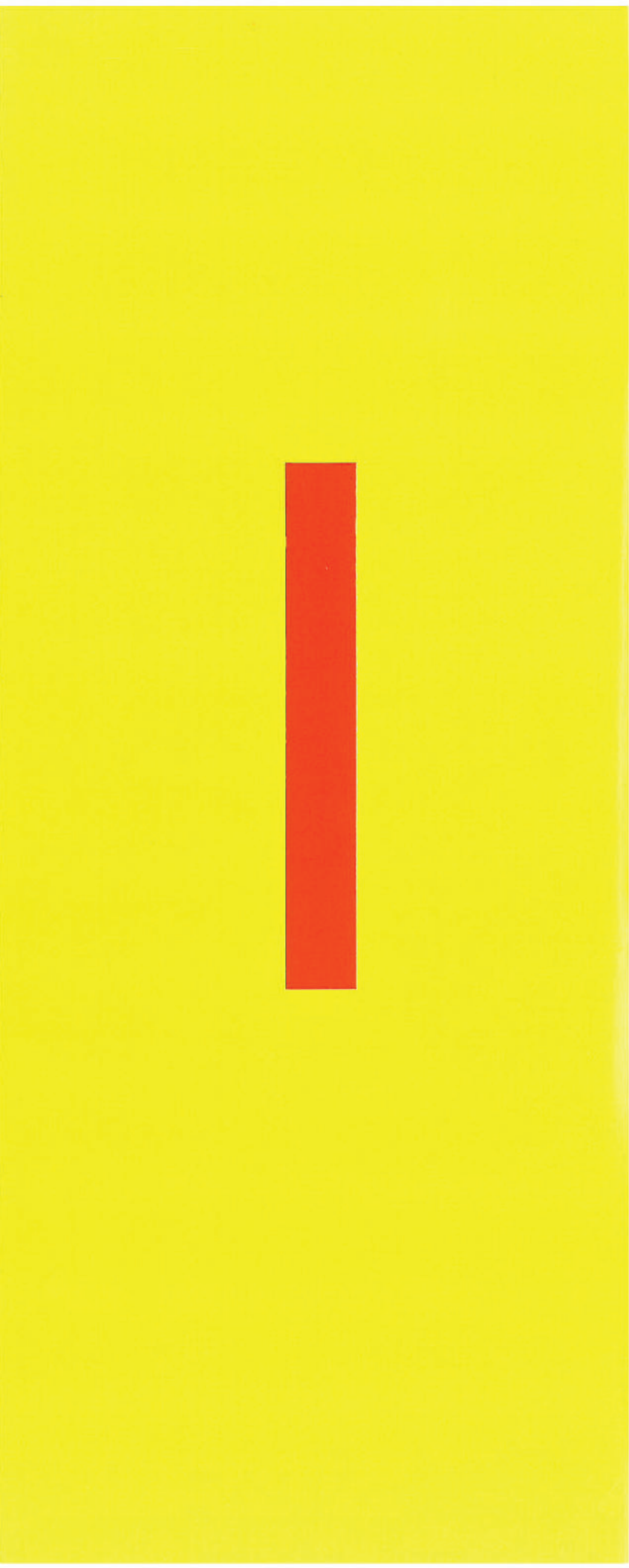


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**The Hyde Park Art Center**

June 10, 2007



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LASHAWNDA • CROWE-STORM

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BENJAMIN BELLAS

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AMANDA BROWDER

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JUSTIN COOPER

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NICK CAVE

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CAROL JACKSON

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BETH LIPMAN

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INIGO MANGLANO-OVALLE

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KERRY JAMES MARSHALL

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SUMAKSHI SINGH

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MICHAEL RAKOWITZ

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AMY MAYFIELD

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**The Hyde Park Art Center**

June 10, 2007

IN APPRECIATION  
FOR THE GENEROUS GIFT FROM:

THE JOHN AND DORIANNE VENATOR  
CHARITABLE TRUST  
FOR THE ARTS AND EDUCATION  
FOUNDATION

Sponsored by the  
Contemporary Arts Council  
Hyde Park Art Center  
June 10, 2007

[www.contemporaryartscouncil.org](http://www.contemporaryartscouncil.org)



## *President's Letter*

The Contemporary Arts Council has organized an exhibition of new and emerging Chicago-based artists for thirteen years. A significant accomplishment for a small, independent non-profit made up entirely of enthusiastic and tireless volunteers. Each year we join forces with an independent curator who presents us with a unique, exciting and often challenging vision for the exhibition. It's an exhilarating process and one that can call for leaps of faith on both sides.

