

Artists’ Bios

Ollie Dantzler

Founder and Executive Director of Grass Roots Art in Chicago, IL, Dantzler studied photography at Columbia College and has been teaching at HPAC since the 1990’s. She is the recipient of photography awards and scholarships from Calumet Photo, School of the Art Institute of Chicago, Santa Fe Workshops, Dillman’s Creative Arts, and HPAC. Recent exhibitions of her work include Photo Kina in Cologne Germany, Salisbury State University Gallery in Maryland, and The Chicago Public Library. Her teaching experience also includes The Chicago Artists Coalition and the Chicago Department of Ageing.

Adam Ekberg

Eckberg has extensive teaching experience as a college level educator, exhibiting artist, and curator. He recently exhibited his photography with the Contemporary Art Workshop in a solo exhibition, and has also exhibited with the Union League Civic & Arts Foundation, The Portland Museum of Art, Loyola University Museum of Art, and Thomas Robertello Gallery (Chicago). He received an M.F.A. from the School of the Art Institute of Chicago and a B.A. from Wheaton College.

Katharine Lion

NewCity Chicago described Lion’s pictures as having an “exuberant and difficult beauty.” Lion typically works in a variety of media including photography, video, painting, sculpture, bookmaking, writing and fabric based collages. She designed and taught the multi-media arts education program for The Girl Scouts of Greater Indiana Residential Summer Camp and holds a B.F.A. from the School of the Art Institute of Chicago.

Krystal Meisel

Meisel established *spaceFour19*, a group run photographic studio, while embarking on a freelance career that documents the many phases of womanhood. She offers private tutoring as well as professional development in the vast field of photography. Meisel received a B.A. in photography from the Brooks Institute and her passion lies in helping women realize their true beauty and grabbing life by the mega pixels.

Anna Ressman

An artist who specializes in the visual mediums of photography, soft sculpture, installation, and graphic design, Ressman combines these tools with music and academics as well as creative writing to create multi-media experiences that are dynamic and educational. Her main subjects of investigation include the phenomenology of the creative process, the psychology and neurology of memory, and social migration patterns both voluntary and compulsory. Work by Ressman has been published in national print and online magazines and received an award from The Baltimore Sun for her creative writing. She holds a B.A. in Great Books of Western Society from St. John’s College (Santa Fe, NM).

Hyde ParkARTCENTER

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 www.hydeparkart.org

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

Hyde ParkARTCENTER

Gallery 2 & 5

August 3 - October 12, 2008

Glow

Curated by Karen Irvine

Work by:

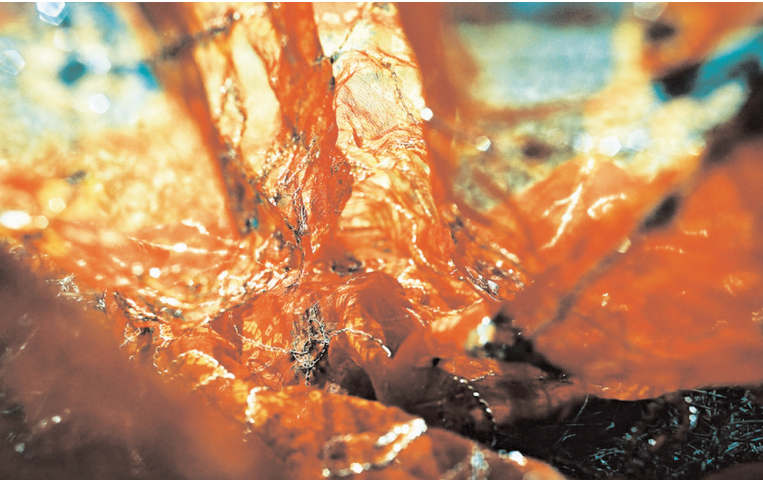
Ollie Dantzler

Adam Ekberg

Katharine Lion

Krystal Meisel

Anna Ressman



Anna Ressman, *red shade x:2*, 2005, archival Epson inkjet print, 24 x 36 inches

Related Free Events:

Exhibition Reception

Sunday, August 3, 3 - 5 pm

Art Thing: artist talk

Tuesday, September 2, 4 - 5 pm

This exhibition showcases the work of the talented group of people who teach photography at the Hyde Park Art Center in Chicago: Ollie Dantzler, Adam Ekberg, Katharine Lion, Krystal Meisel and Anna Ressman. Its title, *Glow*, speaks to a basic principle of photography--that it requires an emanating light source--and also to a common zeal these artists share for both their art and their teaching. All of the photographers in this exhibition explore light and its effects as



Adam Ekberg, *A balloon in a room*, 2008, inkjet print, 40 x 50 inches

part of their idea of motivation for making photographs. They are interested in the metaphorical potential of light, as well as its mystery and capacity to transform our experience of art and, by extension, everyday existence.

1. n. a light emitted by or as if by a substance heated to luminosity, incandescence.

