

# Takeover

## The Hyde Park Art Center

April 24 – June 11, 2006

Curated by Allison Peters

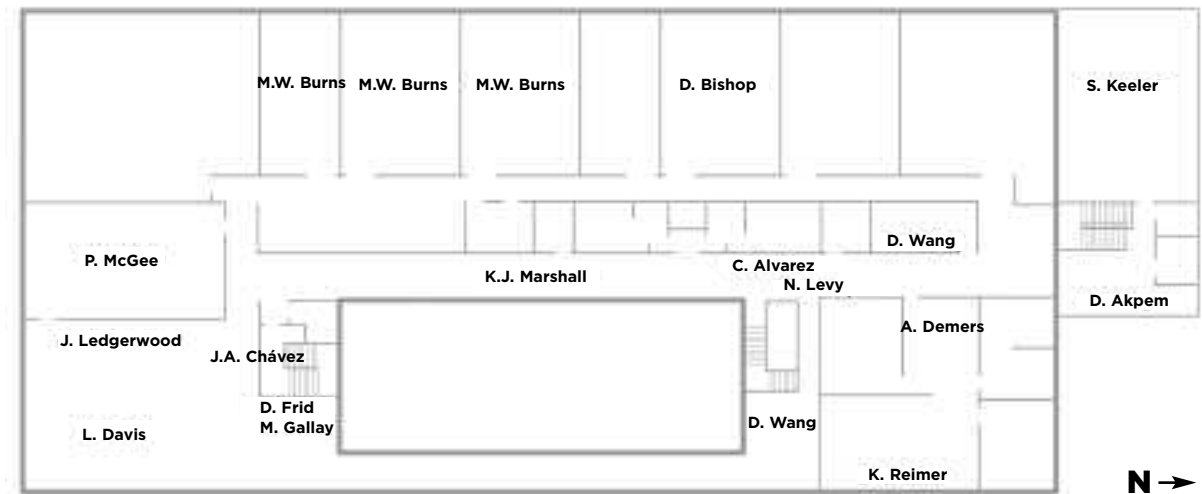
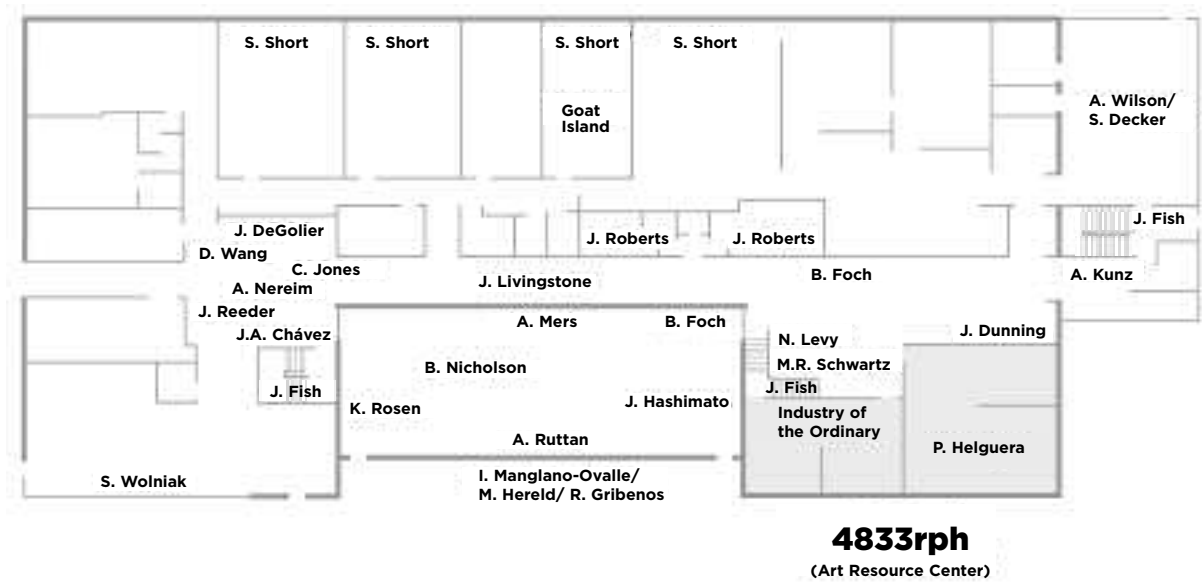
**Lead Sponsor:**



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COVER: *Random Sky*, Iñigo Manglano-Ovalle, Mark Hereld, and Rick Gribenas

Floor 1



# Allison Peters

## Director of Exhibitions

“Art is a state of encounter.”

— Nicolas Bourriaud, *Relational Aesthetics*

Exploration teaches us to learn through traversing boundaries and going where we haven’t gone before. With the earth as populated as it is today, territorial exploration isn’t what it used to be. Instead, we look to our immediate surroundings to encounter new ways of understanding the world around us. Since modernism, art has emphasized the need for us to temporarily exit the comforts of what we think we know and sets up an experience—mental, emotional, and/or physical—that directly effect, and simultaneously isolate, the individual. Adversely, art also has the ability to connect people and grow creative communities. The state of encounter that Bourriaud writes about is dependent upon an element of surprise, participation and human interaction. The Hyde Park Art Center has been a space for all of the above since its inception in 1939, however, it never had the architecture to support its sensibility until now.

In 2000, the Hyde Park Art Center’s Board of Directors and the Executive Director, Chuck Thurow, set out to find a building that would embody a new type of contemporary art institution – one that serves as an incubator for collaboration between the public, students, artists, the architecture and the administration. Chicago has many high quality muse-

ums, university galleries and cultural institutions that successfully complete their respective missions to collect and preserve culture and do not need duplication. This new facility had to provide the art community with something fresh. Local architect, Doug Garofalo was selected to design a building that would highlight accessibility between artists and the public, transparency of the process of art making and exhibiting, and encourage experimentation with technology and concepts. Incorporating the original brick structure of the former army warehouse building owned by the University of Chicago, Garofalo inserted large glass windows both inside and outside of the building to provide vistas that facilitate an encounter between all kinds of Art Center users, from students, artists, teachers, parents, staff and visitors. There are several other features of the building, like 5 metal garage-style doors that open up to the main gallery from the sidewalk, and a circulating hallway system that aids discovery. The signature feature is a 10 x 80 foot glass façade that functions as an exhibition space named The Jackman Goldwasser Catwalk Gallery. This gallery is outfitted with a system of high range projectors, computers, scrims and screens used primarily to

show large-scale digital artworks, to be viewed from the street as well as the gallery floor. Increasing in size from a 7,000 square foot space to a 32,000 square foot space, the Art Center is now a museum-sized institution that incorporates a studio art school and a *kunsthalle* personality with decidedly no art collection to maintain or exhibit. Most importantly, the Art Center contradicts the notion of a museum as a mausoleum that safely preserves accepted constructs of art and culture and instead is an institution as a conduit for expression, reaction and creation of the here and now via the visual arts. This ideological structure aims to question how art is exhibited and experiments with alternative definitions of what art is and how it reflects the culture in progress, and at times, in decline. The Art Center creates a social space where systems of exchange are interpersonal and not economic – the profit comes in the form of building interpersonal relationships – which proposes a unique and challenging position in a commercially dominated art world. In the long tradition of the non-traditional role of the Art Center, the inaugural exhibition of the building, titled *Takeover*, presented thirty-nine new artworks by forty-six artists

asked to assume control of the building as a medium for an artwork or series of artworks. Artists were invited to correspond, utilize or deconstruct the Art Center both by physically employing the materials of the building or conceptually by addressing the mission behind the institution. In actuality, the artists were only given the floor plans and a preliminary walk-thru of the building while under construction. Due to construction delays, artists were unable to see the building completed until after the exhibition had opened. For many of the artists, this situation tested their strengths and forced them to approach their work in a different manner causing an unbelievable and gratifying learning experience once all was said and done. The statements describing the artworks in this catalogue have been provided by the artists in effort to preserve their individual voice in such a full exhibition. Artists were selected based on two qualities: a proven ability to successfully produce interesting projects responding to a location or an attraction toward the challenge of making architecture a relevant part of their practice. From emerging to established careers, *Takeover* showcased the widespread talent in Chicago and the endowment of Chicago-rooted artists that now inhabit and influence

the world at large. For 68 years, the mission of the Art Center has been to stimulate and sustain the visual arts in Chicago. By strengthening networks between artists and the community in addition to artists from Chicago and around the world, the Art Center continues to provide the necessary local, national and international platform to help artists develop their practice in Chicago with a state-of-the-art venue like no other. **Acknowledgements:** In the spirit of transparency, an exhibition like *Takeover* does not happen without the hard work and valuable support of many groups and individuals. To begin, it would have been impossible to produce this exhibition without the support of the Sara Lee Foundation, The Andy Warhol Foundation for the Visual Arts, Robert Wislow and U.S. Equities, Inc. and the hundreds of Art Center donors and friends. Additionally, under the council of a first-rate Exhibition Committee led by Chairwoman, Pat Swanson, the list of invited artists excelled in ability, talent and patience. The Hyde Park Art Center Board, especially the Board Chair, Deone Jackman and Honorary Chair, Ruth Horwich, always had posi-

tive thoughts on the building being completed on time. The cohesive teamwork of the Hyde Park Art Center staff made the exhibition run as smoothly as possible under the leadership of Chuck Thurow. Additionally, Christopher Hammes and Philip Nadasdy made art installation look easy, while the Garofalo Architects, Doug Garofalo and Andrew Schachman kindly fielded countless questions for installation without complaint. I am grateful to Jason Pickleman, Dan Marsden and photographer Joeff Davis for pulling together the postcards and (finally) the catalogue for such a momentous occasion. A special thank you goes to the students at the School of the Art Institute for producing the educational brochure: Jennifer Dominiak, Lisa Junkin, Carol Ng, Junko Sano. And last but certainly not least, to all of the artists—you persevered and ploughed through the restraints and hazards of construction to make your contribution to the exhibition the best possible. It was a true pleasure to work with you and I look forward to working with you more in the years to come.

# Pat Swanson

## Chair, Exhibitions Committee

**THE HYDE PARK ART CENTER'S** Exhibitions Committee is structured to provide honest feedback on proposals as well as ideas and suggestions. This committee searches, debates, agrees, disagrees, and advises. We include Art Center board members and community members. All of us have opinions about contemporary art and each of us is an artist, educator, curator, or administrator. Several of us are all of those. Our meetings are always stimulating, but not always well organized or characterized by linear deliberations.

*Takeover*, therefore, seems like a thrilling and logical outcome for this committee and its approach. We think that art should be everywhere, not just on pristine white walls. Art can be in the exotic and in the ordinary. Art can be any medium that an artist wants. We wanted some art that people can't miss and some that is so subtle that one must look repeatedly to see it. We sent invitations to many artists to create work in this spirit for the new Hyde Park

Art Center—it could be inside, outside, upstairs, downstairs, on the floor, on the ceilings, in the rafters. These intrepid artists agreed to create work in this environment. Against enormous uncertainties, including making decisions about space while the space was under construction and facing shifting time lines, these artists have created works that are varied, unexpected, and simply remarkable. This exhibition is a real testament to the creativity, verve, and nerve of Chicago artists.

# Judy E. Schaefer

## Director, Sara Lee Foundation

The Sara Lee Foundation is pleased to partner with the Hyde Park Art Center (HPAC) as the Lead Sponsor of *Takeover*, which featured new work by emerging and established artists as the inaugural exhibit in HPAC's new facility.

The much needed move to a new building with modern amenities, larger spaces and additional community resources is important, but it is the reaffirmation of HPAC's continual focus on diverse artists with Chicago roots that clearly resonated with Sara Lee.

Sara Lee Corporation and the Sara Lee Foundation support arts and cultural programs as investments in helping make the communities in which our employees live and work diverse, vibrant and livable. We congratulate HPAC on its successful move, providing additional cultural enrichment activities for this south side community, and we celebrate our lead sponsorship of *Takeover*.

Super Space Riff: An Ode to Mae  
Jemison and Octavia Butler in  
VIII Stanzas  
2006  
Installation and performance  
Dimension variable

Denenge Akpem (b. 1972, Mkar, Nigeria) is a space sculptor and performance artist whose works combine science fiction with religious and/or historical archetypes into hybrid creatures whose presence and actions offer subversive critiques of race stereotypes, gender constructions, and "the norm." The meticulously arranged environments

they inhabit contain a whiff—or more—of danger even as they seduce. Her work has been exhibited at the Urban Institute for Contemporary Arts, MI, and the Museum of Contemporary Art, Chicago. Denenge holds an MFA from The School of the Art Institute of Chicago (2004) and a BA from Smith College (1997). [www.denenge.com](http://www.denenge.com)



Sci-fi backdrop for  
Super Space Riff

# Denenge Akpem



Photograph courtesy of Brooke Hummer

Keywords: P-Funk, Fela, The Jetsons, John Waters, Afro-Futurism, Curtis Mayfield, bell hooks, Isaac Asimov, Octavia Butler, Ray Bradbury, Lorraine Hansberry, Vogue Interiors (UK Version), 1,001 Home Decorating Ideas, lemon yellow, nawa-o...

In 1996, Dr. Mae Jemison became the first Black Astronaut (and of course the first Black Female Astronaut) in Space.' *Super Space Riff: An Ode to Mae Jemison in VIII Stanzas* put Akpem's Hybrid Being face-to-face (mind-to-mind) with the real-deal Mae Jemison.

While some of us kids in the mid-80s were sitting around watching "Greatest American Hero", Mae was beginning her training with NASA...and the rest is history...