This year's curator, Stuart Keeler, proposed *Interiority*, an exhibition premised on a conceptual experiment of artmaking and an exploration of curatorial practices. We are especially pleased to be a part of a show that examines the processes of the art world—artmaking, curating, collecting—of which the CAC and all those who participate in our annual exhibitions have been a part.

This exhibit was made possible through the commitment and support of the members of the Contemporary Arts Council, its Board of Directors and Exhibition Committee. We are indebted to Exhibition Committee co-chairs, Eric Steele and Susan Michod, whose patience, good humor, and hours of behind-the-scenes work have made this year's process a true delight.

We especially thank the Hyde Park Art Center and Allison Peters for their support and belief in our organization. Thank you for the opportunity to hold our exhibition not once, but twice in your space—in the original Hyde Park Art Center and now in this glorious new building. Thanks also to exhibition artist Ben Bellas for creating the website we've been imagining we could have for years. And most of all, thank you to Stuart Keeler, whose vision for *Interiority* brought us together.

As the president of the Contemporary Arts Council and Founding member, I am pleased and proud to be a part of this unique organization. Welcome to *Interiority*.

NANCY HERMAN

President, Contemporary Arts Council

Artists in Chicago are, for the most part, modest. Here, self-promotion is discouraged within the art community unlike other major urban cities where artists are more aggressive in their pursuit for exposure and fame. It is not that our artists shy away from attention, but there is a strong ethic that finds this pursuit to be a vain gesture. It is essential then, that the many museums, universities, galleries, foundations, institutions and print/broadcast media act as the agent for the artist. The Hyde Park Art Center has always served to facilitate and strengthen the networks between artists, students, teachers, administrators, collectors and the community-at-large to get art and culture out to the public. It is through these connections that art gains buzz: the most powerful and fickle form of promotion.

Acting as both artist and curator is similarly a tricky position and is very difficult to pull off without the pitfalls associated with self-promotion. The position of exhibition curator demands personal investment and neutrality toward the artwork and artist. I find that artists whose artwork primarily builds from a social-conceptual framework are well suited to apply their art practice to exhibition making because their "aesthetic" is primarily negotiating relationships, not objects. Stuart Keeler is first and foremost an artist of this variety and for the exhibition *Interiority*, selected by the Contemporary Art Council (CAC) for their 2007 exhibition, Keeler proposes a social art experiment that functions equally as a curated group show. However, instead of relying on a defined and unifying aesthetic, material substance or theme to guide the selection process, Keeler relies on the admiration of strangers.

*Interiority* speaks to a certain kind of unspoken network that exists among artists who study and think highly of other artist's work but have no personal relationship with them. By building a network between people of all professions, backgrounds and interests, contemporary art can truly be of the moment and a lived experience. Similarly, CAC is composed of artists, collectors and enthusiasts that cross occupational boundaries, making their interest in Keeler's project obvious and appropriate. As the Art Center grows into its 68th year, it continues to encourage artists to take risks. If there is no element of failure, there is no purpose for the experimentation. CAC, Stuart Keeler, and the artists involved in the exhibition prove that the process of making an exhibition is an art form in and of itself and the Art Center supports that challenge.

