

NOT  
JUST  
ANOTHER  
PRETTY  
FACE<sup>®</sup>  
2013



## Acknowledgements

Hyde Park Art Center works to support Chicago artists and to ensure that our artists—and future artists—are representative of the diversity in our city. We know that for this to happen, Chicago needs an active and broad local collecting community and support system for artists at all levels. Our answer: *Not Just Another Pretty Face*.

Beginning as an experiment in the mid-nineties that asked the question, “What if anyone could be a patron of contemporary art?” *Not Just Another Pretty Face* has evolved into a model for how an institution can support its city’s artists in a way that is engaging, distinctive and sustainable. After five iterations of the program, its impact has been profound:

- \$350,000 in the hands of Chicago artists;
- \$350,000 invested in Hyde Park Art Center programs;
- 300 original works of art commissioned; and
- 200 collectors, new and established, participating in Chicago’s art ecosystem by commissioning work from local artists they now know and can continue to follow.

Just this year, *Not Just Another Pretty Face* has brought about 75 commissioned works by 52 artists for 61 patrons.

Beyond the numbers, over the course of the program’s development we have watched emerging artists receive their first commission during *Not Just Another Pretty Face*’s fledgling years who have now skyrocketed to international success. And mirroring this trajectory, we have seen first-time art buyers bitten by the contemporary art bug who have grown their involvement to become important cultural leaders—supporting artists, galleries, and institutions through collecting and advocacy. Additionally, longtime collectors have used the program as a way to invest in Chicago artists, adding them to their esteemed collections alongside Calders, Magrittes and Warhols. Through *Not Just Another Pretty Face*, people from all walks of life, economic capacities and varying experiences with art have

had the fulfilling experience of working with an artist directly and then living with their art.

This project would not happen without the involvement of many. First and foremost, thank you to all the artists who participated in this rendition of the program. Your thoughtfulness, creativity, generosity, and willingness to engage with this experiment are what made the program interesting, surprising and inspiring for the patrons and the rest of us who are in awe of what you do. I also want to acknowledge the many hosts who opened up their homes for our salons. It was your hospitality (and popularity!) that put the work of these terrific artists in front of hundreds of past, present and future patrons. And of course, thank you to all of the patrons who embraced the unknown and dove head first into the commissioning process. I want to especially acknowledge Diasporal Rhythms, an extraordinary group of collectors and artists who have supported the project since 2008 and continue to use it as an outlet to champion Chicago’s African-American artists.

*Not Just Another Pretty Face* also relies on the support of others across our community, including the galleries and dealers who promote many of the artists all year long, and the writers who spread the gospel of the program and its artists. And last but not least, I want to thank the extraordinary Hyde Park Art Center staff team—Christina Jensen, Megha Ralapati and Alex Myagkova—who not only made the project happen, but made it fun to be part of.

**Kate Lorenz**

Executive Director

Mel Watkin  
**O. Acanthium (detail)**  
ink, acrylic, colored pencil on maps  
of the United States and Scotland  
18 x 40¾ inches



### Salon Hosts

George Allen  
Dawoud Bey  
Jillisa Brittan & Jeffrey Smith  
Mareile Cusak  
Diasporal Rhythms  
Erika Dudley  
Wendy Kornick Friedman  
Judy & Mickey Gaynor

J.R. Harris  
Brooke Hummer & Grove Mower  
Justine Jentes & Daniel Kuruna  
Janis Kanter & Thomas McCormick  
Paul Klein & Amy Crum  
Lisa & Michael Kornick  
Jill & Michael Lowe  
Claudia Luebbers

Marci & Norman Malter  
Lauren Moltz & John Clement  
Michelle Olson  
Kathleen & George Rummel  
Jason Saul  
Chuck Thurow  
Richard Wright & Valerie Carberry



Sarah Nishiura  
**Gail Hodges' Quilt (detail)**  
 machine pieced from vintage  
 silk kimono fabrics, hand  
 quilted  
 33 ½ x 42 ½ inches

**Original ideas are catching.** Passing through networks of people, new ideas can instigate social contagion and expand exponentially. This phenomenon was initially viewed with concern when it was first studied in the nineteenth century. But today, in our highly interconnected world, it's more widely understood that this spread can proliferate stimulating ideas, often with the capacity for social change.

Created at the Hyde Park Art Center, *Not Just Another Pretty Face* is one of those ideas. Now in its fifth iteration, the program has garnered a word-of-mouth following and has engaged nearly 400 people over the past year alone. It galvanizes the public to support artists in their community, fostering relationships between practitioners and art lovers. And not just in Chicago—since its inception, *Not Just Another Pretty Face* has been replicated in five cities across the country.

**Here's the deal.** *Not Just Another Pretty Face* is a vehicle for the Hyde Park Art Center to play matchmaker between seasoned and first-time collectors and a multidisciplinary group of primarily Chicago-based artists. The artists create new work for and about their patrons, often through a collaborative process guided by Art Center staff.

The majority of artist/patron matches emerge from salon-style gatherings organized at the Art Center and throughout Chicago in the homes of old and new friends keen to support the program. A bit like classic Tupperware parties, the events are a platform to engage people in a radical new idea. But instead of a revolutionary way to keep food fresh, salons demonstrate that anyone can get to know Chicago's artists and buy contemporary art.

After seeing the eye-popping range of talented artists to choose from—this year's salons presented artwork from over 100 artists—patrons face the difficult task of selecting one to commission. Following an introductory studio visit or meet-up, artists set about creating new work. This year, as in the past, artists used a wide range of source material to produce new works. Patrons supplied everything from old photographs and family lore to cherished literary

texts and beloved heirlooms—fuel for the creative fire in our artists' capable hands.

Kicked off by an exciting unveiling event in December 2013, an exhibition celebrates the program's conclusion and is often when patrons get a first look at their completed commissions. When the exhibition ends in March 2014, patrons get to take home their newly prized personal artworks.

**Everyone wins.** Each participant comes to *Not Just Another Pretty Face* for a different reason. Commissioned works make unique, one-of-a-kind gifts or commemorate an important event, and the possibilities radiate in as many directions as there are artists in our city. For first-time and experienced collectors alike, the program offers an interesting way of working with an artist, further illuminating the process of creating a work of art. Meanwhile, *Not Just Another Pretty Face* allows artists a visible platform to present their work, develop new relationships with collectors, and explore new avenues in their practice through the challenge of a commission—all while receiving direct monetary support to make their work. Lastly, *Not Just Another Pretty Face* connects the Art Center to people across the city who learn about and support its programs in a way that is emblematic of its ongoing work to advance Chicago artists.

**Now it's in your hands.** It's incredibly challenging to capture the ephemerality of the creative process, its transformative and wonderfully infectious nature—in essence, the stuff of social movements. This publication attempts to do so; it includes an image of each commissioned work and a snapshot of the process through the voices of those who participated. Feel free to pass it on. *Not Just Another Pretty Face* is spreading!

**Megha Ralapati**

Residency and Special Projects Manager



Artists/Patrons

- Cándida Alvarez**  
Lisa & Michael Kornick
- Hebru Brantley**  
Brooke Hummer & Grove Mower  
Robert & Tamera Munch
- Dawn Brennan**  
Sally & Bill Fairbank
- Corinna Button**  
Lauren Moltz & John Clement
- Gillion Carrara**  
Joan Pantsios
- Juan Angel Chávez**  
Kate Lorenz & Steve Nelson
- Pearl Dick**  
Kineret Jaffe & Morton Silverman
- Lessie Venardo Dixon**  
Patric McCoy  
Pamela Norman  
Patricia & Marvin Wells
- Aaron Downs**  
Patric McCoy
- Terry Evans**  
Janis Kanter & Thomas McCormick
- Douglas R. Ewart**  
Patric McCoy
- Theodore C. Feaster**  
Freddie Smith
- Lora Fosberg**  
Michelle Olson  
Ivy Wilson
- Conrad Freiburg**  
Lisa Kaplan
- Amanda Gentry**  
Trudy Levi  
Christy Uchida
- Peter N. Gray**  
Patric McCoy

- Jennifer Greenburg**  
Paul Buenvenida & Gary Heiferman
- Juarez Hawkins**  
Lisa & Raymond McDonald
- John Himmelfarb**  
Trinita Logue
- Cody Hudson**  
Alex Maygkova & Laurent Varlet
- Candace Hunter**  
Gail E. Spann
- Julie Renée Jones**  
Allison Peters Quinn & Colm Quinn
- Jackie Kazarian**  
Kiara Freeman
- Anna Kunz**  
Jillisa Brittan & Jeffrey Smith
- Tulika Ladsariya**  
Jane Chapman  
Masood Zaman & Brad Blankenship
- Judy Ledgerwood**  
Brian Herbstritt
- Kirsten Leenaars**  
Christine Sterkel
- Tony Lewis**  
Anonymous  
Heiji Choy Black & Brian Black  
Deone Jackman  
Megha Ralapati & Adam Waytz  
Brook Rosini, Glenn Koetzner
- Julius Lyles**  
William Savage
- Faheem Majeed**  
Ra & Falona Joy
- Kenrick McFarlane**  
Amanda Williams

- Adelheid Mers**  
Ben & Rho Nelson
- Iain Muirhead**  
Bruce Cohen  
Justine Jentes & Dan Kuruna  
Claudia Luebbers
- Sarah Nishiura**  
Gail & Tom Hodges  
Janis Kanter & Thomas McCormick
- Melissa Ann Pinney**  
Martha Jannotta & Jay Mittlestead  
Sally Schwartz
- Diane Ponder**  
Susan Redeker
- Otis Richardson**  
Letitia Waller
- Darrell Roberts**  
Erin Houlehen
- David Schalliol**  
Tiago Pappas
- Rahmaan Statik**  
Patric McCoy
- Cheri Stewart**  
Theodore & Donna Feaster
- Jessica Stockholder**  
Valerie Carberry & Richard Wright  
Lynn Hauser & Neil Ross
- Bill Talsma**  
J.R. Harris
- Garland Taylor**  
Talmadge Mason  
Patric McCoy
- Lowell Thompson**  
Patric McCoy
- Mel Watkin**  
Ginny & Albert Van Alyea

- Marvin L. Wells**  
Patric McCoy
- Rhonda Wheatley**  
Cristal Thomas
- Bernard Williams**  
Ciaran Escoffery
- Shyvette Williams**  
Talmadge Mason
- Scott Wolniak**  
Michael Perlow
- Mark Yee**  
Jennifer & Michael Wong
- Rebecca Zemans**  
Lois Iseminger  
Jill & Michael Lowe



ARTIST **Cándida Alvarez**PATRON **Lisa & Michael Kornick****slurp**acrylic, oil, enamel,  
metallic flakes on canvas  
60 x 48 inches

**Alvarez:** Once we've established a rapport, my customers and I are absolute equals in my restaurant. But I guess I shouldn't expect newcomers to understand this. In all fairness, they're right and I'm the asshole, because my way is hardly the traditional you-give-me-the-money-I-give-you-a-bagel. I want more from them. I want a relationship.  
—Kenny Shoppin

1. I got a relationship. How amazing is that?  
2. Trust is the mysterious variable. It was mutual, and the exchange was possible.  
3. In my studio, I begin a painting by sorting collected images. For this collaboration, I invited the Kornicks to pre-select and send me a series of photos or jpegs of anything that they found interesting, memorable or special. It was an open call. Lisa responded with 15 jpegs over email. Michael Kornick served a multi-course dinner.  
4. Like oil and water, my studio gave way to a natural resistance. I doubted the whole time, but remained intent on raising the bar. At the end of several weeks of drawing every day, I seized upon a few shapes and colors that seemed interesting. At least, that was how it started. But my intention was to make the painting slurp like a tapioca ball caught in the straw of a smoothie.

**The Brothers Grim**mixed media on canvas  
33 x 33 inchesARTIST **Hebru Brantley**PATRON **Brook Hummer & Grove Mower, Ned Mower, Chapin Mower**

**Hummer/Mower:** Meeting with Hebru in his studio was inspirational, eye-opening and demystifying. Immediately, my family made a connection with both Hebru the artist and Hebru the person as he discussed how he expresses himself through the many mediums of his work. His willingness to share his artistic journey and unique creative process made this *Not Just Another Pretty Face* collaboration.

To wit, my son Ned: I really admire Hebru's approach to every piece, but also how he can work on thirty pieces

at once and have the creativity to produce something completely different every time. (It is something I aspire towards in my own work as a music producer). I especially love graffiti because it is outside the social norm, and to see that influence in his work attract the mainstream proves he is special. When I sat down with Hebru and showed him some of my favorite photos and told him about myself, I completely trusted him and his artistic interpretation.



*Beyond the Beyond*  
mixed media on canvas  
33 x 33 inches

ARTIST **Hebru Brantley**

PATRON **Robert & Tamera Munch,  
Maxwell Munch**

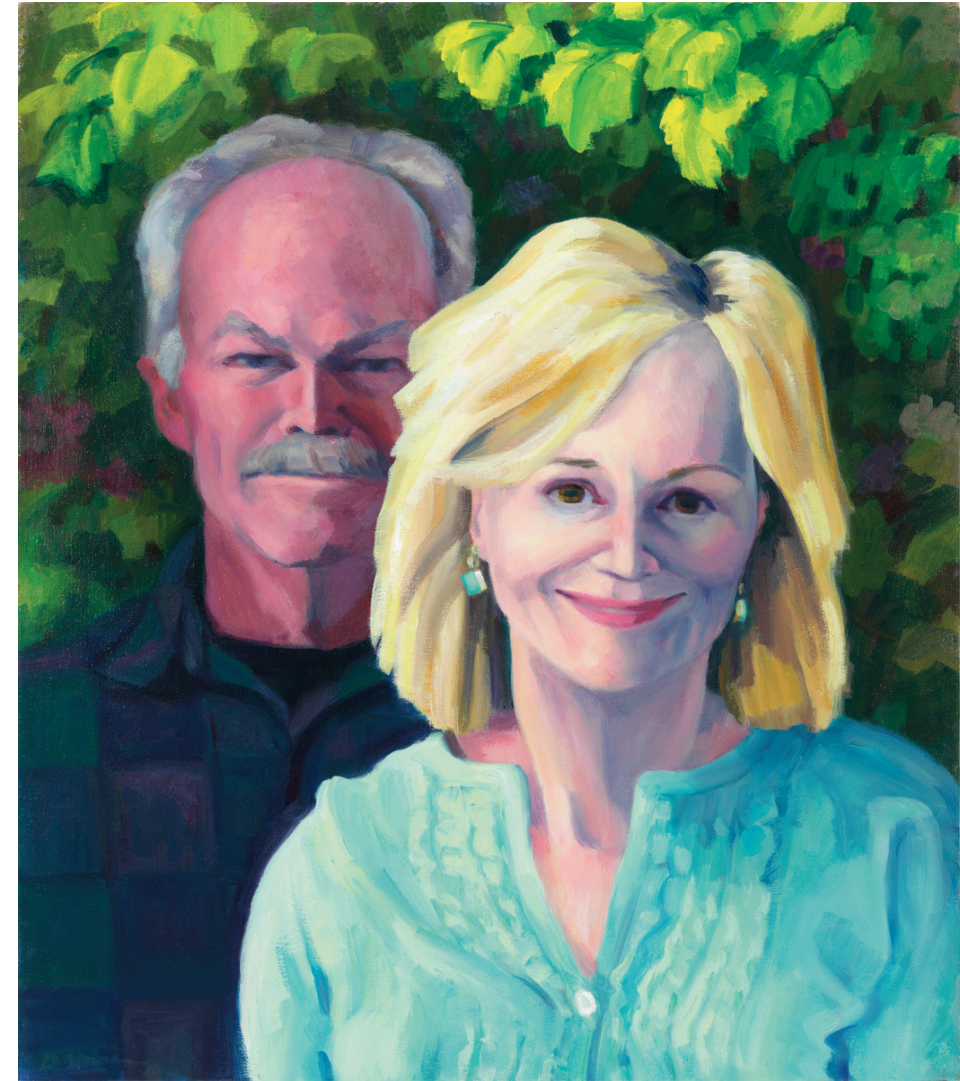


**Munch:** We were excited to work with Hebru Brantley for our commission. We enjoyed the process and are looking forward to living with our new work.

*Portrait of Sally and Bill Fairbank*  
oil on canvas  
21 x 24 inches

ARTIST **Dawn Brennan**

PATRON **Sally & Bill Fairbank**



**Fairbank:** Bill and I are both a little shy and don't like being the center of attention. Having about 500 photos taken by Dawn over the course of an hour and a half was a little unnerving. So many decisions! Casual dress or formal? Inside or outside? Standing or sitting? Smiling or serious? Pets or no pets?

At first I felt stiff and unnatural, but Dawn's patience, cheerfulness, and relaxed demeanor soon put us at ease. We are excited to see the final product, but apprehensive as well...

**Brennan:** My portraits are always fairly straightforward. My favorite way is from life, but it's hard to get anyone to sit for as long as I need. From life, the drawn out sense of time—a "moment" that is actually hours, days, weeks—starts showing through the painting in a way that I like. Working from photographs is different, but not necessarily very much: the moment is already captured, but the staged pose generally recreates that same sense of suspended time.

With the Fairbanks portrait, I found myself for the first time in my life trying to catch what could be described as a nanosecond in the life of the subject. I spent one morning with the Fairbankses taking reference photos. The first few were staged in the house, with the couple sitting still

and looking into the camera. The light was good and they looked good, but it didn't seem right. Sally is beautiful and animated, and Bill is quiet and still. The staged pictures made them look exactly alike in personality. So we went outside for a little more spontaneity. I must have taken over a hundred pictures: Bill was his same stoic self throughout, but Sally was different in every one.

Out of the hundred, one picture of her stood out. Her sweet, fleeting smile was subtle and a little off-kilter, and I didn't really want to take it on. But after much stalling and deliberation, I couldn't help but choose it. The painting is really all about Sally's smile, with Bill, the greenery and the sunshine all playing supporting roles.



ARTIST **Corinna Button** PATRON **Lauren Moltz & John Clement**

***This Day, This Moment***  
acrylic, collage, oil on canvas  
36 x 24 inches  
Image courtesy of the artist



**Moltz/Clement:** I first met Corinna through a friend of a friend. I was invited to go to a closing of her solo show at Zhou Brothers Gallery. I remember being moved not only by the strength and depth of her paintings, but also by the stories she told about creating them and their meaning to her. I was so excited about her work that I felt she had to be connected to the Hyde Park Art Center. I brought a staff member to her studio to meet Corinna and experience her work.

Corinna is now connected to the Art Center in a myriad of ways; through *Not Just Another Pretty Face*, The Center Program, and her new found love of clay and sculpture. Our piece is about the strong connections between our family and the bond we share with each other.

**Button:** In preparing to start the commission, Lauren visited my studio—I wanted to get a sense of what she liked. Lauren clearly related to a series I had completed of figures huddled together—it reminded her of the Moltz family group hug!

As we chatted, other potential themes started to emerge. Lauren had admired my etching press in my studio and said how she loved strong industrial shapes and iron-work—we both love the bridges of Chicago. I also recalled that during a visit to the Moltz's home, I spotted a bowl full of sand dollars (I'd never seen one before and was curious.) Lauren gave me one to keep, so I wanted to incorporate its pattern into the work somehow.

Lauren is a ferocious note taker, so much so that she has

developed her own short hand. She uses her notes to capture moments, triggering a memory, which I completely related to, as I use words and sketches in exactly the same way. I asked her to send me some key words that trigger moments or memories for her.

Meanwhile, I started to work on a composition that included the whole family. Lauren's notes arrived and were completely in tune with the atmosphere and themes I wanted to create. She made many references to precious moments, togetherness, time passing, sounds, and light.

In this piece, I have tried to capture an animated, intimate moment in time. I have layered in notes from Lauren to create an atmosphere that is laced with snippets of past and present conversations and memories. It's been such a

great experience getting to understand more about Lauren—what's important to her and what inspires her. It has been a privilege and I am thrilled Lauren and John chose me for this project.

***Untitled***  
ebony, silver  
3½ x 3½ inches



**Pantsios:** This was not only my first experience with *Not Just Another Pretty Face*, but it was also my first experience of collaborating with an artist at all, and I didn't know quite what to expect. But I have always been interested in process, in how an artist creates, how she gets from the idea to the execution, so I was excited to be part of that. I won't say that this experience has made me appreciate the artistic process, because I've always done that. What it has done is educate me more about what is involved in a collaboration between artist and patron.

Working with Gillion was easy. She showed me many

pieces of her work, and we settled on having her make a large cuff of ebony, from a very old piece of wood, with a touch of silver. We were very much on the same wavelength as to the design of the piece, which was dictated in part by the nature of the material and the work involved in turning and polishing it.

Listening to Gillion describe how she would make the cuff, it became clear to me that she doesn't look on the wood as mere material, but has a real feeling for what it wants her to do. It's as though the wood has something hidden within it, and she lets it out. I feel that when I wear this, I will be wearing sculpture on my arm.

**Carrara:** I was pleased to be informed of Joan Pantsios' interest in my work. She and I are both drawn to the multi-layered reasons for wearing contemporary fashion. She smiled enthusiastically when we were introduced in the School of the Art Institute's fashion resource center, for which I am the director. We both were wearing black that day, with silver jewelry, as I recall.

At the outset, she was respectful of my objective to create something special for her that would be challenging, but a pleasure to carefully fabricate in the following months.

In this particular commission for Joan, ebony stamped

as "imported from Ceylon"—now Sri Lanka—was selected as a result of her interest in black and minimal design. The signature element is silver. The fabrication for the cuff bracelet is particular since it was lathe turned oval for custom fit to the collector's wrist.

Turning oval is demanding. The wood turner must be very accurate. On two occasions we met to custom fit Joan's wrist. At the second fitting I felt confident to proceed and complete her request.

I am satisfied. More than anything, I know that Joan will wear the handsome, natural, unfinished ebony well.

ARTIST **Gillion Carrara** PATRON **Joan Pantsios**



ARTIST **Juan Angel Chávez** PATRON **Kate Lorenz & Steve Nelson**

**Lorenz/Nelson:** We'd been fans of Juan's work—and of Juan—for a while and were excited at the prospect of commissioning him for *Not Just Another Pretty Face*. On the day of our "official" visit to his studio, he invited us in, let us wander around, showed us some of his recent works, and talked about upcoming projects—surely monitoring our responses to everything. When we sat down to talk about our project, he asked what we had in mind. We didn't know and asked what he had in mind. He said he didn't know either. What we did know was that there wasn't much we wanted to do or say to direct his path.

After we left Juan's studio, we went out for a wonderfully long dinner with him and his wife. We ate new foods and drank new drinks and didn't talk about art. Afterwards, we went to a bar down the street where a swing band was playing. We talked about the flavor of the neighborhood and whether the girl on the dance floor had naturally curly hair. We didn't talk about art there either. But just as we were about to leave and say goodbye for the night, Juan said he had something in mind. We don't know what it is, but we can't wait to find out.

**Chávez:** For me, making portraits has always presented an interesting challenge. I often lean towards making objects that really reflect or connect with the patron's most subtle moments and situations. For me, it has to be more about the significance of objects, the manifestation of installation, or the subtleties of space. I want my portraits to catch patrons off guard in their most mundane and comfortable moments.

*The Not Just Another Pretty Face* pieces I've done have all been different and have never been conventional; they exist hanging off ceilings and have survived fires. For this particular one, I wanted to make a piece that was more thought-

ful and significant to Kate and Steve. I relied deeply on the significance of materials and the process to create the piece.

Kate and I have been friends for a long time and I wanted to honor that friendship. At the same time, I wanted to do something that celebrated her recent union to Steve. The piece is a 16"x16" relief sculpture that resembles a fragment of a construction site or a relic that seals the connection Kate and I share, while honoring the foundation of creating a new life with Steve. I think the entire piece was created years ago, but it took a dinner and a few drinks at a few bars to emerge.



**If Shut the Door**  
mixed media  
16 x 16 x 2 inches

**Fuoco Verde**  
glass, wood, steel, paint, gold  
and silver leaf  
22 x 18 x 8 inches

**Jaffe/Silverman:** Sometimes the stars just align in a way that is totally unexpected, and when they do, you sit and marvel at it all, and say, "Of course that's the way it's meant to be." Let us explain.

We have been passionate collectors of studio art glass for well over 20 years, and have introduced lots of friends and colleagues to glass. Kineret has been a member of Hyde Park Art Center's Board for many years, and we've always enjoyed *Not Just Another Pretty Face*. Our one disappointment has been that there have been so few glass artists represented.

About one year ago, Mort began taking private glassblowing lessons with Pearl Dick, a nationally known, Chicago-based artist at Ignite Glass Studios. Besides enjoying an absolutely wonderful teacher-student relationship, Pearl has become a friend to both of us. She and her partner, Lisa Caplan, have been to our home for dinners filled with laughs, good food, and talk about the Chicago art community. Not only is Lisa an artist in her own right, but she also is studying landscape architecture at Harvard University. One of Kineret's passions is gardening, and she once worked at Harvard's Dumbarton Oaks, a center that specializes in the history of landscape architecture.

