

## Related Events:

Exhibition Reception

Sunday, November 8, 3-5pm

## About the Curator:

Francesca Wilmott served as the Interim Exhibitions Manager at the Hyde Park Art Center from July-October 2009. She co-directs Concertina Gallery, a curator-run space in Logan Square, and is currently completing a dual-masters degree in Modern Art History and Theory and Arts Administration and Policy at the School of the Art Institute of Chicago.

## About the Teaching Artists:

The Art Center currently has over 40 practicing artists who instruct hands-on studio art programs either on-site or through its many partner programs. The next class session begins on January 4, 2010. To see a complete listing of the artist's bios please visit: [www.hydeparkart.org/about/teacher-bios](http://www.hydeparkart.org/about/teacher-bios).

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## 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 a not-for-profit organization that presents innovative exhibitions, primarily work by Chicago-area artists, and educational programs in the visual arts for children and adults of diverse backgrounds. The Center is funded in part by the Alphawood Foundation; The Chicago Community Trust; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and the Illinois Arts Council; The Lloyd A. Fry Foundation; The Leo S. Guthman Fund; The Irving Harris Foundation; The Illinois Arts Council, a state agency; The Joyce Foundation; JPMorgan Chase Foundation; The Mayer & Morris Kaplan Family Foundation; The MacArthur Foundation; The MacArthur Fund for Arts and Culture at Prince; The Orbit Fund; Polk Bros. Foundation; The Clinton Family Fund; The Sara Lee Foundation; South East Chicago Commission; The Wallace Foundation; and the generosity of its members and friends.

Hyde Park **ARTCENTER**

**Gallery 4**

October 18, 2009 - February 14, 2010

# *(Re)Collect*

Curated by Francesca Wilmott



Adam Ekberg, *Untitled*, 2008, Archival inkjet print, 30 x 40 inches

**Participating artists include:**

**Ani Afshar, Alison Balcanoff, Brad Biancardi, Holly Cahill, Elke Claus, Linda Cohn, Adam Ekberg, Sarah Elliott, Aron Gent, Monica Herrera, Sara Holwerda, Roxane Hopper, Katie Jost, Sarah Kaiser, Shannon Kerrigan, Julia Klein, Katharine Lion, Krystal Meisel, Olivia Schreiner, Suzanne Sebold-Suso, Kat Silverstein, Aurora Tabar, Valerie Wallace, Jessi T. Walsh, Julian Williams, and Justin Witte.**

“Memory is caught in a conundrum—the passing of time that makes memory possible and necessary is also what makes memory fade and die.”

--Geoffrey Batchen  
*Forget Me Not: Photography and Remembrance*

*(Re)Collect* examines the correspondence between the physical act of gathering artistic source material and the conceptual act of recalling the past. Including a range of artistic forms—from painting, sculpture, photography, video work, performances, and site-specific installations—the exhibition interweaves memories of place, history, and time with the unique properties of each medium. The selection of artwork by more than 20 of the Art Center’s teaching artists demonstrates the repetitive, slippery, and often deceptive nature of retrospection.

Upon entering the gallery, Adam Ekberg’s photograph of a single bubble hovering in an empty apartment transports viewers from the public space into the intimate domain of time and memory. Ekberg’s photograph freezes an ephemeral moment, questioning the divide between incidental and staged imagery. Like the difficulty in capturing a time-bound bubble, memories often require the delicate handling of past moments to fulfill a desired effect in the present. Material derived from the domestic sphere overlaps with real and imagined landscapes in the work of Katie Jost, Olivia Schreiner, and Holly Cahill, revealing the importance of place as an integral backdrop to our recollections.



Kat Silverstein, *Bus Stop*, 2009, Sculpy, acrylic, water, glass, and epoxy, 6 x 6 x 10 inches

of time, Silverstein’s snow globes isolate and suspend banal moments, bringing them into our historical consciousness.

Monica Herrera’s window of collected eyeglasses further demonstrates the individual nature of perception. Each pair of glasses bears the prescription and style of its former owner, allowing viewers to observe the exhibition through the eyes of another. Personal reflections become inextricable from

Departing from the private environs of the home, Kat Silverstein’s work calls into question the formation of history and collective memory. In *Abandoned Lot #1*, *Bus Stop*, and *Trash Can with Animals*, Silverstein inserts scenes from gritty urban reality into fragile snow globes. As she replaces idyllic scenes traditionally seen in snow globes with episodes from everyday life, she playfully satirizes the role of selective memory, and the images that our culture chooses to sentimentalize. Just as Ekberg’s photograph attempts to freeze a moment against the progression

cultural references in Brad Biancardi’s appropriation of the Star Wars Millennium Falcon and Julia Klein’s conceptual dialogue with artists from the Abstract Expressionists to the popular contemporary artist Sarah Sze, who also repurposes found materials. Whether each artwork rests more heavily on historical documentation or on artful revision, they ultimately reveal the malleability of reality and fiction when fashioning personal histories.

*(Re)Collect* not only references bygone times, but culminates the progression of time in the here-and-now. Throughout the exhibition a number of durational pieces alter the viewer’s experience with each visit to the gallery. In *Conscious Revelation*, Linda Cohn will periodically unwind a portion of her 60-foot scroll, allowing viewers an intimate view of her personal history. In Jessi Walsh’s installation *scission*, casts of her legs and feet from years past mingle with casts completed over recent months. Over the course of the exhibition, Walsh will sew each pair of legs and feet together, forming a lineage between her past and present self. Challenging Geoffrey Batchen’s quote that prefaces this essay, both Cohn and Walsh’s pieces shake memory from the binds of its conundrum, demonstrating that time does not necessarily accelerate memory’s demise.

The south stairwell located next to the entrance of Gallery 4 also offers one last attempt to contain and decipher memory’s fractured parts. Not to be missed, Sarah Elliott’s installation, *You can be friends with anyone*, attempts to separate memories from the vessels that carry them. On the top landing of the stairs, a collection of found objects sit neatly on top of a chair. Left by friends over the years, the sleeping bag, yoga mat, and chair, along with the other objects, signifies departure for Elliott. As viewers descend the stairs they witness the methodical dislocation of Elliott’s ideas from the objects—first through photo documentation, then through an annotated diagram, and lastly through a map of the objects’ ghostly contours. Separated by time and physical distance, each of Elliott’s works allow viewers to experience the sense of fragmentation that accompanies the act of grappling with memories.

Throughout *(Re)Collect*, the layering of personal and shared experiences asks viewers to reevaluate the objects, environments, and histories that have shaped their own reservoir of memories. As material collections collide with personal recollections, memory leaves the realm of nostalgia to achieve contemporary relevance.

Francesca Wilmott  
Interim Exhibitions Manager



Bradley Biancardi, *The Falcon*, 2007, Oil on canvas, 60 x 47 inches