ALLISON PETERS

Director of Exhibitions, The Hyde Park Art Center



*Ear, Shadow and Reflection, 2007*  
Detail from Installation "Lumps, Bumps and Things that are Art"  
Resin, Acrylic on polymer clay, coffee and acrylics on the wall  
Ear: 2 x 1.5 x 0.5 inches · Shadow: 4 x 6 x 0.2 inches

One way that I think my work deals with the ideas of *Interiority* is with literal physical space. As the micro-interventions move between pieces that have a contractual relationship with the wall (sculptures, paintings etc) and pieces that have a more intrinsic relationship with it such as tiny holes, fictional remnants of de-installation, cracks, water damage, mold, insects and cobwebs they start to ask the question of what parts are the Art and what parts aren't. I've noticed that once that question formulates itself in the viewer's mind, it doesn't take long for the work to proliferate itself out of the gallery; not literally but in the sense that it activates a certain way of looking. This is important to me because the work then starts blurring the boundary between a space demarcated for witnessing intellectual or cultural activity (gallery/museum) and the outside world.



## Carol Jackson



00000's, 2007

Leather, enamel, wood, polyfill, upholstery tacks, steel wire  
36 x 96 inches

Yes, the epitome without anticipation or completion. "More climax, less narrative, please" seems to be the order of the day. I know there are many film-makers outside of the mainstream making nuanced films but there was a time (the epic-like aesthetic of films in the 70's) when the mass audience was intrigued by a meandering plot. Like Auerbach's comparison between biblical and epic texts wherein the former were linear and in service to the singular hero and moral while the latter veered away from the main story into fragments of other multiple narratives. Sumakshi, I love your work and am always striving to make work where the criticality is embedded in it. *Interiority*... when presented with that term in terms of my own work, it's about implosion and black holes. Nostalgic, ornate and celebratory implosions.



## Amy Mayfield

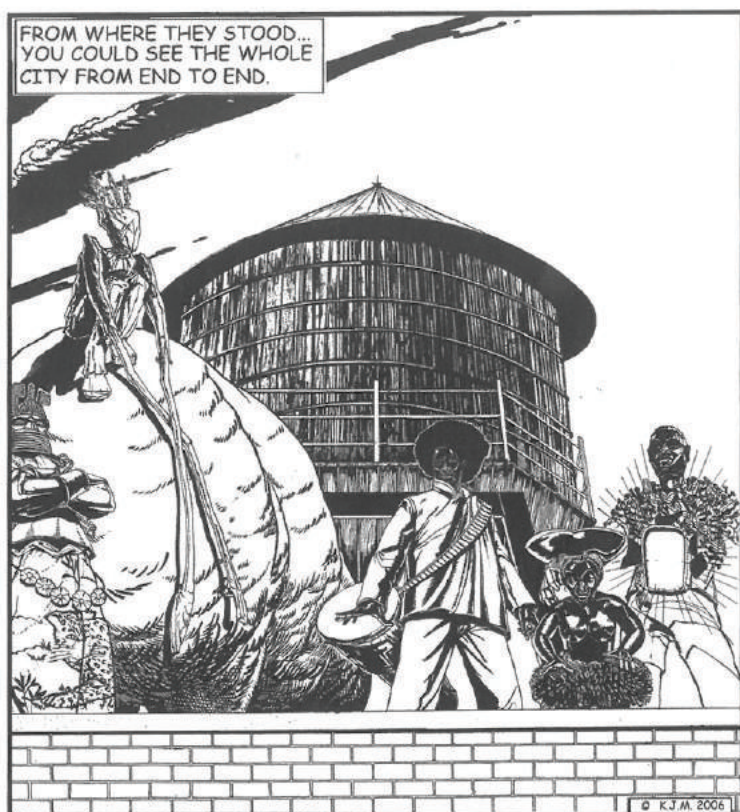


*Barbarella*, 2006  
Enamel and ink on Baltic birch - 47 x 54 inches

The quality of being inward...

To iterate ideas of interiority refer imploding doom circulating through the brain of an individual when the body is in a public sphere. Kerry, I am wondering what would *Interiority* look like leaving the body oozing out and gushing onto the earth. I think of it more as a festering formation of a bland substance with an underlying sweet scent with a curious texture. If there were an inhuman interiority within the architecture of structures what would it feel like? Would the internal feel restricting? loose? pressures? How would you associate the taste if there were one Kerry?

