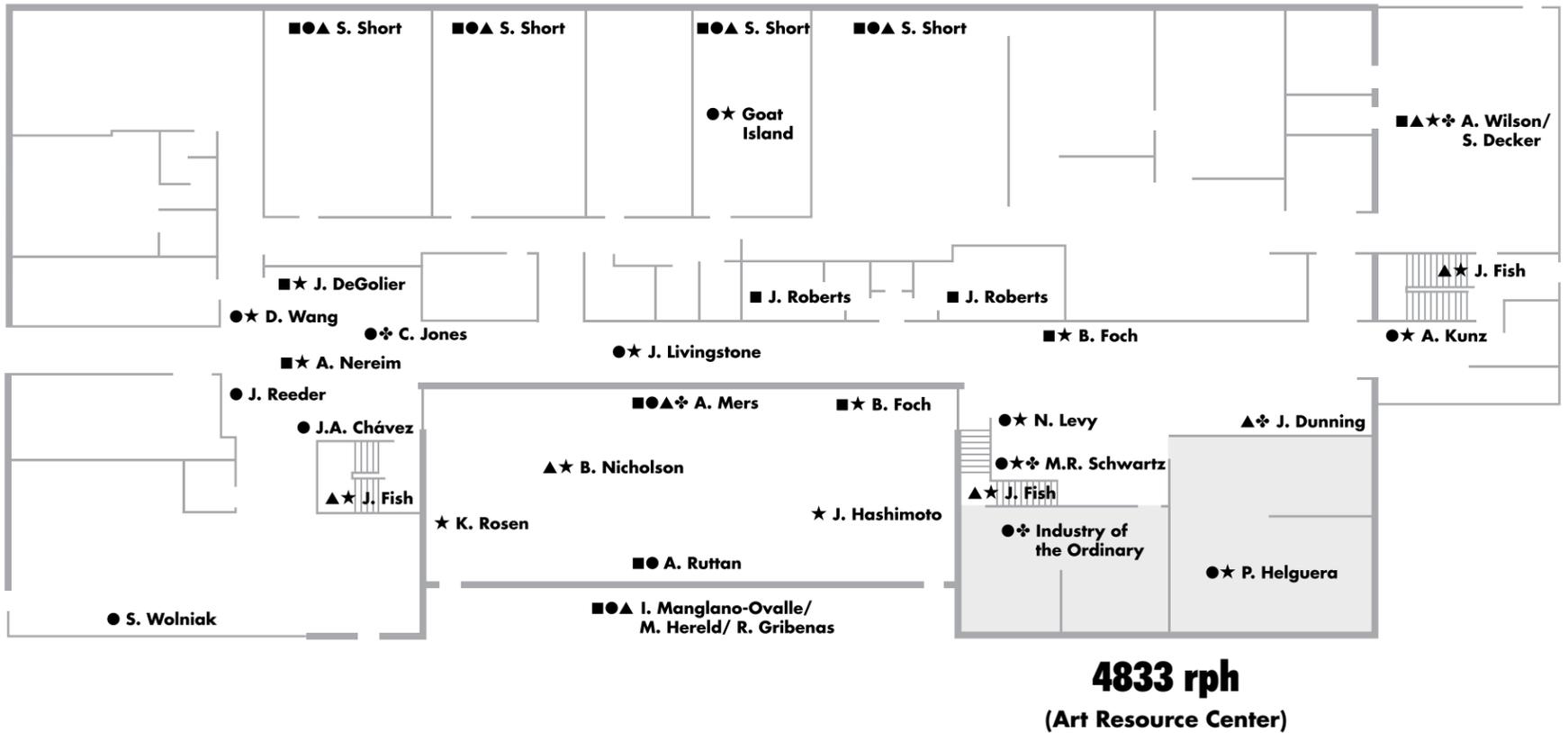
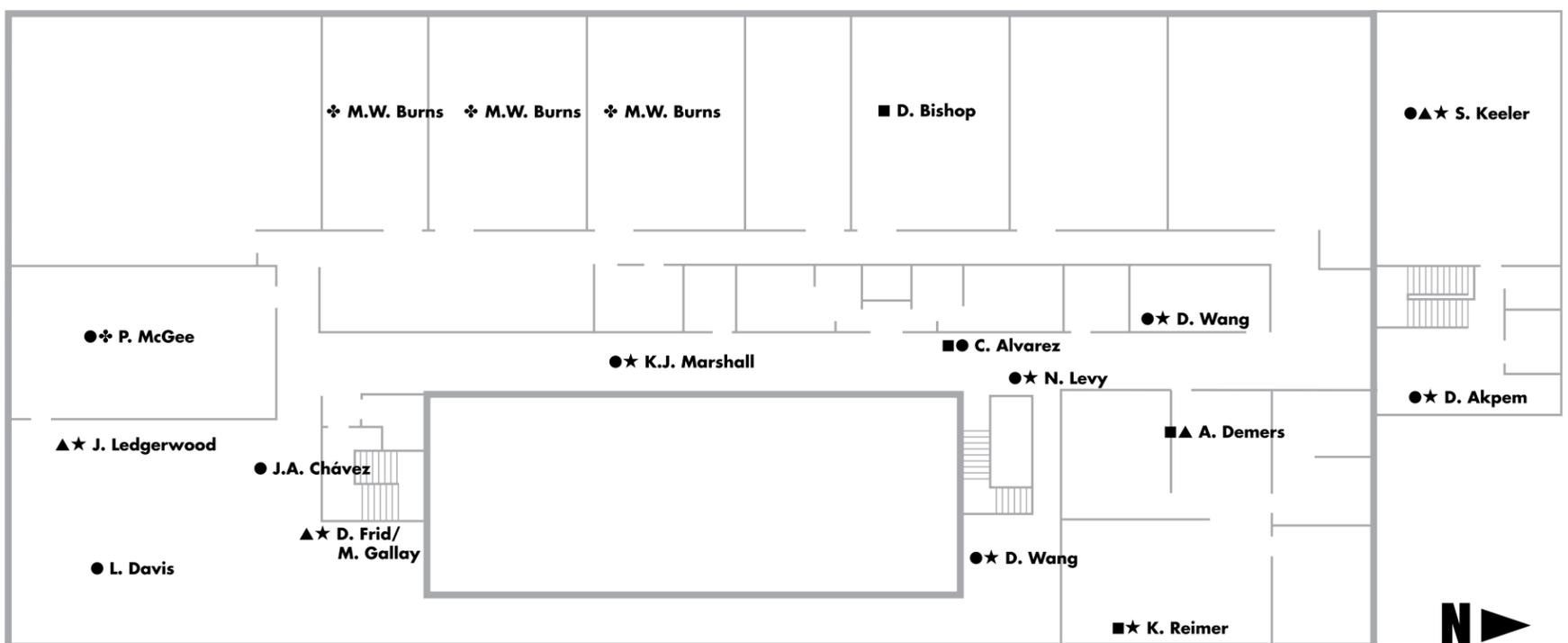


