

Hulsebos-Spofford  
May 2012



Edited by  
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## Stable condition

The Hyde Park Art Center's artists' residency shows horse sense. By **Lauren Weinberg**

"In the middle of nowhere, on the steppes of Mongolia, there is a 40-meter-tall, stainless-steel Genghis Khan," artist Jeremiah Hulsebos-Spofford told me last month during an interview at the Hyde Park Art Center.

Completed in 2008, the 250-ton statue is among the inspirations for Hulsebos-Spofford's exhibition "Hall of Khan," which opens at the HPAC Sunday 14 with performances by live horses, who will return to the HPAC once a month until the show closes July 28. The artist's

fascination with equestrian monuments led him to create sculptures that the animals can wear. These semi-abstract works remain on view when the horses aren't present, prompting questions about how equestrian statues

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convey political and cultural authority—"who's controlling the horse, controlling history," Hulsebos-Spofford explains. ("Hall of Khan" also includes *Hall*, a massive sculpture that evokes England's Crystal Palace and Chicago's own history of World's Fairs.)

Hulsebos-Spofford, who lives in Hyde Park, is a member of the HPAC's Jackman Class: the first five artists to participate in its new artists' residency. The only local, he began working in one of the two residency studios last September. The artist laments that his busy teaching schedule at DePaul and the Chicago High School for the Arts prevented him from spending much time with fellow resident Minouk Lim, a Seoul-based performance artist who worked at the HPAC in January and February.

Hulsebos-Spofford enjoyed getting to know Deniz Gül, however, when the Istanbul artist was in residence at the HPAC from September to November 2012. "We would pop in and out of each other's studios," he says. "We went to a couple of openings together. I have an open invitation to Turkey, which I'm really excited about." Hulsebos-Spofford showed Gül how to cast a cow's tongue for her project, and has forgiven her for forgetting the tongue in his studio.

According to residency coordinator Megha Ralapati, as the program (which is invitation-only) enters its second year, the HPAC will continue pairing one long-term resident artist from Chicago with four non-locals, whom she expects to come to the Center for six to eight weeks. Resident artists Jen Delos Reyes of Portland, Oregon, and Mumbai-based Hema Upadhyay will have opportunities to interact with the public when they're at the HPAC this summer, through open studios and other events, but Hulsebos-Spofford is the only member of the Jackman Class to get a full-scale exhibition.

As he researched equestrian monuments, the artist was struck by how hard it is for the public to challenge such messages about power—unless they turn to vandalism. "I'm making an Equestrian Monument Augmentation Kit, which is a carved unicorn horn," he says. (He got the idea from a prank played on Portland's Joan of Arc statue.) "For the person who wants to really vandalize, there will be superglue. But I'm making a strap-on version, which is basically a bridle."

The HPAC residency enabled Hulsebos-Spofford to gain the financial support and equine expertise he needed to pull off "Hall of Khan." Former HPAC board member Karen Wilson put him in touch with her stable manager in Palos Hills, who found the horses for the show, and she hosted a dinner where riders from all over the city helped the artist address safety concerns.

Ralapati says the residency is designed to make an exhibition as ambitious as "Hall of Khan" possible—and help the HPAC connect with more visitors and institutions. Unlike what Hulsebos-Spofford calls the "party in the woods" model, she says, "This is really very much a residency in an urban place."

"Hall of Khan" opens Sunday 14 at the HPAC. See *Museums & institutions*.

## Listings

### If you want to be listed

Submit information by mail, e-mail (art@timeoutchicago.com) or fax (312-924-9350) to **Lauren Weinberg**. Include details of event, dates, times, address of venue with cross streets, nearest El station and bus routes, telephone number and admission price, if any. **Deadline is noon Thursday, two weeks before publication date.**

For more museums, see the **Around Town** section.

- ◆ Recommended
- ◆ Cheap
- ▶ Reviewed in this issue

## Museums & institutions

### Art Institute of Chicago

111 S Michigan Ave (312-443-3600, [artica.edu/aic](http://artica.edu/aic)). Mon–Wed 10:30am–5pm, Thu 10:30am–8pm, Fri–Sun 10:30am–5pm. \$23; seniors, students and kids 14 and over \$17; kids 13 and under free. \$5 discount for Chicago residents, Illinois residents \$3 off. Thu 5–8pm free for Illinois residents.

- \* **"The Artist and the Poet."** Picasso and Chicago—Picasso's love of poetry—inspire this survey of 20th-century works on paper in which artists including Henri Matisse, Ellsworth Kelly and David Hockney respond to Stéphane Mallarmé, Wallace Stevens and other poets. Through Jun 2.
- \* **"Irving Penn: Underfoot."** Photographer Penn (1917–2009) transformed the concrete, cigarette butts and gum he found on Manhattan's pavement into fascinating black-and-white abstractions. Through May 12.
- \* **"Kara Walker: Rise Up Ye Mighty Race!"** Walker confronts contemporary notions of a "race war" in this installation of drawings and cut-paper silhouettes designed especially for the Art Institute. Through Aug 11.
- \* **"Late Roman and Early Byzantine Treasures from the British Museum."** The Art Institute's new Jaharis Galleries house this special exhibition of more than 50 works in silver, ivory, glass and other materials. Created for domestic or religious use from A.D. 350–650, most have never been shown in the U.S. before. Through Jul 1.
- \* **"Picasso and Chicago."** Though Pablo Picasso (1881–1973) never visited the U.S., he had a profound impact on Chicago, not least because of his untitled 1967 sculpture on Daley Plaza. More than 250 of his paintings, sculptures, prints, drawings and ceramics—most drawn from the Art Institute's collection—reflect the city's support of his work throughout his career. Through May 12.
- \* **"Rodney Graham: Torqued Chandelier Release."** Graham's 2005 film of a spinning chandelier was inspired by Isaac Newton's studies of rotational motion. Through Jun 21.
- \* **"Sharing Space: Creative Intersections in Architecture and Design."** Drawn from the museum's permanent collection, works by Doug Garofalo, Johanna Grawunder and other architects, designers and urban planners reveal how their fields shared concepts and formal strategies from the 1940s through the present. Through Aug 4.
- \* **"They Seek a City: Chicago and the Art of Migration, 1910–50."** Rarely seen works by artists such as Elizabeth Catlett reflect the experiences of the hundreds of thousands of people who