## Kerry James Marshall



DAILIES, a RYTHM MASTR comics project  
 Ink on paper - Dimensions variable, each page 22 x 30 inches  
 A portion of the work exhibited with CAC, Interiority, is concurrently  
 presented at Documenta 12, Kassel, Germany (2007).

Amy, I feel that terms like interiority produce a hollow, din, like burping or passing gas in an echo chamber. It can be difficult to track its ever-diminishing reverberations, but an odious aroma hangs about it for quite some time. Shame and embarrassment seem to always accompany interiority externally manifest. This is kept in check as a primary function of the "super ego". So, a good deal of what passes for interiority is really egocentric performance directed by the super ego impresario.

I suppose there is a potential for genuine revelation, sharing and empathy, but I believe public expressivity, indeed, *Interiority* is thoroughly professionalized.

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## Justin Cooper



*Untitled (wheelchair), 2007*  
Performance and installation · Dimensions: variable

When I think in terms of “interior” it is often a matter of determining what is inside and what is outside, of finding that line and exploring ways to blur it. Much of my work follows this strategy—often in the context of performative projects and their subsequent objects and installations. I usually start with my own head. I ask, “What’s inside it?” “What’s outside it?” and “Where does that elusive membrane separating the two start to matter?” “If it does matter, how can I pierce it?” Nick, your approach to performance has always interested me, specifically your exploration and use of costumes. I was particularly interested in how some of your “Soundsuits” are pushed so far sculpturally that they become unwearable and swing back into the realm of objects. I’d be interested in hearing how you think of your Soundsuits and other aspects of your work in terms of your personal definition of interior.



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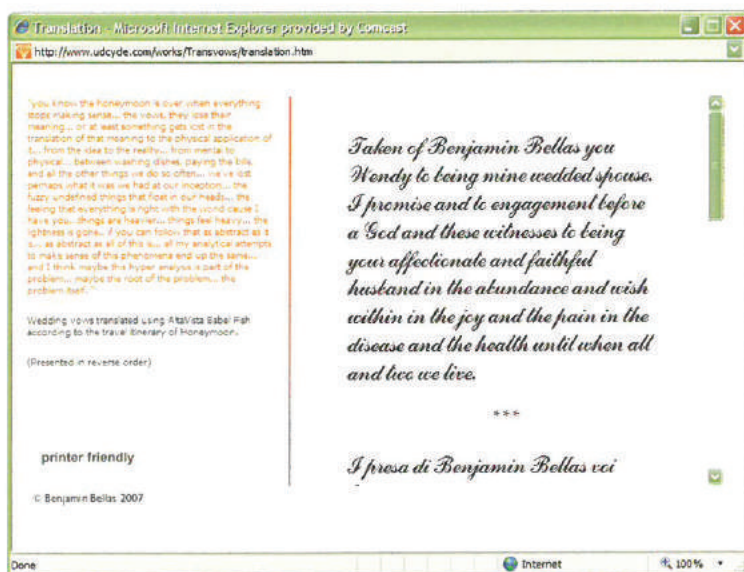
## Nick Cave



"SOUNDSUIT"; 2007  
Found buttons, fabric and metal armature

Thank-You Justin! The individual becomes the interior, sheltered by a second-skin called a "Soundsuit". I have included many provocations that address volatile subjects as well the portentous subjects of identity and psychological armoring. My work functions as transformations of the spirit, much as garments do when used in ceremonies often to facilitate the embodiment of natural forces. Within my work the wearer employs the garment to create a persona and yet protects his or her identity.

# Benjamin Bellas



"you know the honeymoon is over when everything stops making sense...", 2007  
Wedding vows translated using AltaVista Babel Fish according to the travel itinerary of Honeymoon.  
(Presented in reverse order)

I find the social fabric of the "art world" to be fascinating unto itself, and just a little bizarre. I get the notion that no matter how far on the inside you find yourself, you feel as though you're still being excluded from access to something or other. That might be more indicative of personal insecurities than an indictment of the art world, but the ambiguity of it all doesn't help. I think the process of this exhibition has highlighted that notion for me. I don't feel at all as though I'm on the interior of the art world, but I've been included here so I must have some degree of penetration.