Initially Mort was unaware that Pearl's national reputation is based, in part, on her unique skills in creating human heads at the end of a glass blowpipe. So with *Not Just Another Pretty Face*, the stars lined up perfectly: Lisa's multi-media creations, Pearl's skills at blowing glass heads, our support and respect for each other's professional lives, aesthetics, and commitment to the Chicago art scene, and our shared passion for the creative process.

We thoroughly enjoyed the time spent with Lisa and Pearl in designing and creating these glass sculptures. So it is a huge thrill for us to contribute not one, but two pretty faces to this year's celebration. We hope you, too, will begin to believe in the stars and get passionate about glass!

**Dick:** Mort, Kineret, and I began our discussion about the piece, "Fuoco Verde," in summer of 2013. At the time, Mort was taking glassblowing classes with me and fulfilling a freshly realized aspect of his passion for glass—he had gone from admirer and collector to designer and creator. Together we envisioned a collaborative piece that would evolve alongside our personal experience.

The more I came to know Mort and Kineret, the more I came to appreciate their history as partners in life, work, art, and love. We agreed to create a piece that spoke to their relationship with each other and to include my partner, Lisa Caplan, a talented

painter who is studying landscape design at Harvard and who bonded with Kineret, an avid gardener. While Mort and I geeked out over contemporary glass, Kineret and Lisa would stroll through the garden, so we incorporated those shared experiences into "Fuoco Verde." The green elements in the piece represent Kineret's grounding, verdant presence, and the oranges and yellows, Mort's tendency to play with fire.

While "Fuoco Verde" represents mine and Lisa's representation of their relationship, Mort and Kineret were involved in the creative process every step of the way—they had input on color and composition, choice of

material, and finish, and both made several studio visits during the creation of the piece. But the most influential aspect of the collaboration for me was our conversation about their history together—the family pictures, the stories, the recounted memories—this is where the energy and spirit that infuses the artwork comes from.

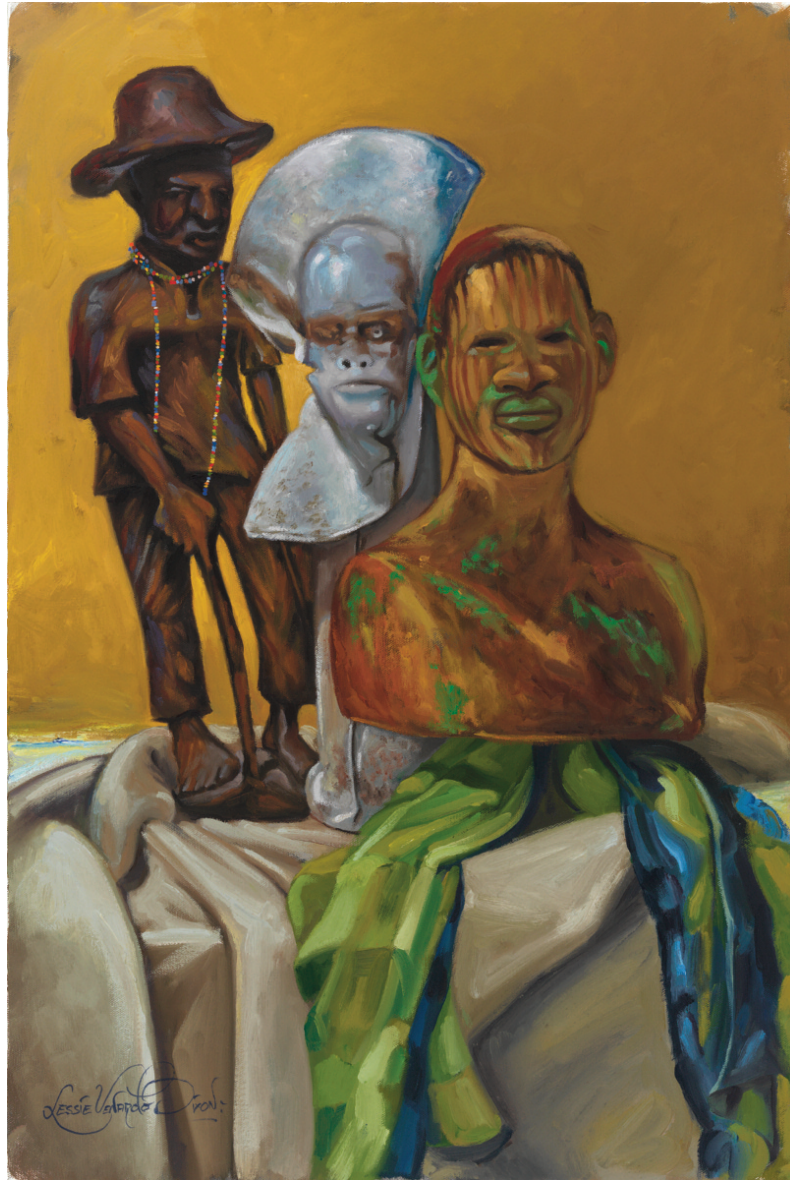
I am so thankful to have gotten the opportunity to work with Mort, Kineret, and Lisa on this joint creation celebrating the partnership of an extraordinary couple. I hope they enjoy the piece as much as I enjoyed making it.



ARTIST **Pearl Dick** PATRON **Kineret Jaffe & Mort Silverman**



ARTIST **Lessie Venardo Dixon** PATRON **Patric McCoy**



**McCoy:** I first became aware of portraitist Lessie Dixon's oil painting ability when I was the lead juror for the 2010 Black Creativity show at the Museum of Science and Industry. I was struck by the presence of the subject that Lessie Dixon had put into his portrait submission and, simultaneously, by the exquisite detail he had rendered into the fabrics the subject wore; i.e., working the "in and the out" of the subject. I got to meet Lessie about a year later and have been following his career with interest ever since. When Lessie found out that Diasporal Rhythms had adopted King College Preparatory School, he

volunteered to put on a three-day workshop on oil painting for the Advanced Placement art students. It received such rave reviews that I decided I was going to commission him for an oil painting. We went back and forth over whether or not to do a portrait and finally settled on a still life using pieces from my art collection and some fabric.

**Dixon:** Patric McCoy is an ideal patron. He had given me my freedom of artistic expression to say, to express, and to orchestrate what I was saying with my paint brush. Mr. McCoy and I had a few conversations about me painting a still life from the collection of a collector. When he and I met for his painting commission, we went through his private collection and picked out three unique, but challenging pieces. During the process of this commission, I referred to our initial conversation, which led me to reevaluate my approach. I made the decision to paint this piece vertically rather than horizontally.

**McCoy's Three**  
oil on canvas  
20 x 30 inches

**Pamela Norman**  
oil on canvas  
20 x 24 inches

ARTIST **Lessie Venardo Dixon** PATRON **Pamela Norman**



**Norman:** It has been a joy having my portrait painted by such a talented artist as Lessie V. Dixon. I eagerly await The Unveiling to see his concept of me! I am most grateful that my grandchildren will have this piece of art to remember me long after I'm gone. Given Lessie Venardo Dixon's talent and artistic skill, I have no doubt that his works will be valued by the art community for a very long time. I am honored to be a part of his blossoming career and thank the Hyde Park Art Center for this opportunity.

**Dixon:** Pamela Norman, my third commission, was a unique patron. Like many women, she was very meticulous about her portrait. She was so exact with what she wanted that she had me change the red color of her dress to a different value of red, which was a first for me. During the process of this commission I made a really good friend. One of the challenges of a portraiture artist is looking at the painting from the client's perspective; in this case, Ms. Norman helped me broaden this concept with her own unique point of view. During the painting process, I had a more collaborative effort with her because with a portrait commission I have to spend more time with my subject. The patron will sit for me from time to time until the painting is completed.



ARTIST **Lessie Venardo Dixon** PATRON **Patricia & Marvin Wells**

**Wells:** We became aware of Lessie Dixon's talent when he conducted a workshop on painting with oils for an art class at King College Prep. During the class, he shared examples of some of his paintings and guided each student through the development of their own compositions. My husband and I liked his technique, watched how he interacted with the students, and decided we wanted his work in our collection.

When the opportunity to participate in *Not Just Another Pretty Face* came about, we jumped at the chance to work with Les. For several years, I had continually visualized an event that occurred in my life, which was very meaningful to me. I had shared my vision with my husband on numerous occasions, and we both decided that we wanted Les to capture, in a painting, that moment in time.

Les and I met and spent a whole afternoon talking about art. I shared with him what I wanted the painting to portray, and the emotion I wanted it to evoke. He shared with me how he wanted to approach the project and made several suggestions that I had not thought about. By the time we finished talking that afternoon, I had complete confidence in his ability to understand what I wanted him to capture, both visually and emotionally.

During the development of the commissioned piece, Lessie and I spoke only a few times about a few small details related to the piece. Though the piece is about my vision, I wanted him to have as much freedom as possible to put his style and interpretation into the painting. It was a matter of trust, and knowing his skill with the brush, there were no concerns about disappointment.

**Dixon:** Mr. and Mrs. Wells are a delightful couple who I have grown to admire a great deal. What I found most interesting about them is that they came to the table with an idea. Mrs. Wells wanted to recreate one of the many experiences she had of her father's presence during pivotal moments in her life from childhood to adulthood. Her memories reminded me of my own relationship with my daughter. From our conversation during the creating process I had to revert back to my illustration skills to capture how the Wells had expressed their vision for this painting. The hardest process for this painting was finding a young model.



**Sweet Memories**  
oil on canvas  
24 x 38 inches

**Metallic Rings**  
ceramic  
dimensions vary

ARTIST **Aaron Downs** PATRON **Patric McCoy**



**McCoy:** I love to serve tea to my guests visiting my collection. So I have a lot of teapots and am always looking out for interesting tea sets. I commissioned Aaron Downs to make one for me because I was so impressed with his ceramic skills, which were revealed to me by accident when he was an undergraduate student at Chicago State University. I had gone over to CSU for the art department's end of year party on the invitation of artists Joyce Owens, Juarez Hawkins, and the late Marva Jolly. In the midst of the party,

Joyce said I should see Aaron's work. He was so gracious in opening up his boxes and showing me his bowls. I bought eight right on the spot and have been following his career and assisting him in finding educational opportunities involving ceramic work. This commission is to challenge him with a project that incorporates his present advanced training in the graduate program at Southern Illinois University.

**Downs:** One day Patric invited me over to his place of residence to talk about *Not Just Another Pretty Face*. Knowing Patrick for a while, he would always offer a beverage upon entering his home. Being such a wonderful host, he asked me if I would like a cup of tea.

I asked Patric what he wanted me to create for him, and he replied, "Do you remember what I asked you?" I paused for a moment with a confused look on my face, and he replied, "Tea."

Patric wanted me to make a tea set, and he described the

experience he wanted to give to his guest when drinking tea. From the description he gave, I wanted to give him something new and different. I wanted to give Patric a non-traditional tea set. I came up with the theme of metal. Metallic will be the main color of the tea set because I want to give the feeling of being strong and powerful and enduring, because I believe we must always remember how strong we are.



ARTIST **Terry Evans** PATRON **Janis Kanter & Thomas McCormick**

**Kanter/McCormick:** What does the family who has already commissioned four *Not Just Another Pretty Face* projects do when the opportunity rolls around again? Jump back into the picture! This year we already knew which artist we wanted to work with: Terry Evans, a photographer and neighbor we greatly admire. Terry—more likely to be seen shooting from an airplane at 10,000 feet than snapping away across a family room—helped develop this project into a true collaboration. Together we managed to navigate uncharted waters as these commissioned photographs of our daughters emerged.

At first none of us knew exactly what we wanted. We discussed a symbolic approach to portraiture—perhaps a photo of our home or our environs as a metaphorical stand-in for the family. Terry clicked around this idea. We moved inside with very informal snaps of us lounging on the sofa while she faded into the woodwork. We loved watching Terry size up the situation and make adaptations to her artistic sense of the moment.

Finally, she returned to spend time alone with each of our girls in their respective bedrooms, amid the natural clutter of their lives. And there the truth was exposed. Artist and subject moved in natural harmony, each understanding the other. And, in one eighth of a second, the perfectly pointed shutter flicked open and captured these images... the ones that will now hang in our home and our hearts for many years to come.



**Reese McCormick, June 2013**  
pigment print  
40 x 30 inches

**Tatum McCormick, July 2013**  
pigment print  
40 x 30 inches

Images courtesy of the artist

**El-Hajj Malik El-Shabazz**  
mixed media assemblage top  
dimensions vary

**McCoy:** I loved spinning tops when I was a preteen. My longtime good friend Douglas Ewart is an internationally noted creative musician. He is also a very creative visual artist specializing in repurposing those objects “in the twilight of their functionality” into beautiful and engaging art pieces that usually have some new kinetic or musical aspects. He also loved spinning tops when he was young and a few years ago did a whole series of spinning tops made out of found or discarded items, many of them making the most ethereal sounds when they were spun.

I’ve been collecting art pieces from all of the series that Douglas has produced, but I did not have one of his tops! So I commissioned him to make me a top out of a vinyl record that I had kept for over 40 years that is a musical/historical linkage between the two of us. Kelan Phil Cohran (who performed in Sun Ra Arkestra and was a cofounder of the Association for the Advancement for Creative Musicians) recorded two songs about Malcolm X (a hero to both Douglas and me) and performed and sold them at his 63rd Street beach performances. Douglas (an early and active member of the AACM) was at those historic performances, just like I was, so that small format record was a natural beginning for my spinning top.

For those who might not get a chance to see this top spin, it looks like the planet Saturn, the purported birth place of Sun Ra!



**Ewart:** In my work I want to magnify the links and the overlaps of play and work, laughter and seriousness, fundamental/primal and esoteric, earthy and ethereal, pragmatism and mythology, gravity and levitation, concentration and meditation, the fine lines between child and adult, imagination and realism. I don't see anything in this universe that I am not directly connected/linked to in the most elemental and substantive manner.

Tops are simple yet very complex implements and toys. They mirror and embody much of the physics of planets, universes and space crafts. Tops are a source of creative play/engagement, and scientific vistas and inspirations. They are one of the oldest types of toys/devices

found at ancient archaeological sites. They are utilized by people of all ages. Tops are utilized for enjoyment, in games of chance, and by oracles. My desire is to incite people to start making some of the things that they use, especially the young. As children growing up in Jamaica, we made our own tops, kites, bats, balls, scooters, sling shots, cars, trucks, bows and arrows, and more.

I think and feel it is vital to bring imaginative, abstract, and practical thinking together in a manner that can be comprehended by youth and adults. The physical properties and conducts (equilibrium, energy, velocity, momentum, thrust, inertia, trajectory, lift, and more) of tops, balls, kites, and other play items can be creatively

and excitingly proffered so that the listener, novice, and/or student can be enthralled. And thus, the object can be a means of inspiring particularly the young to consider fields in the sciences, as something they can aspire to, comprehend, and achieve, just as they do with sports, fashion, law, entertainment, and other fields.

ARTIST **Douglas R. Ewart** PATRON **Patric McCoy**



ARTIST **Theodore C. Feaster** PATRON **Freddye Smith**

**Feaster:** As an artist, you meet amazing people in your lifetime. Freddy Smith is one of those special people. She has known my family for many years. She is in a select group of people who recognize my artistic talent in stained glass. She had a keen awareness of stained glass and all the work and detail that each piece requires.

I made a visit to her home to get a feel for where she wanted the piece to hang, and I brought glass samples for her to pick. We both agreed the first location would not be the best place. So we decided a window facing the western sunset would capture the essence of her stained glass.

It has been a pleasure working with Freddye because she is a woman who knows precisely what she wants.

**Smith:** Ted and I have worked on colors and best placement. I recognize his artistic talent and respect his ideas. In collaborating, I became even more aware of the intricacy of stained glass and all the details required to produce a magnificent piece.

It was exciting to have Ted visit my home and show me glass samples so that I felt involved in the creation of the piece. It was great working with such a master of his art and I look forward to seeing the stained glass as it reflects the environment.



*what if the meek don't want it?*

gouache, India ink, paper, latex paint, wax on panel  
2½ x 4 feet

ARTIST **Lora Fosberg** PATRON **Michelle Olson**

**Fosberg:** This will be my second commission for Michelle Olsen—somehow she decided to pick the same artist twice in her generous participation with *Not Just Another Pretty Face*. This has given me the ability and privilege to make artwork in my most focused way. I am very interested in making art that reflects what is happening now; that I am recording the now in the same way a historian might. With Michelle I am able to have a timeline. The first piece I made for Michelle was very much about her personal life and how she was going through some major life changes. Her life was very much in flux as she

headed out on a new adventure. The piece I made was about a safe, positive place for her, and was about encouragement and positivity and leaving the past behind.

That piece was made about four years ago, and now Michelle is in a very different place. She has embraced her present and her future and has found a great deal of success along the way—so much so that she is even more courageous than ever before and seems to be willing to take even bigger risks while pushing herself personally and professionally to new and unknown places. From my perspective she has embraced the now and is fully in control

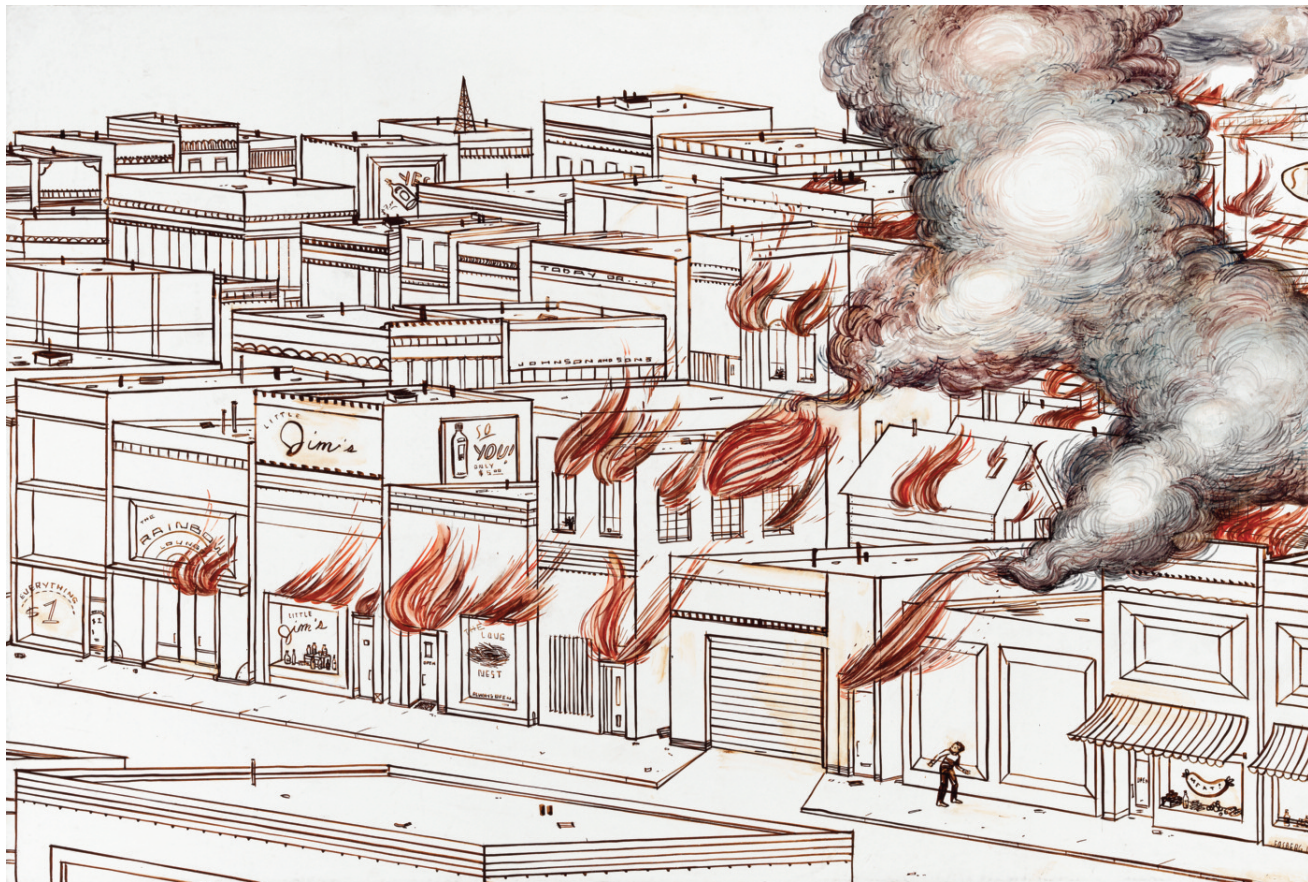
of what her life may be and is willing to go to uncomfortable places in order to continuously challenge and learn about herself in a way that she has yet to do.

This piece is about courage, taking control, and finding one's place among the multitudes. It has been amazing to see the changes in her and to be the one who gets to mark her progress!



ARTIST **Lora Fosberg** PATRON **Ivy Wilson**

*burn mother f---er, burn*  
gouache, plaster, wax on panel  
36 x 24 inches



**Fosberg:** This commission with Ivy seemed very straightforward from the very beginning. It was amazing to me how open and honest Ivy was about his life upon our first meeting. I found him to be very intriguing, personally and professionally.

As we spent time together, he slowly revealed himself to me: his current relationship status, his life as a father, a brother, a son, his professional life, and his very specific

interests; but the subject that we kept circling back to was his past and his struggles in relation to it.

The piece I am making for him is symbolic in this regard and somehow I hope that it has magical healing powers so he can move forward and leave the bad parts behind in a healthy, positive, and constructive way, thus reinforcing his specialness and unique outlook on the future.

*Whirlygig for LK*  
white pine, bamboo, string, glue,  
found objects, human power  
18½ x 10 x 23 inches

ARTIST **Conrad Freiburg** PATRON **Lisa Kaplan**

**Kaplan:** I first experienced Conrad's sculptures while trying to be as quiet as possible as I entered the gallery, because I was a tad late. As it turned out, that was impossible, because upon opening the door, I unknowingly triggered his installation above the doorway, which proceeded to expel an entire wooden bucketful of ball bearings all over the floor. So much for sneaking in!

I was immediately taken by the kinetic quality of Conrad's artwork and their apparent whimsy. I also noticed that he

seemed to have a fascination with odd-sided polygons, which immediately piqued my interest, as I have quite a fondness myself for irregular meters and time signatures in music.

Meeting Conrad for the first time, I felt like I was meeting an old friend. Throughout the process of this commission we have shared food, drinks, music, art, ideas, and meaningful conversation. I am so excited to see what he has created for me, but more so, I am happy to have forged a new friendship.

**Freiburg:** After Lisa and I met and got to know a bit about each other, we decided to begin with some of her compositions as the starting point for what I might do. She sent me the scores and recordings of *Whirlygig Movements 1, 2, & 3*. In listening to the pieces, it is clear that she is fond of odd time signatures such as 7 and 9.

As a performer and composer, she elbows and hammer fists her Steinway and creates situations where two players on a keyboard are forced to get in each other's

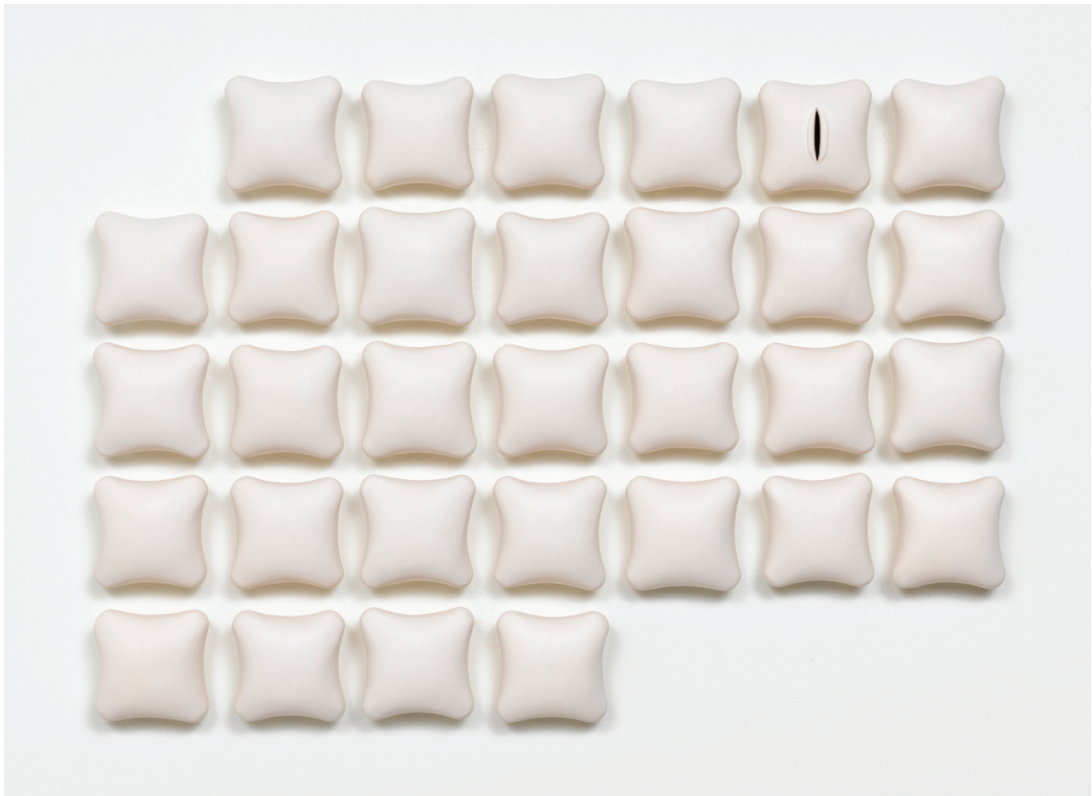
way. She and I share this sense of playful destruction and also a fondness for absurdity.

