

NOT
JUST
ANOTHER
PRETTY
FACE[®]
2019

December 13, 2019 – March 1, 2020

Hyde Park**ART**CENTER



Not Just Another Pretty Face is a commissions-based project created by Hyde Park Art Center to generate and revive collectors’ groups by connecting artists with potential patrons, while sharing the mission of the Art Center with new audiences.

I have long admired Hyde Park Art Center for it’s diverse exhibitions and programs that celebrate youth-driven projects, emerging artists of every age, and established makers at the avant garde. My admiration grew with my depth of knowledge I acquired of the Art Center’s multifaceted and community-oriented mission. The Art Center creates a culture of comprehensive care for creativity of all kinds unlike any other arts organization in Chicago. Offering classes for all ages and experiences, the education programs support learning, teaching artists, and local schools. They even provide financial-aid programs so that income is not an obstacle in creative learning. Residencies provide studio space and resources to international, under-recognized, and aesthetically diverse makers without the expectation that they produce career-shaping works and instead simply give the space, time, and freedom to explore their processes. The most critical and inspiring aspect of working with the Art Center is a staff dedicated to daily practices of working towards cultural equity, social justice, and community building.

Not Just Another Pretty Face demonstrates this dedication to strengthening our thriving art ecosystem and makes it really fun. Past patrons, established collectors, and general supporters of the Art Center host salons in their homes or offices where the Art Center introduces the work of a wide spectrum of artists across the city. This simple and profound opportunity to learn more about Chicago’s makers and their process is at the root of patronage. We share our belief in patronage and inspire many participants to become first-time collectors. New and experienced collectors work closely with artists while forging lasting relationships beyond measure. Many return to the project as patrons repeatedly including staff, businesses, and cultural cultivators like Diasporal Rhythms, whose long-time partnership

of the project is an extension of their commitment to artists and collectors of the African Diaspora. *Not Just Another Pretty Face* is not just another pretty painting above someone’s couch or mantle; it breaks the myths of art collecting, who can have access, and why. One particular observation that has made a lasting and emotional impact is how patronage often takes the form of honor: collaboratively, artists and patrons create artwork to honor loved ones who have passed, assert a history, explore an inner being, celebrate transformative life events, and beyond. This heart-awakening and deeply meaningful connection then lives in the homes and spaces of collectors for a lifetime.

We connect potential patrons with artists via studio visits and facilitate engaging conversations that initiate the process of collaboration. We join patrons on this journey and catch a glimpse of the artist’s practice from inside their place of making. Artists can learn so much from hearing a fresh perspective on what they do. The power of simple questions and curiosity can inspire artists to explore new techniques, experiment with different subjects, and take agency in their creativity. Even a subtle shift in thinking or making has the power to radically transform the trajectory of an artist’s work. As a self-identified arts worker, this quiet opportunity for growth is what calls me to my profession and to support the work of *Not Just Another Pretty Face*.

And, because I believe it’s important to underscore, although we often steer the conversation away from money, it makes the art world go ‘round. The proceeds of this project sustain the mission and programs of Hyde Park Art Center so that it can continue to enrich the lives of community members and make a lasting impact on art makers at any level. Artists deserve a living wage, and financial backing nourishes flourishing artists. Patrons commissioning works have the option of making smaller payments over time and the benefit of a tax-deductible donation for half of the total commission price. This is not only an incredible deal, it actively advances equity and access to collecting unique artworks.

In this seventh iteration of the project, over its 18-month run, *Not Just Another Pretty Face* 2019 generated 94 artworks, presented in an exhibition

organized by 2019 Curatorial Fellow Noah Hanna. We travelled to 22 locations to present at salons, including a trip to New York City where two commissions were fostered. Several artists collaborated with other artists to produce work for a patron. A few participants engaged with the project on multiple levels—combining artist, patron, salon host, and staff roles. We experimented on all levels and take pride in this work. We share great gratitude for every salon host who generously supported this project, for warmly inviting us into their homes, sharing beautiful art collections, and providing plenty of food. I hold great admiration for the entire team driving this project for continually advocating for artists and seeing it all through from the very beginning to the bittersweet end. At every point, the team made decisions to keep the process as accessible and equitable as possible: any artist working in any discipline, at any stage in their career could participate, and patrons didn’t need any experience or knowledge about contemporary art to get involved. It has been a great honor to serve and learn from *Not Just Another Pretty Face*, and the project has been a highlight of my career. May art bring joy to every home.

Meg T. Noe
2019 *Not Just Another Pretty Face*
Project Coordinator

Noe is an artist, curator, and arts administrator based in Chicago.

Salon Hosts

Danielle Bozarth & Michael Haberkorn
Crystal & Aaron Coats
Linda Coleman
Carrie Cooper & Ahmed Ozsever / Zita Brizzi & Aaron Rodgers
Diasporal Rhythms
Erika Dudley / Eric Lee
Brooke Hummer & Grove Mower
Justine Jentes & Daniel Kuruna / Christy Uchida
June Howes Stradford Arts Foundation
Janis Kanter & Tom McCormick
Kate Lorenz & Steve Nelson

Jill & Michael Lowe
Sarah Mirkin / Trinita Logue
Lauren Moltz & John Clement
Sundeep Mullangi & Trissa Babrowski
Michelle Nordmeyer & Megan Coles
Allison Peters Quinn & Colm Quinn
PwC / Satannia Williams
University Club of Chicago
Anne Wilson
Mark Yee & Sidney Lee

Artists/Patrons

Ruben Aguirre
Kate Groninger & Molly Meyer

Yael Ben-Simon
Danielle Bozarth & Michael Haberkorn

milobosh
Patric McCoy

Greg Bray
Freddie Smith

Corinna Button
Peter & Erin Lane
Jill & Michael Lowe

Terrance Calvin
Cheri Harris Mohammed

Stephen Flemister
Steve Durst

Lora Fosberg
Pam Delfi / Michelle Olson Sudduth

Peter Frederiksen
Cindy Hadesman & Joe O’Brien

Kathryn Gauthier
Patric McCoy

David Anthony Geary
Talmadge Mason

Susan Giles
Brian & Mary Herbstritt

Abigail Glaum-Lathbury
Eric Lee

Liz Gomez
Lisa McDonald

Gerald Griffin
Louis Kingsboro

Jacquelyn Carmen Guerrero
Vicki Bolf

Max Guy
Patric McCoy

Alice Hargrave
Leah Missbach Day
Claire Rice
Aaron Rodgers & Zita Brizzi

Russell Harris
Cayenne Harris

Marrwho Hasati
Patric McCoy

Nathan Hiemstra
Mike Nourse & Marta Sasinowska

Candace Hunter
Gail E. Spann
Alita Tucker

Janis Kanter
Julie & John Guida
Michelle Olson Sudduth & Scott Sudduth

Makeba Kedem-DuBose
Adam Murphy

Jenny Kendler
Linda Coleman

Chad Kouri
Onyx Montes

Yohance Lacour
Patric McCoy

Katherine Lampert
Ansonia Properties
Paula Casas

Rodrigo Lara Zendejas
Nikunj Chokshi
Grove Mower
Mike Nourse & Marta Sasinowska

Christine LaRue
Lisa McDonald

Melissa Leandro
Shannon Alexander & Grant Farrar

Eric Lee
Abigail Glaum-Lathbury
Maria Nelson & Eli Barrows

Dawn Liddicoatt
Brenda Dixon
Sandra McCollum

Cecil McDonald, Jr.
Sam Clement
Kimberly & James Elbaor

Gregorio Mejia
Patric McCoy

Jessie Mott
Melissa Blank
Virginia & Gary Gerst
Khloe Karova

Ben Murray
Trinita Logue / Carl Petersen
Ravi Radheshwar & Seema Radhakrishnan

Sunny Neater-Dubow
Darcy Addison
Erika Cornelisen & Eno Rocha
Biz Heltzer
Cynthia Heusing & David Kistenbroker

Sarah Nishiura
Maria Nelson & Eli Barrows

Betsy Odom / Andi Crist
Andi Crist

Betsy Odom
Janis Kanter & Tom McCormick

Melissa Ann Pinney
Chandra & Steven Gray

Pooja Pittie
Mary Krinock
Anna & Paul Marks
Robert & Kathy Sullivan

John Preus
Danielle & Ben Austen
Wendy & John Minor

Karen Reimer
Allison Peters Quinn & Colm Quinn

Renee Robbins
Claire, Elliot, Mark, & Ian Sutton

Darrell Roberts
Robert Rizzo

Nancy Lu Rosenheim
Tracy Wais

Sheri Rush
Eileen Truong

Andrew Schachman
Justine Jentes & Daniel Kuruna
Janis Kanter & Tom McCormick

Mike Stidham
Patric McCoy

Laurel Stradford
Leslee Stradford

Norman Teague
Sundeep Mullangi & Trissa Babrowski

Antonio Wade
Talmadge Mason

Martha A. Wade
Talmadge Mason

Mel Watkin
Mark Yee & Sidney Lee

Rhonda Wheatley
Nora Daley & Sean Conroy

Brittney Leeanne Williams
Joseph Fitzgerald
Laura Fox & Anthony Koithra
Nicola Halsall Idehen

Shyvette Williams
Patric McCoy

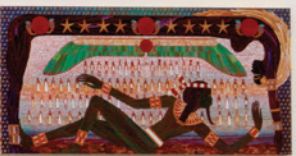
Scott Wolniak
Sara Chapman
Katie & Tim Harmount

Mark Yee
Beebe & Lucas Roh
Satannia & Sylvester Williams

Mary Young
Patric McCoy
Claire Rice
Emily Traw

Mary Young / Jamie Hayes
Joan Pantsios

Mary Lou Zelazny
Kate Lorenz & Steve Nelson



ARTIST **Ruben Aguirre**PATRON **Kate Groninger and Molly Meyer**

Untitled
 Spray paint
 48 x 300 inches
 Image courtesy of the artist



Aguirre: I had a smooth experience working with Molly and Kate. We discussed their backyard space, color palette, etc., and they were very open to my creative suggestions. They were supportive in helping me get what I needed to prep and allowing me access to their property at my desired work schedule. We also hung out and talked about their lives and work. I appreciated that they were friendly and took a genuine interest in getting to know me as well. They're great people who have a deep appreciation for art, and I would happily work with them again or recommend them as a patron.

Groninger/Meyer: Ruben Aguirre has transformed our outdoor space at home. We did not realize what engagement the backyard was missing until Ruben activated it with his striking mural. Ruben installed the work in July 2019, and made the process so easy for us. We met on site for a consultation about our interests and for him to get a sense of the space, and he scheduled a few visits to carry out the work when the weather and forecasts were suitable. Having now lived with the work for six months, we have seen its seasonal personality within our yard, and are thrilled with the evolving play between the mural and the surrounding greenery. The art brings out different elements of the landscape at different times of day and year, and the landscape brings out different

elements of the art at different times of day and year. We are eager to see the art in the seasons to come: this winter when the snow will add bright white reflections at night, and next spring when the adjacent rose bud trees will be in full bloom. While this was Ruben's smallest commission to date, we look forward to working with him again on larger scale projects to come.

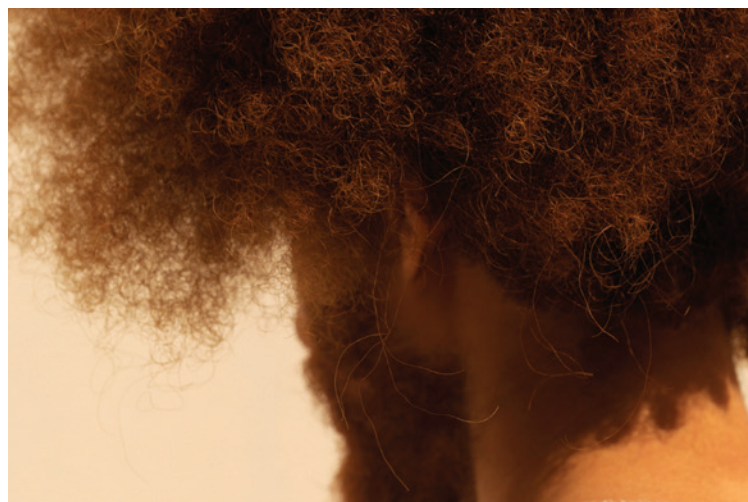
For Danielle
 Acrylic and oil on canvas
 48 x 36 inches

ARTIST **Yael Ben-Simon**PATRON **Danielle Bozarth and Michael Haberkorn**

Ben-Simon: When Danielle came to visit me in my studio, we discussed a way to portray in painting this moment in time in her life. She shared her passions and tastes and told me about her family life. We both thought it would be a good idea to think of objects, places, and colors and with them to start building an image in a way that is true to my current work process. After making a few sketches and receiving her input, we finally settled on a version she liked best. It was a fun new experience for me and I truly hope the work I made for her will add color and inspiration to her home and life.

ARTIST **miLO bosh**PATRON **Patric McCoy****Andrew (For Three Rooms)**

Photography, 3 inkjet prints
8 x 10 inches each
Images courtesy of the artist



bosh: On most Sundays over the past two years, I have been a guest at brunches hosted by Patric McCoy in his Kenwood condo. It was out of those visits that the commission evolved. I photographed Andrew Turner in March of 2018 after meeting him at an art event. For some reason, I put the images on the back burner but shared them with Patric during a meeting to discuss ideas for the *Not Just Another Pretty Face* project. To my surprise, he selected three of them to add to his collection. Each image will be placed in a separate room of his home. I think the content and form of these photographs propagate the themes of beauty, race, and masculinity found in the existing works that adorn Patric's walls. I'm honored to have these prints displayed in his space.

McCoy: I was introduced to the photographer, miLO bosh, back in 1999 or 2000 by the artist, Makeba Kedem-DuBose. He was doing a blog on the art scene called *blackartistnews*, covering all of the art happenings in the African American community. Around early 2017, he saw me make a presentation using the photographs that I took as an amateur in the 1980s, and he volunteered to help me organize them for a potential book. He would come by on Sundays to volunteer and to participate in the Sunday brunch conversations. He would show me his fashion and model shots that he was doing professionally but would always say that he wanted to do his own photography that would go beyond the genre. I offered to commission him for the *Not Just Another Pretty*

Face show. While we were talking about the focus of the commission he showed me a series of photographs he had just taken of a man with red hair. I was immediately intrigued by his photographs, as they spoke on some of the themes in my collection and on the subjects of my 1980s photography. I have chosen three to be in the show.

we do be, the distance between states

Oil paint, paper collage on canvas
24 x 30 inches

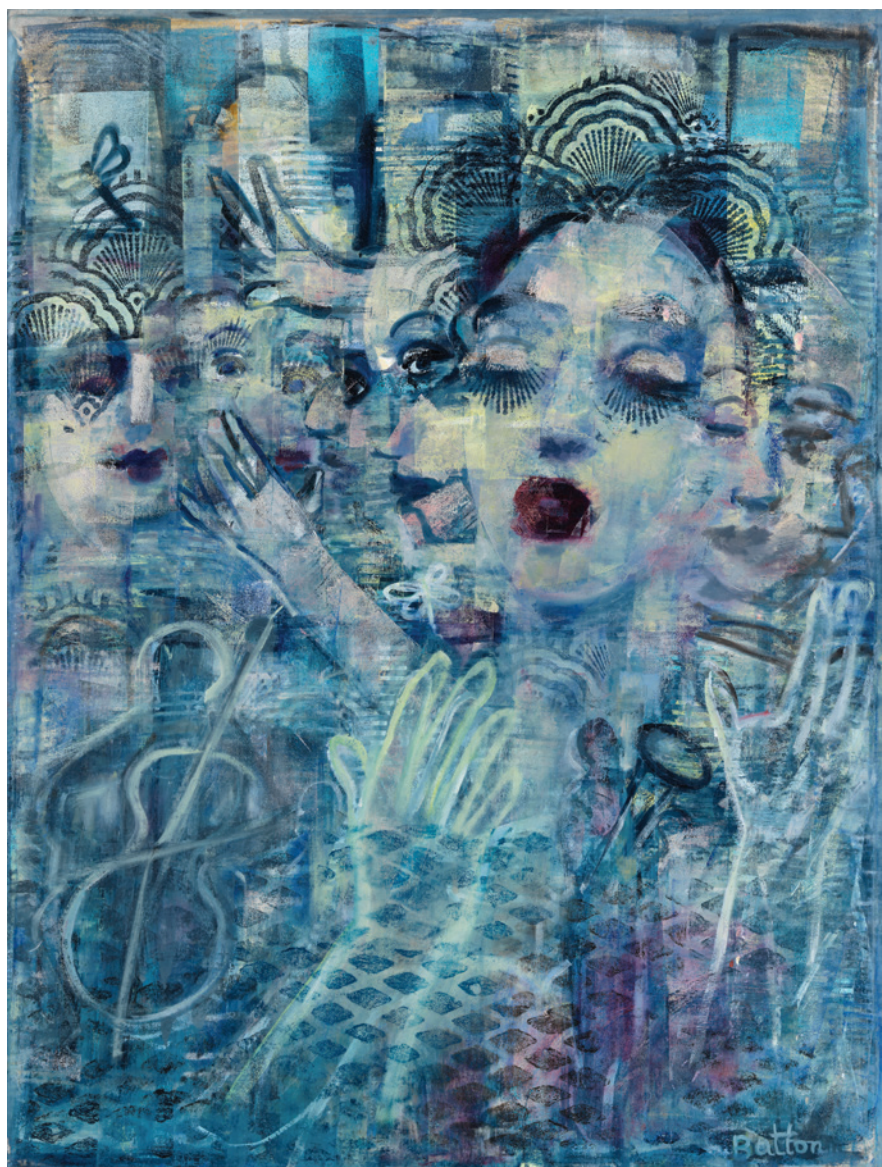
ARTIST **Greg Bray**PATRON **Freddye Smith**

Bray: After a pleasant conversation with Freddye, I allowed our conversation and its transmutable energy to marinate until it became a path. The path revealed a narrative, which held, like a vessel, a generational presence. Then, like a tiny seed, its memory pushed forward, transforming time and the distance between its state into the imagery presented here. I hope it will always be enjoyed.

Smith: I was captivated by Greg's work, and found working with him a very easy and rewarding experience. I gave him information about my maternal family for which I had sketchy details and he created a visual from there.

ARTIST **Corinna Button** PATRON **Peter and Erin Lane**

Immersed
Oil on canvas
36 x 24 inches



Button: It was great to meet and chat to Erin—she told me that she and her husband Peter were new to commissioning work and were open to ideas. Erin told me that she was attracted to the layering I applied in my painting, so I suggested a good starting point would be for her and Peter to show me which works of mine in particular they were drawn to. I also asked if she and Peter could send me some photos and any information about what they're into (i.e. books, music, other interests, etc.)

Erin and Peter individually and wholeheartedly embraced this request and provided me with plenty of information for me to 'play' with. They each picked out quite different images and examples of my work that appealed to them personally with reasons why. The challenge for me

was to figure out a way to incorporate elements from both in this commissioned piece.

What shone out for me most profoundly was that Erin and Peter love to be immersed in music, opera, poetry, and reflective writings about life. The sounds and visions that I interpreted from their words is what I wanted to focus on and communicate in this painting.

Lane: We are excited to eventually have Corinna's work in our home. We love the way she evokes complexity, blending bodies and color in energetic expression. This commission caught us in a moment of transition as Peter had recently stopped working as an Episcopal Priest and the whole family felt ourselves swept along by the current. In our conversations, Corinna appreciated our story and sought to know something of our lives. The bodies in her paintings seem to perhaps move between one reality and another. As our own lives moved in and out of focus, we were grateful to interact with such a talented and gracious artist.

Now It's Jill's Turn
Oil on gessoed panel
10 x 8 inches

ARTIST **Corinna Button** PATRON **Jill and Michael Lowe**



Button: I was delighted to be chosen again by Jill Lowe to work on a commission. It was a pleasure to work Jill's portrait the first time around, and I already had a sense of her taste and works that appealed to her. From our discussion about her thoughts on this new commission (based on a portrait), I understood that Jill wanted to be a little more daring this time and go for something completely different—more playful but still capturing her essence and her personality. She also decided that this time she really wanted me to include her glasses as they're such a big part of her.

Jill referenced some of my images of heads and faces that she'd seen and liked on my website, and it immediately became quite clear how I wanted to approach this project.

Whilst it took a few practice pieces, I thoroughly enjoyed the process and tried out a number of different possibilities.

Lowe: Corinna and I have worked together before. With such a pleasurable experience previously, I wanted to engage her again. This time, I was willing to move out of my comfort zone of representational art to some more abstract elements. With Corinna living in London, our interactions were entirely online. As with my previous commission for *Not Just Another Pretty Face*, I have chosen not to view the work until the unveiling. I know I will be thrilled.

ARTIST **Terrance Calvin**PATRON **Cheri Harris Mohammed**

Healing Rock
Acrylic on canvas
36 x 24 inches

Calvin: My new series of abstract acrylic paintings are focused on fusing geometric and organic forms. My concentration in this series involves exploring depth, negative space, and textures. Evoking chaos and serenity to the viewer's eyes, I insist on strict adherence to the rules of complimenting colors.

Harris Mohammed: Terrance and I agreed to use an image of myself in the project. I gave him the color palette I wanted in the piece, a coral color palette. He shot several photos of me and noticed something in one of the pictures. He saw a sense of euphoria in the way I held my hands below my waist. He said it reminded him of a verse from a poem spoken over a house track (house music), called *Star Suite (Shelter Vocal Mix)* by Mondo Grosso featuring Monday Michiru. From there, he named the painting *Healing Rock*. He said he can see me in the photo in a state of physical and spiritual healing.



reflective gesture
Cardboard, wood, paper
40 x 30 x 25 inches

ARTIST **Stephen Flemister**PATRON **Steve Durst**

Flemister: Steve and I spoke of his interest in a past painting and sculpture of mine. We began to converse about the ideas of both works. We spoke of how the compression of colors within low-resolution images presents form and how this became an interest in building the sculptures. Evolving to razzle-dazzle camouflage, with shape and form, reflective images, and memory, between a virtual tour and Steve addressing Steve, I'd say we were well into something.

Durst: I thought of commissioning Stephen based on samples of his work. After visiting him in his studio, I loved how he brought a strong sense of graphic design and the effect of changing perspectives into his pieces, along with a cool and precise execution. Stephen and I had a number of conversations about the setting my home would afford his work, and he offered several ideas for bringing a feeling of substance to the final result. I'm eager to see how it turned out.

ARTIST **Lora Fosberg**PATRON **Pam Delfi /
Michelle Olson Sudduth****Unicorns Are Real**
Gouache on paper
30 x 22 inches each

Fosberg: Happily, this is my fourth commission for Michelle. Our first was in 2010, and each successive commission has led us to a deep and lasting friendship.

Our first three commissions were predominantly based on Michelle's life and where she was in the world in those moments. The work I made for her saw her through a separation and divorce that lead to strength, courage, and independence. Her renewed confidence resulted in a new and improved relationship, a marriage, and a beautiful historic home restored together.

This year's approach is wholly different in that she and her sister have decided to commission an artwork together. With this diptych we celebrate their successful

team effort, both literally and figuratively, in beating back a serious illness that together, they saw her sister through. Although their approaches to life are diametrically opposed, one sister very touchy-feely and the other incredibly pragmatic, the two were able to come together as one to not only save her sister's life, but to deeply strengthen their relationship.

Never Not in the Dark
Freehand machine embroidery on linen
8 x 10 inchesARTIST **Peter Frederiksen**PATRON **Cindy Hadesman
and Joe O'Brien**

Frederiksen: In spite of all the means of communication available to us, Cindy, her son Myles, and I had a hard time connecting! Fortunately, they're both incredibly kind people that knew my style of work enough to trust me to make them something blind. Naturally, I took that a little literally and included some blinds. It's a pun, you see.

Hadesman/O'Brien: Being a lover of textiles and fiber art, Peter's work immediately caught my eye. Using the traditional medium of embroidery, Peter's work struck us both with its bold, graphic, and contemporary style. With his subjects often focusing on vintage cartoons and Peter's great sense of humor, we thought his work would be a perfect fit and gift for our son who shares the same sensibility.

Peter tried diligently to connect with our son and pick his brain for ideas that appeal to him. With Myles's lack of contact, Peter forged ahead. We are excited to see what he came up with the little input Peter had. We know it will be a treasure. Peter had a sense of humor through the entire process. We know that

it will be a little treasure and are excited to see the final creation in the big reveal.

ARTIST **Kathryn Gauthier** PATRON **Patric McCoy**

Gauthier: My patron, Mr. Patric McCoy, graciously invited me to view his collection at his home in order to get a better sense for his tastes and preferences. It was an enriching and enlightening experience to spend time with this accomplished gentleman. The final work was inspired, in part, by this experience. It gave me a solid jumping ground for ideas to fulfill the commission request.