"Believe it or not, I'm walking on air/I never thought I could feel so free-ee-eee/  
Flyin' away on a wing and a prayer/Who could it be?/Believe it or not, it's just me." <sup>2</sup>

Cue story: A Being of a distant galaxy has found a relic from 1992. Her thoughts are transmitted as she moves about her other-worldly home...

<sup>1</sup> Mae was born in Alabama but her family soon moved to Chicago, settling in Woodlawn where she went to public school. She holds degrees from the top universities in the nation as well as numerous honorary PhDs; is a medical doctor; and runs successful companies that apply her space knowledge to help developing countries move ahead in sustainable and technologically beneficial ways.

<sup>2</sup> Sung in 1981 by Joey Scarbury as theme song for "Greatest American Hero" T.V. show

I.  
Code: 229435000721  
Intergalactic Transmission Translation  
Date: 2006AD/50th year Mae Jemison  
From: Afri-Sci-Fi%Anthromorph%  
Planet Address: /||+|| \ I. (or, A3)

You Are Here:  
some components of a good home:  
raw earth rug  
chlorophyll  
purple rain  
curtain of clouds  
canopy  
nakedness  
figurines  
the color brown  
clean things  
dirty things  
godliness  
hairballs  
pulsing heart breath  
gas

experience is a portal  
experience trumps intellect  
stop.

homage to Endeavor  
the ONE who appeared in the sky  
one day long ago long ago  
galaxy zone \\\|00+ziltokes"\" „stop.  
we saw....a resemblance. stop.  
oh  
great.  
black.  
female.

space.  
traveler.  
walking.flying.swimming.floating.sensing.go.  
something about her.  
"bea-u-ti-fu-l"  
"h-o-m-e"  
she said, looking backward to "E-A-R-T-H"  
(we say "Laluna Orbital Attachment" or, LOA).stop.

II.  
we avoid that mysterious atmosphere--she calls it "home"  
:surrounded by bits of floating metal and clouds  
remnants of exploration  
metal excrement.stop.  
(I collect the bits and find them useful.)

III.  
She gazed at EARTH...  
with love  
with love.stop.

we saw her from our perch  
(we have memories.stop.  
telepathy with machines  
brain waves send message-streams.stop.  
static image=relic)  
Her name transmitted in blips.stop.

IV.  
yes? hello?

V.  
(what is language?)  
the last telegram was sent yesterday.stop.  
sound seduction  
clay cuneiform tablets traveled bearing the imprint of a lover's finger.stop.  
this braille body will tell secrets  
--that means: my skin can only be read by your hand.stop.

VI.  
(who holds power?)  
:to affect the future  
:to create in one's own image (ensure dominance). stop.  
knowledge?)  
:of science  
:of math  
:of politics  
:of DNA

VII.  
(who controls the future? who will that future reflect?)  
covert XXXXX-ism:  
ignorance?  
superiority?  
progressive?  
accountable?  
responsibility?

plantar warts

Chant by Choir, low, background:

flesh machine, sex power & immortality  
conquer take possess  
wound humiliate discard  
body flesh meat death

mind machine  
intelligence & memory  
extension of consciousness

ancient code  
morse-sss  
letters sent from afar  
tap tap tappity tap tap  
code  
tele cable wire  
less

DNA of the Black:  
Ladies sing, repeat with increasing speed:  
"what is black, white, brown, yellow, red, olive, fair, dark, blue, pasty"

DNA of the Female:  
Others sing, repeat low & slow:  
"what is female, male, he-she, she-he, not one, not either but all...what is female, male, he-she, she-he, not one, not either but all of the above...what is..."

DNA of the Mathematically-Inclined  
Ladies sing, high tones, crisp:  
GEOMETRY SPACE FORM ACTUALIZATION  
DNA of the scientifically-inclined  
BIOLOGY HISTORY GENEALOGY

DNA of the Focused:  
of the likely to be okay with Solitude,  
Weightlessness,  
Sleeplessness,  
Endless Day,  
Night,  
Darkness,  
Distance,  
Isolation,  
Adventure,  
Discovery,  
Desire

DNA of a mover-and-shaker  
DNA of the gap-bridger  
DNA of the savior  
DNA of the teacher  
DNA of the one who will make a change  
DNA of the caring  
DNA of the responsible

Eleggua, God of Crossroads  
LIVE!!!  
XXXX-traterrestrial !!!!!

987654321

NOW

(SILENCE.)

VIII.  
SOLO:  
(what's in a name?)  
a rose by any other...tztzzz.stop.

M-A-E--J-E-M-I-S-O-N.go  
mae  
mae



# Candida Alvarez



**INITIALLY, THE SCENT** of the closed building that was to become the future home of the Hyde Park Art Center permeated around me when I first visited the site in late August of 2005. I felt like a blind person, trying to touch or smell or sense something familiar and the nagging stillness that presented itself in that initial glance would not leave me alone. The following January, I returned looking for a wall that was painted with sickly hospital green paint and covered with yellowing sheets of newspapers from the *Chicago Tribune* dating as far back as Thursday, December 5, 1950. A stairwell has now replaced it.

I did not miss that wall until it was gone, because it displayed human evidence of sorting and gathering. It became a resting place, of sorts, and could provide a hook from which to hang my creative hat. It reminded me of my studio walls, a few of which are covered with clippings, photos and notes of all sorts. I make paintings that borrow from the commotion of this display to become something unpredictable—in the process, I can lose myself.

In order to get detail, I scanned my saved photo images of the wall and its clippings. I noticed a huge ad, which was promoting a subscription to the *Chicago Tribune* with a gift item from the Sunbeam Company. Since it was the largest font, and had the most unusual typeface, it stood out immediately. As I scrutinized the series of events that lived through me and the rawness of this building, I realized that I also needed to hold onto the sense of smell, even if it was metaphorical.

Having recently returned from visiting the mountains of Puerto Rico, I craved the smell of warm, moist earth. That juxtaposed itself with the smell of the old building skin being shed for the new skin. Instantly the image of a landscape painting came to mind. I would paint it a third time, rename it, and brand it with a word that I could lift from what is now a memory wall. *So Buena Vista* (a great view) now becomes *Sunbeam*, and is projected onto the shadow body of the fictitious plane that flies over the fantasy island.

It is curious and mysterious how

the creative process gets activated. It can go deep into our subconscious as it strains to be present in the moment. I can now see myself at PS1 in Long Island City during the years 1978-79, trying to understand Alan Sarat's *Brick Wall and Sun* (1976). I was an artist in what was then called the International Artist Program. *Sunbeam* can be seen as a parody, but used painting in a conceptual way to cut through all the skins of memory. It is the light of day that is the only constant.



Study for *Sunbeam*, 2006, colored pencil on tracing paper, 12 x 12 inches.

## *Sunbeam*

2006

Wall painting  
75 1/2 x 76 inches

**Candida Alvarez** (b. 1955, Puerto Rico) moved to Brooklyn, NY in the late 1950s. Her art aims at inclusiveness; personal and cultural symbols, narratives, everyday artifacts, abstraction and representation coexist in her multi-paneled compositions. She studied at Fordham University, earning a BA in 1977, and Skowhegan School of Painting and Sculpture in 1981. Alvarez has had solo exhibitions at the TBA Exhibition Space, Chicago; New Britain Museum of American Art, New Britain, CT; Kenyon College, Gambier, OH; The Bronx Museum of the Arts, Bronx, NY; The Queens Museum, Flushing, NY; The First World, New York, NY, and Galerie Schneiderei, Cologne, Germany.  
[www.candidaalvarez.com](http://www.candidaalvarez.com)

# Damon Bishop

CHICAGO, IL (AP) — On October 31st of 2005 an aspiring young filmmaker and amateur paranormal researcher disappeared from a South Side Chicago construction site. It is likely that Damon Bishop, 31, entered the site with the intention of documenting some strange occurrences that had been transpiring at the site of the Hyde Park Art Center's new location. On the morning of November 1st, Mr. Bishop was nowhere to be found—a fact that doesn't seem to worry his friends. "That guy disappears a lot," said one associate who has asked not to be named. "One time he was gone for like two weeks; turns out he was just lost in a mall. Not even a big mall. It was like a food court and a J.C. Penny."

Found at the construction site were a few of Mr. Bishop's personal items including several cameras, a Dolly Parton biography, and a Ouija board. As the months have passed the hopes of finding Damon Bishop alive have begun to dwindle.

Anyone with any information is encouraged to call the authorities.



ONE OF THE LAST KNOWN PHOTOS OF DAMON BISHOP

COURTESY F.B.I.

*Bloody Night of Ghostly Terror*  
2006  
Video projection  
5 x 9 feet

**Damon Bishop** (b. 1974, New Haven, CT) grew up in a small fishing village and spent a large portion of his childhood watching monster movies and playing with his large group of imaginary friends. After studying sculpture at the Maryland Institute College of Art in Baltimore, Bishop settled in Chicago, Illinois. He has been making films for the past ten years. They have shown the world over- from Lausanne, Switzerland to Bogotá, Columbia. In 2005, he won the Mom D' Or award from the Hi Mom! Film Festival in Chapel Hill, N.C. [www.hydeparkart.org/alist/profile/bishop\\_damon](http://www.hydeparkart.org/alist/profile/bishop_damon)

# MW Burns



**RECENT AUDIO** installations by MW Burns have integrated pre-recorded sounds into existing environments to alter the perception of events taking place. *Audience* occupied a space in a 2nd Fl. studio with the sound of spectators. Shifting from uncontrollable laughter, then jeering and a variety of emotions in between, the several channel sound work invited Art Center visitors to visualize and imagine the mysterious activity occurring behind the studio's locked doors. It was not a field recording of an actual audience, but one built from individual recordings of the artist playing each of the many characters heard.

*Audience*  
2006  
Sound installation

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**M.W. Burns** (1958, Stamford, CT) is a Chicago-based audio artist who uses sound to conceptually activate space. Many of his audio installations rely on tactics of public address, projecting the voice into existing sites of human activity, while other work uses the evocative power of sound to resituate our sense of place. Burns has had solo exhibitions at the TBA Exhibition Space, Chicago; Northern Illinois University Art Museum; Tough, Chicago and the Lab, San Francisco. His sound installations have been included in numerous group exhibitions, including the 2000 Whitney Biennial, NY; Contextual: *Art and Text in Chicago*, Chicago Cultural Center, IL; *Time Arts*, Museum of Contemporary Art, Chicago, and *The Body* at the Renaissance Society at the University of Chicago, IL. Related projects also include *Sound Canopy*, a public sound system supporting audio work created to participate in the urban environment of downtown Chicago, a program produced by the Hyde Park Art Center.



### ***Efflorescence***

2006

Baby monitors, light bulbs, pipes, and home-made speakers  
3 floors; dimensions variable

**Juan Angel Chávez** (b. 1971, Chihuahua, Mexico) immigrated with his family to Chicago when he was thirteen and, while in high school, attended The School of the Art Institute of Chicago's Early College

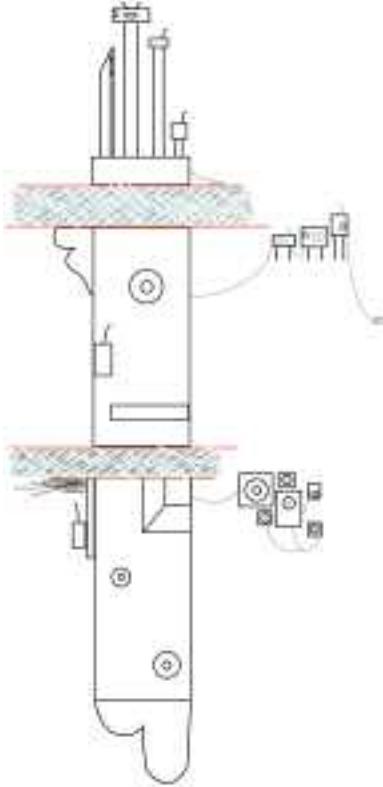
Program. There he learned the fundamental theories and techniques of mural painting and sculpture. Chávez developed his professional experience by painting murals in Chicago neighborhoods and schools as a member of the Chicago Public Art Group, where he is now a Senior Artist. His public and private commissions include works for the Toman Branch Library, Chicago; the Whipple Home, Lake Forest, IL; the Chicago Park District; the Chicago Transit Authority (CTA); the Chicago Sun-Times, and many others. He has exhibited work in Chicago at the Museum of Contemporary

Art and The Mexican Fine Art Center Museum. Nationally and abroad, his work has recently been exhibited at venues in Philadelphia, Los Angeles, Burlington (VT) and Copenhagen, Denmark. In 2001 he was recognized with the prestigious Richard H. Driehaus Individual Artist Award.  
[www.juanangelchavez.com](http://www.juanangelchavez.com)

# Juan Angel Chávez



Detail of the sculpture on the second floor with baby monitor.