I hope this sculpture shows the viewer the dynamic intelligence and humor of the patron, and is as fun for her to live with as it was for me to make.



ARTIST **Amanda Gentry** PATRON **Trudy Levi**

**Unto Us**  
unglazed white talc earthenware  
3 x 3 inches each



**Levi:** I was interested in obtaining art for a particular area in my condo. After speaking with Hyde Park Art Center staff, a meeting was set up to have Amanda come over and meet with me in my space. After the initial meeting and viewing, Amanda said, "I know exactly where I want my art to go." I was intrigued and followed her to the guest bedroom, which I had not considered as an area of interest for art placement. Amanda went on to explain her vision. I was so excited to hear her talk about the organic shapes,

color, and feel of her ceramics, the expression of feminine power and spirituality, and how the shapes mimicked the sea of windows across the city skyline outside my southern view of Chicago. She personalized the work by incorporating my birthdate on a grid that held all my hopes and dreams. I am so enthusiastic about our collaboration and connection! I can't wait to see the final installation in my condo.

**Gentry:** Trudy was drawn to my work through an existing piece that explores the concept of the manifestation of the divine feminine in the material realm. This gave us an excellent point of departure to create something that was both rooted in the inspiration of that piece while being unique to her and her home. I was happy to discover that the artwork currently on display in her place is very feminine, making the piece I was to create a natural fit within her collection.

A notable distinction of this piece in her home is the juxtaposition of it to the view outside the full window that is perpendicular to it. Trudy lives on the 35th floor of a high-rise that includes other high-rises in view, creating a call-and-response visual between the grid of the commissioned piece and the grids of the windows of the neighboring buildings. This piece depicts the patron's birth month, with the feminine square occupying the day of her birth.

ARTIST **Amanda Gentry** PATRON **Christy Uchida**



**Uchida:** It's been a privilege working with Amanda Gentry. From the moment I saw a photograph of her work, I was instantly taken with it. The precision and regularity of her pillows is so reassuring, and then upon approaching the work, the complexity becomes increasingly apparent. Her detail and meticulousness even continue to the "cool side of the pillow" that isn't visible when it's hung on the wall. I love that the piece Amanda created for me has a secret I can choose to share with those who see it hanging in my home.

Amanda has a wonderful vocabulary for describing her work, and I especially enjoyed visiting her studio and seeing the samples as we discussed the number, dimensions, and glaze for this piece. For me, the process was a good balance between Amanda setting the direction, and also giving me options from which to choose. I enjoyed the fortunate timing that Amanda's site-specific show, *Expanding*, opened at Hyde Park Art Center while she was working on my commission. I even got to participate by having my head impressed onto one of the 37 pillows for her large-scale piece, "Brother John." I'm guessing I might also end up with 1/37th of "Brother John" in my home too!

**Gentry:** Christy was drawn to my work through an existing piece that explores the concept of the manifestation of the divine feminine in the material realm. *Monday* is a piece that I had been wanting to make that taps into that concept. When I shared the idea of it with Christy, she agreed to it.

The first decision made on this piece was in determining the clay body to be used. When I mentioned having just acquired some terra cotta, Christy's eyes lit up. Having grown up in Colorado, she felt that the red clay would be a perfect reminder of her childhood environment. After determining that the glaze to be used would be a copper-based glaze, I created several glaze tests to choose from. The glaze that Christy chose was the best one in tying the piece perfectly into the decor of her home.



ARTIST **Peter N. Gray** PATRON **Patric McCoy**

**Toward Higher Plains**  
steel, found objects, giclee  
on aluminum  
48 x 20 x 11 inches



**McCoy:** The sculptor Peter Gray had a previous career as a scientist, like I did. Many of his previous sculptural pieces and large-scale commissions have had a scientific theme. Over the years, I have collected some of Peter's work that did not have scientific themes. So after I told him I wanted to commission a personal sculptural piece from him and that it could have some scientific emphasis, he showed me a draft sketch that was essentially just an exponential curve! I told him to go for it and that I didn't want to see it in the interim stages. He has since requested a curious mix of photographs and memorabilia from my life.

**Gray:** I have interacted with Patric McCoy for several years in the realm of collecting art by artists descended from the African Diaspora. Although I was aware of his science background, I was not well-informed about the nature of his work. In addition, I knew little about his personal history. This project gave me the opportunity to learn about his artist father, his youth, and his non-art-related career responsibilities.

Patric and I have had several meetings and other informal discourse regarding the artistic ideas I presented and the personal information he wanted conveyed in the sculpture. He provided many historical photographs and sentimental items. From these I was able to select and incorporate some of these personal revelations into the sculpture. Due to his extant collection, size and visibility lines also became factor regarding the final design.

Patric's voyage through his scientific activities with the

EPA and his ever-expanding consumption of art by living artists of African descent has led him on a journey with a myriad of ideas and plans to spread his knowledge, skills, and charisma to as wide an audience of participants as possible. I used his path(s) toward more as the basis for the sculptural design. The final objectives are still awaiting his efforts.

Over the years, Patric and I have developed a mutual comprehension of what drives my art and what he prefers to collect in relation to it. This has made for wonderful discussions and artistic developments. The piece for this project has added to my understanding of his personal growth, and I hope it reflects his journey and goals. *Toward Higher Plains* is an ever-upward journey starting with an infant's steps through a professional career and then superimposed on a lifelong interest in African American and African art.

**All I remember from the b'nai mitzvah is how much laughing and dancing we did**  
(Part of series *Revisiting History*)  
archival inkjet print  
Image courtesy of the artist

ARTIST **Jennifer Greenburg** PATRON **Paul Buenvenida & Gary Heiferman**



**Buenvenida:** I met Jennifer only once, after multiple email brainstorm, to discuss the piece she would do for us, and it was one of those rare simpatico moments. She, Gary, and I had so many life intersections that I knew it was going to be a project we will love. It will be personal, poignant, beautiful, and meaningful for Gary, and a contribution to such an important gem of an Art Center, which we are proud to support. Happy birthday, my Gary!

**Greenburg:** High in the sky of the Pittsfield Building, Paul Buenvenida and I made our introductions. Our connection was instant, and we immediately began laughing about the various things we have in common.

Paul explained to me that the commission was to be a secret birthday surprise for his partner, Gary. He wanted the piece to be part of my series, *Revising History*. *Revising History* is a series of manufactured images that I have created by replacing the individuals in vintage found-negatives with images of myself. Paul then pulled out two orange medical files filled with Gary's family photographs that had been secretly smuggled out of the house during a Rosh Hashanah dinner the previous evening.

As I looked through the images, Paul began to tell me, lovingly, all about Gary. He explained that Gary was a twin and that he was one of four siblings. Gary's father had owned a hardware store and the family belonged to a temple in Homewood, Illinois. He went on to tell me that Gary's mother had passed much too young and that she and Gary had a special connection. As I was looking through the images, my heart began to sink, because most of what little he had managed to acquire was unusable for my purposes.

And then...there it was. *The Image*. As I continued to stare at it, I expressed my idea to Paul, and we both sat in silence. Everything had come together and we both knew it was Bashert.



ARTIST **Juarez Hawkins** PATRON **Lisa & Raymond McDonald**

**McDonald:** I commissioned Juarez Hawkins based on my fondness for her mixed media piece, *Cageot* (2007), which I purchased after a particularly bad day. I thoroughly related to the screaming lady with her anger caged behind bars, while the outside portrait was a mask revealing few emotions. I love the intensity of Juarez's brush strokes and thought she would do justice to my 2nd Ancestor series honoring my grandmother, Olivia Bolen Gaines (9.19.1905–2.11.1983). Juarez's insight, sensitivity, and skills with mixed media made her a natural fit.

My original vision was to tie two generations that share my grandmother's name, me (Lisa Olivia Gaines), and my niece, Olivia Rose Gaines. After looking at numerous box configurations, I went for simplicity and decided that my grandmother deserved her own box.

Juarez made me dig deep beyond the surface through constant questioning. Ola was a mother, wife, sister, caregiver, entrepreneur (proprietor of the Metropolitan Hotel), and incredible cook who handled her business. She never left Paducah, KY, and she played on the winningest girls' basketball team at Lincoln High—her team never lost a game. She loved her family, especially my dad. Her only child, she referred to him as "my heart's last beat" or "my consignee." My grandmother had a zest for life, be it dancing, entertaining, church, or her friends. She was a woman of few words who led by example, whether teaching me to drive or how to save money.

Juarez showed me an initial rendering that was a little too sedate. The final assemblage will be an incredible surprise, but I know Juarez will create a fitting tribute to my Grandmother Gaines that will preserve her spirit while depicting her many dimensions.

**Hawkins:** A portrait is more than a likeness—it is a gathering of the sitter's energy, or essence, if you will. Since the subject is not available for a personal sitting, I rely on photos, stories, and ephemera to help me get a sense of the subject's character. Lisa sent photos, her father's book, and some of her papers. She also gathered up bits of family history for me, along with a few prized possessions.

In the process of gathering images, Lisa sent me photos of her grandmother (Miss Ola, the subject) with Lisa as a young child. Having always known Lisa as an adult, it was a delight seeing her as a child—and a sartorially splendid, well-attired little miss at

that, right down to the white gloves. I marveled at how much fun she was having in all the photos with her grandmother. I get the sense that the two were very close and devoted to one another. It was also cool learning about Lisa's father, a successful coach and author. In his memoir, he credits his mother's strength and rock-solid values with making him the man he is.

I'm making a portrait box. I want to show a formal portrait on one side, representing the face she showed the world. On the other, I want to show the side her friends and family saw. I considered the structure first. I experimented with a curio cabinet; the slots and compartments

**Miss Olivia**  
acrylic, mixed media on wood  
14 x 11 x 2½ inches



**Letter from Bolivia**  
pen, ink, acrylic on Japanese paper  
23 x 31 inches (framed)

ARTIST **John Himmelfarb** PATRON **Trinita Logue**



**Logue & Himmelfarb:** Trinita chose John from the lineup because his iconographic drawings seemed related to images in Trinita's collection of Bolivian silver. When we met and discussed specific styles of these drawings, Trinita favored those that looked like personal letters. Her silver pieces had been brought from South America as a gift to her mother in the 1950s by her uncle, a Jesuit missionary, on one of his rare trips home. John also had a relative who spent his adult life as a missionary in South America, so a bond formed over this connection, along with a shared sensitivity to these objects and the history of the region. John was pleased to be asked to do a calligraphic drawing because he hadn't done one in a good while. The silver pieces and their story were a perfect jumping off point. After several meetings, he realized that the best part of the project was acquiring a new friend. Trinita agrees, and she has the bonus of a work of art that has special meaning.



ARTIST **Cody Hudson**PATRON **Alex Myagkova & Laurent Varlet**

**Myagkova/Varlet:** Cody is an immensely talented and accomplished designer, and we've always been fans of his design and art work. *Not Just Another Pretty Face* opened the possibility of exploring a different kind of project with Cody. Upon visiting his studio, we were instantly drawn to his wooden sculptures: elegant yet eclectic towers and wall hangings, beautifully composed of discarded cabinet panels, recycled wooden veneers, shiny metal pots, and other materials Cody plucks from his collection of scraps.

Our next conversation was at Longman & Eagle over cocktails and cheese, which we quickly discovered were common interests of ours. We talked about bourbon, beer and bottle labels, and he showed us some of his latest liquor label designs (along with free samples—score!). Not only is Cody a great artistic talent, but he's a fun guy who loves great food. Plus, he's not afraid to drink cheap beer at a whiskey bar.

This is our first major art purchase, and we couldn't be happier with the commissioning process and final result. It is amazing to see Cody's impeccable design aesthetic translated into a three dimensional sculpture, seamlessly crafted from found materials.

**Hudson:** Working on this project has been interesting. After meeting and having some drinks with the patrons (and then some more drinks), I wanted to work with more bold graphic forms and include more paint than I normally would on a sculpture. I also included some peg board pieces that started to have the look and feel of a large dot pattern one might get while screen printing on paper. The cleanness of the piece has been refreshing and has opened me up to working in a more bold and simple way.



**Judgment Free Dot Pattern**  
wood sculpture  
31 x 41 x 3 inches

**Missy**  
photo transfer collage on paper  
26 x 36 inches

ARTIST **Candace Hunter**PATRON **Gail E. Spann**

**Spann:** I've had a photograph of five generations of my family for some time, and have always wanted to do something with it, but was never able to come up with something creative.

Recently, I saw some work that Candace had done and wondered if she could use the same technique on my photograph. Thankfully, she said yes. I've had numerous occasions to talk with Candace about some of her works and have come to realize that she has this unique ability to take an object like a photograph and translate it into another medium that evokes completely new feelings and senses. We've had several conversations about the photograph that was central to this piece, and the resulting work is her interpretation of those conversations. I wanted to participate in *Not Just Another Pretty Face* for an opportunity to have this artist create a work that was unique to me, and to give her an opportunity to create a work that would be unique in her portfolio.



**Hunter:** Gail Spann and I met over a framing decision for work from an artist I have known for years. They were thirty year old pieces from his student days at the Art Institute. I thought surely that this woman who had the prescience to see his value early was someone worth knowing. She has followed my career and work over the past seven years and has become an avid supporter of my installation works and me. I was delighted to be asked to create a piece for her that would commemorate her family.

I work mostly in collage: traditional cut paper and photo transfer collage.

Ms. Spann is a fan of how I treat this medium and how I honor the familial. So, it was only natural that we started to think about honoring her family in this art form. Because the use of the transfers is a delicate issue, there are joyful surprises that happen in the creation that aid in the thought of memory and lost memory, love and lost love.

The piece is titled "Missy," though I toyed with "Li'l Betty," as we discovered that we are both beloved nieces of our own Aunt Bettys and that we both carry their names as our middle names. Losing both of these precious women last year within a month of

one another led us down many conversations of the impact of having them in our lives. "Missy" was the name Gail's father gave to her. Looking at photos, five generations of love surrounded this little girl, and yet, she stands solitary. I wanted to create a piece that embodied her solitary nature even amongst an embrace of love.



ARTIST **Julie Renée Jones** PATRON **Allison Peters Quinn & Colm Quinn**

**Quinn:** Electrifying forms and slinking shadows define the world of curiosities according to photographer Julie Renée Jones. Her pictures let us feel the strange and wonderful space of childhood again. After witnessing her process in action, I realize that it's her keen attention to and facilitation of the formal aspects in the composition—light, reflections, color, geometric shapes—that guide her lens and allow the photographs to go beyond portraiture.

Julie came over to our house on a chilly September afternoon to take what ended up being hundreds of photographs, which she then narrowed down to four for us to choose from. Presented as if it was a play date with a new friend with a camera, Violet (4 years) and Christian (1 year) ran around with Julie and played princess, races, and catch, among other things. The one request she made was for a hand mirror, which little girls always possess for some reason.

After the photo shoot (and a couple of glasses of wine) she admitted that her techniques evolved from making the Umbria series (which she has been working on since 2010), where she engages her nieces as willing and performative subjects. This is what drew me to working with Julie for *Not Just Another Pretty Face*: her precise ability to highlight the curiosity, innocence, and latent darkness that all kids possess. They are complex creatures that don't sit still for anything, so I ended up choosing an image from Julie that doesn't show either of the kids' faces. Instead, to me the work presents their budding relationship of partnership, conflict, negotiation, love, and compromise that I see develop on a daily basis. This photograph combines their personalities with Julie's signature formalism and psychological exploration of youth with a Midwestern air and creates the perfect photograph-as-time-capsule.

**Jones:** My collaboration with Allison and her two children, Violet and Christian, began when Allison first contacted me in the summer of 2013. At that time, Allison expressed an interest in me photographing her two children in the manner that I have photographed the children in my family in my personal work. Our first conversations spurred an internal dialogue where I began to pick apart what made my photographs of children unique from other images of children.

Upon arriving at Allison's house we continued our dialogue and Allison keyed me in to what she found engaging about the way I photograph. She mentioned that she was drawn to my work as a potential collaborator because of

the way I captured children in a natural state of wonder. We spoke briefly about the science of photography and the physics of light and how that plays into the imagery I create. There is something intrinsic about the wonder of a child and exploration of the nature and limitations of light and shadow.

As children we are constantly curious, constantly experimenting. Through this collaboration I have come to understand my practice as containing these key elements. My work is all about a place where science becomes magic and children's games take on the seriousness of experimentation.

Our collaboration culminated in an afternoon photo shoot where I spent time

**Heliosphere**  
archival inkjet print  
20 x 24 inches  
Image courtesy of the artist

playing, interacting, and talking with Violet and Christian while making photographs that expressed our short time together. After processing and editing the imagery I provided for Allison and *Not Just Another Pretty Face* a final print that represents not only our collaboration, but also a moment for Violet and Christian where reality slipped away and imagination took precedence.



**Origami Constellation**  
acrylic, watercolor, gouache on paper  
24 x 52 inches

ARTIST **Jackie Kazarian** PATRON **Kiara Freeman**



**Freeman:** I was initially drawn to *Not Just Another Pretty Face* as an interesting way to support Hyde Park Art Center. I chose Jackie because I enjoy work on paper, she makes beautiful abstract images, and her background and interest in Japanese and Chinese calligraphy appealed to me. Coming from Seattle, having traveled across Asia, and having Japanese culture as part of my family, I have a deep interest in Asian aesthetics. Most recently, I traveled to Shanghai and fell in love with a number of watercolor painters, so a connection to Jackie's work made a lot of sense.

Jackie and I met up in New York, where I live, and we immediately hit it off. She understood how I wanted to incorporate various elements into this piece, from color to symbols, and for those things to work harmoniously. Jackie had quite a task ahead of her! She asked me to send her numerous items from my life,

including childhood songs and stories, and one artifact stood out the most: my childhood kimono, which she worked into a line drawing in the final piece. There's an abstracted map underneath this work—my historical map—which makes this a deeply personal painting for me.

Midway through this project, I found out I was expecting, and decided that this work would be a gift to the baby. Without losing the key visual features Jackie and I had discussed initially, I wanted to weave in my old journey with the newfound excitement of what was to come. Somehow Jackie managed to pull it off, and I'm excited to see the work! Jackie was patient and thoughtful throughout our time together, and while our ideas often overlapped, she was able to take me beyond what I could imagine.

**Kazarian:** Kiara and I first met in New York's Central Park. We talked about her life, her family, travels, books, and a mutual love for the Asian Wing of the Metropolitan Museum of Art.

We met again in the Asian Wing four months later when Kiara was pregnant and embracing maternity. As we walked through the collection, we talked about the Eastern way of depicting space and the distinctive brushwork of Chinese, Japanese, and Korean painters. Eventually I just watched her respond to things. Before we parted, she took me to see a Victorian painted glass window by John La Farge in the American Wing.

I began painting with the comfort that we were drawn to similar things in art. She mentioned that the piece might end up in the baby's room, so I asked her for more information about her childhood. She sent me a photo of her six-year-old self in a

colorful kimono—a connection to her stepfather, who is Japanese. She told me that one of her favorite childhood stories was the Japanese legend *Thousand Origami Cranes*. In a short time, my studio was filled with images of Kiara's past and present: the kimono pattern, origami cranes, traditional Japanese landscape paintings, the water towers of NYC, the floating bridges of Seattle, peonies, Barbie dolls, Roadrunner, and Bugs Bunny.

The early studies were failures—densely packed, overworked, and chaotic. Feeling a bit paralyzed by the disastrous start, I spent a week just walking around with a list of words as if I was working on a haiku: bridge, tower, peony, crane, kimono, pink. I finally settled into creating a series of paintings, drawing on images evoked by these simple words and thinking of Kiara's connection to each of them.



ARTIST **Anna Kunz** PATRON **Jillisa Brittan & Jeffrey Smith**

**Pale Blue Eyes**  
oil on panel  
24 x 24 inches

**Brittan/Smith:** The artist we chose, Anna Kunz, came to our home, and we talked, ate, and drank together. Our discussions were so engaging—about life, family, art, our passions. I knew of Anna's work before *Not Just Another Pretty Face*, and even had one of her paintings that we purchased years before meeting her.

From that initial meeting and then a visit to her studio, where we had the treat of viewing so much of Anna's work, Anna created an abstract painting inspired by her interpretation of our family ethos, and by our discussions about what moves us most about art.

The commission and the relationship that comes with *Not Just Another Pretty Face* is extraordinary. To be able to collaborate, and inspire a piece of art with an artist whose work you love, is an unforgettable experience.



**Kunz:** Jeffrey and Jillisa had me over to discuss the possibility of a commission. We had a conversation about their collection and how it reflected their life together as a family—the love and admiration they have towards each other was almost palpable, and only grew as they took me around their home to tell stories about their children and the other art works they owned. I was surprised to find one of my older paintings positioned over the dining room table. The painting was one I made when I was moving into the work I am doing now, so I invited them to come to my studio to see how that older work related to what I was currently working on.

At my studio, Jeffrey remarked about the view from my window, where the sun was lowering and blasting the skyline with orange light, and we all stood in awe, just looking. We went back to our conversation, but I was struck with some new way of knowing these people who put great value on those visual parts of experience. I tried to pick color that would parallel all of my impressions from our meetings. Blue is the most appropriate, in that it is the most giving color in the spectrum... it has interesting connotations and associations, and its lasting retinal "impression" is orange.

**More Than Just**  
mixed media on gessoboard and faux brick panel  
16 x 12 inches

ARTIST **Tulika Ladsariya** PATRON **Jane Chapman**



**Chapman:** From start to finish, working with Tulika on a commission for *Not Just Another Pretty Face* has been great fun: her enthusiasm and excitement for her artistic process was contagious.

In our conversations surrounding the project, we explored my lifelong interest in ceramics, which has also influenced my daughter Emily to become an accomplished potter. Tulika suggested the idea of spending an afternoon watching Emily make pots as a starting point for a painting. From there, we formulated a concept for an art work. This process allowed me to participate in the development of a unique work, which is, in many ways, as important as the finished piece. Furthermore, it

provided me unique perspective into the inner workings of Tulika's creative process. This, of course, gave me an even greater appreciation for Tulika's art.

I am grateful for the experience and pleased to know that this project will further support the Hyde Park Art Center and the work of artists like Tulika.

**Ladsariya:** I met Jane Chapman in her wonderful home in Evanston. From our first meeting, it was evident that getting to know Jane was like peeling layers off an onion. She spoke about the many roles she played as a wife, store owner, mother, community member, and even, occasionally, as an artist. Her appreciation for and love of art came through in everything she spoke of: her art collection at home, her son's photography, her daughter's passion for ceramics. She also mentioned the transformative process she underwent when she started a ceramics workshop at the Evanston Art Center.

My work focuses around the issues of labor and literacy and the beauty of working

with your hands. I wanted to capture this moment in an abstracted way, highlighting the roles Jane plays. Her daughter, Emily, is currently a full-time ceramicist, and I started by photographing her while she worked in the studio. I then translated the images into drawings, and the final piece is a painting that shows Emily working on the pottery wheel.

The piece is about labor, about the complex roles that women play in society, and about handing down passion from one generation to the next. My goal was to focus on the uniqueness of the individual and highlight that we are much more than just another brick in the wall.



ARTIST **Tulika Ladsariya**PATRON **Masood Zaman &  
Bradley Blankenship****In and Out**  
acrylic on canvas  
36 x 24 inches

**Zaman/Blankenship:** When first touring Tulika's studio, we described our ideal piece. It was seemingly random and drew from personal experiences in Southeast Asia. After patiently listening, Tulika dug through a stack of finished paintings and presented the very thing we had described. The fact that she had already painted it left everyone in the room speechless.

