

**Related Events:**

All events are free and open to the public.

**School of the Art Institute of Chicago  
Curatorial Seminar Student Event**

Monday, April 22, 3 - 5 pm

Graduate students in the Curatorial Practice Seminar instructed by Adelheid Mers at SAIC will organize an event that expands on ideas explored by artists in the show.

**Participatory Video: Kirsten Leenars**

May 1 - 28

Leenars will create a video about fictional daily life at the Art Center in which staff, teachers, board members and visitors can participate.

**f.a.d.e.  
Joan Flasch Artists' Book Collection, 37 S. Wabash, 5th floor, SAIC**  
May 1 - June 28

Culled from the archives of the Joan Flasch Artists' Book Collection, f.a.d.e. weaves together the concepts of the anachronistic journey of political activism & feminism with the temporal notions of historiography and investment of community.

**Concert by the Association for the Advancement of Creative Music (AACM)**

Sunday, June 10, 3 pm

Douglas Ewart & Quasar (members of AACM) host a musical performance in Faheem Majeed's *Planting and Maintaining a Perennial Garden*.

**Conversation with the Artist: Sarah FitzSimons**

Sunday, June 10, 3 pm

Hear directly from the artist as she explains her artistic process and upcoming work.

**Nadav Assor and David Davidovsky: Strip  
(Live Audio-Visual Performance)**

Friday, July 20, 7 - 10 pm

Kinetic video and sounds from Chicago and Tel Aviv create a new, durational audio-visual performance dealing with subjective mapping and mediation of urban space.

**Technical Support:**

Graduate student **Leah Oren** is the curatorial assistant for the exhibition. Tristan Sterk has contributed exhibition design, and **Jessica Westbrook** and **Adam Trowbridge** have designed and coordinate the Asteroid Belt, an online catalogue available at [www.hairyblob.net](http://www.hairyblob.net).

For more information on the artists, please visit the front desk.

Hyde Park**ARTCENTER**

**5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://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 Sarajeane 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.

Hyde Park**ARTCENTER**

Galleries 1 & 2, Cleve Carney & Catwalk Gallery

April 22 - July 29, 2012

***Hairy Blob***

Featuring: Becky Alprin, Nadav Assor, Deborah Boardman, Lauren Carter, Ashley Hunt in collaboration with Taisha Paggett, Sarah FitzSimons, Judith Leemann, Kirsten Leenaars, Faheem Majeed and Emily Newman



Lauren Carter, *Sunsets*, 2011, encyclopedias, 39 x 20 x 72.5 inches

ARCHYTAS: *Is it possible to stretch out one's hand at the end of the world?*

AQUINAS: *Two angels may not be in the same place at the same time, because it is impossible that there should be two complete immediate causes of one and the same thing. Angels are said, likewise equivocally, to move, in a sense analogous to that in which they are said to be in a place. Such equivocal motion may be continuous or not. If not continuous, evidently the angel may pass from one place to another without traversing the intervening spaces. The angelic movement must take place in time; there must be a before and after to it, and yet not necessarily with any period intervening.*

DELEUZE: *The combat-against tries to destroy or repel a force (to struggle against "the diabolical powers of the future"), but the combat-between, by contrast, tries to take hold of a force in order to make it one's own. The combat-between is the process through which a force enriches itself by seizing hold of other forces and joining itself to them in a new ensemble: a becoming.*



Sarah FitzSimons, *Pier*, 2006, wood, steel, desert and text, dimensions variable

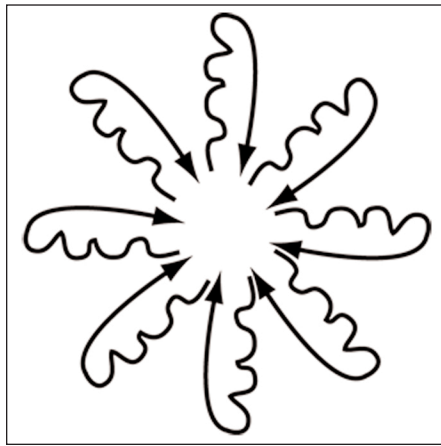
The 'Hairy Blob' is the whimsical image that concluded this series. It focuses sharply on the present moment. It is indebted among others to Buckminster Fuller's idea of 'spaceship earth' and Vilém Flusser's take on the telematic society. It implies the earth as base and limited resource (the blob), while individual lives are timelines that temporarily rise out of it (the hair). Those on concurrent, overlapping timelines may interpret existing archives and re/organize structures. This emphasizes an immediate, personal impact on and responsibility to contemporaries, including descendants. That last image became the premise for this exhibition.