McCoy: When I went by Greg and Kathryn's home to talk about the commission, I was presented with the most scrumptious scones! I found out that in addition to being an artist and a jazz singer, Kathryn has a line of artisanal scones that she custom-makes. Filled up on the scones, I started to talk to Kathryn about the possible subjects of a commissioned painting. We talked about many things and in the free-flowing conversation I mentioned my young mentee, Terry Wilson, who was tragically murdered in September 2018. Kathryn immediately asked me to send her a picture of him and said she would do a memorial piece.



Remembering Terry
Acrylic on wood with sequins, bicycle charm, bells, and embroidery floss
4 x 4 x 1 inches

The Travelers
Acrylic on Phillippine mahogany
24 x 36 inches

ARTIST **David Anthony Geary** PATRON **Talmadge Mason**



Geary: Inspired by culture, beauty, science, mythology, and experience, my work is simultaneously engaged in the now, then, and still to come. Consistently pushing, searching, and discovering the new while at the same time holding on to the old. It's not just an aspect of my work but an aspect of me that finds its way into the things I create. The nuance of the creative experience, both the introspective and observed are an integral part of my process. Each piece is a dance between intention and intuition, a process of exchange, discovery, and experimentation informed as much by the moments of their creation as the research that precedes them. The portrait specifically serves to explore the nuances of identity.

Mason: David is an artist I have known for some time and I have a number of his works. Even with multiples of his works, I wanted to work with David since he had done a fabulous exhibition of the Great Migration several years ago. That series touched me and caused me to think of my mother and her siblings coming from the South to various cities in the North and the challenges they faced. David and I were both eager to be involved with *Not Just Another Pretty Face* and reflect on "a moment in time" of three young ladies and their parents and brothers leaving the South and coming to cities in the North and the start of a new life and a totally different environment. I kinda left David to his imagination of showing the young in transition and the start and adaption and planting seeds/

roots as immigrants in the same country but from the South, a completely different region.

ARTIST **Susan Giles**PATRON **Brian and Mary Herbstritt**

Chrysler/tower
Color gypsum print, concrete
42 x 10 x 6 inches
Images courtesy of the artist



Giles: I am so pleased to have been selected by Brian and Mary Herbstritt and Hyde Park Art Center for this commission. I developed this piece through conversations with Brian and Mary about one of their favorite buildings, the Chrysler Building. The Herbstritts provided me with the opportunity to explore new ways of working for this piece. I had access to a gypsum printer for the first time while I was in residence for a month in England this summer. I produced the print at Print City, Manchester Metropolitan University while collaborating with faculty at Manchester School of Art. I'm delighted it will have a place in the Herbstritt home among other beautiful works of art.

Herbstritt: Mary and I were delighted to commission a work by Susy Giles. Upon viewing Susy's impressive curriculum vitae, and with a specific piece in mind, she quickly became our first choice. With a vacant niche on our main floor that seemed to be an ideal location for a tower sculpture, we were drawn to Susy's architectural sculptures. Mary and I admire the architecture of the Chrysler Building in New York, and Susy's attention to detail in her architectural pieces made her a perfect fit.

Susy was in residence at Hyde Park Art Center when we initiated our dialogue with her in April 2019, and she was a pleasure to work with. From our first meeting throughout the entire process, we hit it off with Susy. While she was in the UK for a London opening, our collaboration continued

via email. We seamlessly shared ideas and images with one another, and we particularly loved Susy's idea to introduce a color gradient onto the sculpture to capture the building's highly reflective quality. Susy had access to a multi-color gypsum printer in Manchester, and everything just seemed to fall into place from there.

We are eager to see the finished sculpture in person, and we have every confidence that it will be well worth the wait.

Abigail Glaum-Lathbury
JUMPSUIT
Fabric and paint

Eric Lee
10 Gold Coins
Spray paint and acrylic
on cradled birch wood panel
7 x 5 inches

ARTIST/PATRON **Abigail Glaum-Lathbury/Eric Lee**

Lee: I approached Abigail Glaum-Lathbury (with the help of Maria from Hyde Park Art Center) to commission her for *Not Just Another Pretty Face*. I really wanted one of her jumpsuits. A lot of my work asks questions of what we value in our culture and why. I've always wanted zip-up coveralls I could paint as if they were formal outfits, confusing whether the piece was utilitarian or refined. Abigail and I had a long, wonderful conversation and despite working in different industries, realized our work asks a lot of the same questions.

She was excited to see what I would do with her jumpsuit, and very generously offered to give it to me. When I found out the retail price, it occurred to me that I had one coin painting left worth exactly the same

amount. I asked her if I could "buy" her jumpsuit with my coin painting, and she said "absolutely!" This beautiful exchange would have never happened without Maria and *Not Just Another Pretty Face*.

ARTIST **Liz Gomez** PATRON **Lisa McDonald**



Gomez: Lisa and my journey started at Rootwork Gallery where she first saw my work with portraiture and spiritual surrealism. Next, I was told that she had chosen to work with me for the *Not Just Another Pretty Face* exhibition after I presented at the Diasporal Rhythms artists and collectors event. From the very beginning, Lisa exuded this strength, humor, and honesty that made working together fun and quite effortless. I asked if she felt comfortable being live painted, my preferred method of capturing an individual's likeness. She did and we started our journey!

The beginning stages of my process are conversation, intentions, and research. I talk to an individual to get a sense of who they are and how they want to be portrayed. Next, I gain an understanding of what

they wish to manifest in their life or embody. It is always my intention to understand what a person is striving towards and utilize these elements to structure the painting. Sacred geometry, numerology, natal charts, visual rituals, and blessings are all added into the mix.

The next step is action! Lisa and I met twice for live painting sessions, once at my studio in Bronzeville and a final time in Lisa's home. It was a joy getting to see Lisa's beautiful art collection and being welcomed into her home. It is an honor to be asked to contribute to a person's visual legacy. Together we create history, and every portrait I paint is a declaration of life, boldly stating, "I was here, and my story matters."

McDonald: I first admired Liz Gomez's work at the Rootwork Gallery's *My Womb es mi Altar: Afro Latinidad Visions of the Sacred* show in January 2019 as well as her *Spirit Unearthed* portrait series. Slides at the *Not Just Another Pretty Face* salon sponsored by Diasporal Rhythms (DR) also showcased her art. I wanted to promote DR's mission, "to collect, promote, and preserve art from the African Diaspora by encouraging individuals and institutions to appreciate and acquire this art." The synergy between DR's mission and the opportunity that *Not Just Another Pretty Face* provides for artists of African descent is why I continue to support the project.

Liz's art possesses great energy, saturated with color, and her portraits reflect the individuals' interiority. She is a

Step Forward into Joy
Oil on canvas
32 x 24 inches

Reflection of an Ancient Tree
Bronze
11 x 6 x 8 inches



Griffin:

*No edge, no ledge
No limit to me
I am the heart
To all that beats...
I am the secret behind the cheats
The builder's stone beneath the streets...
When left alone I go inside
To see the truth behind my eyes...
I consult with powers no one can see
That piece of God Inside of me...
He reminds me that I am not alone
This entire planet is my home
I am not the root, I'm just a leaf
A reflection of an ancient tree...*

This is the fifth of seven bronze sculptures I created for the *Paradigm Shift* series. The sculptures serve as visual interpretations of original poems I've written over a period of twenty-five years.

This piece features a Black man standing with his hands behind his back tied with the American Flag. With his head down, he stands on an outlined platform of the African continent, the great pyramids of Egypt outlined in the sand. His face in anguish, as he reflects on a historical legacy stolen. And yet, present in his very being... For the fruit can only be a reflection of the tree from which it falls.

Kingsboro: I've been following and admiring Gerald Griffin's artwork for more than ten years, which includes paintings and sculptures. The piece for *Not Just Another Pretty Face* was done with excellent artistic ability. I'm glad to be the owner of this piece as well as support Hyde Park Art Center in the process.

ARTIST **Jacquelyn Carmen Guerrero**PATRON **Vicki Bolf*****Feels Like Home***

Gemstone beads embroidered
on satin with acrylic paint,
desert sand
4½ x 4½ inches



Guerrero: Before meeting with Vicki, I was very curious about what drew her to my work, and what she wanted to commission from me. Learning more about her story helped me to clarify why I am driven to this particular aspect of my practice, and how I can expand by working in partnership with other people. Based on our conversation and my subsequent research of Vicki's hometown, I was also inspired to explore a new medium (painting), and integrate that into my commission. I'm very excited to present the outcome!

Bolf: Working with Jacquelyn was such a great experience. On my first visit to the studio, we had a wide-ranging conversation about what drew me to Jacquelyn's work, what I wanted out of the piece, where I envisioned it in my home, our family histories, and spiritual practices in the Americas, to name a few topics. I'm so grateful for *Not Just Another Pretty Face* for making it possible for me to connect with Jacquelyn and for making the entire process easy, low-pressure, and fun.

Sinking Mask

Inkjet print on aluminum
10½ x 8 inches

ARTIST **Max Guy**PATRON **Patric McCoy**

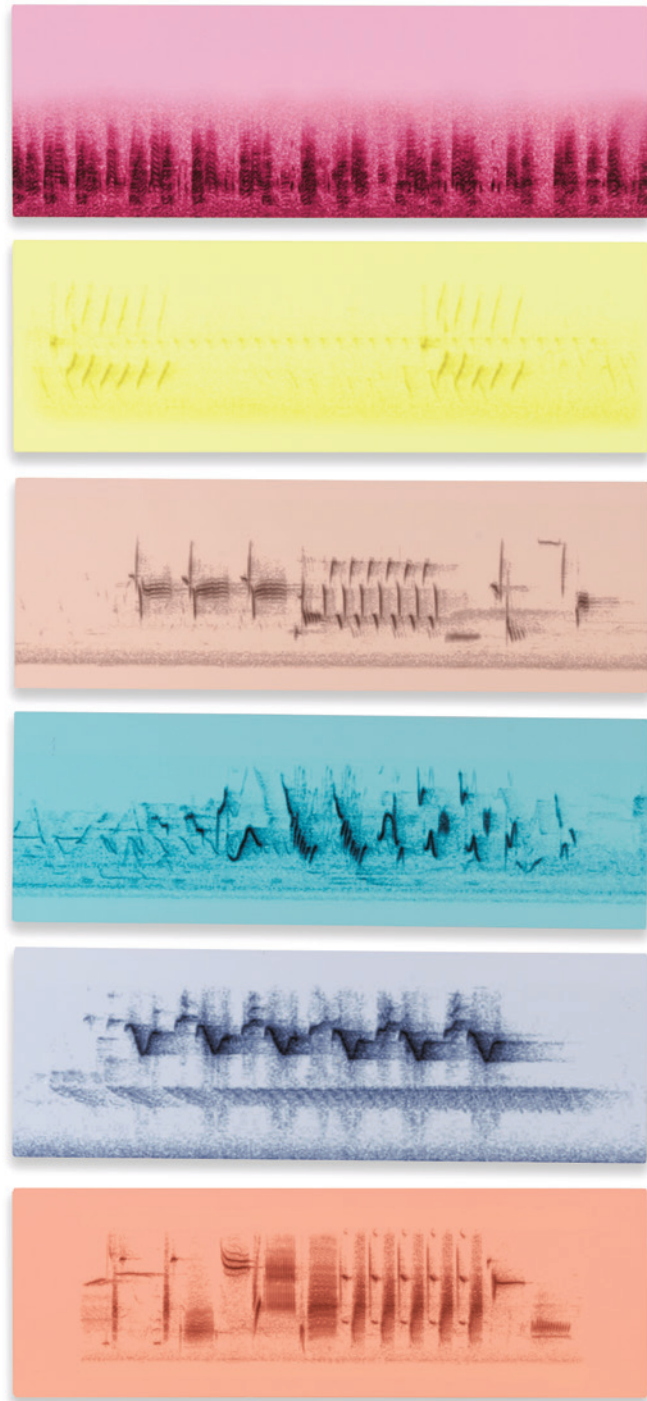
Guy: I met Patric at the Art Center during my residency, and again, about a year later at a salon hosted by Diasporal Rhythms. There, I told him about my cut-out masks. He invited me to see the art collection that fills his home from floor to ceiling, and commissioned a new work. As I entered the apartment, I was greeted by the multiple eyes depicted in paintings and drawings. Then, distinct from the collection of stares, he has a collection of masks in the living room. Each face is incredibly evocative of a certain attitude (if not an emotion), and few of the masks are wearable. He commissioned me to make a mask for this space but I asked to be in a different part of his collection.

For this piece I applied an inkjet print to an aluminum cut-out, so the work is fairly light like my paper works, but also durable, sharp, and flexible. The image printed on the mask is a self-portrait I took with a scanner; my face seems to sink into the silhouette.

Patric has a very humbling collection, and I'm honored to have my work included. It feels like being included in the Vogel Collection. He's an incredibly generous host, and I'm glad to have gotten to know him through this project!

McCoy: I was pleasantly surprised to see Max Guy as a presenter at the salon that Diasporal Rhythms hosted for Hyde Park Art Center's fundraising event at Blanc Gallery. I knew of him as an artist (but not his work) because I had seen him in Hyde Park Art Center's Center Program when I had come by during one of their critique sessions. So after the salon I invited him to come to my home to see the collection and for me to find out what type of work he was doing. We talked a lot about masks in my collection and the function of masks within some of his performance art. So I asked him if he could make one for my collection.

ARTIST **Alice Hargrave** PATRON **Leah Missbach Day**



Hargrave: What a lovely surprise to find out that Leah wanted to work with me and that she was interested in my *Last Calls* project!

As she is a fellow photographer, this a great honor to be recognized by her. Although Leah was not my student, she did graduate from Columbia College with her MFA, so we share that Columbia connection. I am fascinated by her work with World Bicycle Relief — they have serviced so many people in developing countries with the novel idea of bringing bikes to their communities.

I deeply respect Leah’s work and mission and am thrilled that some of my birds will have a home with her.

Sightings, Calls; archival recordings by Arthur A. Allen (c.1950-1953)
Pigment prints on aluminum
8 x 24 inches each

Snowy Egret
Goldfinch
Song Sparrow
Indigo Bunting
Black and White Warbler
Song Sparrow

All Courtesy of the Cornell Lab of Ornithology

On Any Given Night: migration season along the Mississippi Flyway
(sound installation)
Sound editing by Alex Drosen
Audio File/Loop 20 minutes

Recordings from 1950–2016 by Arthur A. Allen, Gregory Budney, Martha Fischer, William W.H. Gunn, Justin Hite, Peter Keane, Geoffrey A. Keller, Bob McGuire, Steven R.Pantle, Thomas G. Sandler, and Gerrit Vyn

All Courtesy of the Cornell Lab of Ornithology

ARTIST **Alice Hargrave** PATRON **Claire Rice**

Summer Drift
Archival pigment print
8½ x 43 inches
Image courtesy of the artist



Hargrave: I love that Claire sent me on a late summer/fall field trip to her favorite beach, where she takes her family and relishes in the new native plantings and beach prairie. After multiple visits and making many images of the last encounters of sun meeting flower and water, I kept having overlapping memories and vivid thoughts about this native, urban habitat—I guess savoring summer—savoring those last plants still green and flowering white. In my mind the images were overlapping like the water lapping onto

the shore—the mesmerizing calm of the repetition of the waves. It became much about the blues and greens of late summer and early fall. I wanted to try to get the experiences and savoring into one image which led to this almost overlapping tide—timeline—and filmic series of moments strung together.

Claire was at the studio twice to look at work and discuss her interests. It was certainly a joy to have her company, eye, insight, and conversation—thanks Claire!

Rice: What fun to visit with Alice in her beautiful Wicker Park studio, and tell her about the beach that is the special place our family goes to “escape” the city, while in the city. Alice came back with test proofs so beautiful I didn’t know how to decide, so my husband, Michael, made the final choice. We’re eagerly anticipating the final image at scale!

ARTIST **Alice Hargrave** PATRON **Aaron Rodgers and Zita Brizzi**

Pink Night #1
Archival pigment print
40 x 30 inches
Image courtesy of the artist



Hargrave: Zita and Aaron are plant lovers—upon visiting their home one knows that immediately from the surrounding jungle of odd and unusual plant formations, clippings in all types of containers like Zita and Aaron’s hand-made ceramics, and even an upside-down tropical, sculptural, dangling gem of a plant that drips down the windows.

My *Paradise Wavering* work was what brought them to me, so I set upon a path of working with my archive of varying plant specimens and photos of diverse ecosystems. I wanted to bring together two ongoing interests: *The Luxury of Night* and *Pink Noise*. Night as luxury became a topic I wanted to explore

in my work upon learning of children who had never seen the moon nor stars (due to safety concerns in their home countries) until they began new lives in rural Canada. Also global light pollution makes it difficult to truly experience the darkest of nights. The beauty of deep night is often simply inaccessible. *Pink Noise* is a low-frequency rumble of sounds often apparent in the natural world. Researching these soothing frequencies, and the sounds of flora, fauna, and night led me to this new *Pink Night* work.

It has been a pleasure to dialogue with Zita and Aaron along the way. I am thrilled that they wanted to work with me on this commission.

Rodgers/Brizzi: It’s rare that we agree about any artist’s work, but we both fell in love with Alice’s photographs when we first saw them in 2015. We’ve been desiring her work ever since. With the 2019 *Not Just Another Pretty Face*, we finally felt ready to not just purchase a photograph, but commission her to make something special for our apartment.

Alice was a true delight to work with and was generous in every sense. She took time to learn what we loved about her art, what we hoped for with the commission, and where we would put it in our home. She was receptive, intuitive, and patient throughout the process, even when our toddler made

meetings difficult. Above all, we feel tremendous gratitude towards Alice for working with us. We eagerly anticipate having her beautiful art in our home for many, many years.

Havana Mangoes
Oil on panel
10 x 8 inches

ARTIST **Russell Harris** PATRON **Cayenne Harris**



R. Harris: It was a pleasure having Cayenne Harris visit my art studio to discuss ideas for *Not Just Another Pretty Face*. In getting to know Cayenne better, I asked her questions about her family, favorite foods, and travels. She shared with me that one of her family members was part of the Black Panther movement. I thought this would be an interesting element to incorporate into the painting. Cayenne was familiar with my portrait and still life work, so she was open to either subject matter for the project. As we continued talking, Cayenne shared her experience of traveling to Cuba. She described the vibrant colors on the buildings and delicious taste

of mangoes, which is one of her favorite fruits. A day after Cayenne’s visit to my studio, I decided to paint a still life using mangoes and placing them in a Cuban-inspired environment. I wanted to use a saturated color palette to show a decadent time in Cuba’s history, but also show the passage of time and decay with the cracked tiles and peeling paint on the wall. Hidden in the peeling paint is a fist symbolizing the Black Panthers and a Jewish life symbol, which represent Cayenne. I am thankful to have had the opportunity to work on such a unique project, and I hope to have more like this in the future.

C. Harris: I had a wonderful experience meeting Russell Harris and visiting his studio. He showed me a lot of his work—both paintings in progress and some recently-completed works digitally. He described his background and training and shared some of the details of his craft, including creating his own pigments for paints. We had a discussion about different ideas for the commission, and ended up talking about Cuba. I told him about my trip there a few years prior and shared some of my photos and memories. We landed on a still life that would incorporate one of my favorite fruits, mango. I had been drawn to Russell’s work which is incredibly detailed and

beautifully rendered. Seeing it in person was truly wonderful. I’m honored to have met Russell and I can’t wait to see the painting he created for me.

ARTIST **Marrwho Hasati** PATRON **Patric McCoy**

Kemetic Cosmogony
Acrylic on gesso board
24 x 48 inches

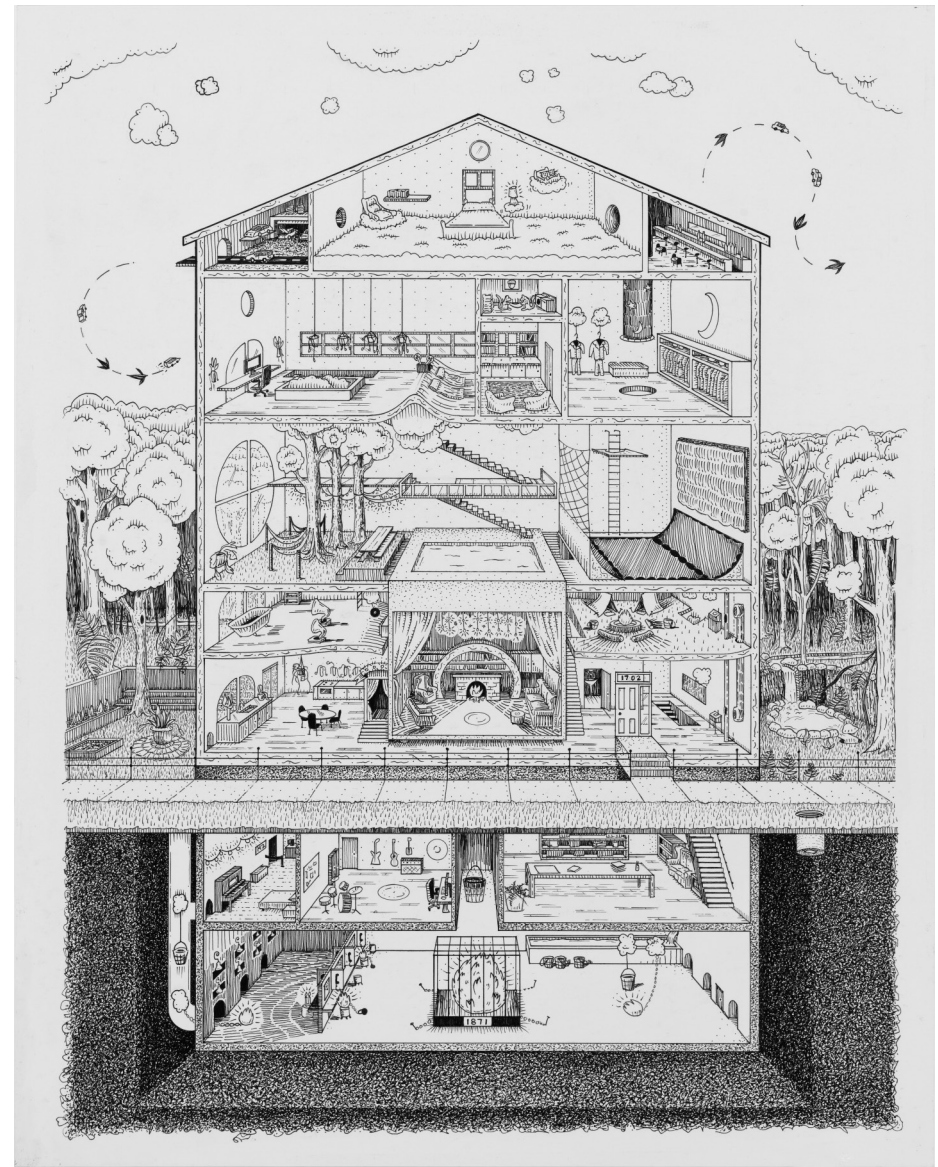


McCoy: Around 2012, I was introduced to Marrwho Hasati by the photographer Isadore Howard. They both were members of the Earth Center and Marrwho was the graphic designer/artist for that organization. The images that he did for them were referencing ancient Egyptian cosmology. The image of Nut, goddess of the sky always intrigued me because the ancient Egyptians had the sky feminine and the earth (Geb) masculine, just the opposite

of western civilization's beliefs. I ran into Marrwho in September 2019 after years of not seeing him. He said he was trying to get into the fine-art scene in his return to Chicago from Seattle. I suggested that he accept a commission from me to do a painting of Nut and Geb (with subtle Chicago references) that would go on the ceiling of my living room and oriented from east to west.

Mike and Marta's House
Pen on illustration board
24 x 18 inches

ARTIST **Nathan Hiemstra** PATRON **Mike Nourse and Marta Sasinowska**



Hiemstra: Marta Sasinowska curated an exhibition of my work called *Secret Hideaways* in 2018 at Chicago Art Department, run by her husband, Mike Nourse, not far from their home. From that experience, they commissioned me to make a drawing of their home in the style of my work, which is done through the point of view of the inner child. This commission is my interpretation of things in their home that inspire their inner children. For example, at night, the lights of cars on the raised highway can be seen zooming across their back window, so we agreed to have flying cars. Theirs is one of the few houses in the area to survive the Chicago Fire, which inspired me to add a jailed ball of fire in the basement, made to do tasks around the house in penance.

I look forward to hearing how this piece pushes their playful side and adds to the history of their lives.