With each subsequent piece Tulika showed us, the synchronicities between the stories and values she expresses in her art and those that we value in our own life continued to emerge. Her frequent portrayal of literacy as a tool to overcome poverty woven against a subtle background of anatomy and biology mirrored our professional experiences as a physician and literacy educator.

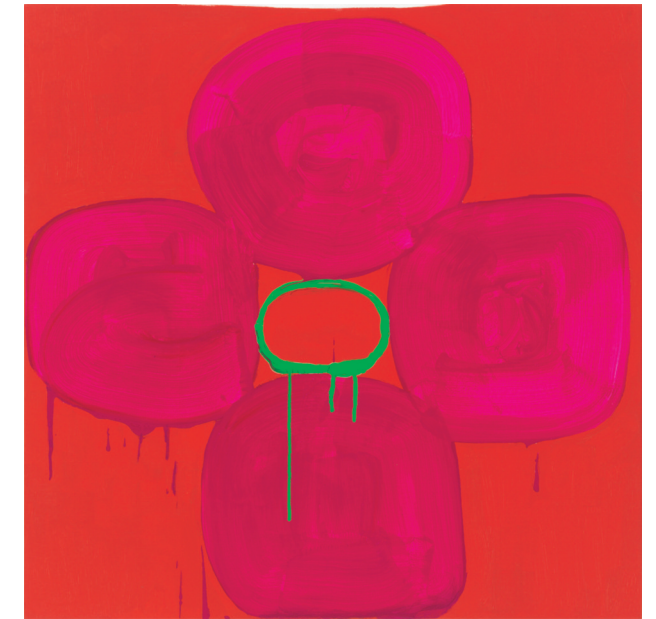
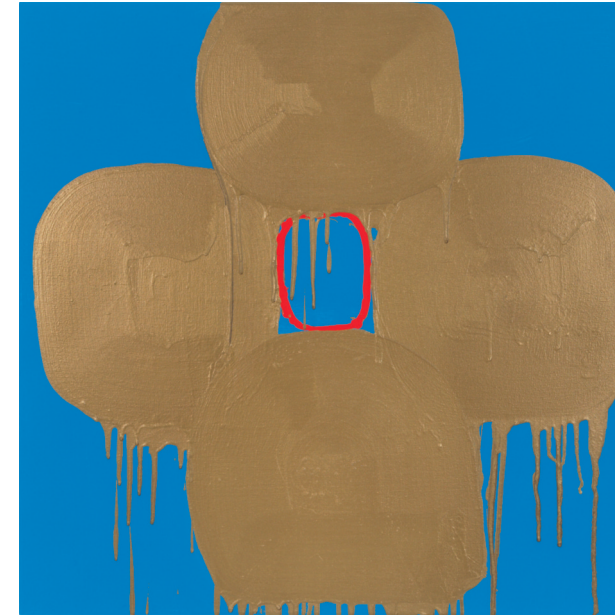
With the piece we had in mind already in existence and the unexpected alignment of both our values and artistic taste, we gave Tulika complete freedom to create something new and unique for us with the only condition that she not show it to us until the unveiling event.

**Ladsariya:** Brad and Masood came to my studio after looking at my portfolio. Each of them connected on a different level. Masood, a doctor, originally from the Asian sub-continent, could relate to my work as it essentially evoked sentiments of nostalgia and what he had seen growing up. Brad, an educator, connected with the text and literacy being the most vital transforming force that elevates a life from abject poverty.

My work is a comment upon resilience in the face of urban deprivation. The irony of the bookseller who cannot read resonated with both of them and I knew that that is what I wanted the work to be about. I wanted illegible text

to be an important part of the work, and wrote a poem for the painting. As both of them would probably be the ones sitting in that car, while the bookseller comes up to them, I played with different vantage points and perspectives, and finally settled on the reflection of the bookseller in the car's windows and mirrors.

In some ways, being from India and working as a volunteer in the education space, I could relate to both Masood and Brad very easily. I really enjoyed that we discussed broad ideas and themes, and the freedom they gave me in the fact that the final execution was completely at my discretion.

**Play it Again**  
acryla gouache, metallic gouache on canvas  
30 x 30 inches**Face to Face**  
acryla gouache, metallic gouache on canvas  
30 x 30 inchesARTIST **Judy Ledgerwood**PATRON **Brian Herbstritt**

**Herbstritt:** This is my second time participating in *Not Just Another Pretty Face*, and both experiences have been a lot of fun. It is a privilege to work with Judy Ledgerwood on this commission. She is one of my favorite artists and I have collected her work for years, so I didn't hesitate when given the chance to collaborate with her. Making a studio visit, seeing pictures of her work in progress, and talking to her about how she creates the works has been interesting and instructive. The fact that Hyde Park Art Center benefits from this project makes it even better, as the organization does such great work for Hyde Park and the City of Chicago.

**Ledgerwood:** As to my perspective on the project, I know Brian quite well. He has collected in depth, three paintings and some ceramics. He is very excited about his new house in River Forest, neighbor to Oak Park, where my studio and home are located. We look forward to spending time together once he moves into his new home.

In addition to sharing tips on favorite local restaurants, I asked him what he thought about the idea of painting the entire canvas face, plus edges around the frame. Usually this is a minor, even tacky move, seen only in first-year painting class and art fairs of the street fair variety. But the objective is not to save on framing costs, but rather to make the paintings more object-like and to give the work more physical presence on the wall. The paintings are intended as a pair on either side of a fireplace, already a focal point of the room. I wanted the paintings to hold their own

with this strong, iconic architectural feature. From my exhibition of paintings at Rhona Hoffman Gallery that opened in September 2013, where I employed this tactic, I've learned that this gives the work a stronger presence than painting a shape onto the face of the canvas.

Having an ongoing relationship with a collector is a wonderful thing. We grow older together, learning and growing along the way. Of course, the discourse with a collector is not academic; it's often based on feelings. But that is often the thing that one wants most to be sure is coming across alongside the theoretical, so a collector in touch with their feelings and unafraid to share is a good friend to have.



ARTIST **Kirsten Leenaars** PATRON **Christine Sterkel**

**Love, Daughters, Girls**  
inkjet color print  
12 x 8 inches  
Image courtesy of the artist



**Leenaars:** Christine: ephemeral, unconventional, aquatic, streaming, sensual, succulent, mellifluous, bold, tender, enduring, exegesis, meaningful, symbolic, embodied, daughters, psychic, hopeful, yes.

Haley: of, oak, three, I, lucky, grateful, explain, wump, lump, cocoa, understand, bubba, lick, crackle, smush.

Stella: cotton candy, flowers, jelly beans, josie, momma, huggie, ummm, minion, boo, dance, sing, pets, mermaid, I, necklace.

**Untitled**  
graphite powder on paper  
dimensions vary

ARTIST **Tony Lewis** PATRON **Anonymous**



**Anonymous:** We were incredibly excited to participate in *Not Just Another Pretty Face* as we think so highly of the Hyde Park Art Center and its programming. We'd also become acquainted with our artist socially and, while we loved his work, did not know much about the underlying concepts or his working process.

We had a really engaging studio visit to kick off the commission process, where we were able to gain a much deeper insight into his work. However, we also could see that this was a wonderful moment for the artist to gather some perspective on the work he'd produced thus

far and we pretty much abandoned the idea of a traditional commission.

So, for us, the studio visit was a means to accompany, rather control, our artist's creativity. And on that day in the studio, we planted the seeds of a true friendship that we look forward to seeing blossom and grow.

**Lewis:** I have to say one of the most compelling aspects of this project has been meeting people—being invited into their homes, and being able to just hang out with them to talk about the work. I feel like I have a new group of friends, some of whom are even neighbors!

Together, the patrons and I have had a number of very deep, personal, honest, and vulnerable conversations about our lives and how our experiences would influence the work, from materials to the home to family dynamics. It's amazing when people feel able to tap into their emotional truth. Doing so allows us to connect with one

another on another level—and shapes the work in a variety of subtle ways.

My work is all about cultivating private language, and reconciling it with public experience. I wanted the work I produced for this project to be as personal as it could be without becoming awkward, and I feel I've been able to cultivate those key moments with the patrons to make that happen.



ARTIST **Tony Lewis** PATRON **Heiji Choy Black & Brian Black**

**Black:** It's been wonderful getting to know Tony and the thought process behind his work. We've always admired his work, but we have a deeper understanding and appreciation now for his creative process and the brilliance behind it. His use of language, abstraction, and materials are all so incredibly thought out.

Tony really has made an effort to make this commission a combined reflection of where he's from, and about us as well by letting us draw from and choose source material that has inspired his previous works. It's been a really fun experience. With every meeting, we've gotten to understand and see into Tony's work process. There is still much to learn, but we've seen enough to have an appreciation of where he's coming from as an artist. It's made us love his work even more.

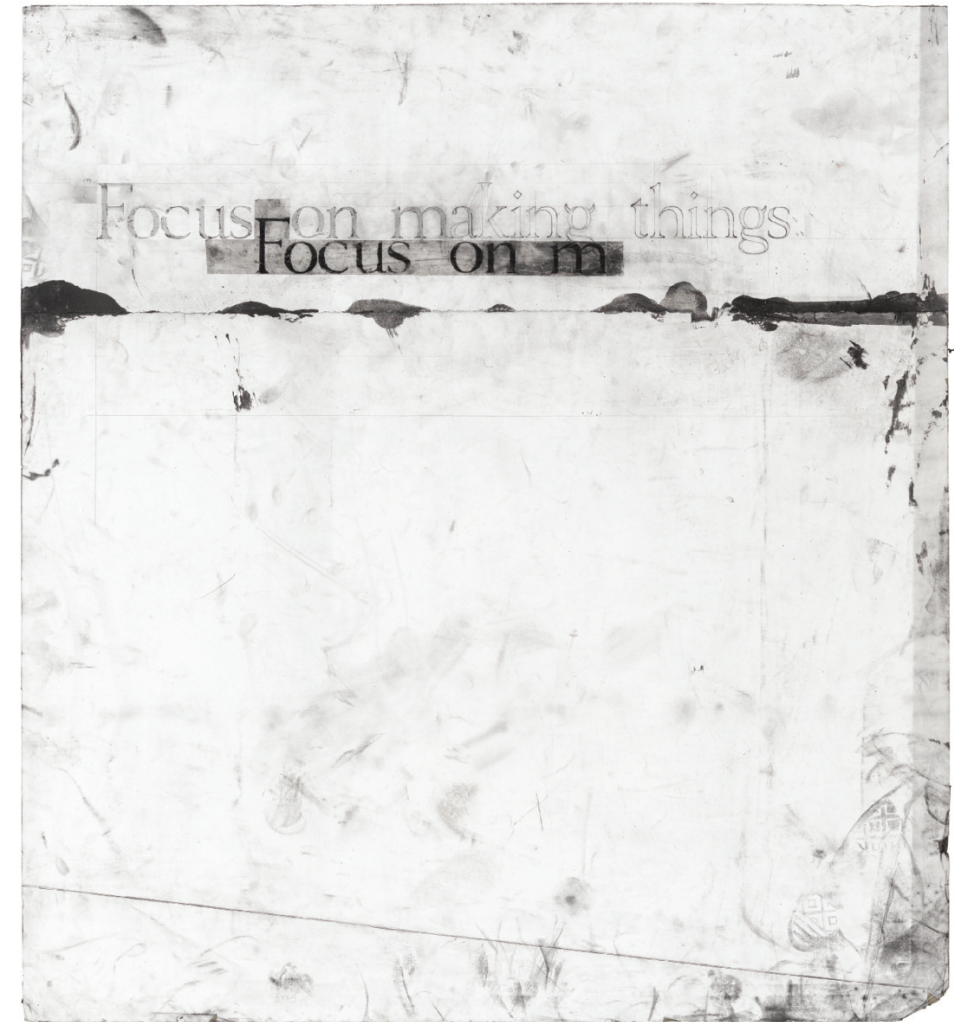
It's always a treat to have private conversations with an artist and this commission through *Not Just Another Pretty Face* gave us access to talk freely with each other, giving us opportunity to ask questions that we might not have been able to ask in a gallery setting.



**Untitled**  
graphite powder on paper  
dimensions vary

ARTIST **Tony Lewis** PATRON **Deone Jackman**

**Untitled**  
graphite powder on paper  
50 x 54¾ inches

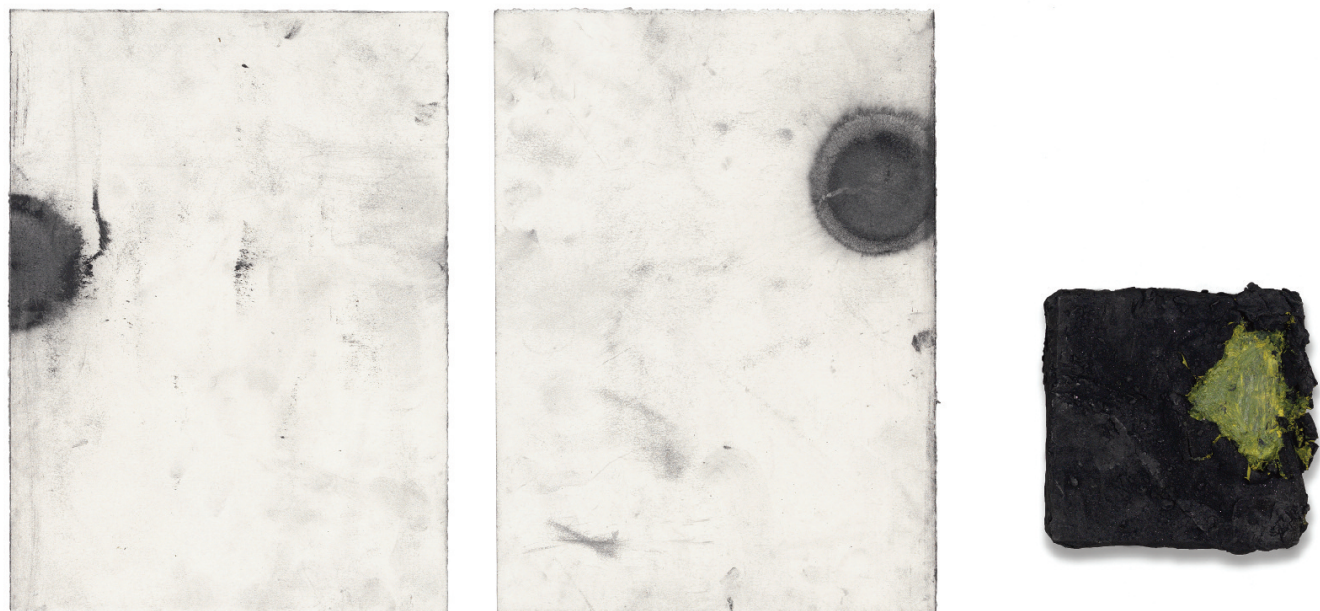


**Jackman:** I have participated in each of the *Not Just Another Pretty Face* shows since the inception of the project, and in each case I have found the experience to be delightful and different. Perhaps delightful is too limited a word, because the experiences have been very individual. Tony and I began a conversation about the ineffable aspect of responding to a work of art, and he spoke of that aspect when making art. We found a mutual understanding without being able to clearly say what it was we were talking about! I loved working with him.



ARTIST **Tony Lewis** PATRON **Megha Ralapati & Adam Waytz**

**Untitled**  
graphite powder on paper  
dimensions vary



**Ralapati/Waytz:** This is our first experience participating in *Not Just Another Pretty Face*, and apparently each year there are one or two artists who rise to the surface; their work—conceptually or formally—seems to speak volumes to very different people, harnessing a certain zeitgeist. This year, Tony Lewis was certainly one of those artists. I was lucky enough to do several studio visits with Tony as he met other prospective patrons (all of whom

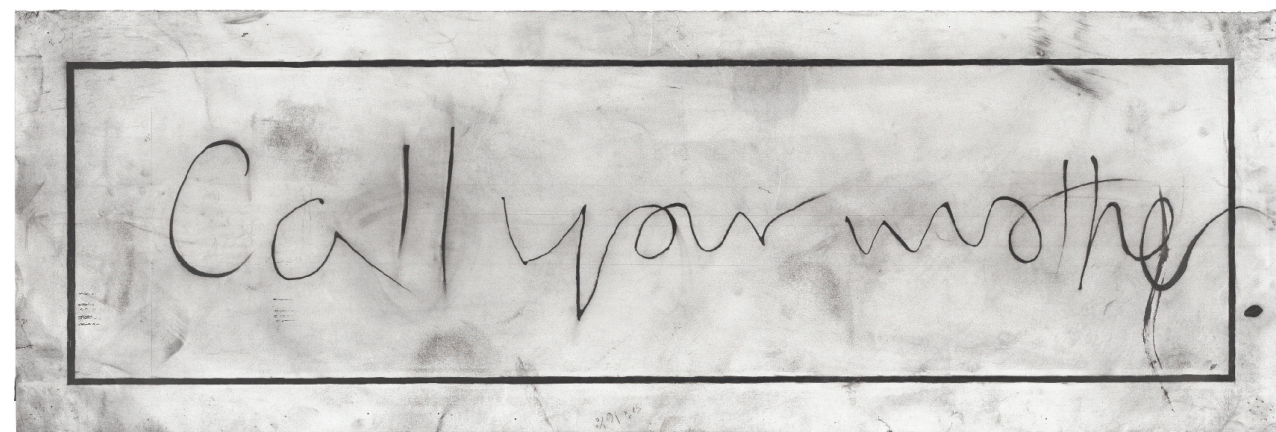
commissioned him), and on each occasion, the focused, thoughtful way he discussed his work deepened my own interest and intrigue in his process.

Last spring we invited Tony over for a party, and unbeknownst to him, this was our version of a studio visit. We were immediately impressed with Tony's nuanced thinking about artmaking, contemporary culture, and identity, as he explores them, working his way through boxes of graphite

powder, applying, tracing, and smudging the stuff across large sheets of paper placed on the floor. Considering Tony's work made us think about the way Nasreen Mohamedi uses line, the way Zarina Hashmi thinks about paper, and it allowed us to pull out James Baldwin's *The Fire Next Time*, which occupies an important place in our bookcase. What fun for a commission to do all of this!

ARTIST **Tony Lewis** PATRON **Brook Rosini, Glenn Koetzner**

**Untitled**  
graphite powder on paper  
49 ¾ x 16 ½ inches



**Rosini:** I fell in love with Tony's artwork the moment I saw it in the Art Center's 2012 *Ground Floor* exhibition. I was struck by how stark and spare the hand-drawn letters looked at the surface of the paper, belying a richness of meaning and the multi-faceted depth of the glittering graphite.

I was also taken with the way the pieces continued to grow, age, and evolve even after being "finished" and hung—breaths of air moving through the gallery would lift the paper in sighing swells, releasing traces of graphite to stain the walls. Tony's work, which deals so ephemerally with words, seemed to me truly alive, in much the same way language is.

*Not Just Another Pretty Face* seemed like the perfect opportunity to support this artist whose work I admired, and to do something fun in

partnership with my step-father, who lives on the East Coast and with whom I'm very close.

Tony and I really clicked during our meetings through this project. We had incredible, intense conversations touching on a wild range of topics: from coming of age in the United States and the meaning of regional quirks, to philosophy's relationship with art, to the ambiguity of language and problematics of communication, to family relationships.

Each time we met, it was like one of those drunken 4 am conversations with a dear old friend, where you talk about everything and nothing and feel like you could solve the world's problems if you just had one more hour and another bottle of wine.



ARTIST **Julius Lyles**    PATRON **William Savage**

*The Adventures of Chilly Frost & Foxy Gold*  
(1 of 12) from *The Iceberg Experience* series  
acrylic on canvas  
48 x 36 inches

*Savage*  
acrylic on canvas  
32 x 40 inches

**Savage:** I met Julius over 10 years ago and was immediately impressed with his work, and since then I have acquired over 50 pieces of his art. Half a dozen of those were commissioned works, including a work in last year's *Not Just Another Pretty Face* program. I look forward to continuing to work with Julius; I love the color and looseness of the work and the impact that it has on me as a collector.

**Lyles:** I am very humbled to have the ability to make art that people enjoy. The therapeutic value alone is beyond measure. The reward doesn't come from the commission; it is always the inquisitiveness, the involvement, the surprise, or that slight smirk the viewer gives after they engage with one of my creations. This is my reward.

William Savage is a true friend. The process is a cultivated practicality between like minds. The project is intelligent! The graceful engagement process between friends, mutual appreciation between patron and artist is always a gift, especially with Bill Savage.



*Untitled*  
mixed media  
detail

ARTIST **Faheem Majeed**    PATRON **Ra & Felona Joy**



**Majeed:** I am excited to work with Ra Joy to create a sculpture that captures his commitment to Chicago's civic and art community. I have known Ra for some time. During my former role as Director of the South Side Community Art Center, Ra provided honest and candid feedback and also sponsored my attendance to the Arts Alliance Illinois' One State Conference. Discussing the

content for the piece has been an enjoyable experience. I greatly respect all of the work that Ra does and because of his work, having time to sit down to talk about art is a rare luxury. In addition to creating a piece that will be included in Ra's art collection, *Not Just Another Pretty Face* has also given us time to have a drink, talk art, and get better acquainted.



ARTIST **Kenrick McFarlane** PATRON **Amanda Williams**

**Spencer**  
oil on canvas  
10 x 10 inches

**Antarctica**  
oil on canvas  
8 x 8 inches



**Williams:** There's an adage that says, "the grass is always greener on the other side." As an artist- turned-first-time-patron, I'm hoping that the grass on the other side of this art coin is not only greener but blue-er, red-er, purple-er! Kenrick and I share a love of paint and a passion for color, so it's exciting to "collaborate" with him in this most interesting way. I've given Kenrick free rein in the development of the piece. I think it's the highest respect one artist can bestow upon another. Such freedom is a gift that *Not Just Another Pretty Face* patron, Dan Parker, gave to me. At the time, it seemed daunting but was ultimately liberating.

**McFarlane:** When Amanda Williams told me she wanted a commission from me for *Not Just Another Pretty Face*, I was really excited. What was even more exciting is that she said the work would become part of her daughter's collection. I saw a lot of power in the idea of an infant already possessing an art collection. For the commission I wanted to give something that was young and playful, yet still expressed my interests as a painter.

Nowadays for shows I usually make a lot of work in my studio and then later put on my curator hat and pick which pieces would go well for each exhibition. Amanda gave me a lot of freedom for the work, so it made the creative process very easy.

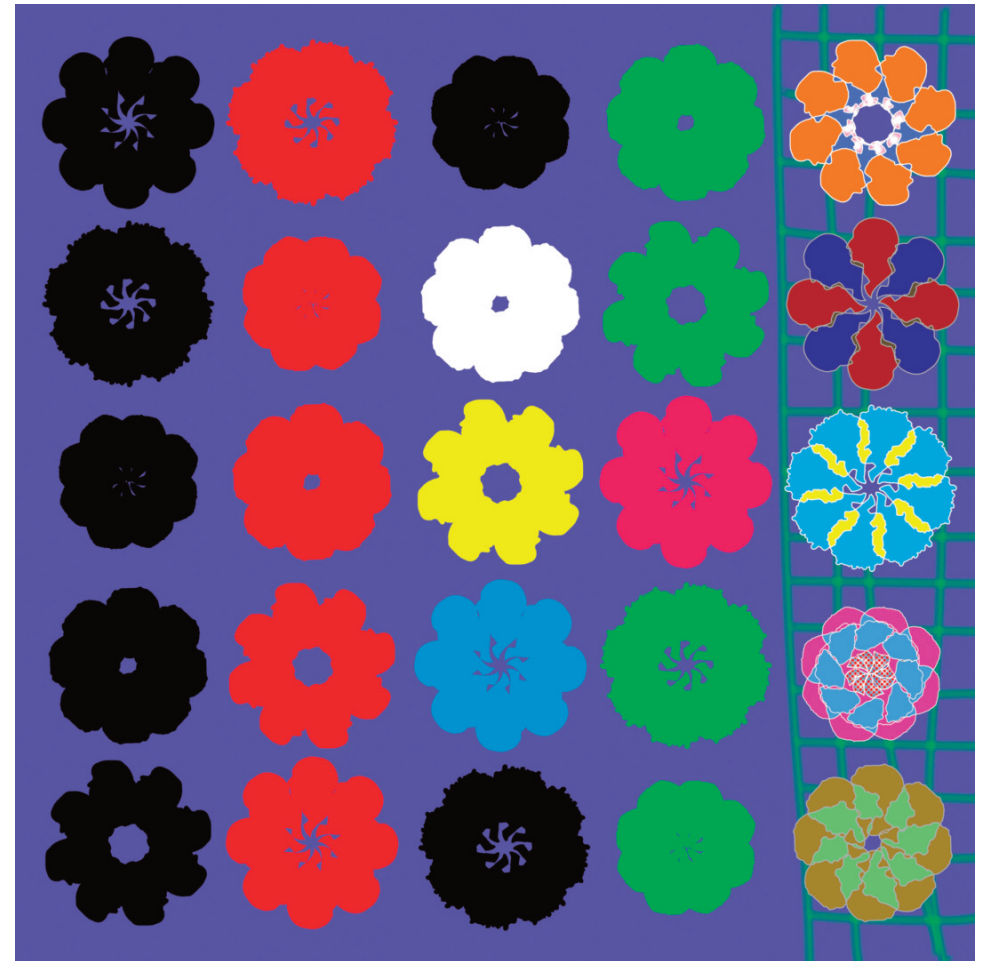
I decided to give Amanda two small paintings. Both paintings are working off classical representational subjects: portraiture and landscape. However, throughout the process I use these representational formats as a starting point to explore and invent with the paint and the image. I chose these two paintings because they are a good example of how this process works. Also, these paintings have a childlike quality that I knew would fit well for the commission.