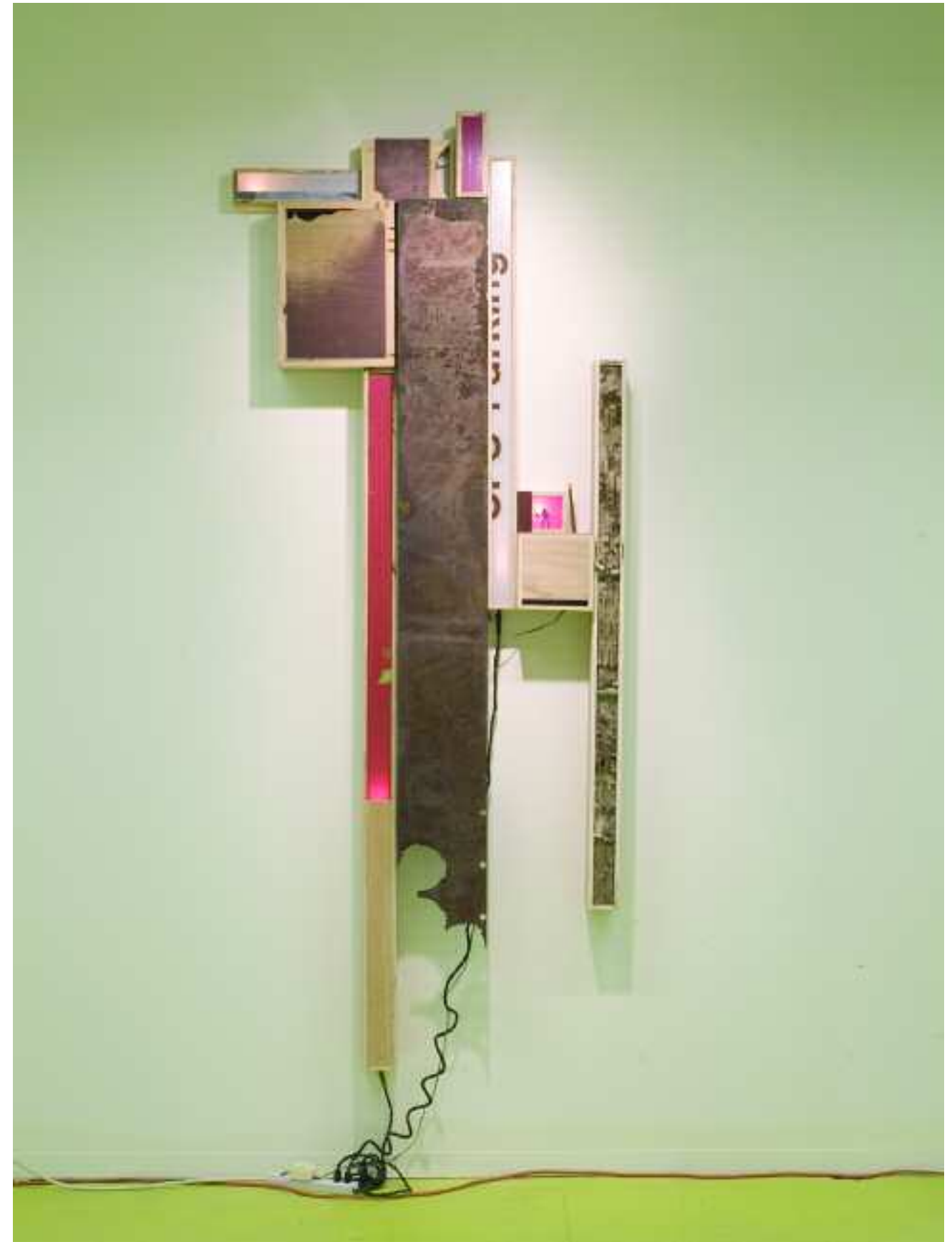


### **MY GENERAL INTERESTS**

lay in the visual effects of uncontrolled circumstances, the growth of natural elements onto urban environments and the ambiance that surrounds them.

*I like mulberry stains on sidewalks, accident marks, moss growing under bridges, street marking mishaps, normal wear and tear, oils stains, illegal dumping sites and the sounds of people working and living around them.*

The piece was conceived with the same idea in mind but focusing on the specificity of its location. It was inspired by how efflorescence happens: moisture travels through brick, stone and concrete pulling the water-soluble salt out onto the surface. I wanted to recreate the similar movement of moisture but using the specific sounds produced by the ephemera and permanence of the Art Center's new building and its environment. Efflorescence consisted of two wall relief sculptures, situated along the same vertical axis of the building—the stairwell—but on separate floors. Both sculptures contained a baby monitor inside it that channeled sound from a third monitor that was temporarily installed on the rooftop of the Art Center. The ambient murmur of the street was fused into a serpentine motion that enters and pulls the sounds of wind, rain, cars and foot traffic with the sounds of function.



**Ratio (Monks and Mica Caves)**  
2006  
Mixed media installation  
Dimensions variable

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**Laura Davis** (b. 1971, Holland, MI) is a Chicago-based installation and sculptural artist. Davis' art stretches the idea of the found object by recontextualizing materials such as vintage necklaces, fabrics and pillar candles and incorporating them into her work. She received an MFA from the University of Chicago in 2004 and a BFA

from the Cleveland Institute of Art in 1996. Her work has been exhibited extensively across the United States including, Dairy Center for the Arts, Boulder, CO; Gallery 312, Chicago, IL; the Smart Museum of Art, Chicago, IL; Urban Institute of Contemporary Art, Grand Rapids, MI, and the College Art Gallery, SUNY, New Paltz, NY.

# Laura Davis



Artist's proposal sketch

**NATIVE MOSTLY** to Argentina and Brazil, the feral Monk (or Quaker) parakeets (*Myiopsitta monachus*) that reside in Chicago's Hyde Park neighborhood have long been a curiosity of the area. My first encounter with these birds was also my first visit to the Hyde Park Art Center several years ago. A friend pointed them out to me flying high over their many nests in the adjacent Washington Park as we walked through the park. The nests are huge complex structures made from twigs woven into the crux of tree branches. The birds were flashes of green high up in the trees. I remember the weather that day as being extremely grey and blustery contrasting with the tropical green of the parakeets.

A nest can contain from 1 to 6 nesting pairs on average, each with a separate compartment and entrance hole. According to research done at the University of Chicago, parakeets were first spotted in Hyde Park in 1973. Records show that by 1979 they were successfully nesting and breeding in the area.  
(<http://www.monkparakeet.com/jmsouth/>)

As homage to these birds and their genius for adapting to our harsh climate (along Lakeshore Drive no less) I created a portrait of them using a ratio of materials and simple organic structural systems. The proportional relationship here figuratively refers to the degrees of cultivation exemplified by comparing these soft sculpture parrots to the actual Hyde Park parrots and pet parrots to the parrots of the wild. The birds were made by tying triangles of felt into two knots and the nest by machine stitching vinyl triangles onto organic geodesic dome forms.

I felt a certainty in installing *Ratio (Monks and Mica Caves)* in the southeast corner of the new Hyde Park Art Center—leaving the old HPAC location, cutting through the park, and up the stairs to the new.





# Jeff DeGolier

**“The spaces form the artists, who in turn form their ideas about art and their ways of making art.”**

— Henri Lefebvre, *The Production of Space*

Regarding this sentiment (speaking specifically of 13th century Tuscany) Lefebvre states: “Luxurious spending on the construction of palaces and monuments gave artists, and primarily painters, a chance to express, after their own fashion, what was happening, to display what they perceived. These artists ‘discovered’ perspective and developed the theory of it...”

Lefebvre’s analysis of the interplay between urban/rural development and artistic production results in a rather idealistic view—that the artist will find the sense in the planning, the cohesiveness of it, and reinvest in the ideas of the planners via his or her own work. But what happens when much of what we see is a mess; when the social responsibility of our planners seems either anemic, or altogether missing? Assuming (albeit rather naively) that all-out “pure” abstraction is not an option, there needs to be a way of interpreting our world in a way that is sincere, hopeful, and even beautiful.

Much of our contemporary world is nonsensical and frustrating, lacking in beauty and efficiency. It is a broadly accepted idea that the artist is a non-

complacent character in society, that he or she is generally frustrated with the state of the world. Therefore, it is no longer enough to point in this vague direction for explanation of our work, or to reference it generally as a source. So what are we to do? Our generation is floundering in a vague “blah” of desperation, helplessness in the presence of the high-tech, removal from the tactile, and frustration with the ugly, corporate-driven trajectory of the western landscape. We cannot see the kind of sense that Lefebvre’s Tuscan artists of the 13th century did in our landscape. Although many ponder our WAL\*MART littered landscape in awe, it is an awe full of dread, full of nightmarish visions of “progress” that no longer come equipped with utopian hopefulness. And what’s worse is that we appear to be stuck where we are. Money, as it has been doing for centuries, rules the world. What sets our time apart from others, however, is that it seems to be doing so much more thoroughly, and with little regard for “quality.” In spite of all these frustrations, we must deal with what we are given, make the best of

it, and hold on tightly to any idealism that mingles with the lint in our pockets.

So we, as artists, build our own worlds (sometimes quite literally) so that we may “discover” something like the perspective of Lefebvre’s artists all over again—not to reinvent it, but to make sense of our worlds via the reconstruction of it. We are to build our environments—or rebuild them—as the platonic ideal/idea of them exists in our heads: the idea of a building, of an automobile, of pollution, of a tree, or of the amalgamation of two or more of these things together. Unlike the artists Lefebvre refers to, we are not “to display what [we] perceive...” but to build what we perceive out of samples from the concrete world, perceive what we have built, and display what we perceive in it.



One of the photographs in the *Threescape* series containing debris from the construction site of the Hyde Park Art Center.

***Threescape with Luxury Background***  
2005-2006  
19 Digital c-prints on dibond  
Dimensions variable

**Jeff DeGolier** (b. 1974 Bellingham, WA) works in a variety of media, particularly photography and sculpture. Much of his work to date incorporates found mechanical parts and building materials to construct miniature gritty landscapes, which he manipulates for his photographs and sometimes shows as kinetic sculptures. He received an MFA Degree from the University of Illinois in Chicago. DeGolier’s work has been exhibited at Gallery 400, Chicago, IL; Howard House, LLC, Seattle, WA; New Museum of Contemporary Art, New York, NY; Soil Gallery, Seattle, WA; Great Space, and University of Illinois at Chicago, Chicago, IL. He currently lives and works in Brooklyn, NY.  
[www.jeffdegolier.com](http://www.jeffdegolier.com)

# Andrea DeMers



Detail:  
DECONSTRUCTION / RECONSTRUCTION

**THIS PIECE** embodied concepts of openness, adaptability and change. My idea involved dissecting the floor plan and construction blueprints for the new HPAC and reconfiguring the fragments into a wall drawing/collage in which the fixedness and impenetrability of architecture gave way to a winding, shifting, migrating web of circuitous detail. Within it, linear elements dissolved into pattern or collapsed into floating fragments. Conversely, sections of interior space solidified into silhouettes of animated characters and shapes. The ensuing fracas resembled a playful and convoluted flow chart alluding to the inevitable glitches and complications inherent in the process of planning and building the Art Center. The disconnect that occurs when plans, aspirations, and expectations collided with the unpredictability of real life was brought to the fore.

I chose the location of the office reception area as a tribute to the Hyde Park Art Center staff and to emphasize the necessity for viewing the piece over time, as offered by a

waiting room. Improvising on site in the unfinished building meant working along side construction workers amidst dust, debris, and commotion in a constant state of flux. Removed from the solitude of my studio, it was a very public situation where certain days brought dozens of visitors streaming through the space. The combination of frustration and exhilaration I experienced contributed to the exuberant energy of the piece, and forged a direct connection to the unwieldy yet buoyant world that is the focus of my work.

## **DECONSTRUCTION / RECONSTRUCTION** (Dissection / Resurrection) 2006

Chart tape, color coded labels, Letraset, contact paper, and markers on wall  
8 x 15 feet

**Andrea DeMers** (b. 1958, Washington D.C.) is a Chicago-based artist whose intricate mixed media drawings borrow fragments from diagrammed systems as varied as flow charts, mechanical blueprints, aerial views of highway clover-leaves, and amusement park maps. Accumulated graphic information is woven into convoluted networks that reference urban sprawl, maze-like technology, and the overbooked itineraries inherent in contemporary lifestyles. DeMers studied at The School of the Art Institute of Chicago (MFA, 2000) and the University of Wisconsin, Madison (BFA, 1980). Her work has been exhibited at Carl Hammer Gallery, Chicago, IL; Gallery 400, Chicago, IL, and the Museum of Modern Fine Art, Minsk, Belarus.



**Monument**  
2006  
Archival inkjet print  
65 x 44 inches

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**Jeanne Dunning** (b. 1960, Granby, CT) explores our relationship to our own physicality by looking at the strange and unfamiliar in the body and in our notions of gender and normality. Her photographic, sculptural and video work has been shown extensively throughout the United States and Europe since the mid-1980s. It has been included in group exhibitions such as the 1991 Whitney Biennial, the Sydney

Biennale in 1996, and the Venice Biennale in 1995. She has had solo shows at the Hirshhorn Museum and Sculpture Garden, Washington D.C.; Museum of Contemporary Art, Chicago, IL; Konstmuseet, Malmö, Sweden, and the Berkeley Art Museum, CA. Dunning lives and works in Chicago and is a professor in the Department of Art Theory and Practice at Northwestern University.

# Jeanne Dunning



**THE PHOTOGRAPH** was in effect a proposal for a monument, but it did not specify to what. As a giant and gilded “thumbs up,” it might have been a monument to positivity for our times. As an abstracted but phallic body part, it might have been a grandiose and very public obscene gesture.

At certain key moments in its early years, the Hyde Park Art Center distinguished itself by supporting work that thumbed its nose at both good taste and good behavior. Making a gesture alluding to the Center’s past, the monument was appropriate to the celebration of its future.



# Julia Fish



Detail of north stairwell

**INSPIRED BY** the musical form itself, *Trio in red yellow blue, with variations for fifty-nine steps / seven flights / three stairways at 5020 South Cornell Avenue* offered a set of color notations as a score. Each step structured time, while the attached linear markings proposed directional movement within the three stairways. Two enclosed stairwells at the north and south of the building—organized in two and three flights of twenty-two and seventeen steps, respectively—stand in contrast to an open stairway arranged as two flights of twenty steps, positioned in the central reception hall.