Nourse/Sasinowska: We first worked with Nathan Hiemstra in January of 2018, when Marta curated his first solo exhibition *Secret Hideaways* at Chicago Art Department. We were greatly impressed with Nathan, his work, and his story. Each of his works for the exhibition depicted hidden worlds that he created, each featuring natural settings filled with precious details inviting the viewer to come closer and explore. Nathan's works evoked child-like visions of our world, in many ways a better world where curiosity and playfulness were most important. While we wished to purchase a piece at this time, we also began talking to Nathan about commissioning

him to create a portrait of our newly purchased home. Some time elapsed, and luckily for us, he was open to creating this piece for the 2019 *Not Just Another Pretty Face* exhibition at Hyde Park Art Center.

The process of creating this piece centered around visits to our home to learn about the many facets of where we live, the intentions behind our spaces, the history of a house that pre-dates the 1871 Chicago Fire and was built in 1860. Nathan asked many questions not only about our home, but also about us - what do we find comfort in? What makes us wonder? What do we find relaxing, delightful, or fun? What are our favorite activities? What objects do we treasure? He incorporated our ideas into his drawing, creating our dream superhouse, where

there is our own airport gate in the guest room for extra convenience and a forest with a hot tub in the living room, where squirrels fold our laundry and we sleep in the clouds. Nayt shared with us his progress while he was working on the piece, which made the entire process feel more collaborative and we really enjoyed being involved every step of the way. He completed the piece after about three months. We treasure that this artwork not only shows the many sides of our lives, but that it tells a story of the past, illustrates a picture of present, and shows some of our fun aspirations for the future, and some things we can only dream about.

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

Prayers for the Fallen
 Ceramics, glass, gold leaf
 18 x 11 x 11 inches

Hunter: By November 2019, Chicago had already seen nearly 500 deaths by gun violence. Fathers, sons, mothers, daughters. Loved by someone. Prayers said by someone.



Ex Libris 1.1 - Psalms
 Altered book and leather
 28 x 10 x 10 inches

ARTIST **Candace Hunter**PATRON **Alita Tucker**

Hunter: The *Ex Libris* series began as an investigation in returning honor to discarded books. In the case of this one, it is comprised of sixteen copies of the New Testament KJV. Combined with my *Mindful Meditations* work on leather, I have created a new view of what can be prayer.

ARTIST **Janis Kanter**

PATRON **Julie and John Guida**

She Sells Seashells
Textile
33 x 22 inches



Kanter: I was asked to develop a piece that would represent a California landscape, and to include text that would make reference to a new form of leisure time—retirement. With this task in-hand swirling around my head, I landed upon an idea, based on the popular song and tongue twister, “She Sells Seashells by the Seashore.” I thought to myself that such a folly could in fact be a viable new hobby, as I myself collect rocks from the Lake Michigan shoreline and find it to be terribly relaxing!

Digging further into the history of the well-known tune, what I found even more interesting was the fact that it was inspired by the real-life work of Mary Anning (1799-1847), an English paleontologist who discovered important Jurassic-period marine fossils. Her work added significant understanding to the study of dinosaurs. Yet, because she

was a woman in the scientific community—composed exclusively of men—there was extreme resistance in giving her the credit and accolades she so richly deserved. And that was when my “Eureka” moment occurred. I realized her story offered the perfect punchline, since in my mind, had I been Mary Anning, I probably I would have opted to throw in the towel years earlier with a big fat—“Fuck it ... I’m retiring!”

Guida: *Not Just Another Pretty Face* is one of our favorite events done by Hyde Park Art Center, and this year’s iteration is the fourth one our family has participated in. Choosing an artist who will work with you to create a memorable piece that you and your family will enjoy for years to come is a critical part of the process. We’ve had incredible experiences with all of the artists we’ve engaged, and

this year was no exception. John and I didn’t even debate who our artist should be...we knew we wanted someone who was passionate about their work, had a creative and outlandish style, who knew us and our family; we wanted someone who could work with a blank canvas, given limited direction and come out with a spectacular work of art we would treasure forever... Janis Kanter was hands-down our first choice.

With the benefit of hindsight, this year turned out to be a particularly challenging year for us. We had limited time to work with Janis, as we were building a new house in Newport Beach that required more time than we anticipated. The good news is the house (future home of the commission) should be done before we can take our *Not Just Another Pretty Face* baby home with us. :) Additionally, our daughter

graduated from college and we spent part of the summer in Greece to celebrate her accomplishments. Finally, John and I committed to be co-chairs of the Art Center Gala! We knew Janis wouldn’t let us down. She reached out a couple of times to “test the waters” to see how far she could push the envelope. Finally, the Unveiling arrived, and we were blown away by Janis’s creation; it totally exceeded our expectations. Her approach was completely thoughtful and captured everything we wanted. Her verbiage was hysterical and extremely unexpected. It was so fun to share the final piece with Janis and others who came by to enjoy Janis’s creation with us. Thank you Janis, you are incredibly gifted, and we are so fortunate our lives have crossed each other’s paths.

New World Order; Throw Like a Girl!
Textile
60 x 42 inches

ARTIST **Janis Kanter**

PATRON **Michelle Olson Sudduth and Scott Sudduth**



Kanter: As part of the *My World My Wall* series, I was overwhelmed and honored when asked to create a piece based on this body of work, and then allowed the full latitude to make whatever imagery I desired. Having the liberty of such creative breath was both encouraging and daunting as it meant a lot to have this work represent the modernization of the 200-year old Centennial Farm where it would hang and reflect the family that lived there.

Therefore, in starting a conversation within my own head, the first thing I thought about was that this ol’ Farm has a big red barn which is extremely beloved and would be absolutely necessary as the centerpiece. Their wedding party just recently took place there, a melding of two families, with marriage being

much like the reflection of a great ballgame—slow with not much happening until it does, with lots of hot dogs and popcorn, and ...

... Continuing the dialog, I considered my dear friend who commissioned the work, being a “gaming” woman herself. In my opinion she has hit her full stride, landing at this juncture in her life where all her bases are fully loaded, and she is ready and rarin’ to hit a grand slam—just like our women in Washington down yonder from where she resides. The provocation for this work seemed dually appropriate given the political interest of the household and the recent disdain Trump had pitched to four democratic congresswoman.

And then lastly, and equally as important, I wanted to place little ditties into the work that would catch the eye

—items that would reflect the humor of those who live there. To me, their farm reflects the best of the world that we want to embrace and live in. A place where all are welcome, joy is felt the moment you enter “their stadium,” laughter ricochets off the walls, and love exudes everywhere as warm as their French Lacanche range.

ARTIST **Makeba Kedem-DuBose** PATRON **Adam Murphy**

**America Me Series:
Missing 1930s to 2019**
Mixed media on recycled
political posters
24 x 36 inches each



Kedem-DuBose: Aside from being a multidisciplinary artist, I am also a freelance curator, which is how Adam Murphy and I met five years ago. Adam was looking for someone to curate the first Annual Art For Global Health Gala for his medical nonprofit. He had been referred to me by his best friend from college, who also happened to be a collector of my work, and the former principal of my youngest child's elementary school. We met one day, I got the job, and we've been fast friends and co-workers ever since.

Adam has collected several of my works over the years, and he has always given me complete autonomy in selecting works for him, and curating his personal collection, along with my responsibilities as now Creative Director of his nonprofit. It has always been a complete pleasure to work with him.

One of my strongest influences were the stained-glass windows in the church affiliated with my childhood school. As a child I often wondered why there were no people of color in those beautiful windows. Being

a huge part of my youthful curiosity, this fascination concerning the absence of people who looked like me later led to my adding this missing element into my often multi-component, stained-glass mimicked paintings, in the form of multi-hued, Afro-inspired abstract people. More recently, in addition to the stained-glass window influence, central themes of my work are now also informed by social justice issues related to mental health, spirituality, politics, race, and gender such as what is found in my *America Me* series and other recent works.

America Me: Missing 1930s to 2019 concerns the underrepresentation of women, children, and people of color in the media. I began incorporating the use of vintage newspapers into my work around 2015, and this body of work began as a project for a museum exhibition titled *Home* that I was invited to participate in earlier in 2019. The *Home* show was specifically related to a specific small town, and the one story that caught my attention the most was of a Mexican immigrant woman and her family, but after

much research I couldn't find enough supporting information to adequately tell her story through my art. After an inquiry about vintage newspapers to one of the curators, the museum had donated a cache of vintage newspapers from the 1930s to me for an unrelated earlier project, and I thought I'd continue using this medium for their show as well. However, after weeks of looking through these newspapers, reading the stories while looking for stories and images of people of color, I quickly realized that I'd find none during that era. This led me to think about the fact that although many women and children, in particular African American women and girls had gone missing from the south side of Chicago over recent years, we don't read or see many reports on this subject in the media, local or otherwise. Eventually the stories of women from various cultures and races flooded my mind, such as the disappearances of Native American women from reservations, and women and girls of all backgrounds to the sex slave trade, and other stories of women, positive or

otherwise, that were missing from the "official" media archives. Needless to say, and evident in the content of the work, the work that I thought I'd been creating for the museum's *Home* show began to take on a much darker face, that though related to the theme of "home" was no longer a viable option for the museum show which had an entirely different aesthetic and feel to it. *America Me: Missing 1930s to 2019* is intended to be an homage, an ongoing series in honor of, and to bring light to the many women who've gone missing, and those who've survived attempts to disappear us.

My work has always been colorful, bright—the main subject matter has always been women, children, family, and Love...with a spiritual twist.

Murphy: It is always a pleasure working with Makeba Kedem-DuBose on making my vision for our commissioned work come to reality. I am not good at conceptualizing art but Makeba can coach you to find the sweet spot where her talent meets my preferred art aesthetic.

Species Traitor I
(Edition of 3)
Pearly nautilus shell, synthetic hair, glue
21 x 6 x 3 inches

ARTIST **Jenny Kendler** PATRON **Linda Coleman**



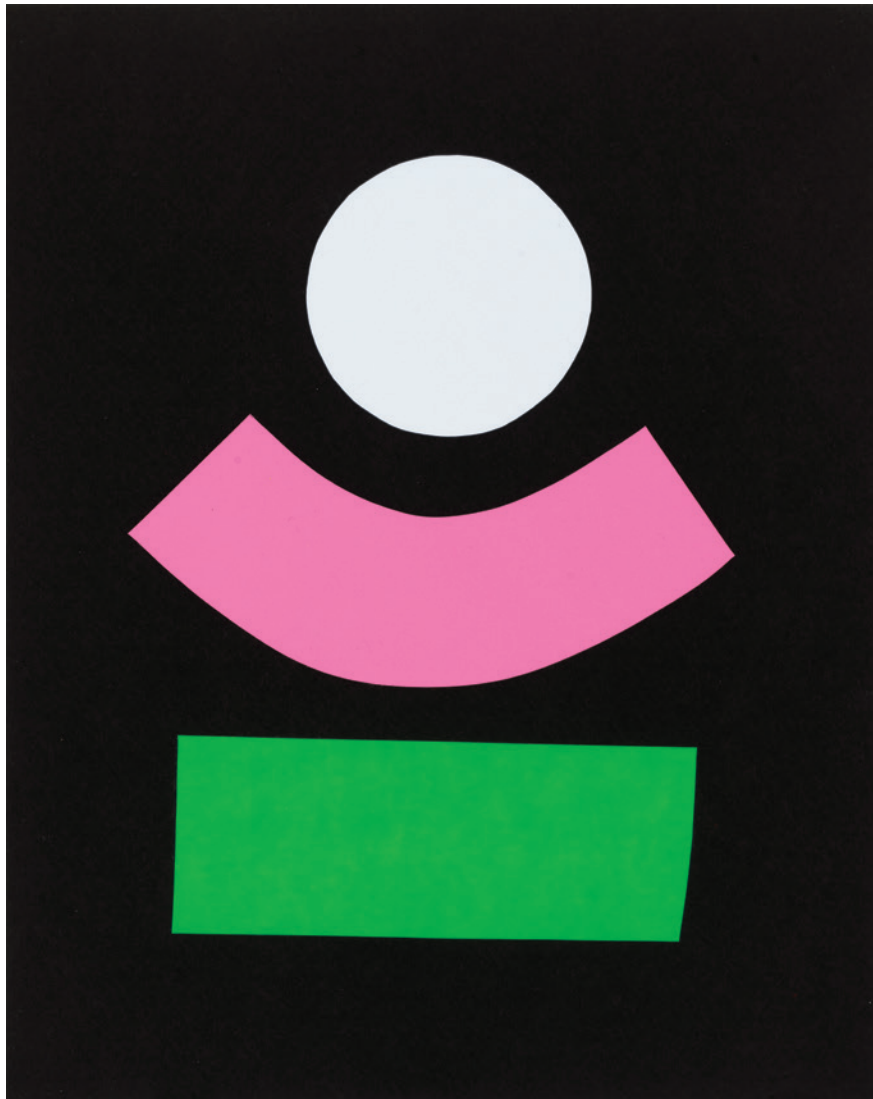
Kendler: Linda has been a longtime supporter of my work—and I am pleased to call her a friend—so, when she reached out to me about creating a work for *Not Just Another Pretty Face* I was happy to take on something that's not generally within my wheelhouse. As an artist who is most often working in activism or large-scale public or interactive forms, it was a fun challenge to bring that conceptual basis to create a work for Linda's elegant home. Linda has such a sophisticated and playful sense of design, color and proportion and we enjoy spending time together—so our only problem was how to decide on which of the many ideas we came up with for the commission.

ARTIST **Chad Kouri** PATRON **Onyx Montes**

Support Structure
Hand-cut vinyl on black paper
14 x 11 inches

Kouri: It was a true pleasure to work with Onyx on this commission. After we first met to discuss the artwork, Onyx went through a big life transition which inspired me to re-assess the intention and aesthetic of the work I was considering. The resulting artwork has numerous interpretations, but I see it as a symbol of support, power, and forward progress. The totem of shapes can be read as a figure with open arms, a shelter or structure, and/or an abstract representation of an offering of support and goodwill.

Montes: I really liked getting to know Chad Kouri through this project. I told him I had synesthesia and this is why his work had resonated with me. I really like how Chad thinks about shapes and colors because that's how I make sense of the world living with a synesthesia. He invited me over to his studio, and when I arrived he complimented my outfit and he took notes of all the things I wanted to see reflected in my piece. He is so down to earth, and we quickly connected talking about our plans for the summer and the places we like the most in the city. When I first met Chad, my name was still Tracy, before I permanently changed it to Onyx at a funeral/celebration he attended. Chad told me he had a black piece of paper he had been saving for a special commission, and he wanted to know if I'd be ok with him using it for this project. That's just one example of how amazing he is and how special this experience was.



Brown Bag Test
Leather
30 x 12 inches

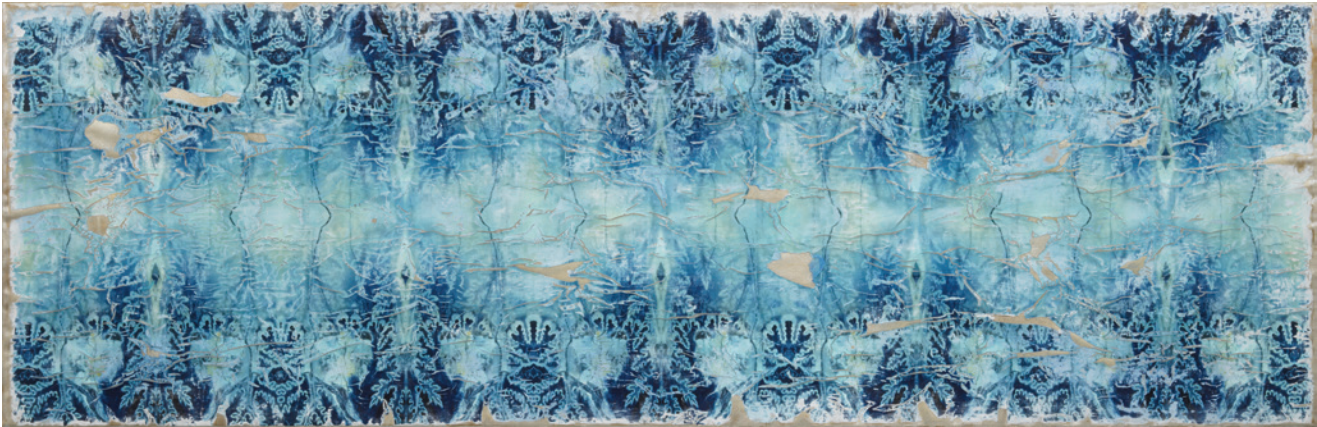
ARTIST **Yohance Lacour** PATRON **Patric McCoy**



McCoy: In February 2019, artist Norman Teague introduced Yohance Lacour to me at an event at the new Architecture Center and identified him as a shoemaker. That brought a smile to my face because that was the nickname for my Mother. She was very industrious, hard-working, and always busy on projects. I've found since our meeting that Yohance has those same qualities and actually makes shoes! Norman insisted that Yohance see my collection. When he came by and showed me the type of work he was doing in leather, I immediately thought of commissioning him to do some project in leather for me.

ARTIST **Katherine Lampert** PATRON **Ansonia Properties**

Marine Relic
Corroded digital print and
acrylic on panel
40 x 126 inches



Lampert: Partnering with Barclay Welch of Ansonia Properties on a commission for a residential building lobby was a pleasure from the beginning of the process. During our studio visit, Barclay expressed his thoughts on the impact art can have. He observed that an artwork can transform an architectural space, change the atmosphere, and uplift a building’s inhabitants. These thoughts struck a chord with me.

Shortly after our studio visit, I visited the building to continue our discussion and search for additional inspiration. During this on-site visit, I noticed a strong juxtaposition between the geometric decor and the organic design of the exterior landscaping. We agreed that a subject originating from nature would help “bring the outside in” and add to the theme of this contrast.

The imagery I chose for this work is based on photographs I took of a 400-million-year-old fossilized ammonite (an extinct relative of the modern octopus). One reason I proposed this subject, which reverberates throughout my work, is the delicate pattern created by the lace-like tendrils of this ancient sea creature.

The creative exploration that grew from this commission was engaging and gratifying. The patron brought so much to the conversation, including his ideas about the transformative power of art within architecture. I hope that everyone at 2101 South Michigan Avenue enjoys coming home to this piece as much as I enjoyed creating it.

ARTIST **Katherine Lampert** PATRON **Paula Casas**

Colombian Orchid
Corroded digital print and
acrylic on panel
30 x 70 inches



Lampert: Working on a commission is a creativity-expanding dialogue, and one that often inspires new explorations within the commissioned artwork. Sometimes, if I’m fortunate, it spurs a new investigation in my studio practice beyond the commission itself. Working on a new artwork for Paula Casas was just that sort of experience.

During our studio visit, Paula shared her love for Colombian Orchids, which have meaning to her because of her Colombian heritage, the immense variety of unusual and surprising colors, and of course, the flower’s spectacular beauty. Paula asked me to interpret this subject and expressed a desire to be surprised by the final result.

After our studio visit, I engaged in research to learn all I could about my new subject. I learned that an orchid can live up to 100 years, that there are around 4,000 different species of orchid native to Colombia, and that the *cattleya trianae*, the Colombian National Flower, grows wild in the cloud forests of the Andes and is unfortunately considered endangered because of the shrinking habitat.

I also conducted “visual research,” making trips to the Garfield Park Conservatory and the Lincoln Park Conservatory, taking photos and gathering inspiration and source imagery. Additionally, Paula shared imagery of fuchsia orchids that inspire her. We discussed her preference for a bold color scheme that would pop against the neutral backdrop of her living space and determined to incorporate the colors from the imagery she shared. My typical color palette tends to be subtle and muted, so working with this bold hue was an exciting adventure that pulled me outside my comfort zone, which I believe resulted in growth.

Paula’s *Colombian Orchid* provided the perfect jumping off point and a natural fit for my interests. My work frequently considers issues such as texture, color, entropy, and importantly, the evolving and increasingly fraught relationship between nature and contemporary human life. My process often begins with a photographic study of a close look at an object from nature, frequently a pattern. The image is manipulated digitally, printed, and integrated into a physical acrylic painting.

Finally, the artwork is abraded with power tools, partially destroying the digital image and unearthing layers of paint and material beneath.

Working with Paula Casas on her commission was first and foremost a joy because of her enthusiasm, openness to various ideas, and the inspirational subject matter that she contributed to the process. I am so delighted by the creative experience that grew from this partnership.

Casas: I am very excited to have commissioned Katherine Lampert to do a piece of art for my living room. My family has lived in our house for almost ten years now and only recently have been able to furnish the living room to our liking. Thanks to the opportunity to participate in *Not Just Another Pretty Face*, Katherine’s art work will be the finishing touch and focal point of our living room. Katherine’s profile stood out to my husband and me immediately among the catalog of artists for commission. Her exploration of nature and technology really resonated with us. My husband has always been drawn to technology and is in the midst of transitioning to a new career in computer programming. Simultaneously,

when life is stressful we both seek to recharge by connecting with nature. For this particular project we were eager to have Katherine use this two-dimensional multi-layered process to explore and manipulate an orchid, a flower that is significant to me as it is the national flower of Colombia, where my family is from. I had to opportunity to meet with Katherine in her studio at Hyde Park Art Center and we hit it off immediately. She listened well, shared my enthusiasm, and embraced my vision for the project, and was eager to take on the project.

ARTIST **Rodrigo Lara Zendejas** PATRON **Nikunj Chokshi**

Molly and Moose
Glazed ceramics, marble tiles,
wood, plastic, metal, and
dogs' ashes
16 x 18 x 13 inches



Lara Zendejas: I create memorials—fragmented and complex realities that formally break from their traditional constructions and, instead, present an assembled version of themselves. In this work, I used the same materials as found in Mexican cemeteries' tombs: glazed ceramic, plastic plants, marble mosaics, metal, and wood; combining religious figurines with popular culture and personal mementos. The two portraits are emperor-like majestic depictions. I am interested in the process of a sculpture's becoming. It is the poetics of the materials and the act of making that motivate my continued practice. As a result, in conversation with Nikunj, I decided to use the actual ashes of Molly and Moose. Inside of the heads and at the bottom of the ceramic sculptures, the viewer can see the actual ashes and little pieces of bone mixed with

the metallic black glaze. The pieces were high fired, making the ashes melt together with the ceramic forms for eternity. In this way, a Janus-like double-portraiture is represented in their faces. The recreation of Nikunj's handwritten dog names add to the personal nature of the works. The specific hand gestures in the letters, written in the back of their heads, are also portraits of each of the dogs. By displaying the pieces back to back, the names cannot be read normally; however, the written names compliment each other. When reading the letters from the side, both start with M-O, one ends in -L-L-Y and the other in -O-S-E. In my opinion, the pieces compliment each other, the same way Molly and Moose complimented Nikunj's family for a period of time. Now the sculptures will be able to pass from generations to come.

Vaquero
Glazed ceramic, acrylic,
and piccolo tom drum
19 x 18 x 14 inches

ARTIST **Rodrigo Lara Zendejas** PATRON **Grove Mower**



Lara Zendejas: When considering the human figure and its relationship to memoriali-zation, immediate thoughts of bronze statues at historical sites come to mind. My fascination, however, is in the way that memory—with its inherent, ever-changing fluidity—disrupts our ability to fully or truthfully freeze, or memorialize people or perspectives in history. Instead, it is our momentary glimpses of memory and hindsight that drive how we understand the present. For Grove M. Mower, the gray scale of memory created a particular hybrid portrait:

in flux between a character written for one of his novels, and the writer himself. This is a full-body memorial for the author. In a way, it is a self-portrait of how Mr. Mower envisions himself in the particular cowboy costume. This was a very different approach than any other commission I have ever done. Having him over to the studio and posing live gave us the opportunity to have deep conversations about art, music, and the present moment, living in a city in which we both feel like home.

Mower: I first encountered Rodrigo Lara's art when I purchased one of his pieces on a whim. I sat with the sculpture for two years admiring it more and more, wondering who was the artist? Low and behold when I was thumbing through the *Not Just Another Pretty Face* binder, I immediately fingered his work wanting to commission that artist, not connecting that I already had one of his pieces. What a putz I am; but, I did recognize good art and ended up asking him to make a sculpture of me. That's when I trooped down to his studio and was treated

to his workplace, his art, his process, his jazz, and his wonderful personality. Truly, this was a collaborative effort, and it must have been a trying one for Rodrigo as he was tasked with creating a piece for a wannabe cowboy—Sheesh—all the while patient and attentive to a nervous-Nellie patron uncomfortable with posing. As much as I will remember and cherish this sculpture, I will also fondly recall the time spent together creating art. Muchas gracias, Rodrigo. Aprecio todo su trabajo duro y energía creativa.