The portrait painting, *Spencer*, represents a strange, goofy character with ears like inflated balloons. There's something sweet about this character, but also something very mischievous, which can be compared to adolescence.

With the landscape painting, *Antarctica*, the paint is applied with gestures that are random, playful, and curious, yet the placement and structure of the marks creates a representational idea of space, light, and form.

**Nelson Family Portrait**  
archival inkjet on *Hahnemühle* satin rag  
36 x 36 inches  
Image courtesy of the artist

ARTIST **Adelheid Mers** PATRON **Rho & Ben Nelson**



**Nelson:** As we met with Adelheid, through our conversations, meeting our family and seeing our home, she discovered an interest/theme in the art we already own—one that we were not consciously aware of. We seem to be attracted to pieces that have a use of text and typography. Not only was this a great discovery for us, but we love the fact that this discovery actually helped influence the direction of the specific piece that Adelheid was creating for us.

Throughout the process—from the initial visit to the final piece—Adelheid has involved us, and leveraged what she has learned about us, and even our direct feedback to influence the final creation of the work. We loved that we could provide our input in our non-artist way, and know that

Adelheid would take that feedback, and translate it into the piece with her expert eye and touch.

Adelheid kept an open line of communication with us throughout the entire process—both asking for feedback and explaining her process along the way. The experience of being part of the process—from initial conversation to the final piece, and the many steps in between—really allowed us to better understand the work and how it came to be. We were looking for a one-of-a-kind piece that was personal, interesting and of course beautiful. Not only do we feel that we have that in Adelheid's work, being involved in the creative process has provided our family an experience we will treasure as much as the piece itself.

**Mers:** I met the Nelsons in their home in Milwaukee. We noted that their art and design objects—rugs, paintings, graphics—contained quite a bit of text. I began to wonder how to incorporate that into their portrait. When I prepped the profile photo I took of each of them into silhouettes, and then into flowers, it seemed like I had an alphabet right there and then. Instead of creating a single image for each family member, I played with creating words or sentences out of the five flowers, and that's how the multiple uses of each shape came about.



ARTIST **Iain Muirhead**

PATRON **Bruce Cohen**

**Ody66ey Form (for Bruce)**

sign enamel, metal leaf on canvas  
68 x 70 inches

**Cohen:** One might think it a little strange to meet your selected artist at a place called Rodan, the different spelling notwithstanding. At the very least, I thought he might be setting his sights a little too high. And yet, with 48 years behind me, my ability to judge a man by his drink order is as sharp as it's ever been, and I took the measure of Iain Muirhead the moment he ordered his. He had me at "I'll have a rye, neat" (oh the contradiction). The first meeting sealed it as we spent a few hours talking about his varied life experiences (over a beverage or two), artistic process, and how those experiences informed his process. As somebody who admires and loves art largely because I lack any artistic ability, I'm more than intrigued by the artist and his or her work. Iain is as expressive in person as he is on canvas.

The next meeting at my house confirmed that further as he evaluated my living space with an artist's eye and insights. He proposed a number of projects, all equally unique, and one seemingly far afield from what one traditionally considers "art." We discussed the projects at length and I chose one. I was not the least bit suspicious when a few days later he asked for past credit reports, my social security number and ATM pin number to help him with his process. In the interim, I've seen no changes in my credit score or unaccounted-for withdrawals, so I assume it was indeed part of the process! Through our meetings and conversations I've never had a moment of doubt that I had chosen wisely, and I only hope that I prove worthy of Iain's talents.



**Muirhead:** This spring, I set out on a 10-day, 2500-mile motorcycle ride from Chicago to Los Angeles along Historic Route 66. The trip served as a moving meditation on the hero's epic journey—a physically and spiritually demanding quest marked by history, reflection, danger, and personal revelation.

I wanted to experience a quintessential American right of passage, and to reclaim and recreate it. I mapped my journey through a series of performed rituals, drawing inspiration from the nostalgia and storied past of communities along the route. Each ritual is recorded and geocached to encourage the broader community to re-engage and reshape the landscape using modern, personal forms.

These and other works from the trip are currently in production under the title *Ody66ey Forms*, the first iterations of which are introduced

in *Not Just Another Pretty Face*, thanks to my patrons and Hyde Park Art Center. These works combine materials from my motorcycle adventure and inspiration from the lives and interests of each patron.

Bruce Cohen is a leader in a number of communities. His identity encompasses a multifaceted collage of positions, pedigrees, and publics. As we began the commission process, Bruce and I discussed notions of identity and the signifiers we use to assert it. My conversations with Bruce recalled the strange signs I saw on my trip across the country: A Paul Bunyan sculpture advertising a Vietnamese deli. A pagoda silhouette marking a Mexican food truck. The repeatedly reclaimed, recycled, and intermittently abandoned business signs along Route 66.

This commission grew out of my desire to work with semiotics and postmodern

identity. My research found critical footing in what Claude Levi-Strauss called the "empty or floating signifier"—that a fixed or single identity is impossible in a visual culture of layered and shifting signifiers.

I mined Bruce's resume and credit report for semiotic mascots, flags, city seals, religious icons, etc., and then produced a painting using only the graphic information of those signifiers in layered, fluctuating and approximate states. The semiotic fragments are bound by a Vitruvian armature equal in dimension to Bruce's present height and width. This framework sets up an appropriate tension between the simultaneity of the many and this version of the one.

**Ody66ey Form (for Justine, Dan, and Laszlo)**

carved eucalyptus wood, denim, cotton, concrete, gravel  
24 x 24 x 8 inches

ARTIST **Iain Muirhead**

PATRON **Justine Jentes & Dan Kuruna**



**Jentes/Kuruna:** We've known Iain in various ways over a dozen or so years, but hadn't seen him in a while, and hadn't been tracking his artmaking. It was a pleasure to reconnect with him through this project. Iain's slides at the *Not Just Another Pretty Face* salon intrigued us because of the research into the history of place; we thought it might be interesting to explore with him our somewhat unusual home.

At our initial meeting with Iain, a review of his work helped us understand his conceptual interests and his processes— and sparked a wide-ranging discussion in which we discovered common interests in journeys, place-making, ritual, and "the truth." Our follow up emails explored stories about our house (myths and bats, demolition

and construction) as well as martial arts that Iain and members of our family practice.

We're excited that the art that results will be a gateway to both Iain's recent thinking and cross-country travels and our family memories.

**Muirhead:** Justine, Dan, and Laszlo invited me to do a site-specific work involving their home. I started with the question: When does space become a place?

In my initial conversations with the family, I wanted to understand the personal mythologies, memories, and associations that make their home a place. I learned that Dan and Laszlo share my devotion to martial arts. Dan referred to his training as a "gateway to another state," which often requires a considered environment that could be called a *way place*.

I also learned that while rehabbing their garage, they broke through the concrete floor to find a hidden basement within the foundation. The demolition unearthed a swarm of bats that had been

nesting in the secret trench. I found it meaningful that this hidden truth was revealed during the rehab process, which could be characterized as a ritual cycle of demolition and construction, like martial arts training.

This work is a living sculptural installation that inspires ritual engagement specific to the mythology of their home, and incorporates materials from my journey. I made the positioning pad in proportion to the hidden basement, using the jeans I wore on my trip and road gravel. The accompanying training tools are carved from Eucalyptus tree branches: The same trees that welcomed me to Los Angeles on the last day of my ride and that serve as a favorite home to the city's bat population.



ARTIST **Iain Muirhead** PATRON **Claudia Luebbers**

**Ody66ey Form (for Claudia)**  
route 66 pigment, denim,  
cotton, wood, metal, gravel  
14 ½ x 14 ½ x 10 inches



**Luebbers:** I chose Iain to be the artist I would work with for this year's *Not Just Another Pretty Face* project after viewing the pieces shown in the salon presentations. This is my fourth year participating in *Not Just Another Pretty Face*.

Iain, like the previous three artists, wanted to meet with me personally. He wanted a sense of what objects I live with. Not that his object needed to fit in, but he wanted to know what kind of objects I relate to, abstract or realist, tactile or non-tactile.

Iain and I met at my apartment to acquaint him with my

environment and did a walk-through of my place. As a result, he focused on the tools I have collected. That decision would probably point to sculpture as the kind of piece he would make.

Iain was taking a road trip on his motorcycle over Route 66. He decided he would create an object from items he found on his trip. I had no idea what he would produce.

That is part of what *Not Just Another Pretty Face* is all about. The patron does not know what the object will be. The patron just has to have faith. The unknown factor is an important part of the process.

**Muirhead:** As I toured Claudia Luebbers' home, I was struck by the physicality of her collection, her clear appreciation for methods and materials. I found myself spending time with one work in particular: a wall installation of old, worn hand tools. It prompted me to think about how my existence over those ten days was defined by a few essential tools. It became clear that my commission for Claudia must address aesthetics and utility. Claudia chose *the key*, a catalyst and conduit of the journey.

This sculpture is made from the grime that built up on my

motorcycle. With a mortar and pestle, I ground down this mixture of mud, bugs, tar, grease, sand, and leaves into a fine pigment—the literal essence of the journey. I cast that pigment into the form of my 1972 BMW key. The key is a universal fit for nearly all BMW motorcycles during the same period as the active years of Route 66 (1930-1980). The minimal and mysterious shape recalls the Cycladic sculpture heads of the Greek Bronze Age—it is also a fragmentary artifact that fuses place and time.

**Gail Hodges' Quilt**  
machine pieced from vintage silk kimono  
fabrics, hand quilted  
33 ½ x 42 ½ inches

ARTIST **Sarah Nishiura** PATRON **Gail & Tom Hodges**



**Hodges:** I first saw Sarah's work in *Martha Stewart Living*, where she was a featured quilt artist. She and her studio were pictured along with a splendid red and white quilt that I loved. I knew she was my kind of quilt artist and was overjoyed when she was one of the Chicago artists participating in *Not Just Another Pretty Face*.

Fabric and quilts have been part of my collective memory for as long as I can remember. I lived in Japan for several years during the 1980s, where I collected a number of silk fabrics that were fragments of kimono and obi, and which I had always wanted to incorporate into a quilt piece.

I visited Sarah's home-based studio and brought my fabrics along. Luckily, Sarah responded to them and immediately brought out a few Japanese silk fabrics from her stash that she thought might augment the project. She also showed me several of her original quilt works, which she lovingly crafted entirely by hand.

I so admire her unique design approach to creating beautiful, meaningful quilts. It is my great good fortune to have met Sarah, and I look forward to enjoying her work in my home for many years to come.

**Nishiura:** This quilt is made from vintage Japanese silks collected by Gail on her travels in Japan. It was initially very difficult for me to get up the nerve to cut into these lovely fabrics!

The materials did, in fact, present a challenge as they varied quite a lot in thickness and texture, and do not behave like the woven cottons that I am used to working with. Similarly, traditional hand quilting would not work with these materials, so I had to give a lot of thought as to how to give the quilt structure without doing a lot of hand quilting.

Luckily, Gail wanted this quilt to be a wall piece, which

opened up a lot of possibilities as to how to approach the commission, and she gave me a lot of freedom in terms of size and composition.

I ended up setting aside a lot of my ideas about traditional quilt making in constructing this piece. Many ideas I had about the piecing seemed just too American for these materials, so I decided on a very simple composition which would let these lovely Japanese textiles speak for themselves.



ARTIST **Sarah Nishiura** PATRON **Janis Kanter & Thomas McCormick**



**Kanter/McCormick:** Ever since my daughters were little, I have always thought it would be fun to turn their old clothes into memory quilts—ones they could take away with them to college and beyond. But one serious stumbling block stood in my way: I never learned how to sew! Time has been ticking, the girls both now teens, and I no closer to becoming a seamstress than when they were babies. So I decided to sign up for a five-week quilting class with Sarah Nishiura at Hyde Park Art Center.

The first two classes I actually *did* learn how to work a sewing machine (woohoo!) but by week three I became a dropout (boohoo). I managed to fire up my sewing machine one more time, to help my daughter make her Halloween costume—she wanted to be water. After hours of sewing strips of blue fabric onto a blue dress, it fell apart on first wearing down the school hallway. Whoops, forgot to back stitch. Totally embarrassing—for her, not me!

Dreams dashed, my eldest now a junior in high school, it seemed even less likely I would ever realize my original aspiration. But then *Not Just Another Pretty Face* rolled around, coinciding with an exhibition at the Art Center of Sarah's beautiful quilts. Eureka! Sarah could create these quilts through a commission process. I collected two big garbage bags of clothes—one marked Tatum, one marked Reese—and Sarah picked them up and set off to piece together what magic she could work.

As the summer marched along, and I hadn't heard a peep, I began to get nervous that my artist regretted taking on such a task. I wrote her an email to see how things were proceeding, and she sent this back ... "*I am having a blast with these quilts! I didn't know it would be so fun to work with things with words, images, etc...*" Wow, suddenly it seemed this patron-artist pair stitched well together, and I would one day be able to send my daughters off to college warmly bundled in their unique, artist-designed and love-filled quilts!

**Tatum McCormick's Quilt**  
machine pieced from McCormick  
Family clothes, assorted fibers,  
hand quilted  
73 x 77 inches

**Reese McCormick's Quilt**  
machine pieced from McCormick  
Family clothes, assorted fibers,  
hand quilted  
73 x 75 inches

**Nishiura:** When Janis Kanter approached me about making quilts for her daughters from their old clothes, I knew I was accepting a challenge. I normally restrict my fabric choices to woven cottons in a limited palette of mostly solid colors. Janis presented me with piles of material, t-shirts with words and images, plaid shirts, satin pajamas, and many other garments, in every color of the rainbow. She also had a story about her daughters to accompany each piece of clothing.

After talking to Janis it became clear that these quilts were not so much about design as they were about preserving memories of childhood. With that in mind, I knew I had to come up with compositions that were very loose in order to allow the images and words on the clothing to stay intact, so that the memories associated with them would not be disturbed.

For Tatum's quilt, I sewed the materials into large hexagons with no particular attention to organizing colors. When these hexagons were pieced together, all the colors, words, and images move around the quilt and added a certain chaos to the geometric order of the hexagons, which I like.

For Reese's quilt, I decided to sort the fabrics into darks and lights and create a polka dot design, setting light circles against a darker background. The piecing within the darks and lights is something of a hodge-podge, which allowed the images and words on the original materials to remain while still blending together in a fun way.

**Nell at Seventeen**  
archival ink pigment print  
32 x 27 inches (edition 1/10)  
Image courtesy of the artist

ARTIST **Melissa Ann Pinney** PATRON **Martha Jannotta & Jay Mittlestead**



**Pinney:** When starting out as a photographer, I supported myself by photographing weddings and parties. In the process I discovered the subject that would define my work for decades: feminine identity. While my work has evolved and changed over the years, my interest in feminine identity and social rituals continues. Sally Schwartz's commission to portray her daughter Kasey gave me an intriguing opportunity to explore these themes in the present, on Kasey's sixteenth birthday. This touchstone moment in a young girl's life allows us to see both the little girl who was and the woman yet to be.

Recognizing the significance of this moment, Sally invited me to photograph Kasey getting ready for her Sweet Sixteen party last January. "Getting ready" is, of course, social code for the intimate time girls and women spend together making-up and trying on dresses, shoes, and accessories for the night ahead. Because the atmosphere is festive and familiar, I have always found it to be a rich occasion for pictures. I'm grateful to Sally and Kasey for opening their world to me, and for their trust.



ARTIST **Melissa Ann Pinney** PATRON **Sally Schwartz**

**Kasey, Sweet Sixteen**  
archival ink pigment print  
32 x 27 inches (edition 1/10)  
Image courtesy of the artist



**Pinney:** When starting out as a photographer, I supported myself by photographing weddings and parties. In the process I discovered the subject that would define my work for decades: feminine identity. While my work has evolved and changed over the years, my interest in feminine identity and social rituals continues. Sally Schwartz's commission to portray her daughter Kasey gave me an

intriguing opportunity to explore these themes in the present, on Kasey's sixteenth birthday. This touchstone moment in a young girl's life allows us to see both the little girl who was and the woman yet to be.

Recognizing the significance of this moment, Sally invited me to photograph Kasey getting ready for her Sweet Sixteen party last January. "Getting ready" is,

of course, social code for the intimate time girls and women spend together making-up and trying on dresses, shoes, and accessories for the night ahead. Because the atmosphere is festive and familiar, I have always found it to be a rich occasion for pictures. I'm grateful to Sally and Kasey for opening their world to me, and for their trust.

**Ponder - Redeker**  
mixed media on linen  
4 x 5 feet

ARTIST **Diane Ponder** PATRON **Susan Redeker**



**Ponder:** Sue Redeker and I share studio space, and have taken several classes together at Hyde Park Art Center. We recently were part of a three woman show at the space @1400 N. Halsted. We discussed this commission as an ongoing project in the studio, which is based on metaphorical phrases torn from the *New York Times* business section.



ARTIST **Otis Richardson**PATRON **Letitia Waller**

**Karen Victorious**  
watercolor, acrylic on paper  
34 x 42 inches (framed)



**Waller:** When I commission Otis Richardson to do a portrait of Karen Daley, I thought about her character and her love of pop culture. As a former model and fashion designer, Karen studied fashion design at Parson School of Design in New York, and thus began her quest to incorporate pop art into her personal style, based on its influence on fashion and culture. Both Otis and Karen have a definitive love for pop culture, as it influences culture, music, fashion, and the arts. I connected these two by giving Karen a self-portrait, which I commissioned Otis to do. The portrait is from a small cell phone shot I took of Karen at a whimsical moment. I sent Otis the shot, and he took it from there. The color concept that was chosen to fill the space off to the right hand side of the painting comes from Karen's Jamaican heritage, an idea Otis felt would pull out her features more.

Otis and I attended NIU together for graduate studies in the 1980s. As he was defining pop culture and its influence on African American culture, Otis developed a style that strengthens his subject, but gives them a clean color image, bursting with colors that do not detract from the subject. His art transforms popularizing icons from eras that are trending into personalized portraits that capture a stylized self. I knew from the start how I would approach the portrait: simply saying, "Here you go." The painting captures Karen's features very dramatically, but gives her that Mona Lisa smile, as if she is peering from around a corner ready to submerge her face into the band of colors.

**Richardson:** Letitia Waller commissioned me to paint a portrait of her partner, Karen Daley, as a surprise birthday gift. The relationship between me and the patron may be unique from most, in that we are both artists, and met in graduate school as we pursued our MFAs at Northern Illinois University in the late 80s. We have remained friends and supporters of each other's work.

In the past when I've painted someone's portrait, my focus was on a straightforward realistic representation. My approach to this commission was different. My patron provided me with her favorite snapshot of Karen. I loved the angle of her face and her expression in the photo, so that was the start of my excitement in doing the portrait.

I asked Letitia about Karen's background and likes. What was something that was really important to her? Letitia said Karen's Jamaican heritage played a big role in her life.

I then knew that the colors of the Jamaican flag would be incorporated into the background. To know Karen is to marvel at her sense of style, humor, and bold attitude. This gave me the motivation to transform her short hair cut into a series of squiggles and spiral designs.

On a spiritual level, all three of us practice Nichiren Buddhism. Through this practice of Buddhism, we are able to bring forth our highest potential and thereby allow our creativity to flourish. We also tap into our ability to embrace opportunities and create environments that provide outlets for artistic expression. This commission came about because of a sincere determination to make art after many years of not doing so.

This was truly a collaborative effort and I feel so fortunate that, with the help of my patron, I was able to capture the likeness and persona of her partner.

**Whimsical lines of Erin Houlehen: Red & Splash; Jazz, Zing; Leisurely Moving Without Haste; Zesty Vibrance**  
oil, pumice on canvas  
12 x 12 inches each

ARTIST **Darrell Roberts**PATRON **Erin Houlehen**

**Houlehen:** I was looking for a site specific piece of art for my home and had been unable to find something I liked when *Not Just Another Pretty Face* was mentioned to me. I felt this would be the perfect opportunity to have something special commissioned for me while being involved with Hyde Park Art Center. I had seen Darrell Roberts' work at Hyde Park Art Center and liked the dimension, color, and warmth his pieces exhibited. I thought, "This could work for me."

The artist came to my home to see the troublesome space and was immediately enveloped by color. He couldn't believe it. He said, "You aren't afraid of color!" As he viewed the artwork throughout my home, he was so enthused, he continually looked around and you could see the ideas were going through his head.

I was impressed by his passion and creativity. He was getting inspiration from everywhere: he photographed the neighborhood, the building, and the artwork in my home. I live surrounded by the work of artists from all mediums and I am looking forward to adding Darrell's work to my collection.

**Roberts:** When I met Erin, I knew right away I wanted to do the commission for her. I could feel her love of color, and I was excited to get to know more about her and what the art she had collected meant to her. I loved the fact that she loves red, and is not afraid of color!

I spent a lot of time thinking about the works I created and how each piece, color, and texture represent Erin. The four pieces I made are site-specific for Erin's Lake Shore Drive home. After visiting her place, I considered what would look best in the space and how it would be viewed from different areas around the room. I took a lot of photos of the space around Erin's building and in her home. Since Erin lives right in the heart of Chicago, I was able to incorporate lots of buildings, the lake, and movement that represent Chicago in the pieces that represent Erin.

My work reflects Erin's fearlessness of color. Red represents her, her home, and her bold love of color! The textures are symbolic of objects she has collected. The brushstrokes are bold and layered, and add to the whimsical lines of her collected art pieces throughout her place. The light blue and yellow ochre is the view and reflection out her window and the beach by the lake nearby. The movement in the paintings is the traffic and construction sites busy with activity.

I have added a love of beauty, through the use of color, which is one of the most important elements in art and art making. While seemingly abstract, the works are studies of observation and movement. Improvised and lyrical, they represent Erin's life in Chicago and the activities around her home and building.



ARTIST **David Schalliol** PATRON **Tiago Pappas**



**Pappas:** The commission of a series of photographs of 2056 N. Cleveland in Chicago has been a collaborative effort between David Schalliol and me since we first met for lunch regarding the project. At that meeting, I outlined my passion for Chicago architecture, historic preservation, and my family business managing apartment buildings on Chicago's north side, as well as my desire to have one of our properties photographed. I knew David would be a perfect fit for this project because I was familiar with some of his work in Chicago, such as his *Isolated Building Studies*.

The first proof David sent over was great, but I let him know that I would love to see another version with less leaves on the tree in front of the building in order to fully capture all the terra cotta details. Thereafter, David proposed that the project evolve into a series of two photographs, with a companion fall or winter photograph. The companion photograph will be made in late 2013.

I have taken away a couple lessons in my collaboration with David on this project.

First, when commissioning art, be sure to work with an artist who is passionate about the subject of the commission. As a result of David's photographic and academic interests (urban and visual sociology, among others), David always displayed enthusiasm and a willingness to go above and beyond in order to make sure the project turned out well. Second, get out of the way and do not dictate artistic elements of a commission. David suggested several ideas regarding the project, all of which were excellent, and all of which I agreed to.

From the outset, this commission has been a collaborative effort based on a common interest in Chicago's urban history and architecture.

**2056 North Cleveland Avenue (Chicago, Illinois), Early Autumn**  
digital c-print  
19 ½ x 15 ½ inches

**Schalliol:** At our first lunch meeting, Tiago surprised me with carefully assembled journals documenting the near North Side buildings his family has restored. As we flipped through the pages of contemporary and historical photographs, he described the lengthy process of their rehabilitation and pointed out favorites. Clearly, the buildings would need to be the focus of the project.

After discussing a variety of options, we settled on a longitudinally rooted series of photographs of the mixed-use building located at 2056 North Cleveland Avenue.

The photograph presented in this exhibition is the first image from the project. Made at dusk during the transition between summer and autumn, the photograph allows glimpses into the multifaceted present of the 1880s building: a home, a workplace, and a meeting place. The next photograph from the series will be made during winter 2013 in order to present a different experience of the building's engagement with the street, and to reveal more of the building's intricate terra cotta façade detailing.