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## Michael Rakowitz



*Minaret*, Performance, 2001-ongoing  
Mosque alarm clock, megaphone, DVD of performance  
(Clocktower Gallery, New York City)  
Courtesy the artist and Lombard-Freid Projects

That is interesting Ben. In my own practice, I prefer art that does not become art too quickly. Coming out of graduate school, where I pursued a degree in Visual Studies within an architecture department, I felt a sense of independence, in that most of the work I was passionate about pursuing were public interventions or work that existed out on the street, or in the world. The primary discourse I wanted to initiate around the work was not in the art world but rather in the public sphere. Therefore, I've been most satisfied when my public projects have appeared in the Metro section instead of the Arts & Leisure section of The New York Times. Is this *Interiority*?



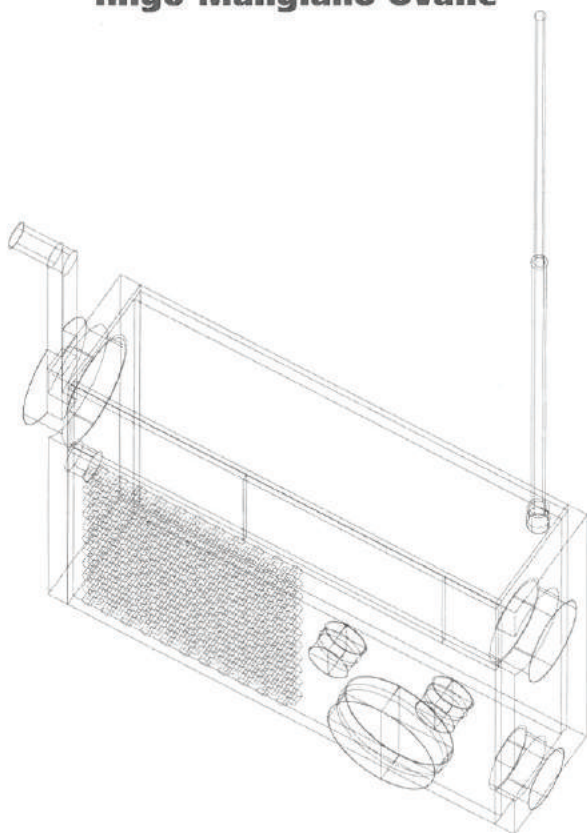
## LaShawnda Crowe-Storm



*Framed Memories, 2004*  
Solid cast bronze · 96 x 36 x 1.5 inches  
(Image: Foundry work in progress)

All true change begins on the most elementary of levels, at the grassroots with the individual. If you impact one person's thought processes, you have effectively created change. I find that the dilemmas we face, while similar are focused on different aspects of the moral predicament of mission-driven art. Iñigo, I feel that perhaps because your work deals more the over-riding events and issues of our time, such as the impact of the Human Genome Project, war in Iraq, while mine focuses on the human, spiritual and emotional costs of these issues. My quandary is how to explore and address these issues without disrespecting and turning those involved in the (hi)story I am exposing/exploring into a prop for art. In essence Iñigo, how do you, through an art piece, educate, remember and generate meaningful dialog?

## Iñigo Manglano-Ovalle



"Untitled Drawing for the Radio", 2007

Digital rendering of anodized aluminum sculpture · 14 x 4 x 30 inches

A portion of the work exhibited with CAC, Interiority, is concurrently presented at Documenta 12, Kassel, Germany (2007).

Yes, I also am in the midst of uncovering recent histories that are often too quickly relegated to memories of things forgotten. The idea of visualizing the unseen is at heart of this current work. My strategy is one of replication not only of the object, that is in itself an illusion or construction of power, but also of mimicry, simultaneously revealing and cloaking evidence of the thing itself. Although like you LaShawnda, I see this work as part of a social practice, I am not as positive as you in believing the work will lead to change. In fact much of my interior process is mired in ethical dilemmas. Can I produce a truth by rendering the physical form of the lie? Does not this kind of work come precariously close to creating another distortion, or rather recreating *the* distortion?