ARTIST **Rodrigo Lara Zendejas** PATRON **Mike Nourse and Marta Sasinowska**

Don Miguel y Doña Marta
Porcelain, wood, metal,
watercolor, and pencil
6 x 12 x 8 inches each



Lara Zendejas: As a Mexican immigrant in the United States, my works often rely on fragmented memories and stories of home, and other people’s experiences with acclimating to living in America. Therefore, the series of which these commissions are part refer to different versions of identification cards. Referencing Roman mythology, I associate immigrants with the god Janus, the divinity of transition. In these works, I sculpt two-faced portraits. Here, the portraits, or identities, take different forms: one sculpted in porcelain, of each of them, and also a partial gesture of each of their own signatures—a kind of self-portraiture. The busts and signatures are juxtaposed with portions of each of their passports, painted and drawn in watercolor and pencil on wood, from their countries of origin: Canada and Poland.

Nourse/Sasinowska: Rodrigo Lara is a rock star, an inspiring artist who works as hard as any artist I have known. I met him when he began teaching at Hyde Park Art Center about six years ago. As we got to know each other, we joked about each other’s’ background (mine from Canada, his from Mexico). As a result of these jokes, we connected and he ultimately invited my wife Marta and I to be subjects for his *Deportable Aliens* exhibition at the National Museum of Mexican Art in 2015, which focused on Chicagoans from other countries. Since then, we have watched him grow as an educator, artist, and person, to be the inspiring person that he is today. We truly value Rodrigo’s person and practice, and thought it would be fitting to commission him to document ourselves and our immigration path to Chicago. The resulting pieces are reminiscent of his final Center

Program project from 2014, and feature our individual portraits with Canadian and Polish passport backgrounds.

La Olla Especial de Lisa
High-fired stoneware clay,
oxides, underglazes, and
Bailey high-fired glaze
13 x 5 ½ x 5 ½ inches

ARTIST **Christine LaRue** PATRON **Lisa McDonald**



LaRue: Lisa, my collector, was interested in a multi-functional jar displaying her spirit animals and a sense of her own personal power. She desired a snake and turtle theme to be used. Both animals are symbols of a person’s transformation, longevity, wisdom and comfort within one’s existence. I had sculpted both animals in the past for garden sculptures and was happy to oblige. I added a Lotus blossom for the jar’s handle floating on top of a turtle’s shell. This is commonly seen in ponds, and is an Asian inspired motif for wisdom and our transformative nature in any environment. For Lisa’s pot she chose earth tones as further grounding for her spiritual vessel.

McDonald: I first fell in love with Christine LaRue’s work, when I saw it the Museum of Science Industry’s Black Creativity show, where she’s won “Best In Ceramics” the last three years. The textures, spirituality and diversity of media reflected in Chris’s ceramics heightened my desire to make a ‘LaRue’ part of my collection. Initially wanting a “memory pot,” we decided to have a functional vessel so that her art could be celebrated in the present and the future. It was important that it include two animal totems: the turtle, a symbol of longevity, and a running theme in a lifetime of collecting; and the snake, which symbolizes healing, change, transition, and vitality. It was also important to incorporate the third element, of a Lotus flower which represents purity,

enlightenment, self-regeneration, and rebirth. Its characteristics are a perfect analogy for the human condition: even when its roots are in the dirtiest waters, the Lotus produces the most beautiful flower. My image is incorporated within the symbols in a vessel that represents transformation, protection, and healing. This is my third time participating in *Not Just Another Pretty Face*. It is important to support Hyde Park Art Center because they provide many a creative outlet as well as nurturing artists while providing them with exposure and teaching opportunities. However, I personally enjoyed getting to know Christine as well as the process of sharing my vision for Lisa’s pot.

ARTIST **Melissa Leandro**PATRON **Shannon Alexander
and Grant Farrar*****Paisley Residue***Jacquard woven cloth,
embroidery, batik dye
55 x 34 inches***4 Gold Coins***Spray paint and acrylic on
cradled birch wood panel
4 x 6 inchesARTIST **Eric Lee**PATRON **Maria Nelson and Eli Barrows**

Lee: Maria and I had a very engaging discussion at one of the *Not Just Another Pretty Face* salons. My minimalist trompe l'oeil series of cartoon gold coins were of interest to her. She loved that the price of the paintings were determined by the amount of coins, allowing her to commission a piece at the price of her choosing. This has opened up new ideas for me, as I used to only create these works and put them up for sale after. Now, having patrons determine the amount they want to pay, and then creating the paintings for them specifically is a much more sustainable way to make work.

Nelson/Barrows: I met Eric at a *Not Just Another Pretty Face* salon that he hosted at his studio. During the salon, he showed some of his work. A few months later, Eric attended another *Not Just Another Pretty Face* salon, and we had a chance to talk more about his work. I loved that Eric prices his work based on how many coins are in the painting, and asked Eric if he could make a painting with four gold coins. He said "yes," and the rest is history!

ARTIST **Dawn Liddicoatt** PATRON **Brenda Dixon**

Dixon's Diva Dress
Stoneware, jute, ribbon
19 x 10 x 6 inches



Liddicoatt: Brenda Dixon wanted to purchase a ceramic dress she saw on display in my home, which was not for sale. We decided to participate in *Not Just Another Pretty Face* for me to create Brenda her own “diva” dress, though to include more pink than I generally use in my work. It has been a delight to create this work of art for Brenda, and I hope it will bring her joy for years to come.

Verlie Etta Bright Starks, New Orleans, 1930
White and brown stoneware
31 x 8 ½ x 8 ½

ARTIST **Dawn Liddicoatt** PATRON **Sandra McCollum**



Liddicoatt: While I create most of my figurative sculptures using live models, Sandra McCollum had seen a sculpture I had made of a little girl in a costume from an old photograph, and we began talking about creating a sculpture from an old photograph of her mother as a young woman in a beautiful white gown. We met to discuss the possibility, and made a fast connection. After beginning the commissioned work, I met with Sandra at her home to hear Sandra's recollections of and stories about her mother, and her mother's history, and to view more photographs of her. I wanted to keep these recollections and stories in mind as I created the work from the photograph of Verlie Etta Bright Starks, when she was Queen of the Young Men's Illinois Club in 1930 New Orleans. It gave me some trepidation to create such a personal work of art, but it also has been an honor, for which I thank Sandra.

ARTIST **Cecil McDonald, Jr.** PATRON **Sam Clement**

Where All Collars Meet
Photography
26 x 40 inches
Image courtesy of the artist



McDonald: The image of the artist as a thinker, scholar, and intellectual is highly touted in the schools that produce MFA students. Despite the high and earnest rhetoric from the perch of the towers, something at the core of being an artist feels very blue-collar, very hands-on, very engaged with the physicality of life. There is a distinct performative aspect of working as a photographer. The gear, the numerous apparatus used to create the photographic image, the

construction of space, real and imaginary, how the body moves in concert with one's thinking about the subject and the scene in front of you and in your imagination. Valois felt like a convergence of worlds, space for everyone to retreat from places of separation and alienation to space for reconnecting, nourishment, and a rejuvenation of spirit. My hosts allowed me to practice my trade out loud and in public.

That Which Lies Ahead
Photography
26 x 40 inches
Image courtesy of the artist

ARTIST **Cecil McDonald, Jr.** PATRON **Kimberly and James Elbaor**

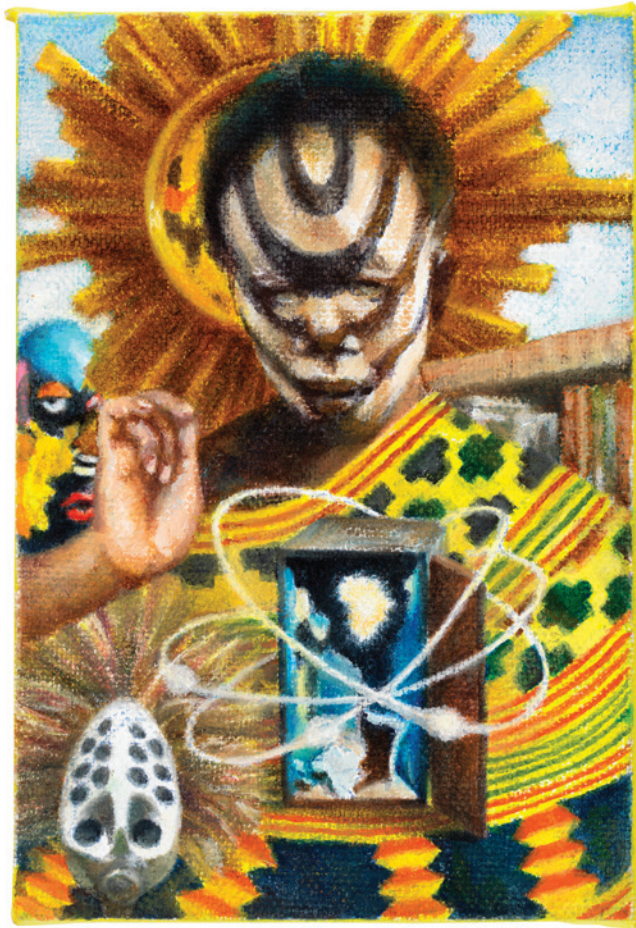


McDonald: Family and the space in which they dwell are often at the center of my thinking. While here in this beautiful home, I thought of how much elements of chance play in the manner in which our lives play out. I thought of this home as a place of love and space of support. I envision the couple as nurturing, to one another, as an example of their capacity to raise a new life. Imagine this child landing on such a strong foundation in which to begin life. This picture, like most pictures, demarcates time, a place to start, a place to rest, to contemplate that which lies ahead.

Elbaor: In what feels like a stroke of good luck, our first encounter with Cecil's work happened to be at a party through a friend's invitation, where we would usually be distracted by the festivities instead of work on view. Not so when it comes to Cecil. As soon as my wife spotted one of his photographs, we both knew we wanted to learn more about the artist and his process. We were struck by Cecil's use of light, and even more so moved by the nature of the subject matter he is exploring—particularly at this given juncture in time. Because our relationship with

Cecil comes from a place of complete and sincere admiration, the process of working with him developed very organically. We feel incredibly lucky to have had the opportunity to engage with Cecil and his practice on a personal level. It feels very special.

ARTIST **Gregorio Mejia** PATRON **Patric McCoy**



Mejia: Being presented with a portrait commission is simultaneously an honor and a challenge—especially in Patric McCoy's case. In the process of discussing with some mutual friends who are familiar with Patric's collection how to proceed, the consensus was that it should not be a literal portrait, but an allegorical work. Patric's primary direction was that the work be small, as he has limited display space, but the imagery was left up to me. Using items from his collection as a starting point of reference, I put together different imagery

combinations, eventually settling on ones that I thought best reflected his love of humanity, science, education, and the arts. The images in the composition are recognizable, but are more symbolic in their representation. The central image is that of a box, revealing through its open door the pulsing heart of light that is Africa.

It has been said, "a portrait is also a reflection of the artist." In this case it is literally true because my hand was the model for the kapitta pose, entering the picture plane to make my offering of light.

McCoy: I have a lot of artwork in my relatively small apartment because I am attracted to and have acquired a lot of smaller works and especially miniatures. Artist Luis De La Torre introduced me to Gregorio Mejia many years ago and identified that he did miniature oil paintings. I was suitably impressed with the miniature oil paintings that he showed me and have acquired two so far. I was also impressed with the peaceful spirit of Greg and have followed him on Facebook and in the many shows that he has had works presented.

Existence Is a Circle
Mixed paints on canvas
6 x 4 inches

Melissa
Ink, gouache, watercolor,
colored pencil, acrylic marker
20 x 16 inches

ARTIST **Jessie Mott** PATRON **Melissa Blank**



Mott: Melissa and I engaged in an animated discussion about the magic of traveling. She generously described some of her favorite places to visit, of which I voraciously took notes of her vivid accounts of spiritual and viscerally beautiful experiences. I chose to depict one of my most beloved creatures (a hybrid llama-esque being), as she holds her travels to Peru most dearly. The figure also possesses wings, an element for the desire of freedom that came through in our conversation. The colors I used represent the ocean and a boldness that Melissa conveyed while speaking of her passion for discovering new places.

ARTIST **Jessie Mott**PATRON **Virginia and Gary Gerst**

Mott: I was introduced to young Travis via her loving grandparents who wanted to surprise her with this commission for her birthday. Travis communicated a deep love and admiration for elephants. She was knowledgeable about their behaviors, habitats, physical characteristics, and enamored with their majestic and gentle nature. We also spoke about her current interests and aspirations for the future. I took away from our meeting a desire to create a drawing for Travis that combined both real and imagined traits of an elephant that would capture this beautiful moment of a child grappling with her present moment and the fantastical possibilities of who she is yet to become.

Gerst: We commissioned this work as a gift to our 11-year-old granddaughter Travis, who is going through a serious love-of-all-things-elephant phase. We selected Jessie Mott because of her focus on animals and her whimsical touch. In our minds, benefits of the commission were threefold: we supported an artist, we introduced Travis to the concept of supporting the arts, and we gave our granddaughter a gift we hope she will treasure all her life.

At the beginning of the process, the three of us went to Jessie's apartment, where Travis inspected Jessie's portfolio and talked to her about why she likes elephants and what kind of elephants she likes. The experience has been fun for all of us, and, we hope, a learning experience for our granddaughter.

Travis

Ink, gouache, watercolor,
colored pencil, acrylic marker
24 x 18 inches

Coco

Ink, gouache, watercolor,
colored pencil, acrylic marker
24 x 18 inches

ARTIST **Jessie Mott**PATRON **Khloe Karova**

Mott: Coco, a vivacious and creative young artist, visited my studio in the spring to discuss her portrait. She exhibited a calming and gentle nature beyond her 10 years of age. Coco lit up while talking about some of her favorite interests, including drawing, animals, sports, vacation destinations, TV shows, and culinary aspirations.

To get some ideas for the project, I began to ask Coco some whimsical questions that led the conversation to broader philosophical discussions, always made wilder through the lens of a child's bright mind.

The elements I chose to include in Coco's portrait include those that seemed to stick out above the rest. Among her favorite animals was the wolf, a fierce and beautiful creature. Coco also described in detail a love for colorful tropical plants and flowers, which I conjured vividly as we spoke.

Karova: It was cool meeting Jessie and touring her studio. My daughter, Coco (age 10), is keen on drawing and she enjoyed learning about what it is like to work as an artist. Jessie recommended drawing every day and keeping a journal. She also encouraged her to "keep doing what she loves no matter what people say." Words of wisdom for budding artists and all young people.

ARTIST **Ben Murray** PATRON **Trinita Logue / Carl Petersen**

BOUQUETS #3-9
Oil and acrylic on canvas
28 x 32 inches



Murray: I had a great time with Carl that included a visit that involved exchanging visits to each of our homes. We had both shared our recent experiences moving closer to our families. There was a long talk about our families, memories, the future, moving, art, renovating, and gardening—where I got to learn about his time in San Francisco spent tending to a community Dahlia garden. Serendipitously, my partner and I had just begun to start landscaping our home in Miller, so planting was fresh on the mind. Learning about native ecologies, invasive species, watering, weeding, fertilizing, composing; we realized it required a consistent labor of love. We both thought this had the potential to act as a great symbol to remember his time in San Francisco.

I had been working on a recent series of paintings that expand on the notion

of recording memory while looking to moving images as the subject. Appearing reminiscent of American Abstract Expressionism, the paintings are layered with deceptively observational attempts to depict the films' durations while they are being played in real time. The result is an artifact of a performance that attempts to repeatedly capture the rapidly disappearing. Using a selection from a series of one-minute films structured in the camera as subject, *BOUQUETS #3-9's* atmospheric forms simultaneously act as a symbolic gesture to our shared personal experiences and homage to the elegant durational compositions from Rose Lowder's iconic experimental film series, *BOUQUETS*.

Petersen: I left Chicago during the recession and lived in San Francisco for nearly 10 years. Earlier this year, I moved back and the commission was given to me as a gift. The idea was to reflect, or commemorate, my time in California that was both beautiful and frenetic. I shared with Ben my interest in flowers, that began in Chicago and exponentially grew in San Francisco, and he sent me thoughts with the works of various filmmakers, seeking reaction. When Ben and I met, I knew I was in good hands—the right hands—no matter what he delivered. I took the South Shore Line to his home and studio and was immediately drawn to his work—the spatial qualities, the use of medium. I love artists' studios—my father is a figurative painter—the equipment, the smells, the colors; these are familiar even comforting sensations. If we'd become acquainted some other way, or if I'd seen Ben's

work in a gallery show, I know I would have wanted a piece for my collection: I genuinely admire his process and finished artworks. I'm thrilled to be part of his journey, and have him as part of mine.

EXT. LAKE-SKYLINE-DAY
Oil and acrylic on canvas
36 x 42 inches

ARTIST **Ben Murray** PATRON **Ravi Radheshwar and Seema Radhakrishnan**



Murray: I drove down Lake Shore Drive while finding my way to Ravi and Seema's across the iconic skyline. A trip I've been making since I started learning how to drive, but a view I'd overlooked in my previous 10 years of living there. When I arrived, I was welcomed in by their daughters who spent some time putting together a wonderful spread, met friends and listened to stories about how they came to Chicago and times they've relished since being here. Their favorite parks, people, restaurants, and culture. After a lot of searching, they decided that the subject most meaningful to them for our project was, in fact, the city itself.

Tasked with finding an image of the city that could encapsulate multitudes of experiences, I started building

a relationship with the macro view of the city from where I now live. Before painting, I would walk to the beach with my sketchbook to look northwest over Lake Michigan, studying the changing light, buildings when they were visible, and the lake while being stirred with memories. I would remember seeing Dinosaur Jr. for the first time, field trips to the Art Institute, Earwax Cafe, beaches, apartment galleries, and rooftops. Returning to the studio, I would paint each day as a layer and leave fragments from previous sessions visible. Titled in the format of a screenplay heading, *EXT. LAKE-SKYLINE-DAY*, reflects a time-lapse that records the performance of recollection into a multilayered image of the city's lake view and skyline.

ARTIST **Sunny Neater-Dubow** PATRON **Darcy Addison**

Neater-Dubow: Working with Darcy and her kids was fun and funny. The closeness of her kids and the playful and sweet way they interacted with each other made me think of the playfulness and closeness that old school photo booths bring out in us, and so that's what I was going after here.

Addison: Three years ago, I learned about the *Not Just Another Pretty Face* program and fell in love with Sunny's work. Her ability to capture adolescents in their most vulnerable and innocent state was what attracted me to her photographs. We met in the cafe at Hyde Park Art Center and her photos of the teenage girl coming out of the lake blew me away. They were so pure and beautiful that I knew I had to work with Sunny.

She came over to my place and met my kids, got to know their personalities, and tooled around our neighborhood with us. Then, like lightning, inspiration struck. She asked for a second day of shooting, as she had a vision for the direction of the project. My kids were beyond thrilled that Sunny was coming back, and she shared a glimpse of the feel of the piece with us, but not the finished product. It was a truly invigorating experience collaborating with Sunny, and I'd be her art director on future projects any day.

Growing up in a house that valued art—living with it, appreciating it, and collecting it—I had never experienced commissioning a piece before and was nervous to do so. Sunny put all my anxiety to rest. It was clear from the beginning of the project that we were on the same page. And I would encourage anyone who is questioning whether they should commission a piece of art, whether through *Not Just Another Pretty Face* or in general, to Go For It. Supporting a living artist's work and vision was deeply rewarding.



Untitled
Photography
56 x 12 inches
Image courtesy of the artist

ARTIST **Sunny Neater-Dubow** PATRON **Erika Cornelisen and Eno Rocha**



Neater-Dubow: Taking photos of Atticus and Cora was fun. I loved being a fly on the wall of their play, and getting to watch how different parts of their personalities leapt out or quietly unfolded.

Cornelisen/Rocha: In 2016, we partnered with Sunny on our first *Not Just Another Pretty Face*. We were a young family who had neglected to invest in traditional family photos and were looking for an artist who could capture more than smiling faces and matching outfits. Sunny's work tells authentic stories accented with spontaneous and quiet moments. She listens, engages, and moves through our day with us. Because much of her work is captured by an iPhone camera (which she expertly and seamlessly wields) her art and process is unhindered and unprescribed. We knew we wanted to collaborate with Sunny again in 2019 to help document our evolution as individuals and as a family. Unlike 2016, we were now a family living with a mother's stage four cancer diagnosis and our process with Sunny deepened with the many layers of this challenging reality. We are grateful to Sunny and her art and our journey together.

ARTIST **Sunny Neater-Dubow** PATRON **Biz Heltzer**

Untitled
Mixed media photography
22 x 17 inches
Image courtesy of the artist

Neater-Dubow: I met Biz, her kids, and their dogs at Lighthouse Beach on a beautiful fall afternoon. I loved watching them all interact with each other, chasing down dogs, and soaking up the afternoon sun. Lighthouse Beach holds sweet memories for Biz and her family and I loved being able to take their photos in a place so special to them.



Charlotte
Photography
53 x 43 inches and 28 x 38 inches
Images courtesy of the artist

ARTIST **Sunny Neater-Dubow** PATRON **Cynthia Heusing and David Kistenbroker**



Neater-Dubow: Cynthia and David are great supporters of the arts in Chicago, and especially here on the south side. I was excited when Cynthia commissioned me to take photos with Charlotte. I've known Charlotte since she was in middle school and have always been struck by the way she inhabits the world, and the way she responds to the world through her artwork and through her personal style. I felt lucky to be able to work with her before she heads out into the world for college and beyond.

Heusing/Kistenbroker: "A photograph is a secret about a secret. The more it tells you the less you know." —Diane Arbus
Enchanted by a piece that Sunny did for the last *Not Just Another Pretty Face*, of a child at the lakefront, we've wanted to work with her ever since. We also wanted a way to mark our daughter's senior year of high school, this time of transition from adolescence to young adulthood, and to self-definition. Commissioning Sunny to do a portrait seemed the perfect answer. Her unique ability to truly see her subjects, to understand what they're expressing, and then to somehow capture both what she sees and what they give, is such a rare gift. These portraits (we ended up with two pieces!) are remarkable both for what they show us of our daughter, and what they don't - what is left for the viewer to decide.

ARTIST **Sarah Nishiura** PATRON **Maria Nelson and Eli Barrows**

Untitled Quilt for Maria and Eli
100% cotton recycled and
new fabric; machine pieced,
hand quilted
72 x 72 inches



Nishiura: I have known Maria for many years as a student, a quiltermaker, and a friend, so when she told me that she and Eli were interested in commissioning a quilt as a wedding present to themselves, I couldn't have been more honored. When we sat down to talk more formally about what she wanted, she gave me complete freedom and stressed that even though I am quite familiar with her own quilting style and interests, I shouldn't try to make the kind of quilt that she herself would make. As much as I appreciated her granting me this freedom, it didn't give me much to go on, so I asked her if Eli had

any thoughts. Maria told me that he just wanted me to know that their first date was on the Fourth of July. This fun fact became the starting point for the design. Thinking about the holiday, this quilt is meant to reference fireworks, pinwheels, and whirligigs, but most importantly, it is meant to embody all that I hope their marriage will be: celebratory, dynamic, and, of course, full of love and joy.

Nelson/Barrows: I have been a student in Sarah's quilt making class at Hyde Park Art Center for many years. After seeing the commissions Sarah did in 2013 and 2016 for *Not Just Another Pretty Face*, as well as several other pieces over the years, Eli and I decided to commission a piece. We shared just two ideas for Sarah to work from: that we saw this as a wedding gift to ourselves and that we met on the Fourth of July. We had no idea how she would incorporate these ideas into a quilt, but she seemed to have an idea. Otherwise, we gave Sarah full artistic freedom. We are excited to see what she creates!

Hammer and Sheath
Mixed media
12 x 6 x 8 inches

ARTIST **Andi Crist/Betsy Odom** PATRON **Andi Crist**



Crist/Odom: Tools like hammers weigh heavy with the weight of the patriarchy unless they're pink. At the same time, they are deeply personal, extending the body while operating through touch. In *Hammer and Sheath*, we Crist and Odom use the hammer as a site to subvert the expectations of tools. Crist recreates the tool painstakingly in an unapologetically fragile material and palate. Odom's sheath for the hammer elevates it and softens it at the same time. As makers, we both Andi and Betsy take a very physical approach. *Hammer and Sheath* examines the notion of artist as maker and vice-versa.

ARTIST **Betsy Odom** PATRON **Janis Kanter and Tom McCormick**

Throwing Ax
Talc, butternut, leather, thread
13 x 5 x 2 inches



Odom: Janis Kanter’s experience with throwing axes was the launching point for this sculpture. The piece materially breaks down the object, queering it along the way while still maintaining a biographical link to Kanter. The coldness of metal becomes the softness of talc. The leather of the sheath becomes a skin or garment that evokes a feeling of protection. The shape and texture of the whittled handle exaggerates the sense of touch. I imagine this object both as a manifestation of Janis Kanter’s artistic approach to the world around her and of my own experiences in a queer body. In that way, *Throwing Ax* is collaborative, suggesting both the subject and the maker.

