

Featuring Artwork by:

Bo Brown
Deirdre Fox
Tom Gallagher
Stephanie Graham
Natalie Jacobson
Lisa Jenschke
Timothy McMullen
Tim Nickodemus
Jaxon Pallas

Related Events:

All events are free and open to the public

Exhibition Reception
Sunday, Nov. 8,
3:00 -5:00 pm

Worshop with artists from
In Bringing Forth and Warm
kitty, Soft Kitty shows:
Saturday, Dec 12
1:00 - 3:00 pm

Curator Tour:
Wednesday, Dec 2
12:00 pm – 1:00 pm
Gallery 2

Studio Visits:
For location and RSVP, please contact: alin@hydeparkart.org

Oct. 24, 3:00 – 5:00 pm
Tim Nickodemus

Nov. 7, 1:00 – 3:00 pm
Deirdre Fox

Nov. 14, 1:00 – 3:00 pm
Timothy McMullen

Oct. 25, 1:00 – 3:00 pm
Natalie Jacobson

Nov. 12, 7:00 – 9:00 pm
Jaxon Pallas

Dec. 6, 2:00 – 4:00 pm
Stephanie Graham

Nov. 1, 1:00 pm – 3:00 pm
Bo Brown

Nov. 13, 6:00 – 8:00 pm
Lisa Jenschke

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.

In Bringing Forth

Gallery 2
October 18 – December 13, 2015



Tim McMullen, *Untitled (Black and Orange)*, 2015, Oil on canvas, 58 x 48 inches

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Jeanette:
*Describe your
studio practice.*

- Tim:**
1. Reading
 2. Sleeping
 3. Painting
 4. Snacking

The idea for *In Bringing Forth* came out of conversations with artists at Hyde Park Art Center and around Chicago about the often hidden nature of studio practice. Time and again, I heard artists voice curiosity about the working process of other artists, specifically outside of graduate school, and an accompanying sense of uncertainty about whether one was “doing it right.” By the nature of their very profession, artists are creative and resourceful, and as such they devise myriad ways of making space, solving problems, and negotiating the often unglamorous realities of living as artist. I became interested in what it might look like to expose and share these strategies.

In her project, *Dishwasher Practice*, **Lisa Jenschke** invites us to ruminate on the aestheticized rituals of daily action, such as loading and unloading the dishwasher. “Who are we in those moments when we are alone in our own heads, when we’re loading the dishwasher or looking out the car window or folding the

laundry?...What half-formed thoughts have become our own set of rules of engagement, the artistic practice of our own lives?” In these private moments, she proposes, one’s creative practice bleeds into the unremarkable, creating highly personal, intimate experiences. The “art-mind maps” of **Bo Brown** and the physical doodles of **Deirdre Fox** record a responsive and nimble mode of making. With each move informing the next, their process is absent of a predetermined goal, like a story unfolding before our eyes. Sheaths of ethereal paint-splattered panels by **Natalie Jacobson** suggest another dynamic mind-space: “I like to imagine that over time, observations have condensed somewhat in my mind, pressed together by the pressure of time, like colored layers of sediment in the ocean, some memories being kept whole and intact, some slipping away, yet others joining together to make new broken memories where you don’t know where one ends and the other begins.” In the series *Transcripts*, by painter **Tim Nickodemus**, this synthesizing and concretizing of ideas happens actively through a recreation of texts from influential source material.

In Bringing Forth was prefaced by the launch of a program at the Art Center called *Practice Makes...*, which is designed to create transparency and space for dialogue among practicing artists around what it means to cultivate a studio practice. The program is led by a rotating roster of Teaching Artists and welcomes makers in all media to engage collaboratively in an examination of another artist’s way of working. Artists then explore these approaches in their own practice. From the very first session of *Practice Makes...*, there was an immediate sense of having the curtain pulled back. We were witnessing the clandestine, in all its messy, banal and brilliant glory. The group let out a collective sigh of relief in camaraderie. It was clear to me that this program was just the beginning.

Distinguishing between process and practice as a framework for this exhibition was a challenging but richly productive task from the get-go. While there is obvious overlap and no definitive parameters, I propose that we operate with a shared understanding of that

distinction. Process is loosely defined here as what it takes to make a single artwork or series; practice is what happens when the process of making an artwork is repeated over and over and over again. Practice is at once method and philosophy. It is the difference between going for a run and being a runner. For painter **Tim McMullen**, maintaining an active, dynamic practice means intentionally inserting painterly research into his day job. “The work drawings are important because that is my way of maintaining a connection back to the studio while I’m out. It’s my daily assertion that I’m also this other person in the midst of moving crates around a warehouse.” In the case of photographer **Tom Gallagher**, achieving a sought-after unpredictable result often just once each year, belies a constant state of making where a stream of instant film detritus occasionally kicks out a blip in the process. Here, the failure becomes the success and the side project takes center stage. Humor and playfulness are paramount for video artist **Stephanie Graham** whose meta-documentary-style borders on spoof to expose the discrepancy between reality and perception of what it means to be a working artist.

This exhibition seeks to posit these questions (what is your studio practice? what does it look like?) to all makers—exhibiting artists and audience equally—and to offer examples for contemplation, and opportunities to add to the discussion. We visit museums and galleries to be informed and inspired by the artwork of others, but have fewer opportunities to engage openly and honestly about what goes into bringing that work into being—not just in terms of process but moreover in terms of practice. Indeed, **Jaxon Pallas**, whose project *Scrap Heap for Osama* has its origins in Center Program (a professional development program for artists at the Art Center), has seen his work through many iterations since the outset of *In Bringing Forth*. He reflects that “oftentimes in my work, I have organized conversations and collaborative happenings to address issues and communities as the work... but I have not frequently conversed with people about the making or manifestation of the work.” To name it and to share it is to know it, and to know it is to make it better.

An extension of that philosophy, *In Bringing Forth* reaches beyond the gallery walls to cultivate dialogue and multiple entry points for sustained audience engagement. The process kicked off with an informal social gathering for the artists and Art Center staff, followed by *Flash Chats*, a public event in which the artists presented their proposals and works-in-progress for the exhibition and invited feedback. They had the opportunity for follow-up critiques as participants in our informal monthly public crit program, *Come As You Art*, led by Jenschke. During the run of the show, artists will be hosting conversations at their homes, studios, and the Art Center to develop deeper connections. The show will culminate in a public workshop led by artists from both *In Bringing Forth* and the concurrent upstairs exhibition *Warm Kitty, Soft Kitty* providing another opportunity for cross-community dialogue. Ultimately, these conversations will grow and morph, taking on a life of their own, continuing on long after the close of the show.

Jeanette Tremblay
Curator and School and Studio Manager