

**Related Events:**

All events are open to the public.

**Exhibition Reception:**

**Sunday, October 6, 3-5 pm**

The artist will be present.

**Workshop: Slabwork with Amanda Gentry**

**Saturday, October 20, 12:30 - 4:30pm**

Amanda Gentry shares the tools and techniques behind her clay work presented in *Expanding*. Practical demos and hands-on instruction will explore both functional and non-functional work. Contact Jen Tremblay for more information and to register 773-324-5520 x 1007.

**About the Artist:**

Amanda Gentry is a Chicago-based artist better known for her functional clayware, before focusing on the non-functional work highlighted in this exhibition three years ago. Gentry's work has been shown at the Chicago Art Department, Kent State University and Manchester University, where she also taught at the visiting artist workshop. In 2012 she was an artist-in-residency at the Pyrenean Pottery Workshop in Prats-de-Mollo-la-Preste, France. She has also participated in clay programs at Anderson Ranch Art Center (Colorado), Arrowmont School of Arts and Crafts (Tennessee), and La Meridiana International School of Ceramics in Tuscany (Italy). Gentry received a Bachelor of Fine Arts from Boston University and was a Hyde Park Art Center student from 2009-2011.

**Artist's Acknowledgements:**

This work was made possible by the generosity of the following: Greg Anderson, Jerry Blackburn, Bob Bowers, Orlando Carrasco, Drew Frees, Kris Gibbons, Beta Herwitt, Mike Herwitt, Kurt Hill, Jorge Hinojosa, Christina Jensen, Arnie Juarez, Olivia Juarez, GuruNischan Khalsa, Kirn Khalsa, Mira Krull, Greg Lane, Willy Lopez, Conner McKissack, Dan Meliza, Rebecca Moore, Mike Nourse, Tera O'Hara, Tim O'Hara, Jeanne Petrick, Robert Petrick, Cameron Pfiffner, Bobby Prado, Allison Quinn, Josie Raney, Karen Rechtschaffen, Peter Reese, Gregory Rossi, Ashon Sadlmeier, Kevin Sapp, Marta Sasinowska, Chuck Sawchuk, Garland Taylor, Christy Uchida, Perry Voutsanesis, Johanna Welch and Jessica Zhang.

---

**Hyde Park ARTCENTER**

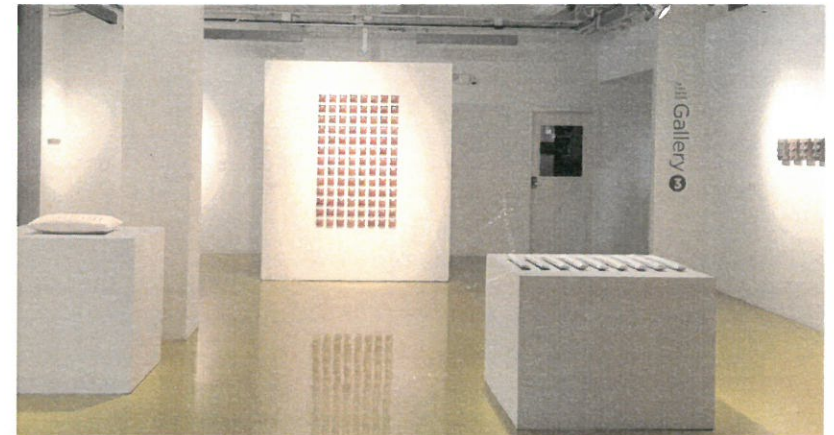
5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://www.hydeparkart.org)

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.

**Hyde Park ARTCENTER**

Gallery 2 & Cleve Carney Gallery

September 1 – November 24, 2013

**Amanda Gentry:  
Expanding**

installation view of *Expanding*



Amanda Gentry explores the pillow as a metaphor for the mental and physical weight of the human experience in the work presented at the Hyde Park Art Center. The exhibition marks the first major solo show for the emerging artist, which offers a material translation of the human condition. Gentry's repetition of hundreds of swollen and sealed vessels has a restless, uncanny effect, while her delicate use of color and soft materials render the unconscious state of sleep.