Kanter/McCormick: Years ago we saw a work of art—an old pair of socks wrapped in a jock strap made of cork—which we knew we had to own. Loving the piece, it sat on the bathroom windowsill as if it had carelessly been tossed there, until one day when the dogs ate it! Pining over this loss for sometime, we heard it would be possible to have this same artist do a commission. So, after returning from a weekend away of fun, which happened to include participating in the new upcoming skill set of axe throwing, it seemed appropriate to ask if Betsy could make an axe out of material that would in fact be harmless! Without having yet seen the piece, we feel we are bound to have a smile cross our faces every time we get to experience the ingenious way Besty has managed to turn this somewhat dangerous object into something unexpectedly soft and joyful.

Portrait of Amon and India, 2019
Archival inkjet print
28 x 34 inches
Image courtesy of the artist

ARTIST **Melissa Ann Pinney** PATRON **Chandra and Steven Gray**



Pinney: I was delighted when Chandra and Steven commissioned me to make a portrait of their two children. India is an accomplished ballet dancer and Amon a visual artist, seldom without a sketch pad in hand. The Gray family were gracious and lovely to collaborate with. They have a deep understanding of photography and respect for art and artists. Some of my first photographs were of my siblings, and it’s a theme I’ve pursued in my work ever since. Whenever people are pictured together a visual relationship of some kind is created between them; with siblings there is also

the underlying emotional connection of their shared history. We decided to make photographs on the Gray’s farm in Michigan, for the variety of locations and freedom of movement it offered. India and Amon took me on a walk through the property and we headed toward a creek at the bottom of a ravine. The best pictures happened here at the water, as sometimes occurs before a session officially begins. Later, we made pictures in four or five other locations and different outfits but I knew this was the one.

Gray: Having attended a *Not Just Another Pretty Face* salon at the home of Justine Jentes and Dan Kuruna, we were inspired by the possibilities of participating in this remarkable program. It was Dan who suggested Melissa Ann Pinney to us, knowing our interest in photography and our desire to celebrate our children in a moment between adolescence and adulthood. Melissa welcomed our family into her sunlit studio. We were moved by her beautiful, large-scale color portraits of teenage girls, school children, and her own daughter, that hung on every wall surface. Melissa is an

incredibly thoughtful artist and person, and we were honored by her interest in our family and willingness to work with us. We agreed that photographing the children at their grandparents’ farm in Michigan would provide a meaningful and beautiful setting, but that is where our involvement ended. The shoot was an experience between Melissa and our children, and the end result will be an ephemeral moment that only an artist can reveal.

ARTIST **Pooja Pittie** PATRON **Mary Krinock**

In Light of a New Day
Acrylic on canvas
30 x 24 inches



Pittie: Mary was a delight to work with! At our studio visit, she picked out a size for her commissioned painting and we agreed on a color palette of cool blues and greys. I included small pops of bright color in an attempt to create a sense of depth. I am thankful for the freedom Mary gave me to work on this commission and hope that she will enjoy the painting for many years to come!

Krinock: An incredible blend of color and texture first drew me to Pooja's work. As I learned more about her passion for art, it drew me in all the more. I was grateful for the opportunity to visit her studio and discuss the colors and texture that most appeal to me; making the piece very personal. I am thrilled to add the piece to my collection and I am honored to have had the opportunity to work with such a talented artist on a commission. Being part of a project to support a local artist and Hyde Park Art Center has been an extremely rewarding experience.

In the Same Place as Hope
Acrylic on canvas
8 x 10 inches

ARTIST **Pooja Pittie** PATRON **Anna and Paul Marks**



Pittie: This commission presented a unique challenge for me in terms of its small size and also because it was intended as a "companion" to another painting of mine in Anna and Paul's collection that was painted three years ago. It's exciting to have opportunities that push me out of my comfort zone! I hope that Anna and Paul will enjoy this piece and I thank them for giving my work a lovely home.

ARTIST **Pooja Pittie** PATRON **Robert and Kathy Sullivan**

Left to right:

From Truth to Time

Acrylic on canvas
50 x 40 inches

In Between Stories

Acrylic on canvas
50 x 40 inches



Pittie: This commission consists of two pieces that are intended to hang together but also exist separately as their own individual painting. Bob was attracted to the loose, flowing style of similar works I had in my studio. Working in this manner took a lot of restraint and contemplation on my part to maintain the fresh, gestural quality of the paint! I hope that Bob and Kathy will enjoy these paintings in their home and thank them for the trust they placed in me with this commission.

Impact Statement 1. (Helvetica)

Letters made from materials collected from closed Chicago public schools
5 x 5 x 1 inches

Impact Statement 2. (Helvetica)

Letters made from materials collected from closed Chicago public schools
5 x 5 x 1 inches

ARTIST **John Preus** PATRON **Danielle and Ben Austen**



Preus: I enjoyed my brief meeting with Ben and we had a number of ideas bouncing back and forth for a while, until I arrived at the idea for *Impact Statements 1 and 2*. Ben and Danielle went to Chicago public schools and were excited to collect work made from that material, and to support the educational dimension of my work. I am so grateful to them for their support of my work.

Austen: As CPS grads, we were drawn to John's use, or re-use, of materials from shuttered Chicago Public Schools. At his studio, salvaged wood and broken desks and pulled insulation fill the shelves. There's a sort of curious beauty to a lot of John's work, the way old and new exist together, and also a whimsy. He told us he'd start working with the material, see what he would dream up, and we trusted he'd come up with something special. He didn't disappoint. He came back not just with the comic book action words—in Helvetica, using the school materials—but he also shared his thinking for the entire series: the idea that the action of the explosive words would be undercut by the mellow font, the way there needed to be two words positioned at a bit of a distance as if they were speaking across space to one another, like a dialogue or a fight. We loved being let in on the process as well as his conception of the work. He sent us a cardboard mock-up to figure out scale. Then he got to work. Blam!

ARTIST **John Preus** PATRON **Wendy and John Minor**

Extended Phenotype
Side table made from wood, acrylic, furniture from closed Chicago public schools, outgrown kid's clothing, hardware, resin, wax
35 x 24 x 18 inches



Preus: Wendy was interested in a functional piece for a specific purpose, which I am accustomed to doing as a furniture-maker. We talked through the materials she was interested in and what purpose the piece would serve in her newly restored Kenwood house. But she was also very interested in being surprised by what I came up with. I had been working through some new material explorations and used the commission as an excuse to work through some ideas of how to combine resin and outgrown clothing, with the wood and metal cutoffs of CPS furniture. I am so grateful to them for their support of my work.

Ghost Tree
Embroidery
67 x 27 inches

ARTIST **Karen Reimer** PATRON **Allison Peters Quinn and Colm Quinn**



Reimer: This piece is an embroidery on some of the pieced blue fabric that made up the sky/lake in the *Shoretime Spaceline* installation I did at Hyde Park Art Center in 2016. That piece was about changing water levels, and so I kept an element of that original meaning. I talked with Allison and did some research on her hometown, LaGrange. The village has a lot of springs near it and much of it used to be swampy. It is famous for all its hardwood trees, planted by the original developer. Allison has had some bad luck keeping her trees alive, and I speculate (I am not a scientist) that the problem might be a rising water level/ground saturation which drowns the trees.

The biggest element in the piece is the “ghost tree”—an image of the tree that used to be in Allison’s front yard that died. I took the image from the reflection in Allison’s window, over which the curtain will go, of a tree across the street from her home, which she says is very similar to the one that died. The image of that tree spreads across the curtain top to bottom, and is embroidered in threads that are close to the colors of the fabric under it, so that it shows up relatively faintly and hopefully gives an appearance of semi-transparency.

Footnotes to that tree are embroidered on the panel as well: 1.) a simple scientific drawing of the effect of high water levels on trees, 2.) a list of trees that flourish in wet soil and standing water. If any of the trees on the list are the kind of trees that Allison has had that died, I will cross them out/embroider a line through them. 3.) some snippets of the original advertisement written by the developer of LaGrange saying it has great water and lots of trees.

Peters Quinn/Quinn: Water levels, trees, and environmental crisis were the lighthearted subjects of a summer lunch conversation with Karen Reimer at our home in LaGrange. She told me about a book she was reading called *The Overstory* by Richard Powers, which led to our discussion of trees. I am an amateur gardener and had been searching for a water tolerant variety for our backyard prone to flooding (and killing trees), and Karen was enthusiastic to think through the problem.

On Karen’s second visit, we met at the LaGrange Historical Society to review the file on our property and better understand the town’s evolution from farm and marsh to suburban sprawl. I saw a glimpse into Karen’s research process driven by the story of people to tell a history of place. Not only did we learn about Fredrick Cossitt who advertised LaGrange as the “ideal” and “safe” alternative to the city in the 1870s, but about the past three families that lived in our house. We also found pictures of the house with bushes and trees that existed in the 1950s, but are now totally absent.

Karen’s luminous water/sky installation *Shoretime Spaceline* (2016) at the Art Center produced 800 yards of hand-stitched and collaged fabric ready to be transformed into new work. When held up to the light, the indigo-dyed cotton became brilliant like stained glass, while also maintaining a suppleness reminiscent of water. We both agreed this would be the perfect source fabric for her to construct the new work, *Ghost Tree*, to live in our front window, where it would reveal its complex content in the natural light.

ARTIST **Renee Robbins**PATRON **Claire, Mark, Elliot,
and Ian Sutton*****No One Knows Where It Goes***Acrylic on canvas
14 x 16 inches

Robbins: The painting is based on the Sutton's family adventure to Peru. They each selected a creature that they saw on the trip and shared a story as to why it was memorable. They gave me all sorts of fantastic treasures to have around in the studio including photographs, maps, feathers, trinkets, and travel guides. I spent some time learning about each of the creatures they selected, as research is an important part of my artistic process. Next, I developed pencil sketches of the Toucan (Elliot), Tamarin Monkey (Ian), Giant Armadillo (Mark), and Macaw (Claire). I approached the painting by abstracting the subjects into the composition to create new mysteries. It's great fun! We even discussed ideas for the commission over food at a new Peruvian restaurant in

Chicago called *D'Candela* in the Old Irving neighborhood. The food was divine. There is *absolutely* nothing better than looking at flora and fauna from the Amazon jungle all day. I have been completely thrilled to share this process with the Suttons and have been grateful that they chose me for this special commission. Their energy, enthusiasm, and passion have been an absolute dream to work with. While they were travelling by boat on the river in Peru, they asked the guide where the river goes and the answer of "No One Knows Where it Goes" was powerful. The Suttons all paused and sat with that idea for a bit. I thought this would be a poignant title for the painting inspired by their Peruvian experiences.

Sutton: We loved the idea of *Not Just Another Pretty Face* and thought it would be a great way to expose our children to a new artist and the process of commissioning a piece of artwork. We were looking for an artist to capture the essence of our trip to Peru. The family voted on Renee Robbins as we were drawn to her inspirations of nature and all of its wonders. Working with Renee was incredible. We visited her and she discussed her process and showed the family her studio. We told her about our trip and showed her maps of our upcoming adventure.

Before leaving Renee's studio, she asked each member of our family to select one animal, plant, or bird from our trip that was our favorite. We would discuss these during lunch when we

came back from our trip. The boys packed colored pencils and cameras now charged with finding their animal that would be included in her painting. It gave them a "special mission" as we explored the rainforest.

After the trip we met Renee at a new Peruvian restaurant and each family member told her stories of our adventures and showed photos of their favorite animal. The Macaw, the Giant Armadillo, the Tamarin Monkey and Toucan.

Golden GateOil and mixed media on canvas
42 x 48 x 2 inchesARTIST **Darrell Roberts**PATRON **Robert Rizzo**

Roberts: After Robert and Desmond visited my studio and decided to commission me, they invited me to their condo to see their art collection and get inspiration for my painting. Robert's love of orange was prevalent in their art collection and vintage collection of dishes. Also, the golden candle holders from Europe that form a stacked geometric table sculptural form is much loved. And cacti! I have a cacti collection in my studio and they have cacti the size of full-grown humans in their place! Love! So naturally, those warm golden yellow, various shades of oranges, and greens are in my painting to represent their condo and Robert. One of my jobs as an artist is working as a high-end landscaper and planting people's Spring, Summer, Fall, and Winter plantings. Desmond showed

me his beautiful landscaping and a great aerial view of his yard and home in Michigan. The contrasting shades of black, white, and gray in the painting symbolize his home and images he sent me from his cell phone as he was at sitting in his favorite spot one weekend. Also, the alizarin crimson color is symbolic of a good glass of red wine and the dark indigo is one of Desmond's favorite colors of blue. And the shades of green are shades of green from their wonderful cacti. I am looking forward to the cactus cutting they gave me growing as tall as the ones they have! I combined the colors and textures from personal objects to create a portrait of them that looks like one. There is no beginning or end, only completeness.

ARTIST **Nancy Lu Rosenheim** PATRON **Tracy Wais**

Sightings
Mixed media on paper
36 x 40 inches



Rosenheim: Tracy and I hit it off as soon as she entered my studio. I wondered what attributes had inspired our pairing. As we clumsily groped for subjects to spark our adventure—medium, palette, process, elephants—our efforts kept digressing to chit chat about day jobs, family, swimming, feminism, engineering, travel...wait a minute. Did you say swimming? Ah, swimmers. We always find each other.

I was hard-pressed to conjure any of the subjects we discussed. I mean, where could I discreetly fit an elephant? To my mind, a gulf separated the fulfillment of a commission from the quotidian rhythms of my studio. Then Meg Noe, our Hyde Park Art Center liaison, asked “what would it take for you to create a commission that embodies your own practice?” What a notion! Thank you, Meg.

I invited myself over to Tracy’s house to give context to our endeavor. Submerged amongst her upholstery, her colors, her jewelry and art, I spied cascades of glistening, sequined treasures splashed about the rooms. They were keepsakes from Tracy’s mother.

A few days later, while swimming in Lake Michigan, the tides changed. Several images surfaced to become the murky beginnings of *Sightings*. I stretched my paper, stained it green, and set to work.

The use of glitter in *Sightings* is an homage to Tracy’s mom, whose sparkling essence permeated her home. And the farthest pelican—that’s the powerhouse of Tracy herself, stroking freestyle over Lake Michigan with outstretched arms.

Wais: Working with Nancy Lu was amazing. I was initially drawn to Nancy Lu’s colorful artwork, intricate details, and imagery, and was even more fascinated by her work once I saw it in person. When Nancy Lu and I met, we talked about her journey as an artist and how she finds inspiration. We talked about what I liked about her work and about my recent travels, interests and favorite landscapes. I felt so comfortable with her process that I gave her full creative liberties to create anything she was inspired by when we talked. We met again at my house so she could visualize the space her art would hang. It was in this moment she told me that she had a vision come to her while she was swimming in the lake, something we both love doing, that I knew it was going to be something special. I truly enjoyed working with Nancy Lu.

Collaboration of a Journey
Spray paint, acrylic paint, and
oil paint on canvas
40 x 50 inches

ARTIST **Sheri Rush** PATRON **Eileen Truong**



Rush: *Collaboration of a Journey* is my first commission and cooperative experience. My practice has been a cycle of re-establishing my relationship with nature, landscape, and the sublime. My large-scale paintings investigate the changing, contemporary experience of the sublime, and the genesis for the paintings are photographs taken with a phone camera through the window of a moving car, bus, or train. For this commission, I used source material provided by Eileen that she had taken during a trip to Vietnam. My source material is a very private experience of a personal journey and a direct observation, but for the first time I deconstructed and reconstructed someone else’s experience. I found

this indirect experience of a place I have never been to very liberating, as if my personal history, memories, and experiences melted away giving me full reign to embody visually someone else’s journey. A large part of my time was taken with examining Eileen’s photos to determine what the common denominator was between them and then choosing one that exemplified that commonality. Eileen’s photos tended to obfuscate the focal point, which fits into my current project perfectly. Not only has this experience broadened my practice to include commissions and collaborations it has broadened the possibilities in my personal source material which directly expands my work.

Truong: I had just moved to a new apartment, and I had so much wall space. I knew I wanted to commission something on the larger side to fill up the wall, so of course I thought of Sheri. I love the way she approaches landscapes and her use of color. Deciding on which source material to share with Sheri was the most difficult part of the process. Luckily, I had lots of landscape photos and even videos shot from inside a cable car going up a mountain from a family vacation in Vietnam. I’m thankful Sheri was so enthusiastic about accepting my commission and I can’t wait to see the painting for the first time!

ARTIST **Andrew Schachman** PATRON **Justine Jentes and Daniel Kuruna**

Developed Surface Interior

Steel box, wood, veneer,
acrylic, epoxy
36 x 24 inches each



Jentes/Kuruna: We've crossed paths with Andrew at IIT, Floating Museum events, and in the "speakeasy" at a Hyde Park Art Center gala and admired the fold-out wood cases containing portraits of Chicago parks he had included in an exhibition earlier this year. Each encounter with him involves far-ranging discussions of art, architecture, sociology, history, and especially Chicago history. We thought he might be interested in doing a piece based on our patchwork home—a former dairy, auto mechanic's garage,

photographer's studio, art gallery, maybe an old gangster hideout, and now residence. We met once in early summer to walk the house and share stories (some probably apocryphal) and discussed four or five different options for a piece (many not based on our house). Eventually we had Andrew over to wander around again, take photos of our house and shared old blueprints of the original house and our renovations and have left him to his own interpretations and work process.

Museum of unnatural history

Cherrywood, scenographic paintings,
scenograph, acrylic, gouache
6 x 58 ½ x 6 inches

ARTIST **Andrew Schachman** PATRON **Janis Kanter and Tom McCormick**



Kanter/McCormick: Visiting an exhibition at Hyde Park Art Center, my eye landed on a piece—an open constructed box made of wood and plexiglass, exploring the mapping of a large public park on one side, with the division of that space into smaller landscape "rooms" on the other. Owning a 13-acre property in Michigan, the conceptual idea resonated. I always felt it important that visitors entering the Michigan property feel as though they are moving through a variety of rooms when walking the acreage. And so my relationship with Andrew began.

One day he drove up from Chicago to see the site and discuss the commission. And while many things happened that day—including the obvious discovery that Andrew is a really nice guy as

well as an outstanding artist—the most extraordinary thing that occurred was when he indicated we had a connection he was certain I was unaware of. Asking if I had an Uncle Carl in New York, I told him I did but hadn't seen that side of my family for many years. And, when I then asked how HE knew my Uncle Carl, Andrew proceeded to tell me that Carl and his father had been best friends, and he had spent literally every holiday celebration with my cousins when growing up.

It was later in the day when he further told me it was his mother who had put two and two together when he mentioned my name. Apparently his mom stated—and I am totally paraphrasing here—"I believe Janis's mom and her Aunt didn't get along so I wouldn't mention this because if you do you might

not get the commission." Too totally funny! But honestly, that is the moment that clinched it! Our small world connection brought sharply to mind how one's public and private landscape of their family is visually similar to a map—many lives of people gridded together, creating small rooms, each with their own tale and experience.

ARTIST **Mike Stidham** PATRON **Patric McCoy**

Bathroom Lights
Porcelain
4 x 3 x 3 inches



Stidham: I met Patric through our mutual friend, award-winning playwright Tsehay Gilbert. Since I met him, Patric has become a mentor and a very dear friend. I'm a regular at his Sunday brunches, he gives me tips on making and marketing my work, we have long conversations about Black history (often the history of Chicago), and he's even eaten dinner with my family back home in Cleveland, Ohio (my mother sends a 'hello' to him nearly every time that I speak to her now). I'm glad to have met Patric, delighted to have been commissioned by him for this show, and am highly, highly honored to call him my friend.

McCoy: I was introduced to Mike Stidham by playwright and former dancer, Tsehay Hebert. Several years ago, she came by to ask to do a reading of a play in my home and brought Mike because she said, as a recent graduate of the School of the Art Institute of Chicago, he should know some art collectors. Subsequently, I followed him on Facebook because he had very interesting posts. I recall seeing him at some art opening (possibly at Hyde Park Art Center) and asking about his current work. As a result of that conversation, I ended up going by his studio and seeing some of his drawings and ceramic masks.

I liked his masks and purchased one. He identified that he was having a hard time finding an audience for his work. I suggested on commission he do some masks for a section of my collection. He suggested they be done in porcelain (because that was a clay body he wanted to do more work in.)

Arts from the Ocean
Plastic bottles, fabrics, and jewelry
16 x 4 inches

ARTIST **Laurel Stradford** PATRON **Leslee Stradford**



Laurel Stradford: I'm looking forward to sharing my visions to others again.

ARTIST **Norman Teague**

PATRON **Sundeep Mullangi and
Trissa Babrowski**

Design Assistant:
Daniel Overbey

Fabrication Collaborators:
Emily Christopherson & Justin Hart

Pantones in Black America

Walnut wood,
slip cast porcelain
72 x 66 x 16 inches



Teague: It was an invigorating experience getting to know the family and the pleasure they take in being a member of the arts and culture here in Chicago. I've never felt more comfort working for anyone. I am thankful for this opportunity.

Mullangi/Babrowski: For years, Sundeep and I have gifted one another little objects; ancient trinkets that have caught our attention and serve as symbols of our life. A dinosaur bone here, an ancient Egyptian ushabti there; these pieces have accumulated and sit in inglorious nooks throughout the house. It's fascinating to think about why the pieces that survive do; it also is a melancholy thought to reflect on all that is forever lost. There is, justifiably, vocal criticism about the collection of ancient artifacts and who is entitled to possess objects. I think about these things as part of a shared history, a common heritage that we all live on the foundations of. I don't want to collect just to own. To tend to these artifacts is to honor the people who labored to create them, to form bridges and bonds to the past, and to celebrate a collective history that we all share.

We first met Norman several years ago. A gifted furniture designer, he shares our passion for collections and thinking about the narrative that goes along with them. When we approached him, he was incredible from that initial meeting. Working with Norman has been nothing less than a joy. He has helped us think about what we have in a new light and been delightful throughout the entire process. His passion and commitment to creating a modern take on a Wunderkammer—Cabinet of Curiosities—has infused our collection with a new meaning for our entire family. *Not Just Another Pretty Face* affords the opportunity to explore art and the process of creation in an intensely personal fashion. We are so grateful to both Hyde Park Art Center and to Norman for the opportunity to engage in this project.

The Conduit

Mixed media, ink, acrylic on wood
15 x 27 inches

ARTIST **Martha Wade**

PATRON **Talmadge Mason**



Wade: Talmadge Mason is more than a superb art collector. He is a connector; a conduit for artists and information in Chicago and beyond. If you're not on his email list, you just might be missing out on important events, exhibitions and calls for artists. The way he helps artists to find collectors and opportunities is a testament to his generous nature. He gives this to the art community, and asks for little in return.

When Talmadge first asked me to take part in Hyde Park Art Center's exhibition, I was somewhat apprehensive. My hesitation about commissions in general comes from years of working on paintings for other people that are not my own idea or inspiration. I find that these types of pieces take me so much longer to complete.

The Conduit piece was born out of a few phone conversations we had about what I wanted the art to say

about my favorite collector. Although Talmadge was hesitant at first to have a portrait of himself created, I was not deterred. While thinking of ways I could depict the idea without using his face, I received a call. "You know what? Ok, do the portrait," said Talmadge.

We met at my place in the city so I could take the photos outside in natural light. Talmadge turned out to be a great model, and the resulting piece is exactly what I envisioned.

It was a pleasure to work with Talmadge because he actually just listened to my ideas, and gave me power of the look and feel of the finished artwork. I was adamant that the piece speaks to his nature of connecting, and wanted it to show his hands as an instrument of power.

Mason: Martha is an artist; I have a minimal number of her works of art. So Martha has brought me back to my original approach and concept of working with artists that I don't have many of their art creations in my collection and only working with an artist only one iteration of *Not Just Another Pretty Face*. Martha and I talked about the possibility of joining up for the project. We talked a few times and she came up with the idea and concept of using some form of my image in the work. She is extremely talented in various forms of media. So she thought of and we discussed using pen and ink primarily along with some other media. I left Martha to form her ideas and put pen, ink, and brushes to and let show talent, skill, and workmanship on the board. I love what Martha has conceived: the idea of my communicating and reaching out to the "Art and Artist Community."

ARTIST **Antonio Wade**PATRON **Talmadge Mason**

BLUE FRED D.
Oil on canvas
20 x 16 inches



Mason: I have known Tony for number years and have a fair amount of his artwork, and he and I participated in my first *Not Just Another Pretty Face* in 2008. So Tony doesn't fit my format of only working with an artist on one occasion. Tony has some unique skills and does fantastic portraiture in various media, so I have thought about him creating an image of Frederick Douglass (whom I admire greatly) for some time. Tony is an artist whose work, skill, and talent show through in the work he creates. When I had not acted upon my desire to have the Douglass portrait created years earlier, I knew I needed to collaborate with Tony by way of *Not Just Another Pretty Face* to have his image documented forever. I knew he would create something special.