The artists I invited model time in different ways. They have in common a strong interest in the built and natural environment, in structures, archives, sustainability and social justice. In short, they attend to the present.

To apprehend a terrain is to traverse it. **Nadav Assor** (video façade) captures facets of an urban landscape with his bicycle mounted, sideways facing camera by peddling through, under and around Lake Shore East in Chicago's Streeterville, created from silt and garbage. Released through a filter of software created by Assor, the footage resists assimilation through familiar viewing and listening conventions. The viewer may share in the excitement of the hunt.

There is madness associated with the human need to see, name and own our basic condition. One way it plays out is in the intersection of poetry and power. Over and over again, the grounds that legitimize actions are located 'outside' of direct experience, both in spatial and temporal scenarios, from the under-world to the end of times. And still, much of what is produced that way becomes commonplace.

This exhibition was prompted by a series of quick drawings and diagrams I jotted out in 2008 that visualize concepts of time. Each one intermingles (ex)temporalities and (dis)locations, understood to be broadly prevalent during different eras, defined by Western historiographies, shaped by different agendas.



Adelheid Mers, *Hairy Blob*, 2008, digital image

Placed at the north entrance to Gallery 1, **Lauren Carter's** tower of encyclopedias (Foyer) presents a canon of knowledge for what it materially is, not for what it can be once it's animated: a bound and edited stack of stuff. And still, the gilded-edges hide that profanity.

An archive is a set of objects connected to a number of narratives. At the south entrance to Gallery 1, **Faheem Majeed** presents material borrowed from the South Side Community Art Center Archive (Cleve Carney Gallery). Connections loosen, others may or may not take their place.

Located between HPAC's classrooms and Gallery 1, **Ashley Hunt** and **Taisha Paggett** will populate the hallway in June and July, (Gallery 2), with works created during the exhibition, created in collaboration with local teenagers, both reflective and evocative of their embodied experience.

**Becky Alprin's** work (Gallery 1) can barely sit still. It almost behaves like confetti at a ticker tape parade. Alprin derives a formal language from architectural circumstances. Those include material artefacts of all kinds, including photographs and drawings, as much as the sites and buildings they refer to. By not privileging one or the other, dynamic objects arise.

**Kirsten Leenaars** will spend June and July observing the daily work that happens at HPAC. Learning the organization's habits, she will translate them into a futuristic choreography. Staff and visitors will be invited to act in Science Fiction film scenes, shot on site. A large wall diagram contains a cryptic plan of action, in advance of research and filming (Gallery 1.) Once edited, the film will be presented as well (Foyer). Individual scenes will be uploaded to the Asteroid Belt, where viewers can edit sequences to their liking.

Earlier this year, **Deborah Boardman** spent several months traveling in India. She was asked to keep the themes of this exhibition in mind as she travelled, and to bring back drawings that address her raw experience. (Gallery 1)

I learned about **Sarah FitzSimons'** piece, *Pier* (In Memory of Ancient Seas, and For Those Waters Yet to Come) that is represented in her photo installation (Gallery 1) when I attended a talk she gave. As she introduced her work, it became very clear that the objects she creates function in significant part as markers around which to gauge ordinary experience. They seem to create time ripples around them.

**Emily Newman's** videos (Gallery 1), mesh architectural experience, scientific ambition and child's play to create a zone in which fiction and reality coexist comfortably.

**Judith Leemann** (Galleries 1, 2, Cleve Carney, foyer, asteroid belt), QR (Quick Response) matrix bar codes link to wordless didactics, visual commentaries on the other works in the show. Access her videos on your smartphones using a QR scanner, or use the computer station at the north entrance to gallery 1 to locate them on the Asteroid Belt.

Adelheid Mers - Curator  
Adelheid is an artist and faculty member at the School of the Art Institute of Chicago (SAIC).



Faheem Majeed, *Planting and Maintaining a Perennial Garden 1938 - 2012*, wood and ephemera, dimensions variable