Amanda Gentry, Dawn, 2012, shino glazed porcelain mixed with blue mason stain, 5 units; 2 1/3 x 2 1/3 inches each

Gentry applies clean minimal design to modular sculptures maintaining an aesthetic that is consistent with her style of building functional ceramic pieces. Each sculptural unit is made from slab construction, or the joining of sheets of clay by hand to create a form, without the

use of a mold or cast. The astonishing uniformity of these forms has become a signature to this current series of work. The small square pillow forms seen in Dawn, or My Life is Rows originate from Pum, Pum, Pum, which was made in the Cerf Hill & Sagan Ceramics Classroom where Gentry took classes.

Here, the artist introduces large-scale installation into her practice with the debut of two new pieces: Brother John and My Life in Rows. Both works reflect the artist's recently heightened sense of self-awareness and the accumulation of memories and friends one finds when reaching a notable epiphany in life. My Life in Rows loosely charts growth, both in age and technical level through an ambitious creation of 480 rose hued pillows – the artist's largest to date. Through her work, Gentry addresses the passage of time and the personal loss and gaining of knowledge that results.

In Brother John, Gentry recognizes the importance of community and includes 37 pillows marked with impressions of heads taken from a network of friends and supporters (their names appear on the side of the pillow). Similar to a portrait painting, Gentry's ceramic rectangles document the likeness and features of the individual. Each pillow is installed at the person's actual height and holds the physical impression of their head, sometimes showing traces of clothing, jewelry or earlobes. The undulating horizon line of dented pillows offer an inviting respite for viewers to virtually rest in the work, as if Gentry is reciprocating the care received through these relationships.

Allison Peter Quinn  
Director of Exhibitions

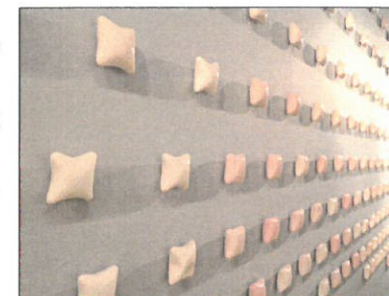
I am myself  
contained  
and  
expand  
I am my self

- A.Gentry

Expanding is a collection of work that spans a two year period following personal acknowledgement of my own artishood. Starting with Pum, Pum, Pum (2010), the work chronicles my response to an inner voice—going deep within to better understand its origins and ultimately resurfacing with Brother John (2013), in which I initiate engagement with the world outside myself.

For the first time, this past year, I have been creating work in a studio of my own. It came with all the trimmings of an emerging artist's first space: extreme cold in winter, extreme heat in summer, running water at the opposite end of the building, and very little human contact. In this space I created My Life in Rows and Brother John, which reflect the seasons in which they were made.

During winter I labored over My Life in Rows, which commemorates the culmination of my forty years: 480 pillows for 480 months of life. Surrounded by space heaters, wearing fleece-lined pants and a woolen cap, I would make these pillows and ask myself, "Who am I?," as I scrawled the answers into their bellies before sealing them up. After five months of inquiry the light outside my studio began to change and the "Who am I?" looked out the window and began asking "Who are You?" Spring birthed Brother John, a collection of 37 large pillows bearing the impressions of individuals within my community. Shifting the scale at which I was working was a welcome change, while having people in my creative space collaborating with me felt like emergence. The apparent contrast between introspection and extrospection, the individual and the crowd, winter and spring melted in the warmth of their commonality.



Amanda Gentry, My Life in Rows (detail), 2013, Clear glazed, white talc earthenware mixed with pink mason stain, 480 units; 3 x 3 inches each

These two pieces were designed as site-specific works for Gallery 2 at Hyde Park Art Center. They speak to one another both numerically and conceptually. My thirty-seventh year initiated what felt to me like an awakening, an expansion of consciousness. The only vertical row that is completely aligned in My Life in Rows is the thirty-seventh. Brother John responds with its sum of thirty-seven pillows, the last of which bears my own impression. Positioned directly across from one another, these pieces act as witnesses to their respective awakenings.

Amanda Gentry  
August 2013