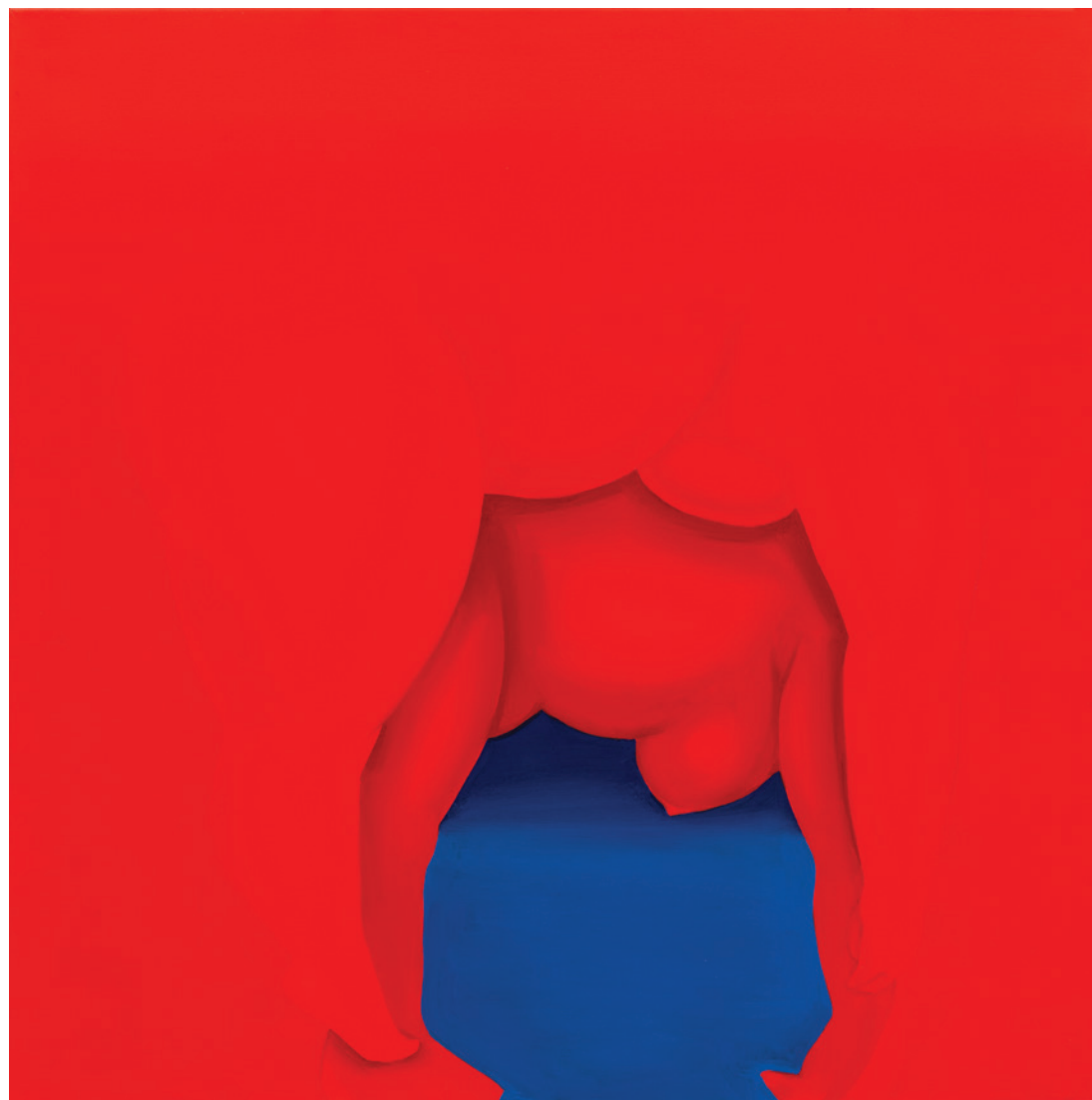
Chrysanthemum Morifolium & Family
Drawing on graph paper
48 x 24 inches

ARTIST **Mel Watkin**PATRON **Mark Yee and Sidney Lee**

Watkin: I had a great meeting with Mark Yee, Sidney Lee, and family to discuss the work I would make for them. Sidney pointed out a piece on my website entitled *Mighty Chrysanthemum Tree* (2017). That piece however is 25 feet long and in a St. Louis collection, so they asked if I would draft a few images based on the ideas in "*Mighty*." We emailed back and forth a bit and decided on a sketch of chrysanthemum morifolium with wildly sweeping flower heads. The myths and benefits of chrysanthemum morifolium date back to ancient history. They are thought to absorb pollutants, have medicinal uses, and attract pollinators to my large vegetable garden.

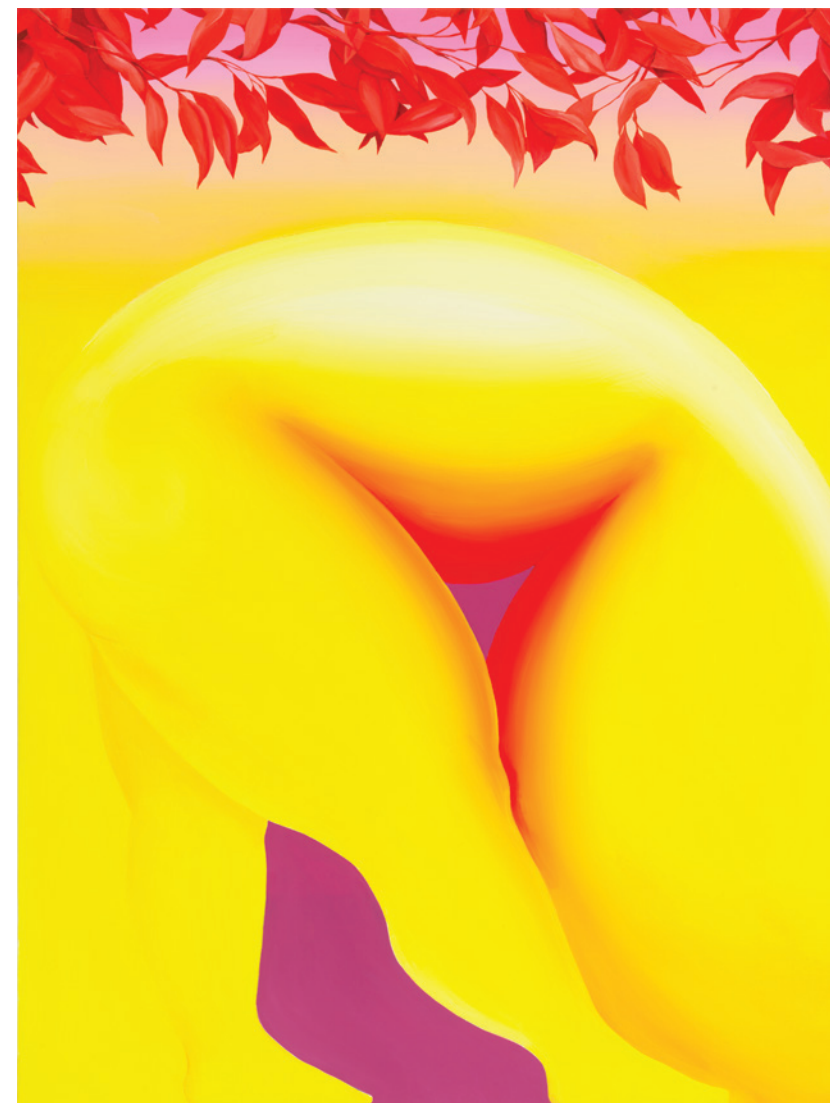
Not Just Another Pretty Face challenges me in very unique ways—very different from my normal way of working. Collaborating with a collector opens up new avenues while also being a bit nerve-wracking. Since my work is very detailed, I have to be completely committed to start any new drawing, but at the same time want the collectors to be pleased. Over many years, I have always had rewarding experiences with wonderful collectors.

ARTIST **Rhonda Wheatley**PATRON **Nora Daley and
Sean Conroy*****Untitled #1***Acrylic, collage, and hand-cut
vellum on wood panel
24 x 18 inches***Untitled (Blue Lemon Tree)***Oil and acrylic on canvas
24 x 24 inchesARTIST **Brittney Leeanne Williams**PATRON **Joseph Fitzgerald**

ARTIST **Brittney Leeanne Williams**PATRON **Laura Fox and
Anthony Koithra*****Mommy and Me 4 (Red on Red)***Oil and acrylic on canvas
24 x 24 inches

Fox/Koithra: We attended a *Not Just Another Pretty Face* salon in New York with only the intention of catching up with a few friends while there. As we paged through a small book on the group of artists who had selected to participate however, we stopped, discussed, and kept coming back to Brittney's work. Her figures imply amassed female strength, but without the need for total independence to prove that power—instead entwined limbs and encircled landscapes create a deep

connection to place and others. And, maybe most importantly—we recognized in her work an emotion that we have often felt—the struggle to be seen and experienced as who you really are. Speaking to Brittney reinforced those initial feelings—she wanted to know who we were, what connected us to each other, where we had come from, and where we hoped we were going. We're incredibly excited to see the final work, and to stay in touch with Brittney long after this show.

Untitled (Lemon and California Sunset)Oil and acrylic on canvas
40 x 30 inchesARTIST **Brittney Leeanne Williams**PATRON **Nicola Halsall Idehen**

ARTIST **Shyvette Williams**PATRON **Patric McCoy****Transformation**Mixed media/terra-cotta, goldleaf, paint, wood, iron, and paper
15 x 10 x 7 inches

Williams: "Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall."

By the time Patrick McCoy commissions you to create a work of art for him, he has not only scrutinized the many media you work in but also the depth of your character. Armed with this insight, he sets you free to get to work.

In 1999 Patrick purchased an undulating high-fired raw terra-cotta sculpture from me. At some point, the vessels suffered some damage. Late 2018 or early 2019, he

approached me with pieces in hand seeking a repair if possible. During this process, Humpty Dumpty sat on a wall, Humpty Dumpty suffered another great Fall. The pieces sat on my studio floor for days; I couldn't believe what had happened. Once carefully gathered, the fragments, sat on my work table for what seemed like forever before I collected the nerve to start the process of transformation. As a patron, Patrick allows you space to patiently, creatively metamorphosize.

McCoy: I've known Shyvette Williams since the late 1980s when the artist Jonathan Green introduced us. At that time she was doing sculpting in clay (mainly terra cotta) in addition to painting and drawing. I purchased a couple of terra cotta bowls from her during that time period. Late 2018 or early 2019, I contacted Shyvette and asked if she could repair one of the bowls because a piece had broken off of the edge. After months of inquiring when the repair would be finished

she indicated to me that the repair had gone off in another creative direction and it had been transformed! We agreed that instead of me seeing it then that we put it in as a commission for the *Not Just Another Pretty Face* show. At 30+ years, this bowl could have taken the longest period of time to complete the commission!

Three PlantsInk and acrylic on paper
16½ x 14 inchesARTIST **Scott Wolniak**PATRON **Sara Chapman**

Wolniak: My experience working with Sara on this commission was very enjoyable. She and I met twice in my studio and once at the framer. At our initial meeting, we spoke generally about my practice and she let me know which of my previous works she was most drawn to. Based on that conversation, I began a series of three new drawings. Once they were complete, I asked Sara to choose her favorite. I was pleased with her selection and hope that she will enjoy living with my work. It was great working with Sara, I really appreciated her openness.

Chapman: I heard about *Not Just Another Pretty Face* from several friends who participated in the last event. I had never thought that collecting art was something accessible to a person like me, but my friends said that *Not Just Another Pretty Face* was fun and not intimidating. I'm very involved in the world of viewing and exhibiting time-based media art, but my experience in visual art has been quite limited. When looking through the artist catalogue, I was initially drawn to the work that felt most a part of my comfort zone, such as documentary-style

photography, but Hyde Park Art Center pushed me to use the process to expand to materials that challenged me as a viewer, and I'm so glad I did so. I was drawn to the plant series by Scott Wolniak for their combination of whimsy and mystery. As part of the process, I visited his studio and learned more about his work process and his other projects. I'm very excited to soon take my artwork home, and to be part of a great project that supports Chicago artists.

ARTIST **Scott Wolniak** PATRON **Katie and Tim Harmount**



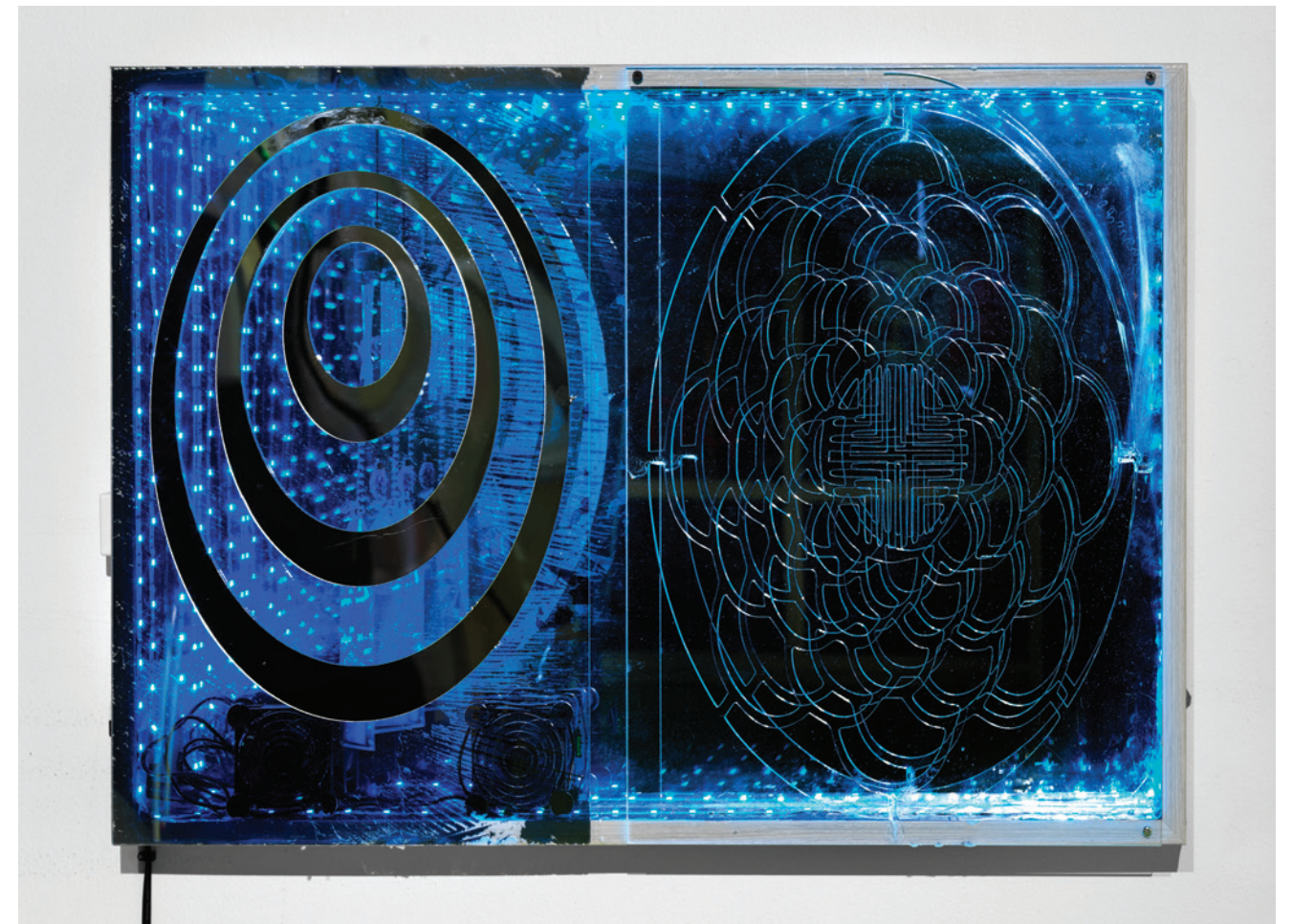
Wolniak: The Harmounts visited my studio one time to look at past paintings and works in progress. We discussed the different directions a work might take and agreed upon a 27-inch square canvas. Katie was attracted to bright colors and dense patterns, while Tim seemed more interested in watery tones and atmospheric spaces. I attempted to accomplish both by placing luminous colors within a misty field; like the way colors can appear especially intense on a rainy day. My recent work has used plants in an anthropomorphic way to talk about community, social interactions, and the flow

of energy between bodies. This connected nicely with the idea of their family unit, so the composition began as five distinct plant figures. Although the clarity of the five became somewhat less defined as the painting evolved, this was a guiding principle for the work. I hope the Harmounts will enjoy living with my painting.

Harmount: We went into Scott's studio expecting to be commissioning an ink and paper botanical but were so captivated by the depth and texture in his canvases that we decided to change directions. We had looked at his online portfolio ahead of time and both chose a few pieces we were drawn to as a reference point. After meeting Scott and seeing even more of his work in his studio, we were completely confident in having him take full creative direction. Because our three children were also invested in the process, our one request was that the number five was somehow used to represent our family.

A Gathering
Graphite, gesso, acrylic, oil pastel, and pumice on canvas
27 x 27 inches

Transformation, of Water, of Lotus Flower, of Wind
Laser cut design inspired by water and Korean lotus flowers on acrylic panels, mirror, LED lights, wind chime, motorized fans, and motion sensor
24 x 36 x 4 inches



Yee: I have known Beebe and Lucas for many years. They are urbane, world travelers with a strong commitment to family. This commitment to family led to our talks about the artwork featuring Beebe's and Lucas' mothers. Since both of their mothers are Korean, I researched Korean symbols and ancient Korean paintings. My initial sketches had their mothers in traditional and ancient Korean garments. As I approached the deadline, I only had one painting partially done and I was stuck. However, I figured a way forward.

During this time, at Hyde Park Art Center, I participated in New Edition 2019 where 10 artists were asked to try new materials and processes. I learned how to cut acrylic on an industrial laser cutter. Finding myself at a creative impasse with the painting, I decided to use laser cut acrylic for Beebe's and Lucas' artwork.

With limited time, I began with a long-held belief that everyone can make a difference for themselves and for others. My experience making a major life change from 20 years in business to being a full-time artist and my ability to help others while on my journey only served to reinforce this idea.

The lotus flower figures prominently in many ancient cultures, including Asian culture. The lotus flower has roots in muddy waters that symbolize the struggles of life. The flower submerges at night and re-blooms the next morning. It is a symbol of rebirth. Drops of water slide off its petals and create ripples that extend far beyond the flower.

I want Beebe and Lucas, each of their mothers, and their families, to have this representation of rebirth and a symbol of how everyone can make a difference. The image of the wind chime looks

like it goes on infinitely just like family, just like the love and memories that they are creating daily. The music from the wind chime reinforces this idea as well.

Roh: Our family met the Lee Yee family through the beautiful randomness of our children's friendships.

Though they now attend different schools, our families have remained close and we cannot imagine our paths ever uncrossing.

Besides having children the same age, our families share a cultural background rooted in our shared immigrant Asian heritage—which focuses on family, food, and the arts.

Commissioning Mark was a novel way to get know our long time friend in a different light. Mark's work seems increasingly focused on heritage and important questions around *what does it mean to be Asian in America.*

Family is important to us,

so when Mark told about *Not Just Another Pretty Face* and suggested art that honored my mother and Lucas' mother, we were excited and said yes.

We were thinking about portraits of sorts but we knew that it might be an abstract representation. In other words, we weren't certain if would involve direct portraiture, or not. However, we did send him pictures of our mothers.

We were introduced to Hyde Park Art Center through friends and have been interested in commissioning works, but our previous attempt was derailed by a home construction project.

We are so excited for this year's big reveal and hope to participate in all future *Not Just Another Pretty Face* commissions.

ARTIST **Mark Yee** PATRON **Satannia and Sylvester Williams**

Brice Meets Jackson
Acrylic, acrylic and metal
pieces on canvas
48 x 84 inches



Yee: I met this lovely couple at my studio. I loved their playful energy between the two of them. It was sort of a yin and yang. I wanted to create a really fun bright and beautiful piece for their home. Purple was one of the colors discussed in their relationship and for this piece. There is a lot of meaning that I have put in with pieces of metal and acrylic that were added. Sylvester and Satannia visited my studio and we hit it off right away. I liked their energy and I liked how they had different perspectives on home decorating. Not only are they fun and funny, they also have a left brain, right brain difference in their approach to things. Even though they have

are very different from each other, they were both drawn to the work in the studio and the narratives told through my abstract paintings. I liked how they appreciated the visual and textural depth created by my process of adding more and more layers of transparent and opaque layers of paint, ink, and resin. We also talked about how life is a journey and there are bumps, bruises, healing, and joy along the way. The way they described their home life made me want to come over for a BBQ there. At least though, my painting will be there soaking in and reflecting back the joy and good luck that I wish for them and their family.

Williams: This is our first year commissioning a piece and joining the *Not Just Another Pretty Face* family. We didn't know what to expect but once we started to review the artists and their work it was very hard to choose. We were in love with two artists but after studio visits we settled on Mark. His work resonated with us since we both love textured pieces and bright colors. The family stories between our worlds sealed the deal. Mark made it easy and got to know us as a couple and what we wanted in a commission through natural conversations. We hung out in the studio like old friends catching up on a rainy Friday afternoon.

Blue Rhythms
(Inspired by Albert King's "Born Under A Bad Sign")
Indigo dyed fabric on canvas
with batik wax and Japanese
Shibori techniques
24 x 72 inches

ARTIST **Mary Young** PATRON **Patric McCoy**



Young: Patric's art collection was massive when Max Guy and I visited his studio to identify the placement of his banner. Patric was introduced to my practice during my teaching residency in 2018 at Hyde Park Art Center. When he was invited to visit my personal studio I had a better idea of what he was looking for. A banner to be displayed at the entrance to his music gallery! The banner would reflect abstract/not literal music notes created with Shibori techniques, i.e. marbles, etc. Patric was also interested to maintain texture throughout the banner as well! To stimulate my creativity in the design of the banner, Patric mentioned Albert King's record was one of his longtime favorites and often played this song as background music to his

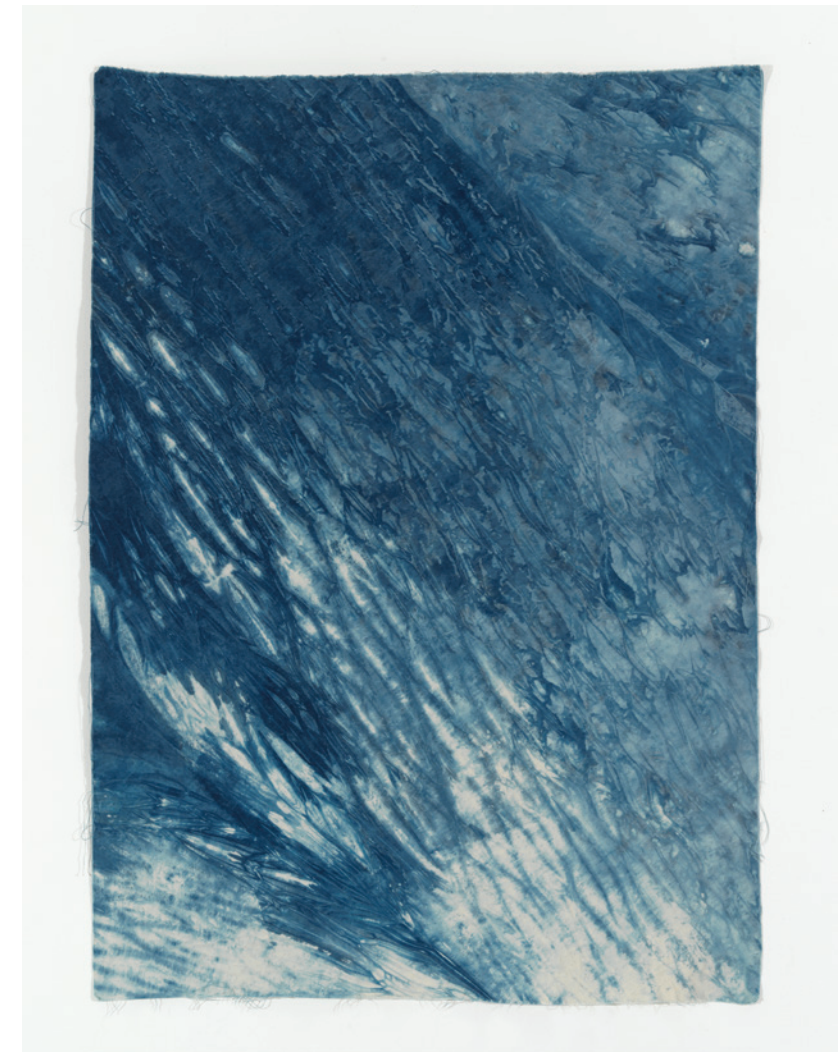
slide presentations. Well, I purchased the song to hear the music and create the designs! Nothing happened immediately, I began to collect my thoughts and continue to listen to the music repeatedly! One night I had an epiphany of six notes that were repeated throughout the song and actually drew the banner in my sketchbook to not lose the image! (I did take music lessons in elementary school which aided my research.) The banner would consist of a large image of the Bass Clef drawn with Batik wax! Musical notes with Shibori Technique (Kumo twist & bind with rubber bands). The music staff was placed as borders using clothes-pins! Patric is going to love this Indigo Banner!