**The Cycle of Life and Culture**  
Oil, gold leaf on canvas  
30 x 40 inches

ARTIST **Rahmaan Statik** PATRON **Patric McCoy**



**McCoy:** Visitors to my home have often asked where was I going to put the next piece of artwork—on the ceiling? Well, with the commission for Rahmaan Statik, I am planning for a piece about my family to be installed on the ceiling. Rahmaan is a graphic artist and accomplished muralist who was once part of the subculture of urban graffiti. He is now seeking through his works to have the spray can recognized as an artistic medium for fine art.

I first saw Rahmaan's work in a show at the Chicago Cultural Center many years ago. I asked the artist Joyce Owens (who was also in that show) about him. She had high praises for his intellect and passion for addressing serious social issues in his work. So I decided to follow his career for several years and found out her words were correct. Rahmaan does believe in being well-informed about the subject of his work. He came by my home many times and asked about the photos of my family members and their relationships—those relationships that went well beyond just the familial.

**Statik:** It is an honor to be part of *Not Just Another Pretty Face* and to create a family portrait set for Mr. McCoy. This is my first painting produced using primarily gold foil leaf. Another innovation was constructing the canvas in the shape of a trapezoid to create more depth. The major creative innovation was to create a composition that depicted each member of the family as a family unit and also as individuals.

During the conceptual development of this work, a number of creative challenges came to the surface that were used to enhance the artwork. The concept of the artwork is to create a painting depicting the family lineage of Patric McCoy, to be displayed and viewed on the ceiling. This creative objective was resolved by constructing the canvas board into a trapezoid shape, which works with the background pattern set at one point perspective. The trapezoid canvas with the one point perspective pattern is meant to create the illusion of depth, and is juxtaposed with an oval shaped portrait composition.

This was a conceptual collaboration between the artist

and patron. From the concept, the artist had full creative control to make an extraordinary work of art. This alone creates a positive environment that will make artwork that the artist and patron can be proud of.

Producing a family portrait in oil is a social, intimate, creative experience. Through this experience, the more I learned about Mr. McCoy's family, the more I learned about Mr. McCoy's values. Values are what make us different or the same. These similar values regarding life, art, and politics shared by me and Mr. McCoy is what created a situation for making extraordinary artwork.



ARTIST **Cheri Stewart**PATRON **Theodore & Donna Feaster**

**Ripping Our Roots**  
acrylic on canvas  
22 x 24 inches



**Feaster:** I first met Cheri in the fall of 2012. Cheri is just one of the many fantastic art students at King College Prep High School. Diasporal Rhythms Art Collectors group has established a working partnership with King's art program. As a member of the youth committee of Diasporal Rhythms, we work closely with the art teacher and the art students at King. I have observed the students throughout the school year working with acrylics, charcoals, oils, and ink. Cheri has shown amazing talent and technique in all the mediums. I was very impressed with each of her art projects. We met and briefly discussed the project. I encouraged her to feel free to express her artistic talent. I have full confidence that she will do a wonderful job in surprising me with a

dynamic piece of artwork for my collection. Therefore, it was a thrill for me to commission this exciting, new, up and coming artist for Hyde Park Art Center's *Not Just Another Pretty Face* project.

**Stewart:** Ted Feaster has given me a challenge that I willingly accepted to improve my skills: painting buildings. I've never painted architecture of that much detail before, so it took some time and it was worth it.

Ted showed me some images of photos his wife took of the demolition of homes in the African American community. He asked me to produce a painting of my own interpretation of that idea to create a powerful message out of it. I went out to rural African American neighborhoods to find a building of interests to paint. They were kind of hard to find, but St. James Catholic Church caught my attention. Its demolition was very unfortunate, due to its history in the community; it was over a century old.

### Eyeing

plastic parts, chain, copper tubing, driveway mirror, oil paint, wire, key chains, light fixture, bungee cord, seashell, plant seed pod, copper wire, hardware  
dimensions vary  
Image courtesy of the artist  
Work courtesy of Mitchell-Innes & Nash, New York

ARTIST **Jessica Stockholder**PATRON **Valerie Carberry & Richard Wright**

**Carberry/Wright:** For us, the most valuable experience of participating in *Not Just Another Pretty Face* was spending time with Jessica Stockholder in her studio, surrounded by her current works in progress, her boxes of collections and raw materials, her notes and sketches—all of which she shared with us quite freely and openly, answering our questions and responding to our curiosity. It was an extraordinary experience. When artists are commissioned to do work, one tends to applaud the generosity of the patron who funded the project. What makes *Not Just Another Pretty Face* so special is that we found ourselves applauding the generosity of the artist, as Jessica showed hers to us at every step along the way, and as it expresses all that we value and support in the Hyde Park Art Center.

**Stockholder:** This is the first time I've made work commissioned in this way. I enjoyed working with my two sets of commissioners: Lynn/Neil and Valerie/Richard. In both cases they elected to leave the process of determining what the work would be entirely up to me. Their willingness to engage with me in the unpredictability of making art was a vote of confidence that I appreciated. I am happy and honored to have my work included in the collections in their houses.

Valerie and Richard had hosted a welcoming party event for me when I moved to Chicago a couple of years ago. Their interest in my work now through this project has contributed to making me feel more a part of the community. Our conversations about working together gave us the opportunity to share thoughts about art in general, and that

was a pleasure. I made *Eyes* for Valerie and Richard's front entry hallway. They had chosen that spot, though they were open to other ideas. The scale of the parts in the work will have dialogue with the scale of image on the wallpaper in that location, and this "chandelier" follows on—and is a part of—a series of other works I've made that function in this way: colored material, lights, and chain filling space eventually.



ARTIST **Jessica Stockholder**PATRON **Lynn Hauser & Neil Ross****So So So**

two primed framed boards:  
vinyl, orange sweater, acrylic  
paint, seashells, rubber cut  
from a traffic cone, tacks,  
colored foam rubber  
26 x 56 x 4½ inches  
Image courtesy of the artist  
Work courtesy of Mitchell-  
Innes & Nash, New York

**Hauser/Ross:** We admire Jessica Stockholder and her work. We were thrilled about commissioning a project that would be created especially for us.

We like sculpture, but our living area has limited room for free-standing pieces. We wanted our acquisition to enhance, but also fit into, our home. We like living with art that makes an interesting environment but does not feel intrusive.

Jessica and her husband Patrick accepted our invitation for a site visit. We all explored potential locations for the project. Jessica measured the walls. She noted colors and studied our space. She decided which place would probably make the best home for our new art. We dined and visited, became better acquainted. We had fun.

Jessica took time to contemplate, but it didn't take her long. Within a few days she sent us three photographs. Each depicted a recently completed work of hers, examples of ideas she was thinking of incorporating for our piece. She asked our opinion on which style/mode we liked best. Now we're excited to see the result.

**Stockholder:** I have had occasion to get to know Lynn and Neil over the past year or so; their enthusiasm for art and the community surrounding it has been infectious. It was lovely to have that friendship broadened by this commission, and to have my work in this way drawn into dialogue with others in Chicago. I made So so so for a wall in Lynn and Neil's dining room. They have a great collection of photographs and some paintings filling most of the wall space in their home. The size and proportions of this work are informed by the empty space on the wall that needed filling, and by the proportions of other works in the room. The swath of gray in this work, together with the holes cut into it, speaks a little to the contrasts that black and white photography relies on, and engages the space between graphic and embodied experience. The particular shapes and rhythm in this work grow out of a set of drawings that are relatively new for me and still in the process of becoming.

**J.R.**

Ballpoint pen on paper  
11 x 14 inches

ARTIST **Bill Talsma**PATRON **J.R. Harris**

**Harris:** I first spied Bill's work at a group show at Hyde Park Art Center: a beautifully rendered row of ballpoint pen drawings of former roommates' hairstyles. I was impressed with Bill's fine draftsmanship. Equally notable was his use of negative space and exclusion of what one might expect in a portrait, a far better descriptor but now absent face.

When I met Bill, I learned that he had drawn these portraits from memory. In an effort to boost his memory and better approximate each former roommate's hairstyle, Bill described sometimes locating an old photograph of his subject or leafing through magazines to find a hairstyle that seemed to match. Despite each of his roommates having been around with some regularity for a period of time, Bill remembered easily and not so easily.

I knew I wanted Bill to draw my head of hair. And to do so, I anticipated he would want to photograph me. To my surprise, he did not. As we sat in my living room amongst a group gathered to introduce him, in my peripheral vision

I saw and felt Bill checking me out. His easy and indirect observation of me that day ensured that my portrait would be about memory. I like that my portrait is not simply a faceless Al Hirschfeld-like representation. It is much more intimate and not. Memory is wonderfully inexact, and I learned that day Bill is fine with this. A portrait need not be comprehensive or capture a subject with great specificity. I wonder, did Bill flip through magazines to help construct my portrait? I will value my portrait for its correctness and incorrectness and Bill's remembering and not remembering me.

**Talsma:** "J.R." is a portrait of J.R. Harris that I drew from memory after meeting him for lunch at his home one summer afternoon. The drawing shows only his hairstyle and is modeled after "Roommates," a series of drawings that depict the hairstyles of all my former roommates—twenty-eight of them to be exact.

Both familiar and unfamiliar, complete and incomplete, these drawings betray a selective memory of my roommates (and J.R. Harris) by isolating their hairstyles. In the empty spaces, I invite viewers to complete these portraits by projecting their own thoughts and ideas of what the missing face might look like, while provoking internal associations, memories, and narratives.





ARTIST **Garland Taylor** PATRON **Talmadge Mason**



**A Semblance of Generosity**  
cast-welded, shaped, polished stainless steel  
12 x 12 x 20 inches

**Mason:** I met Garland about four years ago, at a show of his sculpture work, and after a few conversations and another exhibition a few months later, I decided I wanted Garland to create one of his unique metal sculptures for *Not Just Another Pretty Face*. Garland has been involved with Hyde Park Art Center on some other projects, so he was looking forward to this further exposure of his unique style of creating metal sculptures, and we were both excited to see this happen.

After being in his studio a few times, he showed me some of the intense and laborious process of making molds and forming his metal punch outs and welding them together to form

objects (heads, hands, trees, et cetera). Garland and I talked about several different ideas for the project, and finally he came up with something ideal for my tastes.

Garland and I being involved with *Not Just Another Pretty Face* was exactly what we both were looking for in the project. It gave a chance for our ideas/collaboration to come into being in his sculptures, and now can they can be seen by a possible new audience and saved for future viewing in the form of the catalogue. This experience has made this new sculpture a special piece in my collection.

**Taylor:** Between April and May of 2013 artist's block plagued my creative process. It set in shortly after I completed *Generosity*, a nine-foot tall stainless steel sculpture. It was my largest outdoor sculpture to date. Mr. Mason's piece is a scale model for this sculpture slated for a 2015 permanent placement on the campus of the University of Chicago's Laboratory school. With his generosity, line, plane, craft, composition, and gesture gelled. Mr. Mason's commission represents the liberating feeling that, for me, was sculpting large-scale. Talmadge Mason is more than an art collector; he is a muse. Over the years he has supported my practice not just as a patron, but as a mentor. For this I am forever grateful.

ARTIST **Garland Taylor** PATRON **Patric McCoy**



**Ancestral Looking Glass**  
cast-welded and shaped steel with an electrostatic glaze,  
cast acrylic protuberances, vintage steel cut-tacks,  
game-played major league baseball stitching, vintage  
mirror on cottonwood  
13 x 6 x 27½ inches

**McCoy:** Several years ago I acquired a Garland Taylor metal sculpture from the Archibald Motley Student Fund Auction that supports students at The School of the Art Institute of Chicago. I did not know Garland at the time. I was later introduced to him and his practice at his presentation in the UIC African American Cultural Center. I found out there that Garland had been under the tutelage of master sculptor Preston Jackson and had consequently been directed to use industrial punch-out scrap metal as his base material for the beautiful welded pieces that he created (including the one that I purchased in the auction). The technique of repurposing scrap pieces resonated with me, both as an environmentalist and as an art appreciator. I have since followed his career and have admired the pieces Garland has made for

my friends and acquaintances.

I committed to having Garland make me a metal sculpture for the *Not Just Another Pretty Face* show, and initially he was to utilize the technique of welding the punch-out pieces over a mold of my face or hand. While talking in his studio, he showed me a piece of wood that I immediately found interesting. He proposed instead that he make a mirror (so that the image is always personal) out of the wooden piece and to use his technique to fashion a frame and base. Surprisingly, I got to see the finished piece before the show, when I went to a costume party at his studio. At the party in costume I was able to photograph my reflection from the mirror as not just another pretty face!

**Taylor:** Between April and May of 2013, artist's block plagued my creative process. It set in shortly after I completed my other commission, a nine-foot tall stainless steel sculpture. It was my largest outdoor sculpture to date. The consequence of this coming-into-my-own was that I had a hard time transitioning back to sculpting small-scale. Patric McCoy's commission represents this difficult period of reflection and transition.

When Mr. McCoy paid a visit to my studio back in June to preview the progress I had made on our commission, I was nervous and confused because I had nothing—no ideas, no sketches—nothing to show him as far as a maquette was concerned. I was blocked creatively.

As we walked around the studio for a while, uncovering unfinished works, excavating

exiled experiments, I explained my artist's block. He listened, then consoled my restlessness with his infectious Buddha-like calm as we continued to walk about the studio. Soon enough, my confidence was restored. Out of nowhere came the idea to extract certain aspects of the unfinished works—the false-started experiments, and unwanted commissions that I had been poking at while Mr. McCoy and I walked around the studio.

Thus a commission was born: a piece about time, reflection, and self-esteem. Patric McCoy is more than an art collector; he is a muse. Over the years he has supported my practice not just as a patron, but as a mentor. For this I am forever grateful.



ARTIST **Lowell Thompson**PATRON **Patric McCoy****To The Bone**acrylic, sand resin, gesso on  
canvas  
12 x 12 inches round

**McCoy:** Lowell Thompson, aka “Raceman,” is an artist/author/friend who functions as my argumentative sparring partner on everything! He is an ex-ad man who knows the power of the visual image, and he has been using that knowledge in his paintings about the Black urban landscape and its denizens. I already had several of his gritty images of street life (literally gritty—sand is mixed into the paint), but felt compelled to respond to his announcement that he was doing a new series called “bio-pics.” In them, he proposed, would be visually represented all the important information about the subject.

I was up for the challenge and said I would be first. He sent me a long list of questions about the most inane things (“What is your favorite element in the periodic table of elements?”) and came by for an interview and to acquire photos from different periods of my life. I have had so much fun with this whole process with Lowell. And even though the commission has been completed, he claims we still have not agreed upon a price because he did so much more than originally pitched! Yeah, right!

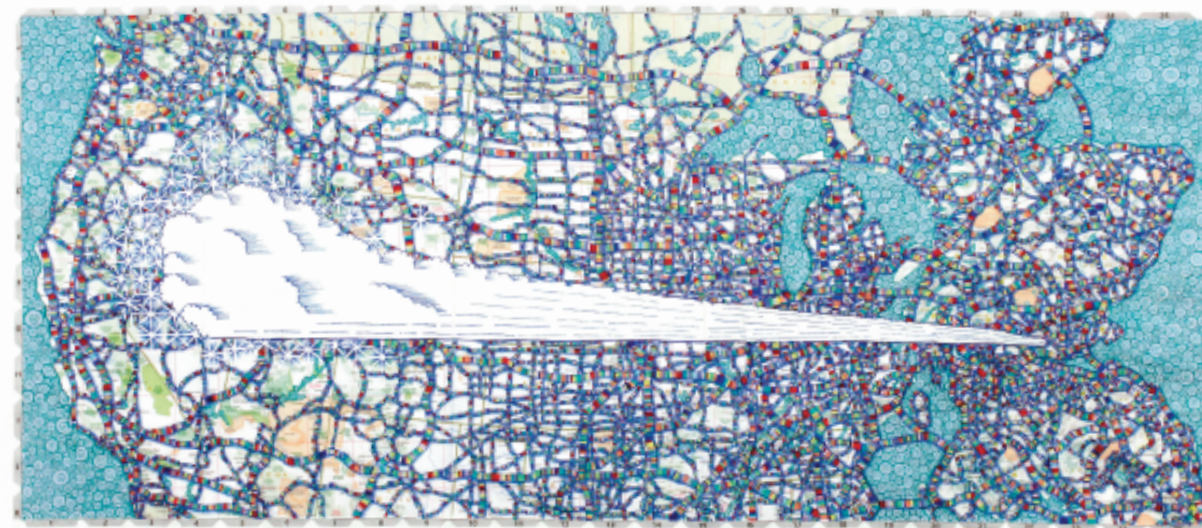
**Thompson:** Although I’ve been painting my “Chicago Fer Real” series for almost 12 years, about five years ago I started exploring a new idea. I call it “psychic-realism.” The idea is to paint a portrait of both the outer and inner person. I branded this a BioPic.

Patric McCoy has been one of my most supportive collectors for at least 10 years, so when I saw him at the *Not Just Another Pretty Face* presentation this year, I figured he would be a perfect vic.... I mean, subject for my first commissioned BioPic. I stole the term biopic from the movie biz. It’s short for “Biographical Picture.” Movies like *Pasteur*, *Sargeant York*, *Jim Thorpe*, *All-American*, and the more recent *Lincoln*

(which I hated) are biopics. My innovation is to do a biography of my subject in one frame, without the aid of time, music, actors, and a multi-million dollar budget.

I knew the process would be stimulating, given that Patric and I have engaged in intellectual “friendly fire” for years. The beauty of my BioPic idea is that I get to find out what ingredients went into making him the opinionated...er...uh...person he is. The fact that he was educated as a chemist, retired as an EPA scientist, and yet is one of the most passionate and informed art collectors around makes things even better. The BioPic process is by its very nature collaborative. We sat for hours talking about his life, looking

at his art collection and going over family photos (lucky for me, Patric’s family seems to have been collecting images for years. Maybe that’s where he gets it). Of course, a BioPic can only be as interesting as its subject. That’s why I’m glad Patric McCoy was my first. But no work of art could be as unique as the man.

**O. Acanthium**ink, acrylic, colored pencil on maps of  
the United States and Scotland  
18 x 40¾ inches  
Image courtesy of the artist

**Van Alyea:** We followed *Not Just Another Pretty Face* for a few years because we were interested in supporting the Hyde Park Art Center and loved the concept of working with an artist to create an unconventional portrait. After researching several of the artists whose work we responded to, we chose to work with Mel Watkin. We were drawn to her use of maps and other materials to create composites of people and their personal histories, which we found mirrored some of our interests in contemporary art.

When we met over dinner this summer we had an engaging conversation about our own stories, passions, and influences. Mel asked us about how we met and what our shared interests were. We covered many topics, such as travel and genealogy, specifically Scotland, Wisconsin, and railroad history. Mel was enthusiastic about so much, and we could see her mind going a mile a minute to process all her ideas and next steps. We also got to learn about Mel’s own family and history, and loved her sense of humor. After such a rewarding meeting, we were thrilled to see Mel’s concepts come alive in her initial sketches and delighted to see our own life take shape in a work of art.

**Watkin:** *Not Just Another Pretty Face* gave me a chance to meet Ginny and Alby Van Alyea. Our first meeting was just supposed to be “a drink” but ended up with drinks, dinner, and emails. We had a great time! As often happens, we ended up finding we had a great deal in common.

I interviewed the Van Alyeas about their family histories, careers, major interests, and life goals. Their extensive family backgrounds are complex, but geographically centered in Scotland and the Midwest. A few stories caught my attention, including the great grandfather who built the Milwaukee Road rail line, the first to reach the Pacific coast from the Midwest.

They had also just returned from a trip to Scotland—a chance to see the land of their ancestors, recall Ginny’s time there as a student, and to have some time together before the birth of their first child. While there, they learned the story of Scotland’s National symbol, *Onopordum Acanthium*: the thistle. I also researched the 18th century “Clearances,” during which Scots were forced to flee the country. This led me to visually connect the Scottish diaspora with the way a single thistle releases hundreds of thistledown seeds. From

thistledown, I jumped to the color code used to represent genetic code, which I integrated into the piece.

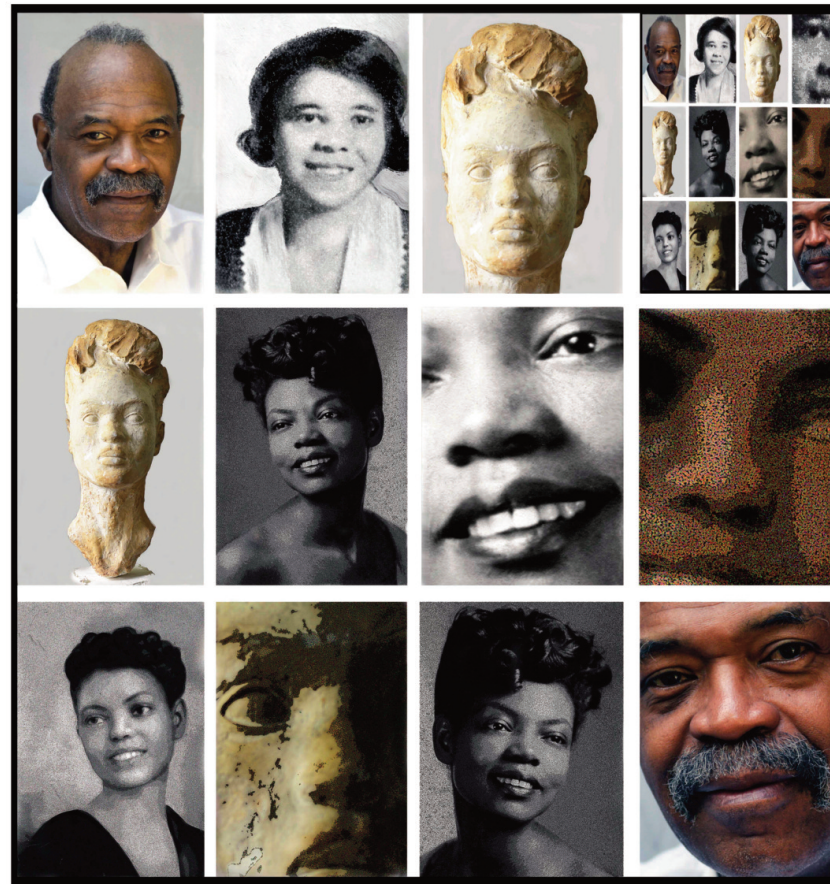
In essence, *O. Acanthium* is a kind of “Vanitas”—a form of Dutch 17th Century biographical still life, where the painter would arrange a group of objects to represent a patron. Historic Vanitas paintings are highly iconographic—every object has specific cultural meaning. My work is more symbolic and more formal. For the Van Alyeas, I collaged together maps of Scotland and the Midwest to show their family history, and overlaid the maps with ink, paint, and colored pencil.



ARTIST **Marvin L. Wells**PATRON **Talmadge Mason**

**Family Lines**  
inkjet print  
15 x 16 inches

**Mason:** While I've known Marvin for a number of years, and I knew his love of art based on his collection with his wife, I didn't realize his creative and unique ability to create art. As I sat in their home one day, I noticed a collection of black and white photos and asked who the artist was. It turned out it was Marvin. After purchasing one of the photos, I began a conversation with Marvin about the prospects of *Not Just Another Pretty Face* and what I was looking for in the project. Marvin made a number of suggestions, one of which really turned the process around and has made it a fuller and richer experience. Working with Marvin and his allowing me to look over his shoulder and question him on his process has helped me gain a far better understanding and appreciation of what a creative person he is and what a real photographer has to do to make a unique piece of art—and also what he needed to do to fully bring my idea and the collaboration to life. This will be the third time I've participated in *Not Just Another Pretty Face*. It's a way to collect artists that are not represented in my collection. It's also a great way to express my and the artist's ideas together and immortalize them in the exhibition and catalogue.



**Wells:** When *Not Just Another Pretty Face* was initiated, Talmadge asked if he could commission me to create a photograph for him. Talmadge's mother was a gifted artist, and he owns a wonderful sculpture his mother created many years ago. He also has in his possession a treasured portrait of his mother. He knew that he wanted both the sculpture and his mother's photograph to be the focus of the photograph I created but didn't really have a vision as to how the two images could be incorporated. As a result, he turned the project over to me. On the day he brought the sculpture and the photograph of his mother over to my

house, he also brought a photograph of his grandmother and another photograph of his mother as a younger woman. While showing them to me, he spoke at length about how influential both women had been in nurturing his love for art.

As I thought about the piece, I knew I wanted to expand the focus beyond just his mother and the sculpture, and include Talmadge and his grandmother. Both his mother and grandmother were beautiful and strong Black women, which you can glean from their individual photographs and the sculpture by his mother. Talmadge indicated that he wanted the photographs of his mother,

grandmother, the sculpture and him to be realistic, but I could add or subtract as I saw fit. Not wanting to produce a series of traditional portraits, yet wanting to respect Talmadge's wishes, I decided to create a montage of photographs that would represent both realistic and creative images of the women, the sculpture, and Talmadge. "Family Lines" includes twelve individual images that have been arranged to create a single photographic art piece representing the lineage of Talmadge's family.