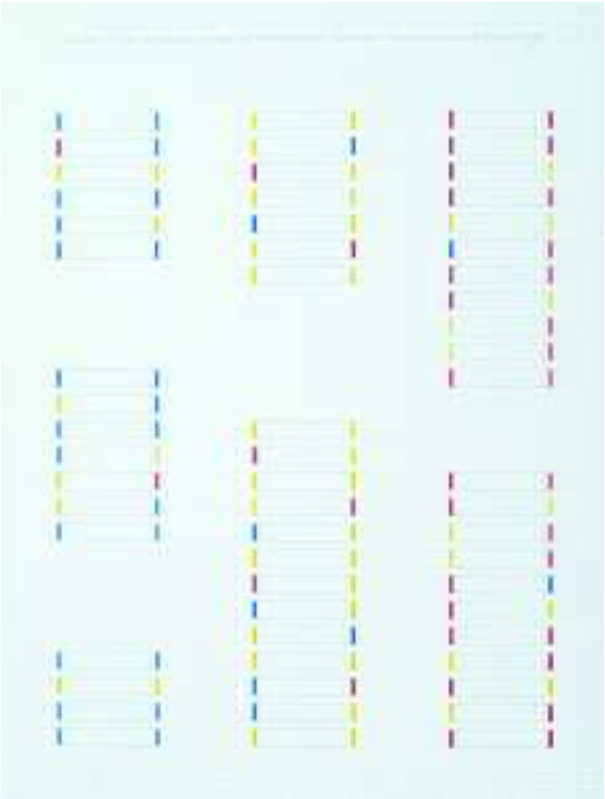
*Trio in red yellow blue* could be understood in either of two modes: (a) the viewer performed the score (deliberately, or inadvertently) in active, physical terms when ascending or descending the three sets of stairs, guided by the changing sequence and frequency of red, yellow and blue; (b) alternatively, *Trio* invited a purely visual “sight reading” of each stairway from landings or other vantage points where the lines

were visible. To begin, the viewer generated a multiple set of variations within any one of the three staircases, and then completed the *Trio* by following the assigned color notations in the other two stairways to realize an extended set of variations.



Detail of south stairwell  
Courtesy of the artist

[score for] *Trio in red yellow blue, with variations for fifty-nine steps / seven flights / three stairways at 5020 South Cornell Avenue*  
2006  
Colored pencil on graph paper  
23 ¾ x 18 inches



*Trio in red yellow blue, with variations for fifty-nine steps / seven flights / three stairways at 5020 South Cornell Avenue*  
2006  
Oil enamel on aluminum  
Dimensions variable

**Julia Fish** (b. 1950, Toledo, Oregon) has lived and worked in Chicago since 1985. She received a BFA degree from Pacific Northwest College of Art in 1976, and an MFA degree from the College of Art, Maryland Institute in 1982. Her paintings and drawings have been included in curated exhibitions at the Museum of Contemporary Art, Chicago, IL; San Francisco Museum of Modern Art, CA; Terra Museum of American Art, Chicago, IL; Chicago Cultural Center, IL; MAK Center for Art and Architecture / Schindler House, Los Angeles, CA, and the Martin-Gropius Bau, Berlinische Galerie, Berlin, Germany, among many others. Her work has been presented in twenty solo exhibitions since 1980, and was the subject of a ten-year survey exhibition at The Renaissance Society at the University of Chicago, IL in 1996. Fish is a professor of Studio Arts in the School of Art and Design, College of Architecture and the Arts at the University of Illinois at Chicago. [www.hydeparkart.org/alist/profile/fish\\_julia](http://www.hydeparkart.org/alist/profile/fish_julia)



# Ben Foch



**WHEN I WAS** approached to make a site-responsive work for *Takeover* and first encountered Hyde Park Art Center’s new home at 5020 S. Cornell, I knew immediately what had to be done. What struck me was the shift in scope, both physically and internally. The “site” that presented itself to me was not physical but rather historical. The contrast between Hyde Park Art Center’s prior and emerging identity presented me with the content I wanted to engage.

The Art Center’s exhibition space in the old ballroom at 5307 S. Hyde Park Blvd. has always been mutually imposing, both they upon the space and the space upon them. Over the years a relationship developed to form one unifying experience that has become a uniquely defining characteristic of the Hyde Park Art Center. Looming over the exhibition space hung the remnant of a previous era: a Beaux Arts decorative relief, both beautiful and neglected. The disrepair of the space’s history was covered with the white cube aspirations of its current employment and forgotten as

best it could be. However, its weight was always present and came to embody the center as such.

With this most recent expansion, this aspect merely became further repressed. To future generations it may even appear to have vanished as if it had never been. History becomes accessible only through the present. The sentiment of the ballroom will exist in documentation and the subjective memory of a lingering audience. This was the site where my concerns as an artist presented themselves.

The repression of the vaulted décor was literally executed in paint being covered in white. I have always thought of this as a monochromatic, site-specific installation without an author. My proposal for *Takeover* was to first “restore” a section of the ceiling. As opposed to an actual restoration, I wanted to use paint and various faux and decorative techniques to stress the layers of artifice revealing the fictive quality of history. I sought to present an idealized memory of the old space in the new space, where the documentation will become perhaps

the only accuracy an art viewing public will have access to. To do this, I had the “restoration” professionally photographed and its printed reproduction exhibited in the new space. My practice rests in the distance this mediation imposes and its operation within a construct of history.



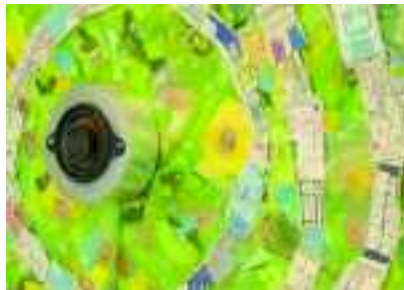
*Remnant as Object/ History as Fiction*  
2006  
Lambda print; 1 of 3  
20 x 30 inches

*I - IV Sherman; Monroe; Panzer; Bardot, from the Roller Painting series*  
2006  
Acrylic on canvas; series of 4  
2 x 12 feet



**Ben Foch** (b. 1977, Park Forest, IL) utilizes a formal approach rooted in painting and sculpture to generate his conceptual based works. He often employs readymade functional objects to explore the nature of material, of representation, and of the ideological underpinnings these objects embody. Foch received a BFA from The School of the Art Institute of Chicago in 1999, and continues his studio practice in Chicago. His work has been exhibited in Chicago venues including The Mansion, ArtLedge, The Butcher Shop, and Vonzweck, in addition to the Art Spot in Atlanta, GA.

# Dianna Frid Mark Gallay



**OUR PROJECT** consisted of two pairs of components that we called “iterations.” They are sculptural and they have sound. We called our work iterations because each component had at least one earlier configuration, if not more, and thus originated from an earlier visual and/or aural experience. We also named our collaboration “Call and Response”. One of us put out the call, either with a visual or a sound work, and the other responded.

We developed a working model for the first call: the labyrinths. The labyrinths are composed of isolated rooms taken from museum floor plans, and were transferred to cloth and reconfigured in a labyrinthine iteration. Speakers were placed at the nodal points. The labyrinths sat on a camouflaged background. The wall work used architectural floor plans of specific sites to talk about many themes including the garden labyrinth.

Our approach to this particular collaborative space was fluid and interpretive. We were like nomads: we

knew what our starting point was, and had a sense of direction. We were interested in playing in the space with visual forms that evoked inter-subjective meaning through the contemplation of things and the sound-works we made.



## *That the stars and men return in cycles*

2006

Cloth, thread, laser heat transfers, ink, mylar, and sound  
Dimensions variable

**Dianna Frid** (b. Mexico City, Mexico) is both a two-dimensional and three-dimensional artist who creates fabric montages, artist books and drawings. Frid's work focuses on aspects of place as suggested by mapping, architecture and elements of geography. She received a BFA from The School of the Art Institute of Chicago in 1991, and her BA from Hampshire College in 1988. Her work has been exhibited internationally at galleries including, Optica, Montreal, Quebec; G2, Chicago, IL; St. Mary's College, Notre Dame, IN; Gallery 312, Chicago, IL; Pittsburgh Center for the Arts, PA; Centro Nacional de las Artes, Mexico City, Mexico, and CROXHAPOX, Gent, Belgium.  
[www.hydeparkart.org/alist/profile/frid\\_dianna](http://www.hydeparkart.org/alist/profile/frid_dianna)

**Mark Gallay** (b. 1972, New York, NY) received a BA from Vassar College in 1994 and an MFA from the School of the Art Institute of Chicago in May 2006. His work has recently been shown at SubCity Projects (w/ Dianna Frid), Lisa Boyle Gallery (w/ Brian Getnick), Contemporary Arts Workshop (w/ Noe Kidder), Chicago Filmmakers (w/ Jim Trainor), Mess Hall, Heaven Gallery, and PAC/EDGE Festival.



# Goat Island

IN 1853, Paul Cornell, New York lawyer, Chicago real estate developer and watch factory owner, purchased 300 acres of property about 5 1/2 miles south of the downtown core. He named the community Hyde Park after the one in London and the street Cornell after himself. A year before Paul Cornell died, Joseph Cornell (no relation) was born in New York. He spent his artistic life assembling found images and ideas into sculptures and films around themes of travel and caged birds.

The Hyde Park Art Center was established in 1939, and has responded ever since to its surroundings. In 1973, a pair of South American Monk Parakeets, their monastic name derived from their hood of green feathers, nested in Hyde Park. They adapted to the neighborhood and have grown into a vibrant community of more than 200.

The collaborative performance group Goat Island was founded in Chicago in 1987. In 2004, in London, we premiered our eighth performance work, *When will the September roses bloom? Last night was only a*

*comedy*. After a substantial 2004/2005 tour, Lin Hixson (Goat Island director) and Lucy Baldwin (Goat Island associate member) worked to distill the performance into 9 minutes and 30 seconds, the safe length within a roll of 16mm film, and to split that duration in two. The idea was to construct two films that screened simultaneously on opposite gallery walls, to balance movement and stillness as a single interwoven experience for a viewer positioned in the space between the screens. The result, *Daynightly They re-school you The Bears-Polka*, a double film by Goat Island, premiered at the Betty Rymer Gallery at the School of the Art Institute of Chicago in November 2005. Our contribution to the Hyde Park Art Center's *Takeover* exhibition responds to the T intersection street names of the new location: 50th & Cornell. We have chosen to treat our own film as found footage and intermix it with monk parakeet imagery to create something equal parts original, found, and "Cornellian" for the resonant crossroads of the new Hyde Park Art Center.



*Daynightly They re-school you The Bears-Polka, 50th and Cornell Intermix, a double film by Goat Island*  
2006

Video projection  
10 minutes

Image courtesy of the artist

**Goat Island** is a Chicago-based collaborative performance group. From 1987 to 2006 Goat Island has produced collaborative performance works developed by its members for local, national, and international audiences. They perform a personal vocabulary of movement, both dance-like and pedestrian, that often makes extreme physical demands on the performers and attention demands on the audience. They incorporate historical and contemporary issues through text and movement. Core members are Karen Christopher, Matthew Goulish, Lin Hixson (Director), Mark Jeffery, Bryan Saner, and Litó Walkey. Associate members are Cynthia Ashby, Lucy Cash (formerly Lucy Baldwin), CJ Mitchell, Judd Morrissey, Margaret Nelson and Chantal Zakari. Characteristically Goat Island attempts to establish a spatial relationship with audiences, other than the usual proscenium theater situation, which may suggest a concept such as sporting arena or parade ground, or may create a setting for which there is no everyday comparison. The company has toured the US, England, Scotland, Wales, Belgium, Switzerland, Croatia, Germany, and Canada.  
[www.goatlandperformance.org](http://www.goatlandperformance.org)

# Jacob Hashimoto



**WHEN I FIRST** graduated from The School of the Art Institute of Chicago, Ray Yoshida asked me to participate in a show that he was organizing for the Hyde Park Art Center. It was the first time I had publicly exhibited any of my work outside of school and I took the opportunity to show a piece that I worked on and worried over much of my senior year. The piece, comprised of 365 little kites was entitled *Perennial*. I remember arriving nervously from Ravenswood via the “L” and the Jeffery 6 bus with a cardboard box stuffed with little 5 inch diamond shaped kites, 3 rolls of Grandma’s Best crochet thread, 100 feet of galvanized steel wire, two eye hooks, and a turnbuckle. Two long days and 365 knots later I finished installing my sculpture, a 40 foot curtain of black crochet thread with little kites anchoring each strand to the floor. It was and is one of my favorite pieces.

So, when I was approached about building a sculpture for the new building’s inaugural exhibition, I was

excited about the possibility of bringing what I’m still calling “my kite work” back to the Hyde Park Art Center. *White Plumes - Superabundant Variation* was the latest of these. It was a series of sculptural columns that run from the ceiling to the floor of the Art Center’s largest new gallery space. The sculptural columns were comprised of numerous elliptical kite elements that have been chained together using black nylon string. The chains of white, silk and bamboo kites were stretched between floor and ceiling mounted hardware in an off-set grid pattern, creating visually solid, structurally porous columns. These columns were arranged in a grid, allowing visitors to walk into the piece, thereby surrounding and immersing themselves in a billowing sculptural environment.

