

## Gallery 5

June 17 - August 26, 2007

# Impart Process

Curated by Philip Nadasdy



Painting & Drawing studio  
June 26, 2007  
video still

---

## Hyde Park**ART**CENTER

**5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://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 Gaylord and Dorothy Donnelley Foundation; The Lucius and Eva Eastman Foundation; The Field Foundation of Illinois; Lloyd A. Fry Foundation; The Leo S. Guthman Fund; The Illinois Arts Council, a state agency; The Joyce Foundation; The Mayer & Morris Kaplan Family Foundation; Kraft Foods; The MacArthur Foundation; The MacArthur Fund for Arts and Culture at Prince; The National Endowment for the Arts; Polk Bros. Foundation; The Clinton Family Fund; South East Chicago Commission; and The Andy Warhol Foundation for the Visual Arts; and the generosity of its members and friends.

In 1940, a year after the founding of the Hyde Park Art Center, Ethel Couch Brown began offering studio classes to the children of the community inside a revamped saloon at 1466 E. 57th Street. The course offering came as a response to over 200 community members' requests for studio instruction. Now nearly 70 years later the education department has grown to over 80 class offerings in an exhausting variety of mediums. Given the education department's early inception, it has continually coincided with the Art Center's mission to exhibit, nurture and challenge contemporary art in Chicago. As a part of the synthesis between education and exhibition, gallery space is periodically devoted to the exhibition of artworks created by Art Center students. *Impart Process* continues this tradition, but attempts to even further blur the separation between the work happening in the Art Center studios and artwork in the gallery space by exhibiting pieces that give insight into the creative process of Art Center students.



Left: Astrid Fingerhut, *Katrina Survivor*, 2007, 11x17x8 inches, white stoneware

Right: Penelope Van Grinsven, *Shallow Dive*, 2007, 40x12x12 inches, white stoneware, fish bowl, bar stool



Selection of silkscreen students' studies and proofs.

The Art Center's move to its current building in 2006 brought with it a massive upgrade in ceramics studio space. The larger workspaces and kilns have allowed for newer classes like *Ceramic Sculpture* taught by emerging artist Omar Vera, who exhibits his busts of contemporary tragic sports personalities (for example, boxers Mike Tyson and Joe Jackson) nationwide. Students Astrid Fingerhut and Penelope van Grinsven create work that focuses primarily on anatomical forms based on figure models. By employing inventive elements like water pumps and fish bowls, they expand the medium's decorative and practical nature. Their individual work culminates in a collaborative mobile, completed during the second half of the session, which incorporates the forms and concepts of their respective individual projects.

Over the past Spring session, students from the *Silkscreen: Posters, Propaganda and Protest* class have displayed their work to Art Center visitors by way of a plywood board hung outside onto which they would wheat paste their latest creations. Also during the course of their session, the students and their instruc-

tor, Olivia Schreiner, archived the proofs and construction materials in an effort to display the learning process (both the mistakes and successes) involved in screen printing. Viewing the cracked and weathered board, along with proofs and finished prints, reveals the students' exploration into silk screening's unique function as a tool of mass production, whether on the street or on the gallery wall.

Finally, a portion of Gallery 5 is transformed into a working studio by incorporating a live *Painting & Drawing* class. Periodically during the summer session, students enrolled in *Painting & Drawing* courses will work in the gallery space where their work will be documented. Rather than focusing on the multitude of finished pieces created during these courses, the studio's relocation draws the students out from the education workspaces, effectively breaking down the boundaries between what, where and when artwork is meant to be created and exhibited.

*Impart Process* functions as a traditional exhibition where observers may contemplate and analyze the individual pieces in the gallery space. It differs in its attempt to also represent the growth of a student's concept, skill, and creative expression. In doing both, *Impart Process* encourages the Art Center's goal as a unique and open resource for the professional and amateur artist alike.

Philip Nadasdy  
Curator of *Impart Process*