McCoy: I was greatly impressed by the indigo dying work that Mary Young was doing during her residency at Hyde Park Art Center. When I was in her studio looking at her work, I thought about having her do an indigo dyed banner for the ceiling of the music section of my art collection to reference the Blues idiom. I wanted her to artistically portray the notes of a very old Blues song "*The Real McCoy Blues*" on a banner using her tying techniques. We searched but could not find the sheet music for that song so we agreed to do instead "*Born Under a Bad Sign*."

ARTIST **Mary Young**PATRON **Claire Rice*****Trouble Water***Indigo wall hanging (textile)
54 x 36 inches

Young: Claire Rice and Maria Nelson scheduled a studio visit to view my textiles and determine what her commission would be! After viewing numerous designs and fabrics Claire decided to commission a textile wall hanging to accent a cyanotype in her collection. She offered to email me a photo of the piece to get an idea which was done in a beautiful color. I thought it was interesting the cyanotype is on paper but resembles fiber. The indigo would add a great color contrast. She was impressed with the Japanese Shibori Arashi technique for her commission. In addition she wanted to keep the texture intact throughout the process. The final reveal has a lot of textural/sculptural details for a beautiful wall hanging!

Rice: Visiting with Mary in her studio at the Creative Room was an inspiration. Her indigo works are full of texture and very healing to be around. We talked about a piece that would have some interplay with a cyanotype that my husband purchased, which is reminiscent of the lake. I can't wait to see what the final product looks like!

ARTIST **Mary Young**PATRON **Emily Traw*****TURBULENCE (of the sea)***Indigo dyed fabric on canvas
with Japanese Shibori
Technique-Arashi resemble
water/storm
54 x 36 inches

Young: Emily Traw and Meg Noe visited my studio to view my textiles and decided on the Japanese Shibori Arashi technique! Emily revealed her grandmother was a quiltmaker and wanted a textile wall hanging to cherish her work in fiber arts. After viewing several designs using the same technique, I mentioned the magic of indigo is never repetitive and always produces one-of-a-kind designs. I always create a "test swatch" of my designs as a sample which I emailed to Emily and confirmed her request to maintain the textural effect. It took me a week to title this piece based on the final reveal! I'm sure Emily will love this piece as she mentioned earlier she swims a lot as well!

Traw: I attended the 2016 *Not Just Another Pretty Face* Unveiling and was so impressed with the art presented and the reactions of the patrons who had worked with artists. When I heard that the program was going to be offered again, I knew that it was something I wanted to participate in. I'm an admirer of the arts, but have always felt a bit insecure about selecting original pieces and have felt overwhelmed by the process. *Not Just Another Pretty Face* made the process accessible, relaxed, and fun. I felt sure that I wanted a textile—my grandmother was a quiltmaker and I wanted something that spoke to this family history. When I saw Mary's pieces, I reacted to them immediately. I found

them to be elegant, vibrant, and funky all at once. They were fabric pieces, but so different than anything else I'd seen before. I visited Mary's studio and had a great time looking through her work and learning more about her process—and found out that her family made quilts as well. :) She sent me texts with pictures of samples, and even invited me to come down when she did the actual indigo dying. The whole process was a great way to learn more about the process and support Chicago artists, and I'm so happy I participated.

ARTIST **Mary Young / Jamie Hayes**PATRON **Joan Pantsios****AL.GO.RHYTHM2 (Fabric Design)**Fiber arts/textile
108 x 72 inches

Young: I met Joan Pantsios at the first *Not Just Another Pretty Face* public salon at Hyde Park Art Center as a participating artist. I was curious to witness the format and see other participating artists work. Joan and I immediately connected with each other during the presentations as we made comments! When we viewed Jamie Hayes's fashion designs, I was attracted and could see a potential collaboration in the future with my indigo fabrics. Her style was very organic as well as my indigo techniques. During the Q&A session I inquired if a collaborative commission was ever considered and confirmed the first for Jamie and me. Max Guy made arrangements to schedule studio visits firstly with Jamie to determine feasibility! I had no idea Joan would be the patron. The visit to my studio was scheduled to see actual fabrics and Joan was drawn to an indigo vintage tablecloth with the underlay of its natural designs. Joan was so excited and enthusiastic about providing a family tablecloth for her garment. I assured her it may not be the exact replica due to the magical organic nature of indigo! I secured the assistance of Marti Price, a former student of my Indigo Workshop to help with the Shibori technique/dye process. The reveal was beautiful considering I've never designed a large piece like this before! It was so amazing I made a video to capture the details of the design and sent to Joan and Jamie for review. Once the processing was completed I delivered the fabric to Joan at the Art Center for reveal and was blown away! Fabric left my hands for delivery to Jamie Hayes!

Hayes: Custom clothing commissions require a leap of faith: even with illustrations, it's impossible to know the exact drape of the piece, how it will look on one's body, and how it will feel to wear it. This collaboration was all the more so and both the material and

the cut were custom designed for our patron, Joan Patsios. Besides providing a good deal of faith in our process, Joan also provided the base material: a beautiful vintage linen damask tablecloth that had been in her family for years and was passed down to her from her mother. Next textile artist Mary Young Shibori dyed the cloth with indigo, an act filled with all kinds of chance occurrences (in this case, all beautiful). My job was to transform the flat cloth into a three dimensional piece that would fit Joan's body and spirit, as well as respect the beautiful tableau that Mary Young had already created. This is my favorite way to work: collaborating with other artists who create gorgeous materials replete with the signature of their hands, for patrons that revel in the process of creation and the element of the unknown, and whose spirit helps to guide and center the design process.

Pantsios: On a very cold night in January, I attended a salon at Hyde Park Art Center to learn about artists participating in *Not Just Another Pretty Face*. By good fortune, I sat next to Mary Young, whose indigo dyeing I admired, but when she mused about the possibility of collaborating with Jamie Hayes, a clothing designer whose work I also liked, I thought it was brilliant! Hyde Park Art Center was able to make that work.

The three of us discussed the project, and Jamie and I visited Mary's studio to learn about her work. She showed us pieces that she had done using vintage fabrics, and it immediately occurred to me that I had some old damask tablecloths that had been my mother's. I brought her the largest, and that became the basis of the piece. Mary sent me a video of part of her process, which I was glad to get, as before this I didn't know much about indigo dyeing, and when I saw the actual result "in the flesh", I was blown away. The indigo



had created interesting and unexpected designs that blended with those in the damask.

Then it was Jamie's turn. We had had some preliminary thoughts about the kind of garment she would make, but once we saw Mary's work and I had tried on a few designs of Jamie's we settled on the dress pattern, one that is rather unusual. In this process I learned more about how a clothing designer works, how the fabric helps determine where she will cut and sew, how she thinks about putting a garment together.

This collaborative work has been a bit of a different experience from my previous two times as a *Not Just*

Another Pretty Face patron, as the necessary fittings meant that the end result isn't the usual surprise. But that's okay.

The best thing about this was how well Mary and Jamie worked together and with me, all of us sharing thoughts and ideas, and coming up, in the end, with a piece that brings together, in a beautiful and harmonious way, the talents of two different artists and two different, but complementary, crafts.

The Eyed Walnut GroveAcrylic, collage on canvas
25 x 35 inchesARTIST **Mary Lou Zelazny**PATRON **Kate Lorenz and Steve Nelson**

Zelazny: Kate Lorenz, her husband Steve, and her extended family rusticate on the outskirts of a thousand-person village located 150 miles and a universe removed from Chicago. Kate proposed that I paint a portrait of a stand of black walnut trees on the family farm. These trees have a lot of history and significance for the family; some members have an ambivalent relationship with those nuts that are tough to crack, but Squire Lorenz has a strong devotion to the preservation and eating of those sometime bitter fruits.

You can almost grab handfuls of ninety-degree July air in soy and corn country and this knocked all of our citified pretensions out of us. The walnut trees clearly had

the advantage. For the rest of the day we floated in the pond, watched many children roll about, and just plain existed in the stillness.

The idea of an appointment with walnut trees may have seemed strange initially, but in retrospect it was an absolute imperative. I am grateful to Kate and Steve for luring me out of the city to a place where humans are so obviously subordinate to nature.

Lorenz/Nelson: We were excited at the start of the commissioning process because both of us gravitated towards Mary Lou Zelazny's work and were excited to see if she might create something for us. We'd admired what we had already seen of hers in other exhibitions, and had a vague idea (something about a grove of walnut trees on our family farm, which is a very important place for our family) that we believed she was perfect for because of her recent interest in the life of trees.

At our visit to her studio, she uncovered piece after piece of amazing art, and we knew our project was in good hands. We loved everything she showed us and were glad we were leaving it up to her to

decide on the direction for our piece.

When she and her husband Kevin came to visit the farm, and spent a long, lazy afternoon with our extended family, we were already satisfied with our collaboration. The painting she would create? Eating freshly caught fish on the deck, sipping our drinks, watching the color of the light change on the lake, we'd nearly forgotten that was the impetus for their visit.

So, while looking forward to enjoying the piece she has created, no matter how beautiful it is, we know it will fall in behind these experiences we've already had together and the friendship we've forged.

Artist Bios

[Rubén Aguirre](#) is a Chicago-based painter who has transitioned from graffiti writing to abstract painter/contemporary muralist. He has produced a number of murals in the Chicagoland area, across the U.S., and abroad. Aguirre's work is an intersection of abstraction, graffiti and formalism that takes influence from textiles and nature. With traces of typographic letter structure from his graffiti roots, his work is informed by architecture and plays with re-imagining public space, while investigating pattern, texture, and color field through the use of the spray can. He has exhibited in the National Museum of Mexican Art, Hyde Park Art Center, and the Chicago Cultural Center.

[Yael Ben-Simon](#) is an Israeli artist who works and lives in Brooklyn NY. Her works explore the relationship between propaganda, identity, magic, and symbol making through painting. Her work has recently been shown at Geary Contemporary NYC, Fig 19 NYC, Soo Visual Arts Center in Minneapolis, Jamaica Center for Arts & Learning in Queens, NY, Hyde Park Art Center and the Zhou B Art Center in Chicago, as well as in the Woskob Family Gallery in State College, PA. Recent fellowships include Elizabeth Foundation of the Arts SIP fellowship NYC and NYFA's Immigrant Artists Program NYC. Artist Residencies include: MASS MoCA, MA; Wassaic, NY; Pilotenkueche Artist Residency in Leipzig, Germany; SIM Residency in Reykjavik; and Vermont Studio Center, VT. Her works were featured in New American Paintings (2017). She received a BFA from the Bezalel Academy of Art and Design Jerusalem in 2011, and an MFA from the School of the Art Institute of Chicago (SAIC) in 2015.

[milo bosh](#) is a Chicago-based photographer who specializes in headshots, portraits, and events. He is a member of the Chicago Alliance of African-American Photographers.

[Greg Bray](#) incorporates collage elements as accents in his paintings, through which to explore the complexities of time, structure, and memory. His awards include: Standard Oil Collection, Chicago, IL; Pollock-Krasner Grant, New York, NY; Artist Fellowship Grant, New York, NY; Change Grant, New York, NY; Art Incubator Residency CSRPC at University of Chicago, Chicago, IL; Adolph & Esther Gottlieb Grant, New York, NY.

[Corinna Button](#) completed a BA Honors degree in Fine Art at Leeds followed by a Post Graduate in Advanced Printmaking in London. Button was elected member of the Royal Society of Painters and Printmakers and has exhibited in solo and mixed shows internationally, presenting works in printmaking, painting, and sculpture. Her work is held in noteworthy collections including the permanent collections of Victoria and Albert Museum, London, The Jiangsu Art Museum, China, The Ashmolean Museum, Oxford, The University of Aberystwyth, Wales, The BBC and Castle Lesley, Ireland. She completed the Hyde Park Center program in 2013, which led to her solo show 'Interfaces' at Hyde Park Art Center in 2017. Button lives and works in London.

[Terrance Calvin](#) is a contemporary artist from Chicago, Illinois. He is an experimental artist and he finds inspiration in past and contemporary culture. He is currently focusing on brush work, color and composition, depth, texture, and rhythm. He is a figurative artist in both drawing and painting. His artistic influence's range from the Impressionist,

Modern, Post Modern, and Contemporary artist movements. He studied art and design at Columbia College Chicago from 1994-1997. He exhibited his work at Murphy Hill gallery in Chicago.

[Andi Crist](#) was raised in Birmingham, Alabama and earned a BFA from Columbia College Chicago in 2011. Crist's practice focuses on sculpture—both social and object-based—which touch on subjects of appropriation, practicality, place-making, and the assessment of value. She works as a professional gallery preparator and freelance fabricator, frequently creating work that comments on the industry of exhibition-making and unseen labor.

[Stephen Flemister](#) is an interdisciplinary artist working in sculpture, print media, and new media, with practices invested in the intersections of portraiture and influences of digital culture. Through objects, installations, and experimental studies, Stephen explores methods of visibility and fabricated realities among social systems, object making, and drawings. A graduate from SAIC, and an Artist-in-Residence with Arts + Public Life (2016), Stephen pursues a studio practice that combines his training in interactivity with traditional studio practices.

[Lora Fosberg](#) is a painter, printmaker, sculptor, and curator. She has exhibited widely throughout the United States and abroad. Solo exhibitions include Linda Warren Projects in Chicago, Jack Fischer Gallery in San Francisco, and the Museum of Contemporary Art in Chicago. Fosberg received a BFA from the University of Illinois, Champaign, IL and an MFA from SAIC. Fosberg's work is in the holdings of such collections as Kirkland & Ellis and Eaton Center in Cleveland, as well as numerous prestigious private

collections around the world. Recent commissions include installations at the Atlanta Marriott Marquis, the Chicago Marriott Marquis at McCormick Place, the Canopy Grand Hotel in Grand Rapids Michigan, and Brindille Restaurant, the Chicago James Beard Award Winner for Outstanding Restaurant Design. In the spring of 2018 Fosberg accepted the position of Director of Exhibitions at the Lubeznik Center for the Arts.

[Peter Frederiksen](#) lives and works in Chicago.

Multidisciplinary artist [Kathryn Gauthier](#) received her BA in Fine Art from Emmanuel College, Boston, MA in 1979. She went on to study the performing arts at Dean Jr. College, Franklin, MA, majoring in Music/Theater/ Dance and completed a two-year program of concentrated study in Acting and Directing at the Trinity Rep Conservatory, Providence, RI in 1989. After moving to Chicago in 1992, she continued simultaneously pursuing careers in both the visual and performing arts. She has competed successfully in local and national exhibitions concentrated in Massachusetts and Chicago. Her work can be found in the collections of the Beverly Art Center, Chicago, IL, Northwestern Memorial Hospital, Chicago IL, Millville Public Library, Millville MA, and private collections.

[David Anthony Geary](#) is a transdisciplinary artist working in a variety of media. His visual training took place in New Orleans, LA at Xavier University. He remained in this uniquely attractive city to absorb as much of its great culture and heritage as he could. Inspired by beauty, culture and life experiences fill his work along with the discovery of newness. Constantly pushing, searching and discovering the new while

at the same time holding on to the old. It's not just an aspect of David's art but an aspect of his character that finds its way into the art. Communicating his perspective of the world around him through a visual language, he became fluent in many dialects of visual art. Building a career as an artist, an educator, as well as a family in New Orleans, has greatly influenced his work both visually and conceptually. His work incorporates painting, printmaking, collage, assemblage, sculpture, or photography. The nuance of the human experience, both the introspective and observed are an integral part of his process.

[Susan Giles](#) artwork has shown at Hyde Park Art Center, Chicago Cultural Center, Museum of Contemporary Art, Mixed Greens in New York, and Galeria Valle Orti in Spain, among others. Her grants include Individual Artist Project Grants from DCASE (2015 and 2017), the Illinois Arts Council Agency (2009 and 2014), a Louis Comfort Tiffany Award (2005) and a Fulbright Grant (1998). Giles is Assistant Professor in the Department of Contemporary Practices at SAIC.

[Abigail Glaum-Lathbury](#) is a Chicago-based artist and designer. For nearly a decade she produced a women's ready-to-wear collection that showed during New York Market week and sold nationally and internationally. Her recent work takes the form of a counter-practice within the emergent field of critical fashion. In 2014 she co-founded the Rational Dress Society, a collective that raises questions around identity and consumption through a radical approach to inclusive sizing. Using the fundamentally relational aspects of fashion as a critical platform, her work explores

the discursive potential found in clothing and dressing—arguing for a rethinking and transformation of the fashion system. Her work has been shown at the Museum of Modern Art in New York, the Museum of Contemporary Art, Chicago, the Nevada Museum of Art, Art in General and the Elizabeth Foundation for the Arts in New York, and the Dome of Visions in Copenhagen. Her projects have been covered in the Guardian, the Paris Review, the Huffington Post, and Surface Magazine, among other publications. Glaum-Lathbury is an Assistant Professor of Fashion Design at SAIC.

[Liz Gomez](#) is a multi-disciplinary artist, activist, and educator currently based in Chicago, IL. Gomez received their Associate of Arts in San Antonio and spent seven years working as a professional portrait artist around the United States before moving to Chicago for education. Gomez completed a BFA in 2014 from SAIC, currently holds a residency within the Hunter Radcliffe Artist program and completed the Field/Work Residency program at the Chicago Artist Coalition (2018). Gomez's work has been showcased at Rootwork Gallery, Chicago, IL; Stony Island Arts Bank; Nobel Peace Prize Forum, Minneapolis, MN; ACM CHI Conference on Human Factors in Computing Systems, Montreal, CA; Phantom Gallery; William Hill Gallery; Chicago Cultural Center; The Museum of Science and Industry; Radcliffe Hunter International Gallery, Chicago, IL; Aplomb Gallery, Chicago, IL; The Gene Siskel Film Center; and Evanston Art Center, Chicago IL.

[Gerald Griffin](#) has exhibited at several major venues around the country, such as The Studio Museum in New York, the SOHO Gallery District, the National Black Fine Arts Show in New York,

the Columbus Museum of Art, the Art Institute of Chicago, the DuSable Museum of African American History, Governors State University Gallery, and the Columbus, Ohio school of Art and Design. His awards include: 1st place at Black Creativity, the national juried art competition of the Museum of Science and Industry, Award of Commendation for Outstanding leadership as principal art instructor for the Black Education, Black Op-portunity program, Official artist of the 20th Anniversary Chicago Jazz Festival, and 2004 Artist of the Year from Valentine New York magazine.

[Jacquelyn Carmen Guerrero](#) is a Chicago-based artist of AfroCuban and Puerto Rican descent, working in performance, music, installation, and textile-based visual art.

[Max Guy](#) is a visual artist who incorporates videos, cut silhouettes, text, and dramatic lighting into larger, often theatrical installations that engage existential and cosmopolitan themes. Max has a BFA in Interdisciplinary Sculpture from the Maryland Institute College of Art (MICA), and an MFA from the Department of Art, Theory, and Practice at Northwestern University. His work has been exhibited in Baltimore, Chicago, Detroit, Milan, and New York. He has performed at the Museum of Contemporary Art, Chicago, Sector 2337, Comfort Station and Wedge Projects, Chicago; Signal, and CANADA, New York.

[Alice Hargrave](#) is a photo-based artist working in Chicago, IL. She incorporates sound and video within layered installations of her photographic imagery in space. Her work reflects on the notion of impermanence: environmental insecurity, habitat loss, and species extinctions. Hargrave recently

collaborated with The Cornell Lab of Ornithology NY, to create her project *Last Calls/ Pink Noise*— portraits of threatened birds using sound waves of their last calls in the wild. This project has been widely exhibited, most recently in Lianzhou, China, and won an Individual Artist Grant from the Illinois Arts Council Agency (2019), and semifinalist awards in the International Awards of the Print Center (2019 and 2020). Hargrave's work is included in several permanent collections such as The Museum of Contemporary Photography, The Art Institute of Chicago Artist Book Collection, The Ruttenberg Collection, Nuveen Corporation, and Hyatt Corp. Her work is exhibited widely: The Museum of Contemporary Photography, Yale University Art Gallery, The Smart Museum, The Tweed Museum of Art MN, Art Metz, France, The Griffin Museum of Photography MA, 516 Arts Gallery Albuquerque NM, Newspace Center for Photography Portland OR, among others.

[Russell Harris](#) has a BFA and an MA in teaching from the MICA. He continued his studies at the Schuler School of Fine Art, SAIC, and in an intensive workshop with famed portrait artists Daniel E. Green and Will Wilson. Russell Harris has exhibited his artwork at the Bridgeport Art Center in Chicago, IL, Butler Institute Of American Art in Youngstown OH. Hilliard Gallery in Kansas City, MO, and Gallery 1261 I Denver, CO, just to name a few.

Born and raised on the south side of Seattle, WA, [Marrwho Hasati](#) grew up in a diverse community where he was surrounded by art. Hasati attended the Northwest College of Arts and Design in Poulsbo, WA and graduated in 2004 with a BFA. In 2005, Hasati moved to Chicago, IL to study under Dogon priest

Artist Bios

and healer Naba Lamoussa Morodenibig, the founder of The Earth Center non-profit cultural organization, and has since served as Art Director for The Earth Center. Coming from a mixed ethnic background, Hasati has always had a great interest in culture and identity which led him to trace his ancestral roots to western Meritah (Africa). Since 2006, he has made several visits accompanying The Earth Center to the Motherland (Burkina Faso, Togo, Benin, and Ghana) in order to continue reclaiming his ancestral culture. In experiencing the rich cultures and traditions, it has impacted Hasati greatly and thus influenced his art.

Jamie Hayes’ interests lie at the intersection of fashion, art, labor, and identity. Her approach is both collaborative and customized. She believes that clothes should fit one’s body (not the other way around); that people should wear what flatters and interests them rather than what someone else dictates is fashionable; that style is a form of self-expression; and that everyone in the chain of production of clothing should be paid a living wage. She has explored these topics through her academic studies, earning a BA from Washington University in English Literature, a BA from Columbia College in Fashion Design, and an MSW from the University of Chicago. She has worked in the fashion industry since 1999, and in the field of immigrant and labor rights since 2009. Her recent work merges these two paths: she has designed for fair trade organizations including SERRV, Intercrafts Peru, and Threads of Yunnan, and has volunteered as a Campaign Leader for Chicago Fair Trade, helping to pass an ordinance mandating that apparel procured by the City of Chicago be sweatshop-free. She is the owner and designer of slow fashion line

Production Mode, and also co-designs a collection of luxury slow fashion nightwear, Department of Curiosities.

Nathan Hiemstra is a Chicago artist working in drawing, photo manipulation, documenting social interaction, and creativity theory. His work involves exploring the inner child’s point of view and creativity, past vs. present, and presenting people with absurdity. He recently exhibited his *Secret Hideaway* drawing series at the Chicago Art Department and published a corresponding coloring book.

Candace Hunter is a Chicago-based visual artist. Her touring one-person shows, *DUST IN THEIR VEINS*, *HOODED TRUTHS*, and *SO BE IT. SEE TO IT.* have enjoyed robust viewings in multiple cities. Her multidisciplined work, *LOSS/SCAPE*, now in its fifth and final year, examines the major loss of human capitol on the Western shores of Africa during the TransAtlantic Slave Trade. She received a 3Arts Award (2016), and was honored by the collective, Diasporal Rhythms (2014 and 2015).

In 1998, after an illustrious art career making tapestry weavings combined with neon, Janis Kanter left the world of art making to raise a family and help within the not-for-profit sector of the art world. 22 years later, not wanting to return to weaving (too slow and methodical of a process) Janis developed a way to use novelty fabrics, whose imagery she could manipulate in unexpected ways to create a new and personal narrative.