## *White Plumes - Superabundant Variation*

2005-2006

Wood, stainless steel, silk, nylon, and acrylic

Dimensions variable

**Jacob Hashimoto** (b. 1973, Greeley, CO) is a site-specific installation artist who creates large sculptural forms out of handmade paper kites that convey a sense of wonder and playfulness. Hashimoto received a BFA from The School of the Art Institute of Chicago and currently splits his time between living and working in Brooklyn, NY and Verona, Italy. He has exhibited his work across the US and abroad including Chicago Cultural Center, IL; Hyde Park Art Center; Museum of Contemporary Art, Chicago, IL; Rice University Art Gallery, Houston, TX; Los Angeles County Museum of Art, CA, and Studio La Citta, Verona, Italy.

# Pablo Helguera

**ON THE STORMY NIGHT** of July 10, 1886, in Chicago, a man named George Wellington “Cap” Streeter ran his 35-ton steamship aground on a sandbar near Michigan Avenue. Unable to dislodge the vessel, he turned it into a home. Slowly, landfill connected the steamship to the city and Streeter laid claim to the 168 acres. Since the downtown clean-up after the Great Fire in 1871, Lake Michigan had been used as a dump by building contractors. Streeter invited such contractors to dump their waste on the sandbar where the vessel sat, and he and his wife commenced housekeeping. The Streeters saw themselves as homesteaders; Chicago city officials considered them squatters. Thus began forty years of legal battles. In 1889, Streeter and his common-law wife, Maria, moved into a larger ship which had run aground in the District and named it The Castle. After clashes with the local police and battles in court, he was finally evicted. But he continued to lay claim to the area known as Streeterville until his death in 1921.

Streeter is seen historically as a Chicago eccentric, but I rather see him as an essential Chicagoan, and moreover, as a metaphor of the spirit of the ultimate Chicago artist. *We All Are Streeter* is a work in the form of a panel discussion about Chicago eccentrics, the way in which the city of Chicago exerts a strange love attraction, and the means by which we uneasily assert our own identity according to the place where we are located. Like Streeter, many of us haphazardly landed in Chicago and then developed our relationship with the city—and to an extent, our identity—on this chance encounter by fate. Are places only neutral sites to which we lay claim in a desperate attempt to get a sense of identity and meaning in our lives? Are we defined just as much as by where we are than where we want or do not want to be?

The characters in the *We Are All Streeter* performance on April 29, 2006 included:

**Pablo Helguera**, a lecturer  
**Encarnacion Teruel**, the moderator  
**Scott Vehill**, art critic from Peoria  
**Sharon Stein**, a Peoria artist and arts administrator



## *We Are All Streeter*

2006

Panel discussion and video  
 45 minutes

Image courtesy of the artist

**Pablo Helguera** (b.1971, Mexico City) is a multi-disciplinary artist living and working in New York. He studied at the National School of Visual Arts in Mexico, University of Barcelona and at The School of the Art Institute of Chicago where he obtained a BFA degree in 1993. He has exhibited or performed at the Brooklyn Museum, New York; Shedhalle, Zurich; P.S.1 Contemporary Art Center, New York; Institute für Ausstellung, Bonn; Tokyo Metropolitan Art Museum, Tokyo; Museo del Barrio, New York; Bronx Museum; Smack Mellon, Brooklyn; Hyde Park Art Center, Chicago; Karl Ernst Osthaus Museum, Hagen; Museum of Latin American Art of Buenos Aires, and Pittsburgh Center for the Arts, PA, amongst others.  
[www.panamericanismo.org](http://www.panamericanismo.org)



# Industry of the Ordinary



**INDUSTRY OF THE ORDINARY** occupied many spaces within the Hyde Park Art Center that are not primarily dedicated to the presentation of art objects. Through the creation of objects and gestures of their own, and with the help of volunteer workers, Industry of the Ordinary held a residency throughout the weekends of May 2006. For example, on the gala opening night, Industry of the Ordinary performed *Epilation*, which included shearing a fur coat worn by an elegant model as she walked around the black tie benefit event. The residual material was handed to the crowd in glassine envelopes. In *Attaining the Summit*, an expedition was organized to climb the chimney that towers above the building. Industry of the Ordinary had no mountaineering experience and is terrified of heights. They therefore invited professionals with appropriate experience and courage to help coordinate their effort. The artists also performed *Batter II*, serving a pancake breakfast for an assembled crowd of hundreds and

branded each pancake with a message before it was served. The final project included walking the streets of Hyde Park to ask members of the public “What makes a country great?” All responses were recorded and a selection of answers can be heard on the artists’ website.



Courtesy of the artists

**Factory Floor**  
2006  
Residency/performance installation

**Industry of the Ordinary** was formed in January 2003. The two artists who make up this collaborative team, Adam Brooks and Mathew Wilson, have long histories as visual and performative artists. They bring complementary sensibilities to their activities. Their projects exist in temporal terms but have also been conceived to function on the web site associated with the collaboration. Through sculpture, text, photography, video and performance, *Industry of the Ordinary* is dedicated to an exploration and celebration of the customary, the everyday, and the usual. Their emphasis is on challenging pejorative notions of the ordinary and, in doing so, moving beyond the quotidian.  
[www.industryoftheordinary.com](http://www.industryoftheordinary.com)



# Chuck Jones



Installation view

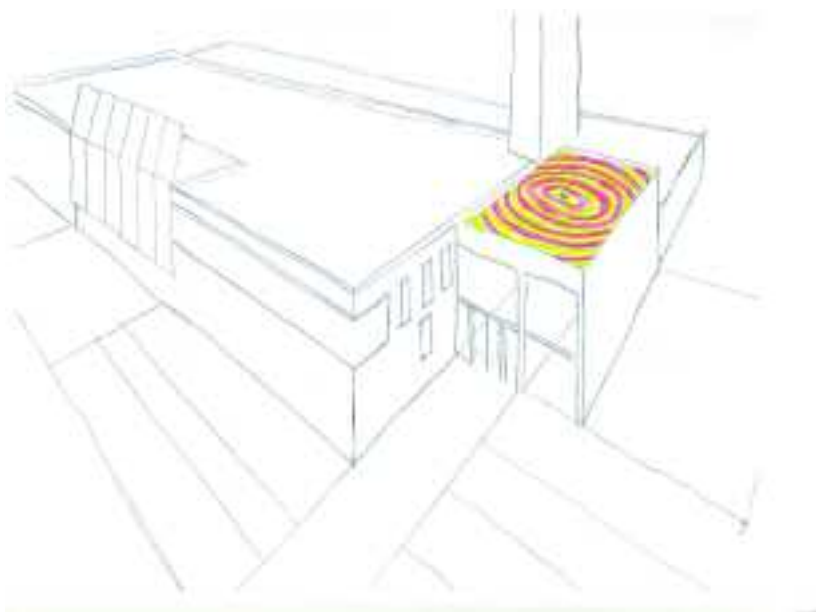
ONE TIME, I was down in Hyde Park at the old place and the person behind the security desk wouldn't let me bring in my dog. Now, Frank (my dog) is a good guy and he had been there a number of times before and he was on a leash, so I didn't see what the problem was. That person not letting me bring my dog into the Hyde Park Art Center was the old Chicago: The city that doesn't care what you say because "that dog isn't coming in here while I'm on duty." I've been in Chicago long enough to know where I can bring my dog. He walks into Paper Source, into Menards, and into Facets Multimedia where he knows exactly where to lay down while I pick thru the documentaries. He can go into Quimby's and into Uncle Fun, although he blocks the aisles. Now in the new digs, the new Hyde Park Art Center, part of the new Chicago, Frank will have room to move. I hope that everything works out well for everybody.



A video of dogs running, with the video being named after two Motörhead songs: "The Chase is Better than the Catch" and "You Better Run."  
2006  
DVD  
3 minutes  
Image Courtesy of the artist

**Chuck Jones** (b. 1970, Bethesda, Maryland) is a sculptor who now mostly makes video, although he considers all media consumables up for grabs. He is interested in how systems of public address warp the dynamics of social power and respect. Jones received an MFA from the School of Art and Design at the University of Illinois, Chicago in 1997. His work has been included in the following group exhibitions: *Coma #1*, COMA, Chicago, 2006; *Voiceovers*, Los Angeles Contemporary Exhibitions, Los Angeles, CA, 2005; *Dang It Feels Good to Be a Gangster*, Your Art Here, Indianapolis, IN, 2004; *Fine Words, Butter, No Cabbage*, Hyde Park Art Center, Chicago, IL, 2004; and *Apartment Series #3*, Mattress Factory, Pittsburgh, PA, 2004.  
[www.babygorilla.com](http://www.babygorilla.com)

# Stuart Keeler



THE CITY is my studio space where a hybrid language of architecture and sculptural practices replaces the conventional static definition of “place”. *Bullseye* is a simultaneous paint-by-numbers, experienced from above and below; a bird’s-eye view of concentric circles expands forward to camouflage a steadfast floor plan. It is a living work that will continue to grow and redefine the texture of the built world. Social structures in the creation of the work linger forward through the active participation of production and caretaking of the piece. Architecture is not a unit of sole control; an amalgam of collaboration expands my vision for the personal realization of a memorable built world. I am committed to continually expanding my practice with a multi-disciplined conversation with industry, science and the infinite varieties of architecture. Co-existence redefines “sustainability” as our physical experiences are redefined through multiple social platforms in the space of the city.

This work will be on extended loan to the Art Center through autumn 2007.

Artist’s proposal sketch



***Bullseye***  
2006-2007  
A green roof consists of soil and foliage on a human-made structure  
26 x 36 feet  
Collaboration with Weston Solutions, Inc., Greengrid Green Roof System and Midwest Groundcovers

**Stuart Keeler** (b. 1968, Vancouver, Canada) is a Chicago-based independent curator and artist. He works interdisciplinary and collaboratively in the public realm with ephemeral studio works and conceptual interventions. He finds humor in the everyday and loves the examination of paradigms as a hobby. He received an MFA from The School of the Art Institute of Chicago in Sculptural Practices and Critical and Visual Studies. Currently, he is an adjunct faculty in the interdisciplinary arts department at Columbia College, Chicago and the self-appointed Artist-in-Residence of the 44th and 46th Ward, Chicago. His accolades include being selected to curate the Contemporary Art Council’s 2007 exhibition, a nomination for the Robert Motherwell Foundation Award, and an Artist-in-Residence at Pilchuck Glass School. He has shown his work in exhibition spaces across Chicago and internationally including Gallery 400, Chicago, IL and the International Media Biennale, Warsaw Poland.  
[www.keeler-machnic.com](http://www.keeler-machnic.com)



# Anna Kunz



**MY SITE-SPECIFIC** piece in the foyer of the new Hyde Park Art Center related to my ongoing interests in process, natural forms, and color. I thought about the meaning and function of a foyer, as it is a “decompression” space, the spot of first and last impression, a meeting place and a threshold.

I used one of my paintings as a starting point, and built the work with a series of made and found elements, coming off of the floor, and out from the wall.

I visualized my ideas for the piece through the use of a small model that I built of the foyer, but the process lead to improvisation when I actually got into the space to make the piece. I ultimately worked with the light of the foyer, and any elements that I couldn't identify in the architectural drawings. The work was intended to be welcoming and celebratory.

## *Arrangement for the Foyer*

2006

Wall painting, mixed media, painting on panel

10 x 15 x 3 feet (approx.)

**Anna Kunz** (b. 1972, Cleveland, OH) is a Chicago-based painter and installation artist. Through the process of painting, Kunz examines relationships between the object and the subject, the ambiguous with the metaphorical, and the “real” with illusion. Kunz received an MFA in 2000 from Northwestern University and a BFA from The School of the Art Institute of Chicago. Currently she is an instructor in the drawing and painting departments at Northwestern University and the Art Institute of Chicago. Her work has been exhibited locally and nationally at spaces including I Space Gallery, Chicago, IL; The Contemporary Art Workshop, Chicago, IL; Evanston Art Center, Evanston, IL; Modern Art Gallery, Los Angeles, CA; and Finesilver Gallery, San Antonio, TX. [www.hydeparkart.org/alist/profile/kunz\\_anna](http://www.hydeparkart.org/alist/profile/kunz_anna)

# Judy Ledgerwood



**MY PAINTINGS** emerge squarely from a tradition of Modernist, grid-based abstraction. In this tradition, a grid parallel to the picture plane is the chief organizing principle. The grid is an ideal that represents order, regularity and predictability. The artists who exemplify this tradition such as Barnett Newman, Mark Rothko, and Ad Reinhardt elaborate on this spatial ideal, with a moral assurance made possible by two world wars and the whole of the history of painting. For artists of my generation, a sense of the absolute is no longer possible. My work challenges the authority of the grid by creating paintings that provoke an optical experience often characterized by after-images, retinal fatigue and other fugitive, ephemeral and transient experiences that cannot be predicted, controlled or legislated.

The motifs in my paintings comprise a language based on repetitive vernacular forms, which are intended to recall the decorative arts, interior design, and fashion—domains in which women have historically been the voices of authority. This is a language that uses the decorative to

create form as opposed to the idea of decoration operating merely as superficial ornament as a further challenge to Modernist conventions.

The organizational structure and more precisely the color in my paintings, encourages visual experiences that question the ideal represented by the grid. Furthermore, the experience of viewing my work is unique to each individual, and varies with viewer position in relation to the painting and ambient light. I intend for my paintings to question the conventional authority of the grid, to challenge reason, order, and predictability by subverting it visually through employing optically active, subjective, first - person experience as an acknowledgement that lived experience is not fixed but always in relation to an ideal.