I can only find comfort that the intention behind my work is never to reveal my internal ideologies but to provoke the public to question their own collusion with both the reception of the work and the subject of its form, which in this case is the consumption of metaphor as a basis for action.

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## Beth Lipman



*Laid Table with Melons, Figs, Squash, Pomegranates, and Pineapple, 2007*  
Photograph · 49 x 62 inches

Amanda, I feel especially drawn to your work because I have a background in fibers/textiles. The limp “impotent” (please don’t take offense) forms that you achieve, your vibrantly hued caves that allude to the womb or the internal body propel the viewer/journeyman into fantasy or memory or both. There are a few things that I noticed about you and I that are similar. How we both embrace the way that the materials fail to perfectly render our objects. And more importantly how we use this failure as an aesthetic for our sculptural installations.

*Interiority:* A representation of the inside of a building or room, as in a photograph. Mimesis—the ability to capture an object’s exact likeness—is one of the most outstanding qualities of the still life. Instead of striving for illusionary perfection, I use the glass process of sculpting and blowing to record of my ability to control the material at that moment. After making glass, I create the composition, and use photography to capture the moment. The print is scaled to the actual size of the objects. Afterwards, the glass is destroyed or recycled.



## Amanda Browder



*Cave Splendor* 2007  
Found fabric, blankets, and polyfil · Dimensions vary

One of my secrets of how I find the fabric for my work is allowing myself to connect, and use a pattern that “wow’s” me when I am walking down the aisle of the second-hand store. Similar to seeing unique mountaintops and grand vistas, I believe that the awe of finding a unique pattern can embody a similar awe, but maybe on a smaller scale. To me this could be part of my *Interiority* experience. My re-construction of this landscape may, or may not translate to the viewer as a legitimate environment, but I see myself as a filter, or an interpreter of my response to the awe-inspiring landscapes of caves that I have experienced growing up. I see the colors, and patterns as enhancements to the everyday form I wish to re-represent. I see my cave-like installation acting as a growth on a stable, already given architectural form. Beth, I believe that this is where I also think our work connects. Creating a work that makes a balance between a recognizable object, and a tweaked, recreated one.

**Sumakshi Singh.** "The languages of painting, sculpture and installation help these tiny objects turn magnanimous, amplify and assert themselves into space". The viewer's gain through discovery is proportional to their willingness to participate with the work by straining their sensory preceptors and manipulating their bodies to closely inspect the seemingly empty macro-world of the "White Cube". 2005 Richard H. Driehaus Artist Award, 12x12 New Artists/New Work exhibition at the Museum of Contemporary Art in Chicago, Upcoming in 2007: Illinois Art Council Individual Artist Award, Mattress Factory Museum of Art, Sculpture Space—Artist in Residence.

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**Carol Jackson.** "I leave behind boiled, carved and painted cow leather works depicting our final basking in the spoils of an economy based in the doctrines of manifest destiny. The syntax of nostalgia is heavily present in my work as an indication of how western supremacy is rapidly transforming from reality to memory."

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**Amy Mayfield.** Amy Mayfield received her MFA from The School of the Art Institute of Chicago and recently participated in the 12 x12 New Artists/New Work exhibition at the Museum of Contemporary Art in Chicago. Mayfield's work juxtaposes heavy, indulgent spills of paint with delicate ink details that operate like ornamental filigree. The paintings evoke a constantly shifting emotional tone derived from a sinister secretive language.

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**Kerry James Marshall.** Born in Birmingham, Alabama, Kerry James Marshall lives and works in Chicago. Marshall's monumental figurative paintings are contemporary "history paintings" and like their antecedents are idealized allegory. Kerry James Marshall's work has been exhibited in the United States for over twenty years and in numerous international exhibitions. In 1997 Marshall was awarded a John D. and Catherine T. MacArthur Foundation grant. A portion of the work exhibited with CAC, *Interiority*, is concurrently presented at *Documenta 12*, Kassel, Germany (2007).