Adam Ekberg photographs fleeting phenomena such as smoke rings, bubbles, condensation, and burning objects. Although the things he photographs are rather ordinary, the lumines-

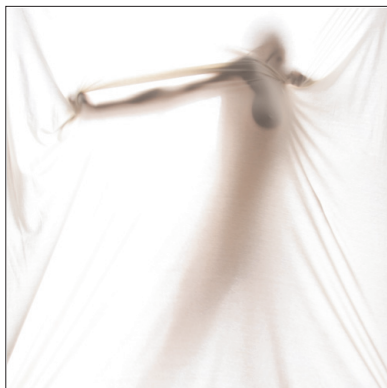
cence he captures is often ethereal. Like the plastic bag floating through the air in the film *American Beauty*, Ekberg's simple objects such as ice cubes and matches aren't what one would initially think of as possessing a lyrical beauty. Ekberg makes use of photography's tendency to aestheticize things, particularly light sources and reflections. He also records strange optical occurrences, like light being refracted through a lens. His prints are seductive and luminous and impart a sense of magic and mystery by suggesting an otherworldly presence.

2. v. to exhibit a strong, bright color; be lustrously brilliant.

Anna Ressman's photographs of fabric and paper shimmer and radiate with color. The images in her series *here first* approach the abstract but are still recognizable as being close-ups of textured materials. Ressman, a trained musician, uses her skills in voice, clarinet and piano in her picture-making process. She works to music, dancing as she moves her body and the materials in front of her camera's lens, until she arrives at a composition that she feels has a certain emotional resonance. The backlighting makes the fabrics and papers appear luminescent, and Ressman's enlarged, final compositions possess the absorptive quality of much abstract painting.

3. v. to be indicative of bodily heat.

Like Anna Ressman, Krystal Meisel uses light and fabric to create semi-abstract images, but in her case she includes the human form. By photographing a nude female model standing behind a scrim on her studio windowsill, Meisel creates compositions of shape and line that are reminiscent of dance photography or the nude studies of Czech photographer František Drtikol from the early 1900s. When



Krystal Meisel, *Shadow Study #283*, 2008, archival inkjet print, 24 x 24 inches

seen from a distance, the bodily forms resemble letters or symbols, as if they are a calligraphic code meant to be deciphered. As the model bends and twists and pulls on the fabric, she appears powerful and strong. The concealment of her body obscures its details but arguably creates an erotic charge as any voyeuristic titillation is left up to the viewer's own imagination.

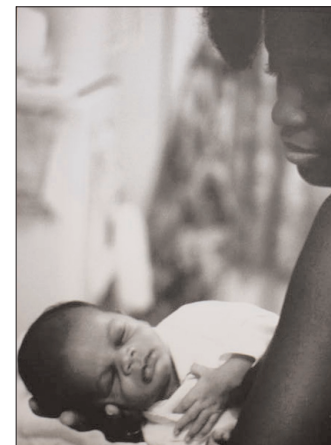
4. v. to radiate health or high spirits; n. a sensation of well-being.

Katharine Lion's installation entitled *Periphery* is a two-part mural of collaged images taken on her various travels. Interested, in her own words, in exploring "immortalized beauty, explicit theosophy, and a balanced humanity," Lion weaves together images from both the natural and man-made worlds. In so doing she suggests an optimistic, symbiotic relationship between the two, as well as, perhaps, between the viewer and some greater force. The text fragments in her pictures read *It's a fast world/you are alive/you are beautiful/Te amo*, as if the universe has sent out inspirational messages that are there for the taking. Interested in how the viewer interacts with photographs, Lion eliminates the breaks between pictures and requires the viewer to physically move through space in order to see her long compositions, making him or her highly aware of the viewing experience itself.



Katharine Lion, *Periphery*, 2008, digital print, 30 x 544 inches

5. v. to show emotion or elation: to glow with pride.



Ollie Dantzler, *Happy Birthday*, 1994, silver gelatin print, 20 x 16 inches

Finally, Ollie Dantzler poetically incorporates the idea of luminosity into her series *Mothers: Keepers of the Light*. In these uplifting photographs, Dantzler captures intimate moments between mothers and children. Women nurse babies, ride the bus with their children; a hand cradles an hour-old baby. Dantzler's down-to-earth, hopeful photographs focus on the importance of strong family relationships. The series serves as an homage to mothers, their hard work, and their vital role in society. Dantzler has said that she will be fulfilled if the series "inspires a brighter future for just one child" as a result of increased pride in motherhood.

6. v. to shine with passion; n. ardor.

The artists in this exhibition share not only a common occupation, but also, in their artwork, a rather optimistic world view. They all seem to fundamentally understand that art is able to communicate in a way that no other medium can. At its best, art can awaken a sense of wonder in the viewer--an experience that has a strong parallel in the thrill a student feels when inspired by a teacher.

Karen Irvine
Curator
Museum of Contemporary Photography at Columbia College Chicago