If beauty is an ideal of perfection arrived at by consensus then my paintings are ugly beauty. Ugly Beauty is the term I use to describe my paintings when they are good. Ugly Beauty is a beauty that embraces the flawed, imperfect, fragile, temporal and ephemeral. Ugly Beauty is life. Perfection is death.

## *Chromatic Patterns*

2006

Wall painting  
9 x 19 feet

**Judy Ledgerwood** (b. 1959, Brazil, IN) lives and works in Chicago. In her abstract paintings, Ledgerwood reveals a debt to modernist traditions, such as Abstract Expressionism, while jettisoning the authoritarian rhetoric that surrounds it in favor of visual pleasure and awkward grace. She is a 1984 graduate of The School of the Art Institute. Ledgerwood has been the Chair of the Department of Art Theory and Practice at Northwestern University since 2003. [www.hydeparkart.org/alist/profile/ledgerwood\\_judy](http://www.hydeparkart.org/alist/profile/ledgerwood_judy)





Study for *Drop*  
2005  
Charcoal on paper  
40 x 21 inches

## Nina Levy



**DROP CONSISTS OF** two elements. On the second floor, a small child leans over the railing looking down at the first floor. He stands precariously on his tiptoes atop a white stepstool. Directly underneath the child's outstretched arms on the ground floor is a flattened woman's head, spread out thinly, perhaps as a result of impact. Although not strictly portraits, the two elements are modeled on myself and my son.

I am interested in taking advantage of a space where one can see the first and second floors simultaneously—where one might first see a peculiar piece on the floor and discover its relationship to the others above.

For the sake of research, my husband, my then 2 year old son, and I slammed a good many little clay heads on the floor to see just what sort of distortion resulted. Although splotting heads on the floor is particularly compelling for a toddler, we all enjoyed ourselves. Unfortunately, we were not in a pristine and architecturally compelling environment like the Art Center at the time.

In the past, I have both used isolated baby heads as a stand-in for a universal id, and portrayed my own body tossing its head off a rooftop as an emblem of a disruptive plea for attention. In this case, the child is acting out an impulse, which is not unfamiliar to anyone who frequents buildings with balconies or atriums. An impulse that is also perhaps recognizable to those who are even slightly ambivalent about their parents. And speaking of impulses, part of what makes figurative sculpture compelling for me is that viewers often seem compelled to interact physically with it, often with destructive consequences.



*Drop*  
2006  
Ultracal, steel, and oil paint  
36 x 18 x 21 inches (child);  
6 x 30 x 26 inches (head)

**Nina Levy** (b. 1967, Los Angeles, CA) has lived and worked in Williamsburg, Brooklyn since 1996. Nina models her sculpture from observation and then introduces a distortion, alteration in scale, or fragmentation. The pieces are modeled in clay, plaster, or hydrocal and painted with oil. She received a BA from Yale in 1989, and an MFA from the University of Chicago in 1993. Levy has exhibited at the Brooklyn Art Museum, NY; Neuberger Museum of Art, Westminister, NY, and the DeCordova Museum, Lincoln, MA. Her site-specific outdoor installations have been exhibited at the Aldrich Museum, Ridgefield, CT, and the Museum of Contemporary Art, San Diego, CA. Recent individual shows include a project for the reopening of the National Portrait Gallery, Washington D.C., and at Real Art Ways, Hartford, CT.  
[www.ninalevy.com](http://www.ninalevy.com)

# Joan Livingstone



WE LIVE IN an historical moment of intense conflation of time and space, continuously exposing us to, or confronting us with, multiple perspectives of thought, values, life styles, desires, and ambitions. Paying attention to this notion of “multiplicity,” *Re/Site* “mapped” the urban neighborhood of the old and new Hyde Park Art Center. Found surfaces, miscellaneous texts, snapshots, discarded remnants, and other detritus – both personal and industrial – were gathered from in and around the Center’s environs. As this residue was joined, stitched and cast together into a long, continuous skin, it revealed the changing history and evolving memory of the neighborhood. Rich in physical materiality, the process of making the work embodied the intimacy of the observant, contemporary *flâneur*. Installed through the long entrance hallway, now Gallery 2 of the new Center, the viewer must walk the distance of the piece, relying on memory and the compilation of experience to engage the work. As we are continuously dis-

mantled and reconfigured by external events, so this piece too deconstructed the community’s “façade,” and proposed new relationships, pathways, and re-imagined connections.



Artist’s digital rendering of the proposed space during construction

## Re/Site

2006

Clothing, construction debris, digital snapshots, drawings, felt, insulation materials, junk food wrappers, leather, nails, packaging, paint, paper, plastic, polyurethane, resin, rubber, stuffed toys, texts, thread, and vinyl dimension variable

**Joan Livingstone** (b. 1948, Portland, OR) references the human organism and bodily experience, questioning contemporary issues of intimacy, sexuality, and desire in her abstract sculptures. She received an MFA in 1974 from the Cranbrook Academy of Art and a BA from the Portland State University in 1972. Her work has been presented in numerous solo and group exhibitions both nationally and internationally including the Museum of Contemporary Art, Chicago, IL; Metropolitan Museum of Art, New York City, NY; Kanazawa Museum of Art, Japan; Sonje Museum of Contemporary Art, Gyeong Ju, Korea; Bosie Art Museum, ID, and the Contemporary Museum, Honolulu, Hawaii. She is currently professor and chair of the Fiber and Material Studies Department at the Art Institute of Chicago.  
[www.joanlivingstone.com](http://www.joanlivingstone.com)



# Iñigo Manglano-Ovalle

## Mark Hereld

## Rick Gribenas



Interior view

**INSPIRED BY** Daniel Buren's abstract minimalist in situ works from the late 1960's, *Random Sky* is a digital program that generates random calculations in real-time. Its performances maintain a degree of unpredictability informed by external data culled from the weather instruments located on the exterior of the Art Center. Projected as oscillating vertical blue and white bands across the Art Center's glass façade, *Random Sky* results in tendencies rather than wholly predetermined narratives. The project is a installation on permanent loan, literally wired into the building's physical as well as digital infrastructure. It is meant to reside within and without the architecture of the Art Center and to be called upon at any moment.

"Weather writes, erases, and rewrites itself upon the sky with the fluidity of language; it is with language that we have sought throughout history to apprehend it."

—Richard Hamblin, *The Invention of Clouds*, New York: Farrar, Straus and Giroux, 2001

This project was supported by U.S. Equities, Inc.



### *Random Sky*

2006

Digital installation and weather vane  
10 x 80 feet

**Iñigo Manglano-Ovalle** (b. 1961, Madrid, Spain) has exhibited his work at numerous nationally and internationally acclaimed institutions, including the Guggenheim Museum, the Museum of Modern Art and the Whitney Museum in New York City; the Sao Paulo Biennial; and the Ruffino Tamayo Museum, Mexico City. Other projects include institutions in Barcelona, Venice, Frankfurt and Singapore, as well as here in Chicago at the Art Institute and the Museum of Contemporary Art. He currently lives and works in Chicago and is a professor at the University of Chicago.

**Rick Gribenas** (b. 1977, Pittsburgh, PA) is an intermedia artist working primarily with the mediums of sound and light in varying forms. He has exhibited and performed across the US and internationally including New York City, Los Angeles, London, Vienna, and completed a solo performance tour of Scandinavia in 2006. Gribenas received an MFA from the University of Illinois at Chicago in December of 2006 as the Navona Fellow in the Arts, prior to which he held a Visiting Faculty position in the Interdisciplinary Program at Carnegie Mellon University's College of Fine Art.

[www.gribenas.com](http://www.gribenas.com)

**Mark Hereld** (b. 1956, Ft. Benning, GA) is a scientist and engineer working in the Futures Lab at Argonne National Laboratory. His research has ranged from physics, through astronomy and astrophysics, and into computer science where he now puts most of his energies. Early work in the area of experimental general relativity taught him how to work in a vacuum. Later, while developing infrared cameras and telescopes for experiments at the South Pole, he became comfortable with working in the cold and being kept in the dark. He now spends his working hours simulating aspects of the real world and developing technologies that enliven virtual worlds. When he is not in the lab, he is in studio on the North Side making art.



# Kerry James Marshall



“YOU KNOW THAT 61 highway is  
the longest road I know...”  
—Mississippi Fred McDowell,  
*Highway 61 Blues*

Black Americans have been seeking a  
spiritual homeland in the United States  
since at least Reconstruction. Many  
cities have assumed the mythic status of  
this “Promised Land” where Black peo-  
ple were in control and prosperous. For  
a long time it was Harlem, NY. It has  
been Memphis, Detroit, Watts in  
Southern California, and Atlanta,  
Georgia, to name a few more.  
The dream remains unfulfilled, in the  
truest sense, so the longing has not  
diminished.

In 1945, St. Clair Drake and Horace R.  
Cayton, published *Black Metropolis: A  
Study of Negro Life in a Northern City*. I  
have appropriated their title for my  
work. The Northern City they examine is  
Chicago. The Harold Washington era is  
perfectly emblematic of the hope and  
despair—the Blues condition—of Black  
Metropolis.

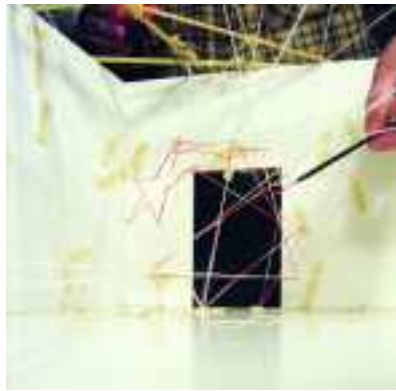
“What happens to a dream deferred?”  
—Langston Hughes, *A Dream Deferred*



***Black Metropolis***  
2006  
Mixed media installation  
3 parts; dimensions variable

**Kerry James Marshall** (b. 1955,  
Birmingham, AL) moved to Chicago in  
1987, where he currently lives and  
works. The subject matter of his paint-  
ings, installations, and public projects  
is often drawn from African-American  
popular culture, and is rooted in the  
geography of his upbringing. He  
received a BFA from the Otis Art  
Institute in Los Angeles in 1969 where  
he also earned an honorary doctorate  
degree in 1999. Marshall’s work has  
been exhibited in group shows in the  
United States for over twenty years  
and in international exhibitions at The  
Art Institute of Chicago, IL; Museum of  
Contemporary Art, Chicago, IL; Studio  
Museum in Harlem, New York, NY;  
Whitney Museum, New York, NY;  
Ottawa Art Gallery, Ottawa, Canada;  
The Venice Biennale (2003), Italy; and  
the Ludwig Museum of Contemporary  
Art, Budapest, Hungary.

# Patrick McGee



Maquette: *Dodecadodecahedron*

**THIS LARGE-SCALE** string construction was based on a mathematical polyhedron form that is called the “Dodecadodecahedron”. It was partially sunk into the wall, to create an opening in its surface at a doorway. Twelve pentagrams—stars formed by five intersecting lines, the outline of which is a five-pointed star as, for example, used on the US flag—are spread out evenly around the surface of the Dodecadodecahedron. Made from white polyester string that is dyed where it is needed to indicate edges of planes, this construction is a minimal, yet complex spatial intervention.

The then unfinished computer classroom with entrances at either end was an ideal setting for this string installation. In spite of its transparency, it possessed an “inside” and an “outside.” Anchoring the form into the wall made its interior accessible. Placing it to form a starry enclosure over one doorway also married it to the existing architecture. Viewers were able to enter the inside of the polyhedron through the

north door, to inhabit the polygon’s center.

Multiple perspectives could be perused from the exterior view by entering through the east door of the classroom. The exterior view provided access to the extensions of the polyhedron. A pentagon was made up of line segments, which in the string installation were extended until they met a point of the architecture.

## *Dodecadodecahedron*

2006

Polyester string, plain white and dyed  
40 x 23 x 9 feet

**Patrick McGee** (b. Pocatello, ID) is a visual artist living and working in Chicago. After graduating from the Kansas City Art Institute in 1985, he worked as studio manager for renowned sculptor Dale Eldred, assisting with national and international public art installations. McGee moved to Chicago in 1987. He has exhibited installations and sculptural work in the US and in Europe, and he is the recipient of grants from the Illinois Arts Council, the City of Chicago (CAAP, CAIP) and others. Patrick served on the curatorial board of Gallery 312 until 2005, and in addition to his individual work has collaborated with his partner, Adelheid Mers, on public art commissions since 2003.

[www.adequatearts.com](http://www.adequatearts.com)



# Adelheid Mers



Courtesy of the artist

**A LANDSCAPE DESIGN**, a garden lay-out (with pool and spring-board), a map (with legend), an environment, an architecture for the imagination, and a place to stroll. An image of relations, a blueprint for a process, and a house to inhabit.

Based on the information on the Hyde Park Art Center's website, [www.hydeparkart.org](http://www.hydeparkart.org), I set out to create an image that maps the multiple, ambitious approaches this organization has taken towards the arts. A diagram of an organization is called an organogram. In a nutshell: Chuck Thurow oversees the entire operation. With the support of the six members of the Exhibition Committee, Allison Peters takes care of exhibitions at the Hyde Park Art Center and at the downtown satellite space. Blake Bradford develops the educational activities, art classes, workshops and community outreach. Twenty-six artists teach at or through the Art Center, in community organizations and public schools. Ray Yang manages 4833 (the Resource Center), Kate Lorenz is responsible

for a sizable funding community and is supported by Colleen Coyne. Jen Schadler, Margarita Roman and Michelle Beckett keep the entire place running. A twenty-three member Board of Directors helps to determine the direction the organization pursues and assists with much of the work that is needed to implement day-to-day activities and special events, along with interns Jamillah James, Lisa Junkin, Sarah Kaiser, Philip Nadasdy and other volunteers. I took photographs of those above who were available and willing (and most were), to insert them into the image as color coded silhouettes.