**Patric's Triptych**  
inkjet print  
dimensions vary



**McCoy:** I am so glad that Marvin Wells is allowing the world to see his photographic artwork. He has been a master technician behind the camera and in the darkroom and is now doing magic with the digital image and software programs like Photoshop—but he has been reticent to show his work for many years. Marvin and his wife, Patricia, are art collectors and members of *Diasporal Rhythms* like I am. So when I was visiting their home, I would see these very engaging and impactful black and white photographs in their collection and ask who did them. Marvin would reluctantly admit that he did. So back in the winter of 2013, I made up my mind to commission him to do a photographic portrait. He quickly got into the project and took so many wonderful images and brought them back for me to see (it really was a series of creative images of me as the art collector), and for me to decide which one should go in the show! I told him it was for him to decide, so I am sure to be pleasantly surprised with his selection.

**Wells:** I've known Patric for several years and always thought his face was photographically interesting. When the opportunity to photograph him arose, I felt that the most relaxing setting was within his art-filled home. At home and at ease, he becomes part of his collection. I sense no separation between the two.

Patric and I have had conversations relating to art and collecting in the past. However, prior to discussing the commission, we spent time simply talking. During those talks, we established trust and direction, and Patric made it clear that this project was to be my artistic expression. When I began my thought process, my goal was to create visually appealing photographs that were outside the norm. I wanted to create a piece that was not just a portrait of Patric, but also a study of Patric: a piece that included things important to him. To accomplish this goal, I decided on a triptych focusing on Patric and his art.

Few people know that Patric's father was a talented artist. One of Patric's favorite

paintings was done by his dad and hangs on his bedroom wall. It's a wonderful painting, and knowing his emotional attachment to it I decided to integrate it into the first portrait of Patric. "Influence" depicts an image of Patric blending in with part of his dad's painting. Anyone who has visited Patric's home knows that every space on his walls is filled with art, including the bathrooms. The second photograph, "Throne Room," illustrates Patric encased in art and photographed in a setting that captures an audience both physically and aesthetically. The final photograph, "Givin' the Eyes a Hand," shows Patric become part of the artwork. All three pieces were created to stand on their own. But taken together, you realize that Patric is his art.

ARTIST **Marvin L. Wells**PATRON **Patric McCoy**



ARTIST **Rhonda Wheatley** PATRON **Cristal Thomas**

**What If**  
acrylic, collage, cut vellum on canvas  
14 x 18 inches



**Thomas:** Being part of *Not Just Another Pretty Face* was more fulfilling than I ever imagined. I knew this project would be an opportunity to get an original artwork while supporting a good cause, but beyond that wasn't sure what to expect. I selected Rhonda as the artist because I liked her collaborative approach and the idea of creating a piece that reflected who I am as a person, even if I didn't know what that would look like. The process ended up being one of revelation and self-discovery. Rhonda has a way of connecting with people, drawing out their hopes, aspirations and motivations, and then expressing those artistically. I'm ending this project with a new friend and a beautiful piece of art that will always remind me of this time in my life, the things that are most important to me, and where I hope to be in the future.

**Wheatley:** Early in our working relationship, it became clear that Cristal and I have a lot in common, from our travels to Sedona, Arizona to our love of writing. During subsequent meetings, we've spent time socializing after discussing the commission, and we've even met up to attend an artist talk. Cristal has become not only a friend, but someone I truly value!

I am making an acrylic- and collage-based painting with a vellum, hand-cut abstracted phrase overlay for Cristal. After our initial exploratory conversations, she decided she wanted a painting that represented her creative and travel aspirations. She essentially wanted her painting to represent possibility. She came up with the phrase, "What if," which comprises the abstract words in the vellum overlay and is the title of the work.

This has been Cristal's first commission with an artist, and I was sure to include her in every step of the process

to ensure that she was comfortable and had a say in everything—from the background paint color and each individual collage element to the abstract wording. I shared my approach to finding and selecting images, how I search for textures, colors, et cetera. Within a day, Cristal began looking at images differently and found some collage elements on her own, which she sent to me. I've incorporated her images into the collage and they fit seamlessly and beautifully into the piece. Her contributions made our process feel truly collaborative.

Because of the very collaborative approach I like to take when doing commissions, I have stepped back from putting as much of myself into the work as I otherwise would. I've remained open to Cristal's ideas and contributions, even if they were different from my typical approach. I feel like being willing to collaborate helped open me up to something new.

ARTIST **Bernard Williams** PATRON **Ciaran Escoffery**

**Untitled**  
painted wood  
20 x 20 x 23 inches



**Escoffery:** Bernard Williams is an amazingly talented artist. I feel privileged beyond words to know him and to soon have a sculpture that he designed and created—specifically for me. How wonderful is that? And how fantastic that Hyde Park Art Center provides the platform for such wonderful possibilities!

**Williams:** My patron for this sculpture was tuned into my flow. I was able to work freely in the sculpture's execution and enjoy the game which art plays. It is a work about growth and spontaneity. The forms of the piece function as structure. The process allowed me to revisit some of my long standing interests in Louis Sullivan and his organic systems. I hope the abstraction and movement of the sculpture captures some essence of the place we might call "the nature/mystery."



ARTIST **Bernard Williams**PATRON **Karen & Jim Prieur**

**Untitled**  
 painted wood  
 16 x 12 x 15 inches



**Williams:** Shortly after my visit with Karen and her husband, I visited the Picasso exhibition which was up at the Art Institute in Chicago during the 2013 summer. It was an exhibition exploring Picasso's relationship to Chicago. Chicagoans must look at faces differently after living with the great, strange, and magical Picasso- face in Daley Plaza. My *Not Just Another Pretty Face* sculpture is very mindful of the great Spanish artist. The head turns in space, forcing a viewer into motion in order to understand some aspects of how an artist views facial structure and design. It is always a pleasure when patrons allow an artist to explore and find new things.

**Duet**  
 charcoal, graphic, watercolor  
 22 x 27 inches

ARTIST **Shyvette Williams**PATRON **Talmadge Mason**

**Mason:** I met Shyvette about six years ago through the art collective group Diasporal Rhythms and noticed her style, her flair. I later realized she was an interior designer and artist of note. I then saw some of drawings at a "Sapphires and Crystals" (a 25-year-old group of female artists in the metropolitan area) show. Later I saw some more of her works in a few more collectors' homes, and saw how skillfully detailed she is in her work. I decided I needed Shyvette to create one of her unique, emotion-filled images for me for *Not Just Another Pretty Face*.

Shyvette and I both have a love of dance, which we had discussed several times over the course of time, and that brought us to our collaboration for *Not Just Another Pretty Face*. And since I have very little of her work, it was the ideal time to gather her into my collection. She is putting this love of mine into a distinctive, flowing, embracing image for me to hang on my wall and for the world to see. The experience of trading our ideas about dance and the energy it brings has made this new work something special for my collection.

**Williams:** Talmadge Mason is a private person, and a collector. Encounters at art exhibitions and Diasporal Rhythms meetings, speaking on panels, and listening to his concerns and the the tone of voice they're expressed in gave me a glimpse into his character. He's a humble man who enjoys life, he has a wonderful sense of humor, he is serious, he loves music, and he is passionate about family. Talmadge has commissioned me to create a work based in modern dance; however it's the give and take of the tango that whispers to me.





ARTIST **Scott Wolniak** PATRON **Michael Perlow**

### **Shells**

carved plaster on plywood with stainless steel wire, burlap, acrylic, ink, watercolor, chalk, attached objects  
27 x 24 x 2 inches



**Wolniak:** Michael came to my studio and engaged very directly with this series of plaster tablets. They are very physical, textural pieces and he responded to them both visually and by touching the surfaces. Most people are hesitant to touch artwork, yet I touch the surfaces all the time when I make the work so I found that to be a positive interaction. His tactile response has affected the way I think of the pieces.

The piece I made for Michael came out of a series of three new pieces, all produced since his initial studio visit. Certain decisions were motivated by his comments, but mostly this commission

simply helped generate momentum for new pieces in this ongoing series. I made a new plaster tablet, which involves carving and staining a solid slab of cast plaster. The process is very improvisational, organic, and responsive, so each piece is unique. I made three new ones so that he could choose.

This is difficult, experimental work, not conventional or safe for a collector. It means a lot to me that Michael wanted to support my work and was willing to commit to a new piece based solely on previous works. He made several comments regarding aspects of earlier pieces that he especially liked, and his opinions

functioned like an occasional voice in my head as I made the new ones. His support has been very encouraging, and helped create new momentum for this series. I am thrilled that the piece will live in his beautiful collection with so many other great works.

### **Of Chopsticks and Knitting Needles**

acrylic, oil, oil stick, enamel, polyurethane, resin, copper, gold, bronze on canvas  
12 x 48 inches

**Wong:** Mark's work explores layers: layers of color, layers of texture, and layers of meaning. We've had the experience of viewing his artwork on a regular basis (hanging in our home), and we still find new facets of each piece. In thinking about this project, we were faced with unraveling layers of our relationship to art, and our relationship with each other. We are a multi-cultural family and both sides together mix and separate in us, our relationship, and our children. We are excited for the revelation of Mark's vision of us.

**Yee:** My father came to the United States from China with old world traditions. But when I was born, his first son, he had new world hopes and dreams for me.

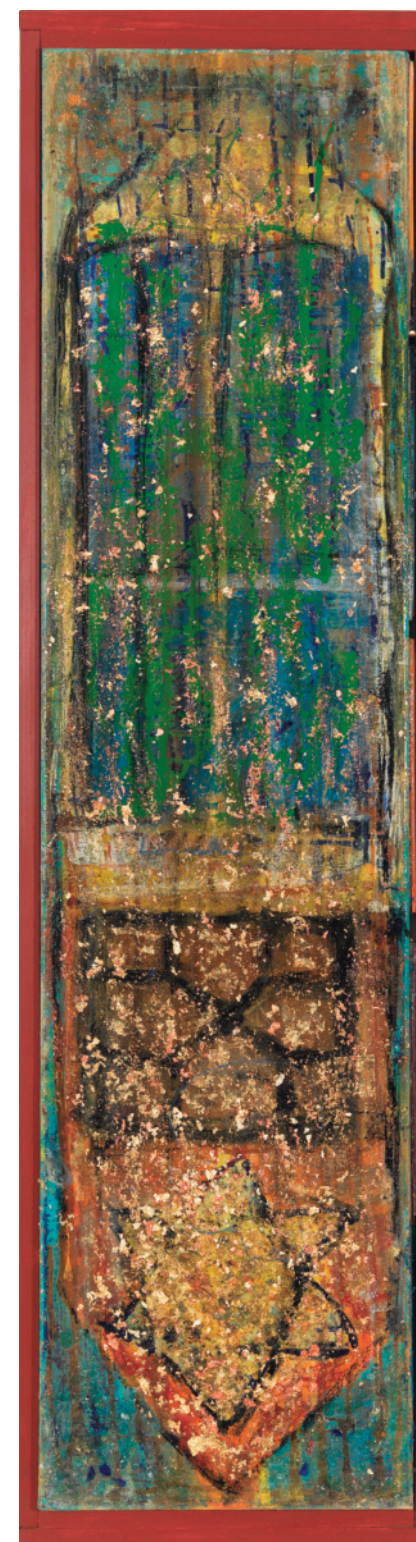
My father encouraged me to follow a path into business. So I worked many years in finance and marketing, at times feeling like a square peg in a round hole. In business, I used lines, shapes, colors, and symbols to tell stories about data I analyzed. About eight years ago, I made a big leap and took this storytelling to the next level, putting color, lines, and shapes on canvas. What a transformative experience that has been!

My process involves creating layers and layers of texture and color. I repeatedly cover the canvas and then repeatedly scrape down through the layers. My art is about finding myself, being transparent, and being honest. I intend that my paintings slowly reveal themselves over time, upon reflection and in different light, like getting to know someone.

Michael and Jennifer allow me to display my artwork in their Hyde Park home when they host events. The process of creating a piece for them was very exciting. Instead of me choosing artwork for them, I was creating something I hoped they would like.

I interviewed Michael and Jennifer extensively, even though I knew them fairly well. Michael is Chinese, a science teacher who coaches sports. Jennifer is Jewish, an attorney who likes to sew, knit, and weave. They have three boys, a firstborn and twins.

The metals used in the piece are inspired by the periodic table. The interlacing nature of the paint is inspired by Jennifer's love of weaving. The chopsticks remind me of Jennifer's knitting needles. The square element is how I imagined the quad where Jennifer and Michael first met.





ARTIST **Rebecca Zemans** PATRON **Lois Iseminger**

**Constellation**  
sterling silver and peridot  
72 x 1/4 x 1/4 inches



**Zemans:** Lois received these various shaped peridot stones from a dear friend. When approached with the commission she had a vision of connecting them into one long necklace...So we meticulously laid out the stones to create a rhythm and sparkle to dance around her neck. I created settings that would showcase both the top and bottoms of the stones so as they danced you would always see the gems move.

**Satellite String Remix**  
sterling silver, white topaz,  
patina  
18 x 1 x 1/2 inches

ARTIST **Rebecca Zemans** PATRON **Jill & Michael Lowe**



**Lowe:** The commissioning of this beautiful necklace was indeed a collaborative effort. I was able to use all Rebecca's aesthetics of design and guidance, with the inclusion of elements important to me. What a happy exercise to meet in her studio to arrive at the final design!

Rebecca has the skills to create beautiful jewelry to wear so that the pieces sit perfectly. She can weight individual parts to achieve this. With the clasp hidden and the length to suit me: this necklace is just perfect.

What a joy to meet this creative, wonderful woman through the Hyde Park Art Center!

**Zemans:** Jill was taken with a piece I had made previously but wanted to put her own spin on it as she enjoys oxidized silver. She also wanted to add a little sparkle and an element of surprise so we incorporated a stone and changed the oxidation pattern. She is excited to be able to position the "surprise" to make the necklace multifaceted.



## Artist Bios

**Cándida Alvarez** was born and raised in Brooklyn, New York. Alvarez received a BA from Fordham University and an MFA in Painting and Printmaking from the Yale School of Art. She is an alumna of the Skowhegan School of Painting and Sculpture and was an artist-in-residence at the Studio Museum of Harlem and PS 1 Long Island City, Queens. Her work has been shown in museums and galleries around the world, and is represented in numerous public and private collections, including The Addison Gallery of American Art, The Whitney Museum of American Art, The Studio Museum in Harlem, and El Museo del Barrio. Reviews of her work have appeared in various publications, including *Art in America*, *Art News*, and *The New York Times*. Alvarez has taught at The School of the Art Institute of Chicago since 1998, where she served as Interim Graduate Dean from 2010-2012, and is a tenured professor in the Painting and Drawing Department.

**Hebru Brantley**, a Bronzeville native living and working in Chicago, explores personal and cultural memory in his art. Using tropes from his 1980s upbringing and characters of his own creation, Brantley uses a process akin to free-form journaling with paint, working on a variety of surfaces. Often highlighting injustices and social issues in his narratives, Brantley's playful aesthetic explores the optimism and possibilities of youth. Recognized internationally, Brantley has exhibited widely and received commissions for large scale work around the world. He has collaborated with Adidas, Nike, Redbull and Skyy Vodka, and has a roster of clients

including Jay-Z, LeBron James, Lupe Fiasco, Tyra Banks, and Swizz Beats. His work has been featured in *Ebony*, *Jet*, *New York Post*, *The Seattle Times*, *Chicago Tribune*, *Chicago Sun-Times*, and the *Chicago Reader*. In 2013, he was named a “Break-out Artist” by *New City* and debuted a large scale public work in downtown Chicago as the 2013 Chicago Ideas Week Artist in Residence.

**Dawn Brennan** received her art training at the University of Chicago and the Kansas City Art Institute. She has exhibited her paintings and drawings in and around Chicago since 1999. Recently, she has been working with ceramics.

Originally from Sheffield, England, **Corinna Button** earned her BA in Fine Art from Leeds College of Art. She later adopted printmaking as her primary medium of expression and earned a post-graduate degree in advanced printmaking from the Croydon School of Art. Button works in several mediums and will often combine these, blending painting, printmaking and collage to create the qualities she is seeking in each work. The results are uniquely textured artworks that embrace both the deliberate and accidental elements of the artist's process. Her exhibition history is extensive, with shows in the US, Hungary, Denmark, Germany, Luxembourg, New Zealand, Korea, and the UK. Her work is held in a number of collections, including the BBC, The University of Aberystwyth, and the Ashmolean Museum in Oxford, and has garnered recognition with awards, including the Hector Purchase prize and the University of Aberystwyth

prize. Button is an elected member of the Royal Society of Painter-Printmakers.

**Gillion Carrara** is a Chicago metalsmith and woodworker. Her jewelry and objects explore the relationship between materials, design and function. Various components are integral to communicating her design ideas. Often she appropriates materials that evoke specific responses based on cultural and psychological association—bone, horn, shell, antler, and various hard woods, such as briar root and ebony, combined with metals. Her women's and gentlemen's accessories are featured in retail stores and museum, as well as gallery exhibitions.

**Juan Angel Chávez:** Mexican born artist, adapted Chicago native, distinctive visionary, and spirited explorer. Best known for interactive, larger-than-life assemblages, sculptures and installations of found materials, light and sound that captivate viewers, his work can be found in museums, art centers and galleries across the globe. Chávez has exhibited throughout the United States, Mexico, Europe, Thailand, and New Zealand, and has been recognized with the prestigious Richard H. Driehaus Individual Artist Award, the Louis Comfort Tiffany award, New York, NY; Artadia Individual artist award, New York, NY; and the 3Arts Award, Chicago. He has participated in artist residencies at the Museum of Contemporary Art, Chicago and Apex Art, New York, NY/Bangkok Project.

**Pearl Dick** works primarily in glass, and is the Artistic Director at Ignite Glass Studios in Chicago. She is also an

instructor for the Glassworks Program, an after school program working with teens in under-resourced communities. Dick studied glass and painting at Alfred University and has taught at the Penland School for Crafts. She is represented locally by Echt Gallery and creates her glass sculpture and installation art focusing on human connection and interaction at Ignite Glass Studios.

Chicago-based **Lessie Vernardo Dixon** found a new passion for oil painting in 2003. His style of painting is modeled after the works of such master artists as Anders Zorn, Everett Raymond Kinstler and John Singer Sargent. Dixon has participated in major shows and exhibitions, and has completed a portrait of Mayor Ronnie C. Lewis for the Village of Dolton, IL Dixon's first exhibition in Chicago was held at the Museum of Science and Industry's Black Creative Juried Art Exhibition, where he won the best in painting award. He then exhibited at the DuSable Museum of African American History and went on to his first solo exhibition at the eta Creative Arts Foundation. Recently, he has opened a gallery and has been commissioned by collectors from Chicago-based Diasporal Rhythms. Dixon is a member of the Tennessee Artist Guild, the Chicago Artist Coalition, the Creative Artist Association, and the Portrait Society of America.

**Aaron Downs** is a studio artist from Chicago currently working toward an MFA at Southern Illinois University in Carbondale. He has been studying ceramics and mixed-media, and his *Not Just Another Pretty Face*

commission, a tea set made of porcelain with a metallic glaze, was created in his studio in Carbondale.

**Terry Evans** has photographed the prairies and plains of North America and the urban prairie of Chicago, combining both aerial and ground photography. She delves into the intricate and complex relationships between land and people. She has exhibited widely including one-person shows at the Art Institute of Chicago, Smithsonian National Museum of Natural History and The Field Museum of Natural History. Recent exhibitions include a retrospective exhibition at the Nelson-Atkins Museum of Art in Kansas City with 250 page catalogue entitled *Heartland*. Evans is a Guggenheim Fellow and a recipient of an Anonymous Was a Woman award. Her work is in major museum collections including the Museum of Modern Art, N.Y., San Francisco Museum of Modern Art, Whitney Museum of American Art, and many other collections. *Fractured: North Dakota's Oil Boom*, a collaborative exhibition with writer Elizabeth Farnsworth, is currently at The Field Museum of Natural History until January 20, 2014.

Perhaps best known as a composer, improviser, sculptor, and maker of masks and instruments, **Douglas R. Ewart** is also an educator, lecturer, arts organization consultant, and visionary. Born in Kingston, Jamaica, Ewart immigrated to Chicago in 1963. His travels throughout the world and interactions with diverse people have repeatedly confirmed his view that the world is an

interdependent entity. This perspective is part of the inspiration behind his often multi-disciplinary works and their encouragement of artist-audience interactions. It is also the basis of the teaching philosophy with which he guides his classes at The School of the Art Institute of Chicago, where he has taught since 1990, and of the perspective he has brought to his service on advisory boards for institutions like The National Endowment for the Arts, Meet the Composer (New York City) and Arts Midwest. Throughout his award-winning and widely-acclaimed 40-year career, Ewart has woven his remarkably broad gifts into a single sensibility that encourages and celebrates—as an antidote to the divisions and compartmentalization afflicting modern life—the wholeness of individuals in culturally active communities.

**Theodore C. Feaster** was born and resides in the Bronzeville community of Chicago. He received a BA in Political Science and Urban Studies from St. Olaf College. Feaster designs and produces stained glass for homes, businesses and patrons who want a unique and rarely-seen depiction of African/African-American themes in stained glass.

**Lora Fosberg** is represented by Linda Warren Projects in Chicago; Jack Fischer Gallery in San Francisco; 8 modern in Santa Fe; and Farm Gallery in Wellfleet, Massachusetts. She recently completed two large-scale commissions for Brindille restaurant in Chicago and Eaton Corporation in Cleveland, Ohio. Each commission took almost a year to complete and each pushed the scale to over 30 feet in length,

making them Fosberg's largest pieces to date. Fosberg lives in a little log cabin near Lake Michigan and has commanded Walnut Ink Gallery in Michigan City for her studio, where she is working on large-scale artwork for her show at Linda Warren Projects, opening December 2013.

Raised in Quincy, IL on the Mississippi river in Mark Twain territory, **Conrad Freiburg** currently lives and works in America and tours the back roads from the Misty Mountaintop to the Dismal Swamp. His multidisciplinary approach to artmaking has been reviewed in *Art Forum International*, *Art in America*, *Art News*, *Bad at Sports*, *New City*, the *Chicago Tribune*, and others. As a musician and stage-maker he has toured the states with sculptures as hosting sites for experimental audio performance, including an 11-sided, fully rotational celestial observatory and musician's practice space in rural Ohio called simply “the Woodshed.”

**Amanda Gentry** is a Chicago-based ceramicist. She received her BFA in Design from Boston University, College of Fine Arts, where she minored in Sculpture and Art History. Her work has taken her abroad for study and residencies in both Italy and France, respectively.

**Peter N. Gray** expresses the inherent sculptural aesthetics of science in his artwork, including aspects of geographic migration, genetic structure and/or antibody action. He was an Illinois Road Scholar with solo and group sculpture exhibitions in Chicago at Johnsonese, Morpho, and other galleries, as well as group exhibitions in New York, New Jersey,

Michigan, Illinois, Nebraska, Texas, San Francisco, and Innsbruck, Austria. His large-scale public sculptures are on the Chicago campus of Dixon School; MYMA Sculpture Center near Omaha, Nebraska; Lincolnwood Sculpture Park in Lincolnwood, Illinois; Koehnline Museum at Oakton College, Illinois; and Johnson, Vermont. Gray received training in art and graphics at the Delaware Art Institute and a graphic design firm, and holds degrees from the University of Delaware, Northwestern University Medical School, and the Graduate School of Biomedical Sciences at the M. D. Anderson Tumor Institute. He has received grants and awards for his artwork from the Chicago Department of Cultural Affairs and Special Events, the Vermont Studio Center, the Chicago Renaissance Center, Lakeview Sculpture Exhibit, and the Lincoln Park Lakeview Community Art Initiative.

**Jennifer Greenburg** is an Assistant Professor at Indiana University Northwest. She holds an MFA from The University of Chicago and a BFA from the School of the Art Institute of Chicago. Greenburg is a recipient of two Illinois Arts Council Grants and two Community Arts Assistant Program Grants. Solo exhibitions of her work have been held at the Hyde Park Art Center and several other spaces in Chicago. Light Work awarded her a grant and Artist in Residency for 2005. Her work is part of the permanent collections of Light Work and the Museum of Contemporary Photography. Greenburg's monograph, *The Rockabillies*, was published by the Center for American places in 2009.