Chicago native, Makeba Kedem-DuBose is a multi-disciplinary artist and curator practicing throughout the greater Chicagoland area, regionally, and internationally. Her work is published, namely

Professor Daniel Parker’s *African Art: The Diaspora and Beyond*; Tara Bett’s book of poems, *Arc and Hue*; Drum Magazine; Janelle Dowell’s *A Time: A Season in honor of Oprah Winfrey*; Woman’s Day Magazine; DNA Info; and the Adler University of Professional Psychology Blog site. She studied Interior Design at Harrington College of Design. Recent exhibitions include: *Not Just Another Pretty Face*, Hyde Park Art Center; *ICONIC Black Panther*, Sepia Collective selected artist at Chicago State University, Curator, Juarez Hawkins; *Otan*, Olive Tree Arts Network, Am Shalom Synagogue; *Dear Jazz*, South Side Community Arts Center, Curator, Raymond Anthony Thomas; Bronzeville Art District Trolley Tour, Bronzeville Artist Lofts; and Live painting with musician Ernest Dawkins and the AACM, Stony Island Arts Bank. Makeba is presently Creative Director and Events Curator at Chicago Global Health Alliance, a position she has held since 2014. She completed the Visual Arts Certification Program in Curatorial Practices at Hyde Park Art Center in 2017 through the University of Chicago Graham School. Her work is included in both private and public collections worldwide.

Jenny Kendler is an interdisciplinary artist and environmental activist whose work asks us to decenter the human, making space for the radical, transformative otherness of our biodiverse Earth. She has created public projects for locations from urban conservatories to remote deserts to tropical forests and since 2014 has been the first Artist-in-Residence with environmental non-profit Natural Resources Defense Council (NRDC). Her work has been exhibited at Storm King Art Center, MCA Chicago, the Eden Project, Pulitzer Arts Foundation,

Albright-Knox, MSU Broad Museum, California Academy of Sciences, the Chicago Biennial, and the Kochi-Muziris Biennale. She continues her work focused on climate change and extinction with an upcoming exhibition on the Anthropocene at the Smithsonian National Museum of Natural History. Kendler received a BFA from MICA in 2002 and an MFA from SAIC in 2006.

Known for his vibrant, abstract compositions, Chad Kouri is a working artist based in Chicago, IL, examining themes commonly associated with visual literacy —specifically how we see, read, and remember the world around us. His practice is influenced by minimalism, jazz, conceptual and systematic art, design, fashion, printmaking, and the grey areas in between them. His most recent works are meant to prompt introspection, inspiring a slower pace in our day to day lives as a form of self-care and personal grounding. His projects range in diversity from one of a kind and editioned artworks to self-publishing, interactive displays, large-scale installations, curation and arts facilitation, design direction and consulting, and, most recently, an exploration of painting.

Yohance Lacour is a shoemaker and artist. The YJL Sneaker collection is an intersection of luxury, fine art, and fortitude. As a kid growing up on the Southside of Chicago, a ‘sneakerhead’ long before the phrase was ever coined, Lacour was a part of a subculture that would reshape the American landscape forever. Hip-hop was in its infancy. The rest of the country guaranteed it would die out, but Lacour and friends were forging a global phenomenon. They not only created industries, but cemented their place as the world’s official trendsetter

and most prominent cultural influencer.

Katherine Lampert is a Chicago-based painter whose work considers texture, color, entropy, and the evolving relationship between nature and technology. Her multilayered painting process often begins with a photographic study of pattern in nature, such as a cloudscape, the lace-like remnants of a 400 million-year-old fossilized sea creature, or the unusual markings on a rare tropical insect. These images serve as inspiration and a point of departure for her semi-abstract works. Katherine is a graduate of the Rhode Island School of Design and holds an MFA from Northwestern University.

Born in Mexico in 1981, Rodrigo Lara Zendejas received an MFA from SAIC in 2013 and his BFA, Summa Cum Laude, from the Universidad de Guanajuato in Mexico in 2003. Lara has had solo exhibitions at institutions such as the Museo de Arte Moderno in the state of Mexico; Museo de la Ciudad in Querétaro, Mexico; Hyde Park Art Center, Chicago; the National Museum of Mexican Art, Chicago; C.G. Boerner, New York City; Centro Cultural Ignacio Ramírez El Nigromante in San Miguel de Allende, Mexico; Kruger Gallery, Marfa, Texas; and Test Site Projects, Las Vegas, among others. He has been in such residencies as the Vermont Studio Center, ACRE, Ragdale, Mana Miami, Rogers Art Loft, and Cross Currents: Cultural Exchange. Lara has two monographs of his work, *Máscaras y Artefactos* and *Memorials*. He won the first prize in sculpture at the Premio Nacional de las Artes Visuales in Mexico (2010). He has received several awards including: Projectos Especiales FONCA (Fondo Nacional para la Cultura y las Artes), Mexico

City; Emerging Artist Grant, Joan Mitchell Foundation, New York City; Jóvenes Creadores, FONCA, Mexico City; Extraordinary Abilities Visa, U.S. Citizenship and Immigration Services; James Nelson Raymond Fellowship, SAIC Fellowship Competition (2013); PECDA Estudios en el extranjero, Instituto Queretano de la Cultura y las Artes; International Graduate Scholarship, SAIC; and the John W. Kurtich Travel Scholarship, SAIC, Berlin/ Kassel, Germany, among others. Currently, Lara lives and works in Chicago and Mexico.

Christine LaRue is a clay artist specializing in portrait vases and sculptures highlighting the beauty of African American & Latino American faces with Pre-Columbian themes and Asian-inspired glazes.

Melissa Leandro works between the media of drawing, painting, and textiles. Leandro’s woven and embroidered surfaces explore her composite cultural identity through means of intuitive mark-making. Reflecting on her past and present travels, she considers the impact of these environments on the fragmentation of identity and place. Leandro was awarded the Toby Devan Lewis Fellowship (2017), and the EAGER Grant for research and collaboration (2016), for her studio work at SAIC. Leandro was a BOLT resident at the Chicago Artist Coalition, and Newcity Magazine named her one of Chicago’s 2018 Breakout Artists. Her studio work is featured in LUXE, Luxe Interiors + Design Magazine as part of the Chicago Style Maker edition (June 2018). She holds a BFA and MFA from SAIC where she is currently teaching as Lecturer and serves as the Assistant Director in the Fiber Material Studies Department.

Stephen Eric Lee, better known as E.LEE, is a full time artist living and working in Chicago. He received his BFA from Millkin University in 2002. He has exhibited his work in both Chicago and Paris, creating murals throughout the U.S., Europe and Japan. His work explores the beliefs we share, often drawing upon symbols of value seen in our popular culture.

Dawn Liddicoatt is a multimedia artist who works primarily with clay, creating rough-hewn, hand-built ceramic vessels and sculptural pieces, as well as figurative sculpture. Her ceramic work often includes a multitude of texture, color, depth and layers and incorporates textiles in the finishing process.

Cecil McDonald, Jr. uses photography, video, and text to explore the intersections of masculinity, familial relations, and the artistic and intellectual pursuits of black culture. McDonald studied fashion, house music, and dance club culture before receiving an MFA in Photography at Columbia College Chicago, where he currently serves as an adjunct professor. He is a teaching artist for School Partnership for Art and Civic Engagement at the Museum of Contemporary Art. His work has been exhibited both nationally and internationally, with works in the permanent collection of the Cleveland Museum of Art, Chicago Bank of America LaSalle Collection, and the Harris Bank Collection. He was awarded the Joyce Foundation Midwest Voices & Visions Award, the Artadia Award, and 3Arts Teaching Artist Award. McDonald participated in the Robert Rauschenberg Foundation’s Artist-in-Residence program (2019); in *The Company of Black*, his first comprehensive monograph, was shortlisted

for a first photographic book of the year by the Aperture Foundation and Paris Photo (2017).

Gregorio Mejia is an artist working in many media specializing in oil paint landscapes featuring the grandeur of the dunes of Illinois, Indiana, and Michigan.

Jessie Mott is a Chicago-based visual artist. Mott works primarily in drawing and painting and is best known for her watercolors of hybrid animal creatures. Her collaborative animations with the artist and writer Steve Reinke have been screened widely at national and international venues, including the International Film Festival Rotterdam, VIDEOEX International Experimental Film & Video Festival in Zürich, and the International Short Film Festival in Oberhausen, Germany. Her drawings were featured in Reinke’s video program in the 2014 Whitney Biennial. Mott received an MFA in the department of Art Theory & Practice from Northwestern University and a BS in Studio Art from New York University.

Ben Murray is an artist and educator living and working in Gary, Indiana. He has exhibited in galleries and art fairs throughout the U.S. and world. In addition to several group shows, he has had several two-person and solo shows, including recent shows at Exgirlfriend, Berlin; Christopher West Presents, Indianapolis; and Sidecar, Hammond. He is represented by Monique Meloche Gallery in Chicago. Monique Meloche has featured Murray’s work in several fairs, including the Armory Show, New York; Untitled Fair, San Francisco, and Art Expo, Chicago. He was an Artist in Residence at the Bemis Center for Contemporary Art in Omaha, and Ox-Bow in Saugatuck, Michigan. Murray received an MFA from the University

Artist Bios

of Illinois, Chicago (UIC), and BFA from Herron School of Art. He currently teaches at Indiana University Northwest and with Chicago Public Schools through CAPE.

Sunny Neater-Dubow is an artist and teacher, living and working on the south side of Chicago.

Sarah Nishiura is a Chicago-based quiltmaker who utilizes traditional techniques to craft quilts out of recycled and vintage materials. Inspired by numerous textile traditions, including 19th and early 20th century American quilts, Nishiura’s work explores and celebrates the infinite possibilities of geometric design. Her quilts have been exhibited in museums and galleries throughout the U.S. and abroad, including the Wisconsin Museum of Quilts and Fiber Art, the San Jose Museum of Quilts and Textiles, and the Yokohama Quilt Fest in Japan. Her quilts have been featured in numerous magazines and blogs including Martha Stewart Living, Chicago Magazine, and Food and Wine, and they are included in private, corporate, and public art collections throughout the United States. Sarah has an MFA in painting from the Pennsylvania Academy of Fine Arts and a BA in visual arts from Brown University.

Betsy Odom (b. Amory, Mississippi) received an MFA from Yale University School of Art and a BFA from the San Francisco Art Institute. She is the recipient of numerous grants and awards including a DCASE Grant, Illinois Arts Council Artist Grant, and West Collection Acquisition Prize. Odom’s work has been reviewed in publications including Artforum, Fabrik Magazine, and the Chicago Tribune. Recent solo and group exhibitions include *Butchcraft* at the DePaul Art Museum in Chicago; *Freedom Culture* at the Journal Gallery

in Brooklyn, NY; Everlast at Corbett vs. Dempsey in Chicago; and *Queer Forms* at University of Minnesota in Minneapolis.

Melissa Ann Pinney’s closely-observed studies of the social lives and emerging identities of American girls and women have won the photographer numerous fellowships and awards, and found their way into the collections of the major museums in the US and abroad. Pinney’s work first garnered attention when it was included in the Museum of Modern Art’s major 1991 exhibition, *Pleasures and Terrors of Domestic Comfort*. Her evocative and sharply attentive photographs of the stages of life in American women earned her a Guggenheim Fellowship (1999), enabling her to develop the work that resulted in her first monograph, *Regarding Emma: Photographs of American Women and Girls* (2003) followed by *Girl Ascending* (2010). At the core of these monographs lay a series of photographs of Pinney’s daughter, Emma, as she moved from birth to the verge of adolescence. The project swirled out from there to develop a richly nuanced study of emerging female identity, its promises and perils. In 2015, HarperCollins published *TWO*, a collaboration with best-selling author, Ann Patchett. Pinney has since continued to follow these narratives and the themes contained within them, most recently in her new series on students in the Chicago Public Schools.

Pooja Pittie is a visual artist who was born and raised in India. She moved to Chicago in 2003 to get an MBA from the University of Chicago Booth School of Business. In 2016, Pooja left behind an unfulfilling career in finance to pursue her lifelong passion for art. Since then, she has completed the HATCH

residency at Chicago Artists’ Coalition and the Center Program at Hyde Park Art Center. Pooja has an incurable and progressive form of muscular dystrophy and her painting process is tied to the relationship between a slow-moving body and an active mind. Pooja was recently nominated for the 3Arts Visual Art Award and the Joan Mitchell Foundation Painters & Sculptors Grant. Her paintings have been exhibited at venues such as EXPO Chicago, Art Miami, and the Union League Club of Chicago. Pooja is represented by McCormick Gallery in Chicago.

John Preus developed his multidisciplinary practice from roots in both painting and furniture-making, which became entwined in his collaborative work with Material Exchange in graduate school at the University of Chicago. He is also a fabricator and has collaborated with many artists, including with Theaster Gates on the Dorchester Projects. He was project lead for *12 Ballads for Huguenot House* at Documenta 13, the culmination of a six-year collaboration with Gates. Preus’s many artist residencies include the Interpreter in Residence at the Smart Museum (2019) and a Kaplan resident at Northwestern University. He has received several awards and acknowledgements, including a nominee for the US Artist Fellowship (2016); New City’s Chicago Art 50 (2016); and Efroymsen Fellow in sculpture and installation (2014). Selected solo exhibitions include *The Bride Stripped Bare, Even: Addenda to the Historical Record* at Pentimenti Gallery (2018); *John Preus: New Work* at Rena Bransten Gallery, San Francisco (2016); and *The Relative Appetite of Hungry Ghosts* at Rhona Hoffman Gallery, Chicago (2016).

Karen Reimer has a BA from Bethel College, Kansas, near where she grew up, and an MFA from the University of Chicago, the city where she now lives. Her work is rooted equally in the traditions of craft and the traditions of conceptual art. It has been exhibited at LAXART, Los Angeles; Museum of Contemporary Art, Chicago; Museum of Contemporary Craft, Portland, OR; Rochester Art Center, Rochester, MN; School of Creative Arts, University of West England, Bristol; Owens Art Gallery, Mt. Allison University, New Brunswick; and Gallery 400, University of Illinois, Chicago. She is a recipient of the Artadia and Driehaus Foundation Individual Artist awards, and the Women’s Caucus for Art’s President’s Award. She has also received production and publication support grants from the Graham Foundation and the Center for Craft, Creativity and Design. Reimer is represented by Monique Meloche Gallery.

Renee Robbins is a visual artist who layers biomorphic forms to create detailed otherworldly environments. In 2018, the Peggy Notebaert Nature Museum presented *Hidden Worlds*. She has been awarded public-art commissions with Chicago Public Art Group, Wabash Arts Corridor, and Illinois’ Art-In-Architecture program. She has exhibited widely, including exhibitions at Lois Lambert Gallery, Santa Monica, CA; Fermi National Accelerator Laboratory, Batavia, IL; Firecat Projects, Chicago, IL; and the Alden B. Dow Museum of Science and Art, Midland, MI. Chicago Gallery News featured her work as a ‘Chicago Artist to Watch.’ The forms in her paintings have been classified by a diatom taxonomist in an artist feature on the US Diatoms database at the University of Colorado. Robbins received an

MFA from Michigan State University and a BFA from the University of Kentucky. She has been working in Chicago for over a decade.

Darrell Roberts has a BA in Art History from the University of Northern Iowa and completed a BFA and MFA from SAIC. He participated in the Leon Levy Expedition in Ashkelon, Israel for archaeology, and participated in artist residencies in Johnson, Vermont; Delhi, India; Kushtia, Bangladesh; Beijing, China; and Cadiz, Spain. He is represented by Thomas McCormick Gallery.

Nancy Lu Rosenheim is an interdisciplinary artist, curator and educator who has maintained studio practices in New York, NY; Granada, Spain; and Chicago, IL. Her narratives spring from her deep love of the wilderness and her anxiety over its endangerment. Her flamboyant objects and images are intended to juxtapose disease with resilience, ultimately glorifying nature’s ability to adapt and transfigure.

Sheri Rush is a Chicago-based painter whose practice includes photography and collage. She received a BFA in painting from Texas Christian University and an MFA in painting from the University of Chicago. Rush’s work explores the ineradicable nature of memory and recollection, and the contemporary transforming experience of the sublime.

Andrew Schachman designs environments, infrastructures, and installations. He is the executive co-director of two organizations that serve as experimental spaces for delivering arts and culture within existing metropolitan networks: Floating Museum and Fieldwork Collaborative Projects. Trained as an architect, he designed and managed projects for

the offices of Zaha Hadid, Perkins and Will, Carol Ross Barney, and Doug Garofalo. His projects have received numerous awards including the Distinguished Building Award from the American Institute of Architects and the Richard H. Driehaus Foundation Award for Architectural Excellence in Community Design.

Mike Stidham is an illustrator and ceramicist born and raised in Cleveland Heights, Ohio. He attended Cleveland State University and received a BA in English in 2007. That year, while working in a classroom at an alternative school, Stidham decided to pursue a career in fine art. He moved to Chicago, IL in 2010 and graduated from SAIC with a BFA in 2012.

Laurel Stradford was born in New Mexico, but raised in Chicago. She learned art as a child from her painter grandmother. She majored in Art Therapy in graduate school. She taught art at schools, hospitals, and other locations. Her photography has led her to work with Muhammed Ali and at the White House. In addition to her career as an artist and art therapist, she worked for many years as Director of International Marketing for Revlon Cosmetics.

Norman Teague is a Chicago-based designer and educator focused on projects and pedagogy that address the complexity of urbanism and the culture of communities. He specializes in custom furniture and designed objects that deliver a personal narratives and functions to his clients. Teague’s past projects have included consumer products, public arts, performances and designed spaces. Teague prides himself for working within communities that offer ethical returns and human centered exchanges.

Antonio Wade was born in Chicago, Illinois. He attended Shakespeare Elementary and Hyde Park Career Academy where he first developed a strong interest in art as a career under the instruction of Artist Shirley Sullivan. Upon graduation, he attended the American Academy of Art Chicago. While in art school, he was recruited by the well-known illustration and graphic-design studio Godbold & Reichter in Kansas City, MO. There he worked on many marketing and advertising campaigns, most notably for Anheuser Busch and Miller Brewing Co. After three years, he moved to St Louis, MO. where he worked for the Maritz Motivation Co. as an illustrator and graphic designer and is now a freelance artist.

Martha A. Wade is an award-winning visual artist from Chicago. Her painting utilizes whimsical themes of fantasy and hope to positively portray cultural and historical themes. Her artwork has a dreamlike feel, created by a sense of movement in every piece. Star constellations are often hidden in her work – her way of visualizing that we are all made of stardust. Wade’s art uplifts spirits by giving a glimpse of what people can achieve at their highest potential. Her tapestry of everyday people with rustic elements of fantasy suggest that common ground exists, especially where everyone is empowered to fulfill their dreams. Wade has created over 200 paintings on wood and canvas, and her work can be found in private homes and collections around the world. As a member of the NextGen 75 Board of the South Side Community Art Center, she strives to empower younger generations through art. Wade is the co-owner of Galleryna19 in the Oak Park Arts District.

Mel Watkin’s selected solo exhibitions include: Franklin Furnace, New York; Illinois State Museum, Chicago; Hyde Park Art Center, Chicago; and the Missouri Botanical Garden. Her group exhibitions include shows at American University, Washington, D.C.; the Grand Rapids Art Museum; the Sheldon Galleries and Laumeier Sculpture Park, St. Louis; and Longue Vue House, New Orleans. Reviews of her work have appeared in *New American Painters #83*, Grand Rapids Press, *Art in America*, *The Washington Post*, *the Riverfront Times*, and *St. Louis Post-Dispatch*. Her artwork is included in private collections around the country and in the collections of the Saint Louis Art Museum; Laumeier Sculpture Park, St. Louis; and the Spencer Museum of Art in Lawrence, Kansas. She has been awarded grants from the Illinois Arts Council, a Critical Mass Creative Stimulus Grant, and a Pollock-Krasner Foundation Fellowship. Some of her several artist’s residencies include Palazzo Rinaldi, Noepoli, Italy; and Ragdale Foundation, Lake Forest, Illinois.

Rhonda Wheatley is a multidisciplinary artist whose sculptures, paintings, written works, and interactive performance projects are grounded in the speculative and metaphysical and explore healing, consciousness expansion, and transformation. She has had solo exhibitions at Hyde Park Art Center, David Weinberg Gallery, and FLATFILE galleries, and group shows at spaces such as Gallery 400, Glass Curtain Gallery, and The Franklin in Chicago, as well as Walter Maciel Gallery in Los Angeles and G.R. N’Namdi Gallery in Detroit. As part of her art practice, Whatley leads self-care workshops and gives tarot card readings. She teaches art and writing, and practices several energy healing modalities. Wheatley

Artist Bios

earned a BA in English Literature with a minor in African American Studies from Loyola University, Chicago and an MA in Writing from DePaul University.

Brittney Leeanne Williams is a Chicago-based artist, originally from Los Angeles. Her work has been exhibited in Chicago and throughout the Midwest; New York, Los Angeles, San Francisco; Untitled Art Fair, Miami; and the Venice Biennale. Williams attended the Skowhegan School of Painting and Sculpture in 2017 and SAIC from 2008-09. She is a Joan Mitchell Foundation grant recipient. Williams was a CSRPC/Arts + Public Life Artist-in-Residence at the University of Chicago (2017-2018) and has held residencies at Chicago Artists Coalition and Hyde Park Art Center. Her set design for the short film *Self-Deportation* has been featured at film festivals nationwide and internationally, including Anthology Film Archives and the Pineapple Underground Film Festival, Hong Kong.

Shyvette Williams, ceramist of vessels and sculpture, painter, and book illustrator, was born in New Orleans, Louisiana. However, it was in Chicago where her early talents blossomed and were nurtured through the Chicago Public School system. As a young adult, she received several scholarships to SAIC where she studied fashion illustration. The “presence” in William’s work is due to her diverse experience as a runway model, theatre costume designer, book illustrator, painter, and extensive international traveler. Her vast exposure has afforded her a unique opportunity to experience first hand the continental art scene. Threads of rich experiences constantly reappear in her work with the most recent manifestations

appearing in a series of collaged terra-cotta vessels.

Scott Wolniak is a multi-disciplinary visual artist based in Chicago. He received a BFA from SAIC in 1995 and MFA from the UIC in 2002. Wolniak was the co-founder/co-director of Suitable Gallery, and he is a Full-time Lecturer in the Department of Visual Arts at the University of Chicago.

Mark Yee is a Chicago-based abstract painter. His work explores ideas of transformation. He believes everyone can effect change. His paintings have hundreds of layers of paint and texture built up over time. Awards and recognition include: Illinois Humanities Minority Artist Grant; Valparaiso Pop-UP Regional Award; Elmhurst Artist Guild Award; the Blick Kingsbury Gallery Award, two Community Service Awards; a Volunteer Service Award and “Global Best” from The Golden Triangle. Solo and two person exhibitions include Chinese American Museum of Chicago; Acquisitions of Fine Art; The Black Cloud Gallery; Gallery H, Three Oaks, MI; Harold Washington Library; Arts in Bartlett; Asian Heritage Month; Center Program, *Not Just Another Pretty Face*; and *Expanded Fields*. He was featured on WGN Channel 9 Television; University of Chicago ArtsFest; Lincoln/Belmont Chicago Public Library; *New City*; *Chicago Magazine*; *Luxe Magazine*; *House Method Magazine*; *Daily Herald Newspaper*; and CBS Channel 2 Television.

Mary A Young provides instruction in textile design, inspiring and guiding artistry at institutions such as University of Chicago Collegiate Scholars Program; South-Side Community Art Center; Hyde Park Art Center; and Arthur Dixon Elementary School. Young is known for

her leadership positions in arts administration at cultural institutions throughout the City of Chicago, and served on grant panels of the Illinois Arts Council Agency and DCASE. Mary’s exhibitions include Southern Shore Art Association, Michigan City, IN; THE Cre.ae.tive ROOM; Under the Bridge Studio/Gallery; South-Side Community Art Center; Blanc Gallery, Chicago, IL; Glen Echo Gallery, Glen Echo, MD; and Mary McCloud Bethune Museum, Washington, DC. Young’s tapestries can be found in private collections in Chicago and San Francisco, CA.

For the majority of her four-decade, ever-evolving artistic career, **Mary Lou Zelazny** has been devoted to the synthesis of painting and collage. She was inspired as a child by observing her grandmother scrupulously accumulate and reconfigure cast-off objects, pictures, and paper cuttings. Zelazny’s subjects are many and shifting: dreamscapes, illusions, myths, figures, tools, vessels, trees, flowers, and fabric. In some, pictures are flooded with images as paint-ensnared photographs testifying to the absurdity of modern life. In others, abstract *décalcomanie* collage materializes what is typically unseen or inaccessible; energy channels within tree boughs or nerve substrates under skin. Mary Lou Zelazny earned a BFA degree from SAIC in 1980. Zelazny’s work has been exhibited nationally and internationally, most recently at the Museum of Contemporary Art, Chicago, IL; the Elmhurst Art Museum Elmhurst, IL; the Lubeznik Center for the Arts, Michigan City, IN; Institute of Contemporary Art, San José, CA; and the National Museum of Szczecin, Poland.



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