art Center is at once an exhibition space, learning annex, community resource, and social hub for the art curious and professional artists alike — carrying out its mission to stimulate and sustain the visual arts in Chicago. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; Chicago Community Trust; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; David C. and Sarajean Ruttenberg Arts Foundation; Field Foundation of Illinois; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; National Endowment for the Arts; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of its members and people like you. The Hyde Park Art Center does not discriminate against any person for reason of race, gender, age, place of national origin, handicap, religious conviction, marital status, veteran status or sexual preference.

HydePark ARTCENTER

Gallery 5

October 2, 2011 – January 9, 2012

Blaque Lyte

Curated by Chris Kerr and Paul Nudd



Kristan Romaniszak, *Capra Cocysts*, 2011, phosphorescent medium, marker, hi-lighter, 30 x 66 inches

Featuring Artists:

Mike Andrews, Nick Black, Andy Burkholder, Lilli Carré, Mariano Chavez, Anya Davidson, Edie Fake, Evah Fan, Sanya Glisec, Leif Goldberg, Keith Herzik, Brandon Heuser, Laurent Impeduglia, Eric Lebofsky, Thomas Mazzarella, Max Morris, Benton Moss, Nicole Northway, Joakim Ojanen & Hanna Andersson, Onsmith, Paintallica, Kristen Romaniszak, Marie Rosen, DeeDee Scacci, Seth Sriver, David Shrigley, Ben Stone, Geoffrey Todd Smith, and Giselind von Wurmb

A Purple Rains a Gonna Fall

We spent a lot of our childhoods trying to ditch our parents at the mall so we could duck into Spencer Gifts, home of the bright pink cans of glow-in-the-dark edible body foam spray, cheeky greeting cards, racks and racks of Barbi Twin posters, adults-only board games and plastic eight-ball beer mugs. They always had a black light section toward the back, dimly lit in what everyone assumed was an old renovated fitting room. The poster we saved up to buy was a fuzzy neon version of Iron Maiden's "Killers" album cover, the demon Eddie axing poor old Margaret Thatcher to death, her arms wrenched and manly, clutching onto Eddie's heavily soiled, tattered and zombified t-shirt. This was great, but we never owned any black lights. The closest we came was our outdoor bug zapper, the Junior High School "dance" and, of course, Spencer's. It was really fun to have the Hyde Park Art Center, pillar of truth and reason, order us a few hundred dollars worth of these coveted perception-altering adolescence inspired nuggets of nostalgic glory. Now we dream in bright colors about sending Eddie's t-shirt into a forensics

lab for its second black light treatment.



Joakim Ojanen, *Holding Hands* (detail), 2011, Silkscreen print, 32 panels. 17 x 23 each

old bottles of Shrek branded ketchup, different types of Tonic Water, discounted Day-Glo beach wear from the eighties, full body spandex get-ups, Lucky Charms, Trix, Fruity Pebbles, every imaginable kind of acrylic and tempera paint, colored pencils, laundry soaps,

detergents, moon pies, Cadbury eggs, colored pencils, office supplies, fabrics, carpet, toys, game pieces, lint and tons of other unlikely household stuffs. In the end, we whittled it down to everyone's old standby: paint. Still it goes, nothing can touch the stuff, but our process was important.

As curators, we picked our artists with black light vision. Just because you love and respect someone, doesn't necessarily mean that you trust them and we did put a lot of trust into our artists. This would be an example of the "risk" of the curator that one reads about incessantly. Our first curatorial premise was as fans of our artists. We had very little to do with what they were actually making for the show. In the final weeks, packages started to arrive from all over the world and we had ourselves a little late summer psychedelic Christmas party, tearing open a mysterious sack full of weirdly colorful packages, brimming with molten fluorescents and sticky swaths of Day-Glo acrylics. And, boy, did they come up big!

During installation, Eric Lebofsky showed up squinting and complaining that, after working under black lights for over a month, "regular" colors everywhere were entirely unsatisfying, everything looking sepia and grey. We really hope you, the viewer, will experience the same sort of optical hiccup mind hump.



Eric Lebofsky, *Voyant*, 2011, tempera, acrylic on canvas, 30 x 24 inches

Chris Kerr & Paul Nudd
Curators