In the end, each portrait was transformed into a celebratory flower as well. I very much appreciate those who work towards big dreams, hopes and ambitions. At the opening of the new facility, we were at a time and place when a good measure of these hopes and dreams actually materialized.



**HPAC Organogram**

2006

Commercial ink-jet print on fabric  
192 x 192 inches

**Adelheid Mers** (b. 1960, Düsseldorf, Germany) moved to Chicago in 1988 with a stipend from the German Academic Exchange Service to attend the University of Chicago. Her work expands texts, places and ideas into abstract diagrams that ultimately create a visual language to powerfully direct how we make sense of the world. She has exhibited and lectured widely, curated and co-organized exhibitions, and received grants from the DAAD, the British Council, the NEA, the School of the Art Institute Chicago and the city of Chicago. She graduated from the Kunstakademie, Düsseldorf, Germany. She has taught as a Visiting Lecturer at Northwestern University and at the University of Chicago, and currently is an Adjunct Associate Professor at The School of the Art Institute where she teaches in the Art History and Criticism, Visual and Critical Studies, Exhibition Studies, and Sculpture Programs. She serves on the editorial/curatorial boards of WhiteWalls and Gallery 312.  
[www.adelheidmers.org](http://www.adelheidmers.org)



# Anders Nereim



**THE LIGHTING INSIDE** a house could organize itself. Lights with little motors and a tiny amount of embedded intelligence could migrate to new locations, influenced by shadow patterns from the changing sun, and the movement of inhabitants. The idea of a "smart house" with centralized control could give way to an ecological approach utilizing the autonomic behavior of decentralized "non-organic life" around us—a sort of "machinic" phylum.

Designed to run on a pair of taut tuned wires, like those that are used in some low voltage lighting systems, the lights in the work had two eyes, and they compare the intensity of ambient light that each eye sees. The light did this with electronic circuitry that was remarkably simple—similar to one bit of RAM—but destabilized in this case to avoid either ones or zeros. The circuit produced an astable oscillation, or variable electric waveform, in response to lighting conditions. The waveform allowed the little motor to turn the light toward the shadow. The small

amount of electricity this required was taken parasitically from the lighting system, in return for the variability and responsiveness it gave back to the system.

My research goal was to produce active building components that responded to the ambient conditions in and around a building, in the same way that a creature responds as part of an ecosystem. Architecture is a large, slow endeavor, ideally suited to a distributed method of gathering and using energy and information. With the addition of simple nervous systems, both sympathetic (for energy grazing and expenditure) and parasympathetic (for cleaning and repose), buildings could do a better job of caring for themselves.

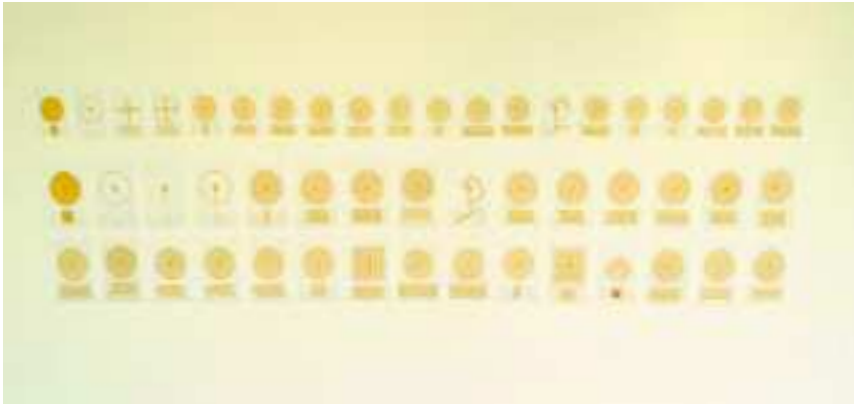
## *Shadow Seeking Lights or a Little Light Music*

2006

Wood, aluminum, nickel silver, electronics  
18 x 24 x 96 inches

**Anders Nereim** (b. 1947, Chicago) has drawings, watercolors, and architectural models in the permanent collections of the Deutsches Architekturmuseum in Frankfurt, Germany, Art Institute of Chicago, IL, and the Chicago History Museum. He has exhibited at the Walker Art Center, Minneapolis, MN; Museum of Contemporary Art, Chicago, IL; Yale University Art Gallery, New Haven, CT; Museo di Castelvecchio, Verona, Italy; Castel Dell'Ovo, Naples, Italy; Boston Architectural Center, MA; Chicago Architecture Foundation, IL, and the Architectural League of New York, NY.

# Ben Nicholson



A LABYRINTH is one of the most endearing “first” architectural plans, for it organizes people into a tiny, compact space with remarkable efficiency. There is no need for messy foundations, bulging walls or roofs that might leak: all that is necessary is a pair of naked feet that can tread out a plan-of-the-world in the morning dew of a grassy field. Things get really interesting when several people enter the place simultaneously, for the spatial compaction gives that up close and personal feeling in a public setting. Think of standing in a subway train at 7:45 am, but in a state of equipoise. Labyrinths are no guarantee of spiritualism, that’s on the walker’s tab. The artificer is only responsible for the choreography of winding, waltzing & walking the participants across the landscape, towards another realm, be that what it is.



*From A to B, the Long Way Around*  
2006  
Reflective tape and a series  
drawings: graphite and colored  
pencil on graph paper  
16 x 16 feet

**Ben Nicholson** (b.1953, Newark, England) was educated at the Architectural Association, Cooper Union and Cranbrook Academy. After teaching architecture at IIT, Chicago where he lived for fifteen years, he recently moved to New Harmony, IN. His current projects include: *Horror Vacui: The Desire to Fill Space*, a book that muses over the nature of number, geometry and the structure of knowledge (2006); to be followed by a companion volume *The Hidden Geometric Pavement in Michelangelo's Laurentian Library*. New studies involve embodied geometry, to engage drawing constructions on the beach, walking labyrinth designs by memory, and using Truchet tiles for both random and repetitive algorithms.

# Jennifer Reeder

*CLAIM IS A* deadpan narrative set in the parking lot of the new Hyde Park Center. A married couple decides to separate while their young son attends a Hyde Park Art Center art class. James and Patricia are an unremarkable couple. They fell in love, got married, bought a house and had a child. They sit silently in their car keeping secrets as a means to counter the burden of their married life. From a dull conversation emerges a hurtful argument and the two are at a loss to explain any reason to stay together. As the argument peaks, their seven-year-old son suddenly appears with a curious set of drawings which make James and Patricia wonder why they would ever want to be apart. *CLAIM* is a story about waiting and waiting. It is a story about a relationship and a conversation which could ruin everything. *CLAIM* is also a story about the power of art and a child's ability to illustrate his life purely and perfectly when given that opportunity.



## *CLAIM*

2006

Digital video

12 min.

Cast: Stacey Minor, Michael Baldridge and Meegan Ahn

Image courtesy of the artist

**Jennifer Reeder** (b. 1971, Yellow Springs, OH) creates wordless, faintly dramatized, direct videos of Midwestern living that are apolitical and passive. She received a BFA from Ohio State University in 1994 and an MFA from The School of the Art Institute of Chicago in film/video in 1996. Her work has been exhibited at the 5th Graz Biennial on Media and Architecture, Austria; Palm Beach Institute of Contemporary Art, Palm Beach, FL; ArtToday Lab, Plovdiv, Bulgaria; *Mix Festival*, New York, NY; *New York Video Festival*, New York, NY; *WWVF*, Arti et Amicitiae, Amsterdam, Holland; Aeroplastics, Brussels, Belgium; *Videoforces*, France; *Chicago Filmmakers*, Chicago, IL, and University Gallery, University of Indiana, Northwest, IN. Reeder is an Assistant Professor at the University of Illinois at Chicago in the Digital Cinemas/New Media Arts Department.  
[www.jenniferreeder.com](http://www.jenniferreeder.com)



# Karen Reimer



**I MADE** *lace curtains* for the new Hyde Park Art Center out of the broken bricks that were knocked out of the walls to make room for the large, long, glass window walls in the galleries and offices that face the street. I saw this as a transference of the ornate Beaux Arts style plaster relief-sculpture decorations on the ceiling and around the windows in the old Hyde Park Art Center space in the Del Prado Building—always one of my favorite things about it—into the new space. Since the new space is clean, plain, uncluttered, and modern, assimilating the old ornate decorative relief into the logic of the new decor called for a sort of monochrome version of relief sculpture. The broken bricks are recognizably formerly serial objects, and so have a sort of sameness, while at the same time each piece is different. They create a pattern that is not a pattern—both repetitious and irregular. In the context of Modernist architecture, that becomes ornate by virtue of being uncontrolled, fragmented, impure.

I like the connotations of upward mobility that lace curtains carry in relation to the Hyde Park Art Center's move to its new bigger, better, and classier digs.

Thank you to Amanda DePalma, Tamara Faulkner, Phil Hamstra, Kevin Hyde, Philip Nadasdy, Robert Peters, Joel Score, and Pat Swanson

## ***Lace Curtains***

2006

Bricks, paint, and wire  
2 curtains, 67 x 67 inches each

**Karen J. Reimer** (b. 1958, Newton, KS) examines the relationships between beauty, value and meaning by exploiting the tensions between copy and original, object and process and fine art and domestic craft. She received an MFA from the University of Chicago in 1989 and a BA from Bethel College in 1982. Karen Reimer is a longtime Chicago artist whose work has been showcased in numerous spaces including the Chicago Cultural Center, Beret International Gallery, Gallery 312, and the Hyde Park Art Center.

**Jenny Roberts** (b. Detroit, MI) is a visual artist with roots in writing. Roberts is interested in various forms of public intervention that reveal the convergence and contradictory nature of private acts in public places and vice versa. She has an ongoing

studio practice and also regularly engages in public performance and installation. She received an MFA from the University of Chicago in 2003.  
[www.hydeparkart.org/alist/profile/roberts\\_jenny](http://www.hydeparkart.org/alist/profile/roberts_jenny)

# Jenny Roberts

“**EVERYDAY LIFE** invents itself by poaching in countless ways on the property of others.”

–Michel de Certeau

Writing on the walls of public bathrooms is both personal expression (though typically anonymous) and social act. At the same time it’s an antisocial act—a form of vandalism—an act of defacement, opposition and resistance. Graffiti is typically coy, witty, scatological, sexual, political (though as a political act it is complex because while inherently subversive it lacks ideology), sentimental, philosophical, illicit, suggestive, absurd, romantic, despairing, poetic and unconstrained. Graffiti is an expression of liberty. It is also a group creation. The presence of graffiti on the walls of a public bathroom encourages strangers to add to and participate in an informal, momentary, impromptu, utopian conversation where anything can be said.

The piece *Phono Graffio* played with these convergences and transgressions of public and private, male

and female. It consisted of some slight displacements of found graffiti taken from bars and restaurants around Chicago (from writing to whisper) and of gender (from women’s to men’s rooms and vice versa). The piece occurred in the two bathrooms on the first floor, where people usually are not prepared to have an aesthetic experience. It had no beginning or end but consisted of a constant loop of ambient background noise that viewers may or may not notice.

Through small reversals, alterations and transformations, the piece attempts to trigger a different kind of attention — both to the graffiti itself and to the distracted, fragmentary, layered way we experience and respond to what surrounds us.

Selected text from Jenny Roberts’ *Phono Graffio* sound installation:

“ain't worth fighting for peace of mind”

“only comes through time”

“listen, you know those days”

“expectations lead to disappointment”

“Ellen and Macy were here”

“I used to be a pessimist now I have recovered”

“all you people never die  
and I will find a way”

“I roll your letters in my mouth to taste your sound”

“life ain't nothing but bitches and money”

“you only think you're queen”

“this is not your wall”

“don't worry she won't be needing her lipstick in her dreams”

“bad is good”

“you'll be out of my mind”

“Jay and Ed where are you?”

“men suck”

“pardon me mister but I've got too much heart for this broken city”

“what would happen if all women decided to go on strike?”

“my best friend and I just got groped by werewolves”

“it's not easy being easy”



# Kay Rosen

**THE WALL PAINTING** *Look Out (Up and To the Right)* continued an investigation into the way in which the most basic structures of language, such as letters or single words, are capable of mirroring real life, not only through their meaning and what they represent, but also through their structure and form. *Look Out* responded physically to the site and to the shape of the wall with its cut out doorway. At the same time it hoped to describe, with its multi-level letters, a situation in which danger hovers. The letter L threatened to descend and turn a site, a place, a LOCUS, into LOCUST, a plague, a pest, in any case, a negative situation.