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**Justin Cooper.** In utilizing the mediums of performance, video and sculpture, Chicago-based artist Justin Cooper creates provocative relationships that explore issues of balance, of the power dynamics that exist between people, the struggles of growth, and the simply absurd workings of the human psyche through work that is both highly personal and weirdly socially relevant.

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**Nick Cave.** "I believe that the familiar must move towards the fantastic. I want to evoke feelings that are unnamed, that aren't realized except in dreams." Cave's Soundsuits are physical manifestations of his energy. Sounds are made when the sculptures are worn. Constructed from found and recycled objects, and hand-fabricated elements are comprised of materials such as vintage masks, beads, plastic flowers, cloth, and sticks that are intuitively combined to form complex and highly seductive visual surfaces. Represented by Jack Shainman Gallery, New York.



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**Ben Bellas.** In utilizing the mediums of performance, video and sculpture, Chicago artist Benjamin Bellas creates provocative relationships that explore issues of balance, of the power dynamics that exist between people, the struggles of growth, and the simply absurd workings of the human psyche through work that is both highly personal and weirdly socially relevant. Bellas has been quoted in this regard as having said "Everything I've ever thought about myself has already been said by someone else... about themselves."

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**Michael Rakowitz.** Michael Rakowitz is an artist based in Chicago and New York. In 1998 he initiated paraSITE, an ongoing project in which he custom builds inflatable shelters for homeless people that attach to the exterior outtake vents of a building's HVAC system. Rakowitz is an Associate Professor in Art Theory and Practice at Northwestern University and is a Contributing Editor for *Surface Tension: A Journal on Spatial Arts*. His work has shown worldwide and is in numerous collections, including MOMA. He is represented by Lombard-Freid Projects.

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**LaShawnda Crowe-Storm.** LaShawnda Crowe-Storm is an accidental artist that discovered the world of art after a cross-country hiking journey of personal discovery. Exploring topics such as suicide, misogyny, lynching and slavery, she explores the ramifications of these issues on a broader socio-historical scale, as well as incorporates community-based aspects to the projects, traditional African spiritual practices and black American folklore.

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**Iñigo Manglano-Ovalle.** Iñigo Manglano-Ovalle was born in 1961, in Madrid, Spain, and currently lives and works in Chicago, Illinois. Manglano-Ovalle investigates diverse subjects such as technology, climate, immigration and the global impact of social, political, environmental, and scientific systems. He has exhibited his work at acclaimed institutions both nationally and internationally. The work exhibited with CAC is currently simultaneously presented at *Documenta 12*, Kassel, Germany (2007). He is represented by Max Protetch Gallery, New York.

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**Amanda Browder.** Born in Missoula, MT. Amanda has lived in Chicago for the last five years. She received her MFA and MA from the University of Wisconsin at Madison, and has taught at the School of the Art Institute of Chicago. Amanda is represented by The Nakaochiai Gallery in Tokyo, Japan and has shown extensively nationally and internationally. Her collaborative groups include Career Day Team in Chicago, MTN Project, and she is a primary member of the Chicago based art and culture review podcast [www.badatsports.com](http://www.badatsports.com).

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**Beth Lipman.** Beth Lipman exhibits her work widely and has received numerous awards including the Louis Comfort Tiffany Foundation Grant, New Hampshire State Council on the Arts/NEA Grant, and the Ruth Chenven Foundation Grant. Her work has been acquired by the Brooklyn Museum of Art, the Corning Museum of Glass, and the Speed Museum, and can be found in many private collections.



**Contemporary Arts Council  
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Eric Steele

Tammy Steele

Anne Taft

Rick Taft

Joseph Valerio

Dorianne Venator

John Venator

Jodi Vevoda

Lisa Warshauer

Mary Beth Watson-Manheim

Joanna Weiss

GRATITUDE  
to Linda Keane  
for opening  
the doors  
of Interiority

THANK-YOU  
to Lisa Wainwright  
for a good suggestion  
"meant to be"  
and to Kim Jackson  
for patience,  
humor and brains.

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