Artist Bios

**Juarez Hawkins**, a native of Chicago, is a second-generation artist. Her mother, Florence Hawkins, is one of the painters of Chicago's famous Wall of Respect. Juarez received her BA from Northwestern University and her MA from Columbia College Chicago. A member of the Sapphire and Crystals collective, Juarez is a two-time recipient of both the Community Arts Assistance Program Grant and the Oppenheimer Teacher Incentive Grant. Juarez has exhibited widely, hosting solo exhibitions at Concordia University, the 33 Collective Gallery, and the South Side Community Art Center. Her work has been featured in the WGCI Calendar of African American Art, and has been showcased in such literary works as *The Bull-Jean Stories*, *Tales of a Woojiehead*, and *Out and Proud in Chicago*. Juarez has taught art at a variety of venues, including Gallery 37, Little Black Pearl Workshop, and a number of Chicago-area schools. She currently teaches at Chicago State University.

**John Himmelfarb** grew up in rural DuPage County. Since graduating Harvard in 1968, he has worked in his Chicago studio and exhibited nationally. He is represented by Luise Ross Gallery, New York. The Artists Book Foundation will publish TRUCKS: recent work by John Himmelfarb in 2014.

**Cody Hudson** is a Chicago-based artist also known for his graphic design contributions under the name Struggle, Inc. His graphic work and paintings have been exhibited throughout the US, Europe and Japan including the

Museum of Contemporary Art (Chicago), New Image Art (LA), Rocket Gallery (Tokyo), The Lazy Dog (Paris), & Andrew Rafacz Gallery (Chicago). In 2006 Cody was commissioned by the City of Chicago Public Art Program to create a permanent installation at the Sox/35th CTA station as part of the Arts in Transit Program. He is also a partner in the Michelin Star rated Longman & Eagle restaurant, and is a founding partner in the Land and Sea Dept. creative group.

**Candace Hunter**, a Chicago native, studied the plastic arts and performance arts at Barat and Mudelein College. In her work, Hunter often creates a world in which she honors family, sacred text, or most recently, water scarcity. Her installation, “Dust in Their Veins: a Visual Response to the Global Water Crisis,” is a series of wooden torsos that all illuminate the issue of global water scarcity and how it adversely affects women and children. The show originally opened at the Chicago Arts District in conjunction with the UN's World Water Day (Mar '12) and then moved to the DuSable Museum of African American History (Oct '12 – Jun '13). Upon seeing the installation, the Stritch School of Medicine of Loyola University Chicago felt the work fit their mission of service and enlightenment, and contracted for the installation to highlight their global concerns (Nov '13 – Dec. '13).

**Julie Renée Jones’** studio practice explores the confusion of reality and imagination, concentrating on the line where the everyday moment collapses into the

fantastic. She uses personal childhood memories as inspiration for exploring the slippages between actual event and surreal recollection. What emerges is a deeply psychological journey into the experience of growing up in American Midwestern suburbia, the complexities of aging, and the borderland where innocence meets experience. Her most recent exhibitions include a two person show, *Clarissa Bonet: City Space + Julie Renée Jones: Umbra* at Pictura Gallery in Bloomington, Indiana; and a three person exhibition juried by Charlotte Cotton, Diane Smyth, Raphaelle Stopin, and Trish Morrissey at Margate Photo Fest 3 in Margate, Kent, United Kingdom. In 2012 she was included in Hyde Park Art Center’s biannual *Ground Floor* exhibition. Her *Umbra* series has been featured in print form in *The British Journal of Photography* and *Real Simple* magazine. Jones currently lives and works in Dayton, Ohio, where she holds the position of Graphic Design and Photography Media Facilities Coordinator at the University of Dayton.

**Jackie Kazarian’s** paintings, works on paper and wallpaper installations have been exhibited in museums and galleries in New York, Chicago, Miami, Spain, Japan, and Syria. Chicago dance companies The Seldoms and 58 Group have featured her videos and installations in dance performances. Kazarian taught painting and drawing at The School of the Art Institute of Chicago from 1989-2004, and served on the advisory and exhibition committees for Chicago’s Department of Cultural Affairs from 1996-2004. In 2008, she cofounded the community art

group Art in My Backyard and received a fellowship from the Ellen Stone Bellic Institute for the Study of Women & Gender in the Arts & Media at Columbia College Chicago. In 2012, Kazarian and her daughter formed Boulevard, an ongoing community art project. Kazarian’s work is included in the public collections of the U.S. Embassy, the City of Chicago Police Department and Rockford Art Museum. She received an MFA from The School of the Art Institute of Chicago and a BS from Duke University. Kazarian lives and works in Chicago.

**Anna Kunz’s** work has been included in numerous exhibitions at venues in New York City, Brooklyn, Los Angeles, Houston, San Antonio, the UK, and Poland, and recently in Luminae at White Box, NYC; Spectral Landscape at Gallery 400, UIC; Terrain, Oak Park; Angular Seduction at TSA, Brooklyn; and at The Smart Museum of Art, Chicago. Kunz has also worked collaboratively with dancers and musicians to create décor for various theatrical and dance productions, namely for the Merce Cunningham Dance Company in 2009 and the Seldoms in 2012. Kunz has been the recipient of many awards and nominations, from organizations such as ARTADIA; The Louis Comfort Tiffany Foundation; the Richard H. Driehaus Foundation; the Rema Hort Mann Foundation in New York City; the Emerging Artist award from the National Museum of Women in the Arts in Washington, DC; The Skowhegan School of Painting and Sculpture; and The Marie Walsh Sharpe Foundation Residency in NYC 2010.

Born in Mumbai, Chicago-based artist **Tuliika Ladsariya** is a former banker who found herself inexorably migrating into the world of art in London at the Chelsea College of Art and Design. She focuses her artistic lens on exploring the dynamics of labor, language, and literacy through her paintings and sculptures. She describes her paintings as a social commentary on the division of society through the iconography of labor, which enables her to empathize with the workforce that she depicts and thus think of art as labor. She has exhibited her work in India and Chicago and finds inspiration working with children and on public art mural projects.

Confronting the traditions of modernist painting, **Judy Ledgerwood** uses color as the primary agent to question the conventions of heroic painting. Early in her career, Ledgerwood began incorporating traditionally feminine pastel colors into her paintings in an attempt to challenge and undermine the historically male-dominated tradition of abstract painting. Today her compositions include motifs typically associated with the decorative arts tradition. Ledgerwood is the recipient of a Richard H. Driehaus Foundation Award, an Artadia Award, a Tiffany Award in the Visual Arts, a National Endowment for the Arts Award, and an Illinois Arts Council Award. Her work is represented in public collections, including the Art Institute of Chicago, the Metropolitan Museum of Art, the Museum of Contemporary Art Los Angeles, the Milwaukee Museum of Art, and the Museum of Contemporary Art Chicago, and the

Kunstmuseum St. Gallen Switzerland, among others. She holds a BFA from the Art Academy of Cincinnati and an MFA from The School of the Art Institute of Chicago. Ledgerwood is a Professor in the Department of Art Theory and Practice at Northwestern University.

**Kirsten Leenaars**, who was born and raised in the Netherlands, is a collector of personal stories. She considers them tools to understand the way people interact and develop and sustain relationships. Leenaars often works with specific communities, incorporating them into her work to explore the nature of human interactions, professional and personal, real and fictional. Recent projects include producing a science fiction film, *The Invasion of the Hairy Blobs*, at Hyde Park Art Center; *Under Construction*, a video project exploring the Edgewater community; and *On Our Way to Tomorrow*, a soap opera series developed with staff and visitors of the MCA Chicago, which was part of the exhibition *Without You I Am Nothing*. Leenaars has shown and developed projects at the MCA; Glass Curtain Gallery; Threewalls; 6018 North; Gallery 400; Printed Matter NY; the Witte de With Center for Contemporary Art, Rotterdam; Kunst Fabrik, Munchen; and was part of the LOOP Festival in Barcelona and the Traveling Tehran Biennale. Leenaars is an Assistant Professor in the Contemporary Practices department at The School of the Art Institute of Chicago.

**Tony Lewis** received his MFA from the School of the Art Institute in 2012 and was first shown at the Hyde Park

Art Center as part of its 2012 *Ground Floor* exhibition—a survey exhibition of Chicago’s most promising recent MFA graduates. Lewis has exhibited his work extensively in Chicago as well as nationally and internationally and is represented by Shane Campbell Gallery.

**Julius Lyles** is a multi-media artist who lives and works in Cleveland, Ohio. Lyles currently holds the position of Executive Director for the nonprofit organization Lylesart.org. His work has been featured at several galleries in Ohio, and he has exhibited in solo shows and group exhibitions in Pennsylvania; Washington, D.C.; Atlanta; New York; and Chicago. His work has been described as provocative, inventive, aggressive, colorful, diverse, and complex. Lyles holds a BFA in Studio Arts and Photography from Cleveland State University.

**Faheem Majeed** is an artist, curator and community facilitator. Majeed blends his unique experience as a nonprofit administrator, curator and artist to create works that focus on institutional critique and exhibitions that collaborate to engage communities in meaningful dialogue. From 2005-2011, Majeed served as Executive Director and Curator for the South Side Community Art Center, and in 2012 he was artist in residence for the University of Chicago’s Arts in Public Life Initiative. Majeed received his BFA from Howard University and his MFA from the University of Illinois at Chicago. While at UIC, he received the Lincoln and DFI Fellowships and was nominated for the Joan Mitchell Foundation Grant. Majeed has participated in

multiple panels, committees and lectures at various institutions, including The Art Institute of Chicago, Chicago Department of Cultural Affairs, 3Arts, and Hyde Park Art Center. Majeed is currently Associate Director of University of Illinois at Chicago’s School of Art & Art History.

**Kenrick McFarlane** is a Jamaican-American artist living and working in Chicago. In his work, McFarlane combines representational and illustrational imagery with abstract gestures to create complex figurative paintings. In 2010, McFarlane had his first solo show, entitled “Face Off,” at the Gene Siskel Film Center. In 2012, his exhibitions included “The King of Crooks” at Morton College, and “The Tipping Point of Me and We” at Little Black Pearl Art and Design Center, which was also hosted by the Contemporary Arts Council. Later in 2012, McFarlane was chosen by Kerry James Marshall to participate in an exhibition curated by Dawoud Bey entitled “Eclectic Coherence,” which appeared at EXPO Chicago. McFarlane is currently working towards his BFA at The School of the Art Institute of Chicago.

An artist, occasional curator and cultural policy professor at The School of the Art Institute of Chicago, **Adelheid Mers** crafts useful pictures. She engages with individuals and organizations to visually ground practices, discourses and ecologies. Her work is meant to engender further dialogue, but also action. Over many years of teaching—conducting critiques, advising, working out courses and curricula—she has honed conversation facilitation and diagramming



## Artist Bios

techniques that are brought into play in her art practice. Her work is presented internationally at conferences and exhibitions.

**Iain Muirhead** is an artist based in Los Angeles and Chicago. His interdisciplinary practice engages with the ideas of violent revelation, empowerment, identity, community, and truth. His work has been exhibited throughout Chicago in venues including Northern Illinois University, Evanston Art Center, Clutch Gallery, and most recently at Hyde Park Art Center in the two person show *nowhere better* (2013). Muirhead taught at Chicago High School for the Arts (2010-2012); cofounded the artist-run NFA SPACE Gallery (1996-2002); and cofounded Chon Ji Dojang (2006-2012), a martial arts school with youth and adult programs directed at self-cultivation and violence prevention. He received his degree from The School of the Art Institute of Chicago.

**Sarah Nishiura** is a Chicago-based visual artist who has been exhibiting and teaching in the US and abroad for the past 20 years. She received her MFA in painting from the Pennsylvania Academy of Fine Arts and her BA in visual arts at Brown University. Primarily a quilt maker, Nishiura's work utilizes traditional techniques to craft quilts out of recycled and vintage materials. Her quilts have been exhibited nationally at museums and galleries, including the San Jose Museum of Quilts and Textiles and Hyde Park Art Center, and have been featured in publications such as *Martha Stewart Living Magazine* and *Chicago Home and Garden*.

**Melissa Ann Pinney** has received fellowships from the John Simon Guggenheim Memorial Foundation and National Endowment for the Arts, among others. Her photographs have been exhibited widely and are part of numerous collections, including the Art Institute of Chicago, Center for Creative Photography, George Eastman House, Metropolitan Museum of Art, Museum of Modern Art, San Francisco Museum of Modern Art, and Whitney Museum of American Art. Her photographs have appeared in *DoubleTake*, *The Independent*, *Ms.*, and *The New York Times Magazine*, among others. Her first book, *Regarding Emma: Photographs of American Women and Girls*, was published in 2003 by the Center for American Places. Pinney has taught photography and Columbia College Chicago since 1984 and resides in Evanston, Illinois.

**Diane Ponder** is a painter, photographer and bohemian trail-blazer. She spent her childhood in the country swimming in the river and reading in trees, then left home during high school and lived with a bunch of artists, theatrical organizers and motorcycle mechanics. She lived in Saudi Arabia for a time, and was the only woman artist at the first abstract art show in the town of Jeddah. Closer to home, her artwork has graced Navy Pier, Grant Park, the Chicago Cultural Center and myriad other venues throughout the city. Her work on an art series benefiting Sarah's Inn, a women's shelter in Oak Park, was featured in a PBS documentary. Previously she owned the Living Room Gallery, a multidisciplinary art space, and has been artist in

residence with the Art House, a grassroots art center in Logan Square. Currently she works at the Drawing Workshop on Ravenswood.

**Otis Richardson** is an artist and illustrator based in Hyde Park, Chicago. Originally from Beaufort, South Carolina, he obtained a Bachelor of Science in Art Education at South Carolina State University and an MFA in Media Studies at Northern Illinois University. Richardson's work provides commentary on pop culture, race, sexuality, religion, and humanism. His art is primarily acrylic on canvas with collage. As a freelance illustrator, his work has appeared nationally in magazines and books, including *Out and Proud in Chicago: An Overview of the City's Gay Community*. In 2004, Otis launched Lavenderpop Greeting Cards, one of the first lines of cards featuring African-American and multicultural designs for the LGBT community. His recent exhibitions include 2013's, *Forward: The Re-Election of Barack Obama*, sponsored by Stone Art Supply.

**Darrell Roberts** is a Chicago-based artist who has also taken up residence in New Delhi, India. Darrell studied at the University of Northern Iowa, where he received a BA in Art History. He completed his BFA and MFA at The School of The Art Institute of Chicago. He is represented by Thomas McCormick Gallery.

**David Schalliol** is a PhD candidate in the University of Chicago's Department of Sociology whose work explores the transformation of urban centers through hybrid ethnographic, filmic and photographic projects. His writing and photographs have

appeared in such publications as *The American Sociologist*, *Design Observer*, and *Revue Gest*, as well as in numerous exhibitions, including the inaugural Belfast, Northern Ireland Photo Festival and the Museum of Contemporary Photography's Midwest Photographers Project. He contributed to *Highrise: Out My Window*, an interactive documentary that won the 2011 International Digital Emmy for Non-Fiction.

Growing up on the South Side of Chicago, surrounded by urban art and public murals, **Rahmaan Statik** was inspired to become involved with the subculture of urban graffiti. A consequent arrest for "vandalism" set him on a mission to legitimize the production of aerosol murals. This became the main focus of his work: public murals that fuse the graffiti aesthetic with classical training received from the American Academy of Art. As co-founder of RK Design, a graphic arts and mural company, Barnes has produced over 200 murals, multiple CD covers, book illustrations, and logo designs. Through the Chicago Public Art Group and Gallery 37, Barnes has instructed children in mural painting techniques and has mentored young artists in their craft. He currently works out of a studio in Pilsen, where he creates pieces in oil, acrylic, graphite, pen & ink, pastels, mosaic tile, spray paint, and digital media, and is developing an instructional video on large-scale aerosol pieces.

**Cheri Stewart** is a freshman at the University of Illinois at Chicago. Her artistic interests began at age three when she drew her first still life of her

cat watching television. As she grew older, her talents were cultivated through art classes at King College Prep and Gallery 37. Her newly created collections include media of acrylics, pastel, charcoal, and ink.

**Jessica Stockholder** works at the intersection of painting and sculpture. Her work sometimes incorporates the architecture in which it has been conceived, blanketing the floor, scaling walls and ceiling, even spilling out of windows, through doors, and into the surrounding landscape. Stockholder has been Chair of the Department of Visual Art at The University of Chicago since 2011. She brought with her twelve years of experience as Director of the Sculpture Department at the Yale School of Art. Stockholder received her BFA from the University of Victoria in Canada, her MFA from Yale University, and an honorary Doctor of Fine Arts degree from the Emily Carr College of Art. Stockholder has exhibited widely in North America and Europe, at such venues as the Dia Center for the Arts; the Centre Pompidou in Paris; the Open Air Museum in Belgium; the Power Plant in Toronto, Canada; the Whitney Museum of American Art; P.S. 1, New York; SITE Santa Fe; the Venice Biennale; Kunst-museum St. Gallen; and Mitchell-Innes & Nash Gallery in New York. Her work is represented in various collections, including the Art Institute of Chicago, the Albright-Knox Art Gallery, the Corcoran Gallery of Art, the Whitney Museum of American Art, LACMA, the Vancouver Art Gallery, and the Stedelijk Museum in Amsterdam. She has received numerous grants

including the Lucelia Artist Award from the Smithsonian American Art Museum, a Guggenheim Fellowship, and several grants from the Canada Council.

**Bill Talsma** is an interdisciplinary artist whose work is positioned at the intersection of visual art, performance, and media. He uses physical and electronic media as well as traditional art-making techniques to investigate collective and personal memory, systems rooted in cultural automation, and situations that explore the sometimes innocent/sometimes seedy underbellies of American culture. He is a core member of Lucky Pierre, a collective of artists working in performance and other visual forms. Talsma's work has been shown and performed in Chicago, London, Leipzig, Portland, Kansas City, Hull, Minneapolis, Rome, Palo Alto, Graz, Frankfurt, Rakvere, New York, Fribourg, Hamburg, and Zagreb.

Born and raised on the south side of Chicago, **Garland Taylor**'s formative years were spent in the construction trades as a tile setter and mosaicist. He earned a BA and an MA in Visual & Critical Studies at The School of the Art Institute of Chicago. Today he is a sculptor with a practice that currently focuses on large scale anthropomorphic sculptures. Taylor also works as an independent scholar cataloging and interpreting the art collection at the DuSable Museum of African American History in Chicago. His current research revolves around the Alife and art of the nineteenth century editorial cartoonist, Henry Jackson Lewis.

**Lowell Thompson** is an artist and writer who calls himself a "recovering adman" because he spent 35 years creating ads and tv/radio spots for many of America's biggest advertising agencies and advertisers. In 1968, three months after the riots that followed the assassination of Dr. Martin Luther King, Jr, Thompson was one of the first and few African Americans hired in the creative department of any leading American ad agency. He now uses his creative skills for painting and writing. In 2012, he wrote the book *African Americans in Chicago* and his "Chicago Fer Real" paintings are part of many Chicago collections.

**Mel Watkin** is a studio artist living in Cobden, Illinois. Her 2013 work includes new installations created for Laumeier Sculpture Park in St. Louis and Longue Vue House in New Orleans. She is a recent receipt of grants from the Pollock-Krasner Foundation and the Illinois Arts Council, and her work can be found at the Spencer Museum of Art, Lambert St. Louis Airport, and in private collections nationally. The Museum of Modern Art/Franklin Furnace Archive, the New York Public Library, Museum of Contemporary Art Chicago, and the Joan Flasch Artists' Book Collection at the School of the Art Institute of Chicago include her artists' books in their collections.

**Marvin L. Wells** is a freelance photographer whose passion lies in visually moving objects and people from the realistic to the abstract. Having studied photography at Columbia College Chicago and having worked in commercial photography, Marvin has found that fine art photography is

what he loves. Wells' talent for creating thought-provoking images has been showcased at the South Side Community Art Center, Olive-Harvey College, the Black Esthetics exhibit at the Museum of Science and Industry, and several art fairs in Chicago.

**Rhonda Wheatley** was born and raised in Chicago and is based in Hyde Park. Her collage and acrylic paintings explore the complexities of consciousness and communication via abstractions of the written word. Wheatley has exhibited most recently at Prairie State College's Christopher Art Gallery and Oakton Community College's Koehonline Museum of Art. Over the years she has exhibited locally at a variety of spaces, including David Weinberg Gallery, FLATFILE-galleries, Schopf Gallery on Lake, Nichole Gallery, and Hyde Park Art Center. Her work has also been shown at GR N'Namdi Gallery in Detroit, the Black Fine Art Show in New York City, and in two person shows in Nashville and Minneapolis. She has been featured in the *Chicago Tribune*, the *Chicago Sun-Times*, and *Timeout Chicago*, and the *Detroiter.com*. Wheatley was among the first Ragdale Foundation Chicago Connection Fellows in 2008, and delivered an Artists Connect lecture at the Art Institute of Chicago that same year. Wheatley received her BA in English Literature from Loyola University and an MA in Writing from DePaul University.

A native of Chicago, **Bernard Williams** holds degrees from the University of Illinois at Champaign-Urbana, Northwestern University, and



**Shyvette Williams** is a Chicago-based artist who was born in New Orleans. Her diverse experiences, including being a runway model, theater costume designer, book illustrator, and painter, as well as her extensive international travel, contribute to the complexity of her art. Her work can be found in local, national and international collections, and she has exhibited in Chicago at Nicole Gallery, the South Side Community Art Center; A.R.C. Gallery, The University of Illinois Chicago, Little Black Pearl, and Urban Traditions. She has also exhibited at Annie Lee & Friends Art Gallery, Hazel Crest, IL; Aurora University, Aurora, IL; and Noyes Cultural Art Center, Evanston, IL. Her publications include: *Literati Internazionale*, 1991; *A sound investment*, Sonia Sanchez, 1993; *The Chicago Art Scene*, 2000; *African Art: The Diaspora and Beyond*, Daniel T. Parker, 2004; and WGCI-am/fm Kraft Food present, African American Art Calendar 1997. Williams studied fashion illustration at The School of the Art Institute of Chicago.

**Mark Yee** worked in the field of finance and marketing, using lines, shapes, colors and symbols to visually convey stories about the data that was being analyzed. About eight years ago, he took this story telling to the next level and started putting color, lines and shapes on canvas. Yee's process involves creating layers and layers of texture and color that are only, in the end, meant to be uncovered. Portions of the canvas are obscured; other portions slowly reveal themselves and others are scraped away.

**Rebecca Zemans** is a jewelry and sculpture artist whose work can be found in public and private collections around the world. Rebecca has been a teaching artist at Hyde Park Art Center and Lillstreet Art Center. She maintains a studio at Lillstreet Art Center since her residency there in 2007, which launched her jewelry collection inspired by her sculpture practice. Zemans' work can be found in galleries around the country, including the Denver Art Museum Shop, Houston Center for Contemporary Craft and Jackson Junge Gallery. She is a former studio artist and faculty member at The Crucible in Oakland, California. Zemans studied under Sadashi Inuzuka at the University of Michigan, earning dual degrees in Metalsmithing and Cultural Anthropology.

Hebru Brantley  
***Beyond the Beyond (detail)***  
mixed media on canvas  
33 x 33 inches





BOARD OF DIRECTORS

CHAIR

Janis Kanter

VICE CHAIR

Julie Guida

SECRETARY

Richard Wright

TREASURER

Nancy Fishman

HONORARY CHAIR

Ruth Horwich\*

Dawoud Bey  
Jillisa Brittan  
Martha Clinton  
Louis D'Angelo  
Erika Dudley  
Lawrence J. Furnstahl\*  
Theaster Gates  
Deone Jackman\*  
Kineret Jaffe  
Justine Jentes  
Lisa Kornick  
Edward G. Lance IV\*  
Lauren Moltz  
Jason Saul  
Robert Sullivan  
Greg Thompson  
Barbara Wagner

\*Former Board Chair

SUSTAINING BOARD

Tim Brown  
Sonya Malunda  
Sandra Perlow  
Melissa Weber  
Karen Wilson

STAFF

ADMINISTRATIVE STAFF

Executive Director  
Kate Lorenz

Director of External Relations  
Christina Jensen

Finance & Operations Manager  
Beth Marrier

Marketing & Communications  
Manager  
Brook Rosini

Development Associate  
Alex Myagkova

PROGRAM STAFF

EDUCATION

Director of Education  
Mike Nourse

Outreach Programs Manager  
Gregory Smith

School & Studio Manager  
Jeannette Tremblay

EXHIBITIONS

Director of Exhibitions  
Allison Peters Quinn

Residency & Special Projects  
Manager  
Megha Ralapati

Installation Technician  
Peter Reese

Free and open to the public seven days a week, the Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. As an open forum for exploring the artistic process, the Art Center fosters creativity through making, learning about, seeing, and discussing art—all under one roof.

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.

[hydeparkart.org](http://hydeparkart.org)

Images courtesy of Tom van Eynde, unless otherwise noted

Edited by Brook Rosini

Layout and typography by the JNL graphic design