*Look Out (Up and To the Right)*  
2006  
Wall painting  
4½ x 12½ feet

**Kay Rosen** (b. Corpus Christi, TX) works exclusively with dynamic juxtapositions of text, ranging from small to enormous, that explore the literal and subjective perception of language. She attended Tulane University and Northwestern University. She has exhibited extensively in the United States, as well as in England, France, Switzerland, Germany, Italy, the Netherlands, Greece, New Zealand, and Australia. Her work was the subject of a 25-year survey exhibition at the Museum of Contemporary Art, Los Angeles, CA and Otis College of Art and Design, Los Angeles, CA in 1998-99. She has also had solo shows and executed commissions at the Museum of Contemporary Art, Chicago, IL; MASS MoCA, North Adams, MA; Aspen Art Museum, CO, and the 2000 Whitney Biennial, NY. She has received three NEA Fellowships. Rosen teaches at The School of the Art Institute of Chicago and her studio is based in Gary, IN and New York, NY.  
[www.kayrosen.com](http://www.kayrosen.com)

# Alison Ruttan



Detail: 4 stills, *Transmission*  
Courtesy of the artist

**THIS PROJECT** was an experiment that looked at the transmission of effects in crowd behavior. I am interested in looking at the way social interaction shapes biology. New research in psychology suggests that the behavior of individuals in groups can be influenced by the hidden effects of pheromones that in turn cause hormones to be secreted in the blood of another. In this way our social actions can be understood to change our biology. Other more conscious behavioral effects can be seen in the way we respond to auditory and physical engagement, especially in the form of rhythm which is known to have regulating effects in the way it enhances our sense of collective purpose and common understanding. We feel this connection when we dance or sing together in unison. In this way also, armies, dance clubs and religious orders purposely make use of this effect.

The project *Transmission* was an experiment in looking at crowds and their behavior through facilitating a situation in which these effects

became visible. The exhibited work was a document of the event that was presented as if it was happening in real time. The purpose of the gathering was left unclear. I am interested in thinking about this work in tandem to the changing way we perceive our own safety in the world.



## *Transmission*

2006

Video projection  
2 channels: 8 x 16 feet

**Alison Ruttan (b. 1954, Knoxville, TN)** is a Chicago-based artist who works in a variety of media. Currently she is interested in the way social interaction shapes biology. She received an MFA from The School of the Art Institute of Chicago. Exhibitions include a solo exhibition at Monique Meloche, Chicago, IL; San Francisco International Airport, Virgin Atlantic Terminal, San Francisco, CA; and the Chicago Cultural Center, IL. [www.alisonruttan.com](http://www.alisonruttan.com)



# Mindy Rose Schwartz

**THE SCULPTURE** I developed for the opening of the new Hyde Park Art Center and the *Takeover* show was a vertical landscape. When I was given the opportunity to work with a space that would span between two floors, length and gravity became two primary formal sculptural properties that needed to be addressed. I had been looking at a lot of Chinese art from around the 1400's, hand scrolls, scholar's rock and vertical brush paintings. I was very interested in the expressive qualities, unusual abstractions, repetition of forms and the non-hierarchical perspective in the landscape. I also very much related to how the art conventions of that time and culture so highly mediated artists' ways of representing nature.

The piece was called, *Pushing Up the Daisies*, which is an expression I wanted to evoke to represent the idea of something new blooming from something gone. The sculpture depicted a frozen landscape with stains of blood in the snow. I intended this as a metaphor to investigate

the relationship between longing and memory. I questioned why we remember the things we do and what memory leaves out. The memories that do stay with us and keep returning have a tangible presence and absence at the same time. I wanted the piece to have several emotional responses at once. I wanted it to be scary and funny and cute and sad and happy and tacky and elegant all at once.

I am interested in how people bring aspects or images of nature into their interior surroundings. I find some strategies to be more successful than others. I guess as a person who has never been able to keep a houseplant alive, this is not surprising. Certain conventions of American home decorating and interior design from the seventies and eighties, the style and objects of different rooms, like the family room, den or bedroom, have influenced my aesthetic taste, artistic choices and subconscious imagination. I imagine that the mundane objects in a domestic space have absorbed the emotional life and personal history

of the people around them. The wall hanging, the house plant, the jewelry box, the paneling, the color scheme, the make-up mirror all contain and are repositories for the drama, or lack of drama, in everyday life.

Issues of interior design and decoration came to the surface for me when I saw the gutted space of the soon-to-be-totally-renovated Hyde Park Art Center. My future experience of the space would be changed completely by an interior designer/architect. My sculpture was intended as a finishing touch to the interior design, an object of adornment to give the place a homey feel. *Pushing Up the Daisies* was an all purpose decoration, a chandelier, a planter, an object of contemplation (like a Scholar's Rock), a dollar store object de arte and a macramé hanging all in one.



## *Pushing Up the Daisies*

2006

Mixed media installation  
20 x 2 x 2 feet

**Mindy Rose Schwartz** is a sculptor living in Chicago. She is interested in how elements of nature are brought into the domestic living space and how those elements eventually become part of our memories. She received an MFA from the University of Illinois at Chicago and a BFA from the University of Illinois at Urbana. She has shown her work in galleries across Chicago including the Renaissance Society; Gallery 400; Gallery 312; Northern Illinois University Gallery, and the University Galleries, Normal, IL. She is currently an instructor in the Sculpture Department at The School of the Art Institute of Chicago. [www.mindyroseschwartz.com](http://www.mindyroseschwartz.com)

# Scott Short

**THE INDIVIDUAL PANES** of glass were recovered from the old windows that were to be discarded. The view through those windows was dominated by the blue of the sky and the green of the grass and trees (brown in winter) that line the tracks to the West. Taking these colors and treating them in the same manner that I use for painting, the abstracted renderings of the copy machine were etched onto the surface of the panes, a black and white rendering of color on glass. Each pane was a section of an image dismembered as the panes themselves were parts of a now absent whole.

The first and most obvious association is to compare these to stained glass and their new locations reflect that. By placing them in a new window where the sun will continue to shine through them, casting shadows from the markings on their surfaces, they reflected not only the interior emphasis of stained glass windows, but the projection elements of their fabrication. Their location in the studios/classrooms was also an

acknowledgement of the pedagogical history of stained glass and other forms of church ornamentation. William Durandus wrote in defense of such images in the 13th century, “Pictures and ornaments in churches are the lessons and scriptures of the laity... For what writing supplieth to him which can read, that doth a picture supply to him which is unlearned, and can only look.”

William continues on at great length on the importance of not “adoring” the image, but the history and truth that it marked. With this in mind, I was looking back at my own photos of the ornately carved grave slabs that lean against the walls in the Hebridean church of St. Clement’s and the chapel of Cille Bharra. What strikes me about these stones is that despite their lack of names or words of any kind, they are markers intended for very specific places and people. Now displaced, the lives to which they refer and their resting places are now forgotten (The Cille Bharra stones are said to have been used as ships’ ballasts.) Their relocation from exterior to inte-

rior marks a change in our perception of them, our acceptance of them as abstractions, contrary to William’s ideas. We shifted from valuing them for what they marked to valuing their markings, and their current position now reflects that moment of change.

The glass that I used and the stones share the similarities of being inscribed slabs, shorn of or uprooted from the places of their originally intended purposes. So, in deference to these stones, the panes of glass simply leaned against the new windows. Discarded because they were no longer wanted for their original function, my interest in them lied in what I inscribed on their surfaces and their displacement from their former homes, from the landscape, and from the colors that they represent. I don’t think of a window as a place in itself, but a space between places, a transition that is present and absent at the same time. These panes of glass marked such a transition, a place and time where for better or worse, something was lost and will never be seen the same way again.



## *Untitled*

2006

Etched glass: 14 panes  
18 x 10 inches each

**Scott Short** (b. 1964, Marion, OH) is a Chicago-based artist who works in painting and drawing. His work deals with his interest in the reproducibility of images, and developing a vocabulary related to the formal concerns for the multiples that he produces. Short uses photocopy machines to create a dialogue about the traditionally creative role of the artist versus the machine. He received both an MFA and BFA from Ohio State University in Columbus, OH in 1990 and 1988 respectively. He has shown his work at numerous exhibition spaces across Chicago including Gahlberg Gallery, College of DuPage; University of St. Francis; DePaul University Museum; Chicago Cultural Center; A.R.C. Gallery; and the Randolph Street Gallery.



# Dan S. Wang



Truth Campaign, 2006, ink print on vinyl, 10 x 3 inches

**FOR TAKEOVER** I presented a series of works on paper from the last five years. None have been exhibited previously. They were conceived as singular works and differ in appearance and complexity. Some of them function as meditations on specific sociopolitical problems, while others address slightly more abstract concerns. Some of them once functioned as event posters or other applied media. Because of their individual genesis and easily digested information, I chose to place them, one at a time, next to doorways throughout the Art Center, to give visitors a reason to pause as they entered and left different spaces.



Rollback  
2005  
Graphite and colored pencil on found poster  
11 x 17 inches

*Untitled (suite of 16 works for and about Hyde Park and nearby places)*  
2001-2006  
Works on paper  
Dimension variable

**Dan S. Wang** (b. 1968, Midland, MI) is an artist, activist and writer based in Chicago who works alone and with groups. In the past year he has exhibited and/or lectured in San Francisco, Nanjing, Chicago, Baltimore, and Salzburg, Austria. He is the author of the widely disseminated pamphlet *Downtime* at the Experimental Station. Other writings have appeared in the *Journal of Aesthetics & Protest*, *Art Journal*, *Art AsiaPacific*, and many places on-line. He was educated at Carleton College and the University of Wisconsin-Milwaukee.

# Anne Wilson Shawn Decker



*ANNE AND SHAWN answered questions about their collaborative process and then poet Alice George collaged their responses, added some words of her own, and created this text.*

Now all the residue of life is being piled in one large heap, collecting to pile way up, and then sucked into the heavens by some mysterious force, sucked up by a shop vacuum. A cycle. A shop vac. It's short, the distance between our two houses, like walking the dog except I keep going. If we start to sing we hear a power saw, computers beeping. How can all the dark thread dance? Incredibly precise, very delicate in an overwhelming fashion. A huge piano in his front room, she has this table filled with work. Depth cleared away like thoughts in one's head to make room for new growth. Subside aggressively. Who would arrange sounds like weather around the making? Splinters of wood. Instead of turning, we are very green in warm months, slippery in winter. Then build a song about work and the unwanted.

ed. We are singing an idea, mess in mess. Cycle vac, residue in the piano, mysterious studio brain. What is being built is neither known nor destroyed.



Installation view of *Mess* in the woodshop of the Art Center

**Mess**  
2006  
Video and sound installation  
81 x 144 inches (projection size)

Animator: Cat Solen  
Post-production Animators and Mastering: Mark Anderson and Daniel Torrente  
Copyright 2006 Anne Wilson  
Courtesy Rhona Hoffman Gallery, Chicago

**Anne Wilson's** (b. Detroit, MI) recent exhibitions include *Alternative Paradise*, 21st Century Museum of Contemporary Art in Kanazawa, Japan; *Perspectives 140: Anne Wilson*, Contemporary Arts Museum, Houston, TX; and 2002 Whitney Biennial, NY. Her art is in the permanent collections of the Metropolitan Museum of Art, New York; the Art Institute of Chicago, IL; Museum of Contemporary Art, Chicago, IL; Detroit Institute of Arts, MI; DeYoung Museum, San Francisco, CA, and the 21st Century Museum of Contemporary Art in Kanazawa, Japan, among others. Wilson is the recipient of grants from Artadia, the Tiffany Foundation, the National Endowment for the Arts, and the Illinois Arts Council. Her work is represented by Rhona Hoffman Gallery, Chicago, and she is a professor at The School of the Art Institute of Chicago. [www.annewilsonartist.com](http://www.annewilsonartist.com)

**Shawn Decker** (b. 1957, Jamestown, NY) is a composer and artist who creates sound and electronic media installations and writes music for live performance, film, and video. His work has been performed in the US and Europe at a wide variety of venues. He frequently collaborates with other artists, including Jan Erik-Andersson and Anne Wilson. Recent exhibitions of both solo and collaborative work have shown at venues such as the Experimental Sound Studio, Chicago, IL; Kiasma Museum, Helsinki, Finland; Klostersruine, Berlin, Germany; ISEA2002, Nagoya, Japan; 21st Century Museum, Kanazawa, Japan; Indianapolis Museum of Art, IN; CAM Houston; ISEA 2000, Paris, France; Waino Aalto Museum, Turku, Finland, and numerous others. Decker is a Professor in the Art and Technology and Sound departments at The School of the Art Institute of Chicago. [www.shawndecker.com](http://www.shawndecker.com)



*Drawing with Outer Space*  
2006  
Cut paper on window  
10 panels, 8 x 10 feet each

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**Scott Wolniak** (b. 1971, Chicago, IL) works in drawing, sculpture, video and installation. His works deal with humor, contemplation and reclamation in relation to the everyday. He received an MFA from University of Illinois at Chicago in 2002

and a BFA from The School of the Art Institute of Chicago in 1995. Wolniak teaches video production at The School of the Art Institute and is currently a visiting professor at the University of Chicago. [www.scottwolniak.net](http://www.scottwolniak.net)

# Scott Wolniak



**THIS SITE-SPECIFIC** window drawing involved the construction of an optical visual experience with ambient light and directed views. Black paper was sized to fit the large, continuous window at the southeast corner of the new Hyde Park Art Center. A composition was created from photographs of the window's view, transforming it into pixilated clusters of dots and dashes. This fragmentary composition was used as a template to perforate and cut into the paper, removing pointillist zones and creating a loose negative image culled from the immediate environment. The piece created a spatial field of filtered light during daytime hours, while also functioning simply as a large-scale abstract work-on-paper. By removing sections of paper and allowing one to view masked portions of the outside world, the piece transformed both the interior and exterior spaces, acknowledging the relationship between the art center and its environs.

Due to building construction, this piece was removed shortly after *Takeover* opened. The concept was later revisited in a solo exhibition of a similar but expanded piece (10 panels of cut paper, each 8 x 10 feet) by Wolniak that was on view from July 15 – September 4, 2006 on the Jackman Goldwasser Catwalk Gallery.



Detail: *Drawing with Outer Space*





Hyde ParkARTCENTER

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