

### Artist Talk: Charo Garaigorta

Sunday, December 16, 1:00 - 2:00 p.m.

The artist talks about her Airport series and discusses her fascination with architecture and science.

### Public Reception

Sunday, December 16, 3:00 - 5:00 p.m.

Enjoy all three new exhibitions at Hyde Park Art Center. Refreshments will be served and park free at Kenwood High School.

### Method of Location: Paracosmic Workshop

Tuesday, January 22, 6:00 - 8:00 p.m.

The method of loci is an ancient technique of associating a spatial order with memory and mental images. In De Oratore, Cicero's account of the method describes a poet's attempt to recuperate the memory of a banquet just before it was annihilated by disaster. In this workshop, participants will construct drawings of their own spaces using them as apparatuses for mental associations.

### Curator-led Tour

Monday, February 18, 1:30 - 2:30 p.m.

Allison Peters Quinn explains the origin of the exhibition and the artworks included.

Many of the artworks on view are available for purchase through the Hyde Park Art Center. Pricelists are located in a binder at the front desk. If interested, contact [exhibitions@hydeparkart.org](mailto:exhibitions@hydeparkart.org).

Partial support for the exhibition is provided by:

Graham  
Foundation



## Hyde ParkARTCENTER

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://www.hydeparkart.org).  
Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; Field Foundation of Illinois; Harpo Foundation; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; The Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of people like you.

## Health Club

Gallery 1  
December 9, 2018 - March 3, 2019

Nelly Agassi  
Yane Calovski & Hristina Ivanoska  
Balas & Wax  
(Susy Bielak and Fred Schmaltz)  
Andrew Schachman  
for FieldWork

Charo Garaigorta  
Faheem Majeed  
Kevin J. Miyazaki  
Bridget O'Gorman



Nelly Agassi, *Horrortopia*, 2018, video still, animation by Maya Raviv.

Video work plays on the Jackman Goldwasser Catwalk Gallery (windows) daily from 3 pm to 10 pm.

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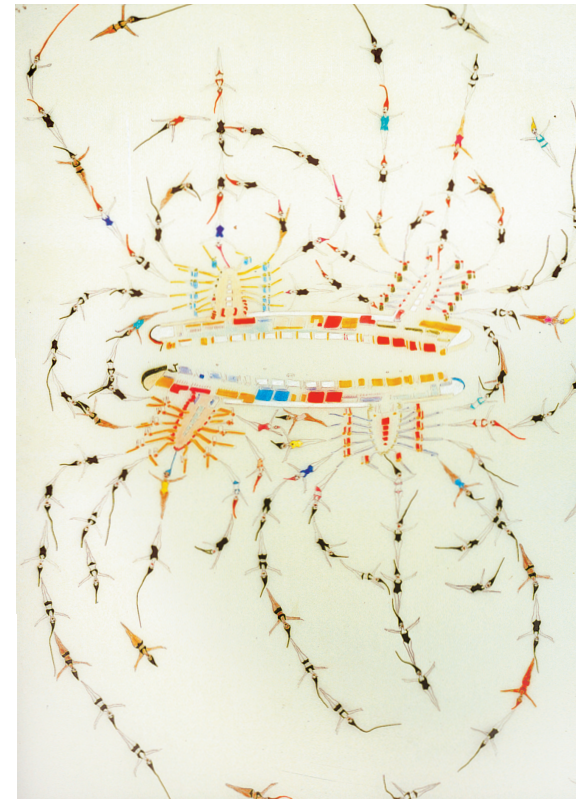
The beginning of the 21st Century brought rise to the term “placemaking” to describe the human act of creating spaces that fulfill an emotional or practical need to connect with each other. Public policy agency Metropolitan Planning Council defines placemaking as “a people-centered approach to the planning, design and management of public spaces...that can be used to improve all of the spaces that comprise the gathering places within a community—its streets, sidewalks, parks, buildings, and other public spaces—so they invite greater interaction between people and foster healthier, more social, and economically viable communities.”<sup>(i)</sup> Taking a step back from the assumption that public spaces promote better physical and mental well-being, the importance and construction of “place” itself deserves some examination to better understand our relationship to the places that shape us. The artists included in *Health Club* respectively examine the impression the built and manipulated environment has on the human mind and body through places that blur the boundary between public and private space.

*Health Club* features artwork by **Nelly Agassi, Yane Calovski & Hristina Ivanoska, Balas & Wax (Susy Bielak and Fred Schmaltz), Andrew Schachman for FieldWork, Charo Garaigorta, Faheem Majeed, Kevin J. Miyazaki, and Bridget O’Gorman.** These artists observe the interdependence of human well-ness on constructed notions of place by addressing certain benevolent spaces created to generate compassion, rejuvenation, and personal growth. Scholar Arnold Berleant posits that place “is not a physical location, nor is it a state of mind. Rather it is the

engagement of the conscious body with the conditions of a specific location.”<sup>(ii)</sup> Our memory and the actual history of a location also play an important role in how we identify a place as comforting, encouraging, threatening or other. The exhibition aims to raise questions concerning the value and influence of place on the mental and physical health of the people it serves by paying close attention to architecture, design, and mission of everyday civic and leisure spaces we choose to inhabit.



Kevin J. Miyazaki, *5076-19617 (field)*, 2010, digital c-print, 16 x 18 ¾ inches



Charo Garaigorta, *Airports 1*, 2002-2007, watercolor, ink pencil on mylar, 62 x 48 cm

Three particular categories of place are explored throughout the exhibition: hospitals/parks, museums/cultural centers, airports/accommodations. Perhaps by experiencing these places through the artwork presented, the surreal relationship between place and health become more tangible.

Hospitals and parks facilitate health in the most direct manner on the body, however artists Nelly Agassi and Andrew Schachman create work that complicates common assumptions of these places of recovery and suggests greater potential as a site for community and imagination. Museums and cultural centers addressed in the work of Yane Calovski & Hristina Ivanoska, Faheem Majeed, and Bridget O’Gorman point out the aspirations and paradoxes in these mission driven places to promote public learning and engagement with their collections,

while also mandating strict care and distance of the public from their historical objects as proxy of the body. Finally, artists Balas & Wax, Kevin J. Miyazaki, and Charo Garaigorta independently consider the leisure spaces of travel and accommodations and highlight the tension between being protected and being controlled through architecture.

The drawing, installation, painting, photography, and video included in the exhibition call attention to conflicting principles historically embedded in the design of such places that nurture shared experience and personal growth. As a result, we come to be more observant of the functions of these profoundly human spaces, how our bodies move through them, and consider our role in realizing their intentions.

Allison Peters Quinn  
Curator of *Health Club*

i <http://www.placemakingchicago.com/about/>

ii Arnold Berleant, “Is Greasey Lake a Place?” in *Aesthetics And Environment: Variations on a Theme*, (Aldershot:Ashgate, 2005), p. 85.