1st floor



2nd floor



Over 40 artists were asked to create new artworks that respond to the many functions and features of the Hyde Park Art Center's architecture for the exhibition *Takeover*.

Here is a key that will help you trace a sample of recurring themes that result in the artworks and encourage you to make other connections.

Takeover artists include: Denenge Akpem, Candida Alvarez, Damon Bishop, M.W. Burns, Juan Angel Chávez, Laura Davis, Jeff DeGolier, Andrea DeMers, Jeanne Dunning, Julia Fish, Ben Foch, Dianna Frid and Mark Gally, Goat Island, Jacob Hashimoto, Pablo Helguera, Industry of the Ordinary, Chuck Jones, Stuart Keeler in collaboration with Weston Solutions, Inc. GreenGrid® Green Roof System and Midwest Groundcovers, Anna Kunz, Judy Ledgerwood, Nina Levy, Joan Livingstone, Iñigo Manglano-Ovalle with Mark Hereld and Rick Gribenas, Kerry James Marshall, Patrick McGee, Adelheid Mers, Ben Nicholson, Anders Nereim, Jenny Reeder, Karen Reimer, Jenny Roberts, Kay Rosen, Alison Ruttan, Mindy Rose Schwartz, Scott Short, Dan S. Wang, Anne Wilson and Shawn Decker, and Scott Wolniak.

■ The building as a medium

Artists were given complete access to the building and its materials throughout the construction period. Many took the opportunity to take objects – such as bricks, old vents, or window panes – and incorporate them into their artwork. These artworks reference the unique features of the building, such as the many types of windows that traverse the architecture, for example. Other artworks with this symbol also use the intended purpose of the room in which the artwork would be installed as a conceptual component essential to producing the artwork.

● Outside/Inside

Accessibility between the community, art, and administration of the Art Center motivated many artists to focus on aspects of the environment – both the physical surroundings and the social climate. Nature inhabits the architecture with the interior installation of plants, parakeets (native to Hyde Park since 1973), live sound and atmospheric conditions pulled from the neighborhood. Some of these works are under this topic because they make global concerns local by addressing racial equality, social justice and alternative economies to capitalism.

▲ Systems of an institution

The network of people the Art Center requires to generate its programs as well as the “anti-format” structure of its programs prompted artists to make works. Here, the artists applied various established methods of order in uncommon ways that suggest interpretations of an open and interactive institution. The grid, rhythmic mark, mandala and blueprint (of the new building, an unidentified museum and a labyrinth) has been dismantled and appropriated to chart a new direction for the Art Center.

★ Motion vs. suspension

The majority of the artworks in *Takeover* embody a tension that results from two opposite actions – one of passage and the other of fixed anticipation. The fluid and porous nature of the Art Center, both architecturally and in its administration, is enacted in the works that invite visitors to wind through or follow the installations and take part in the art-making process. Exploration and activity predominant in these works suggest an adventure into the unknown future, while movement between locations, like the old and the new Art Center buildings, acknowledge its deep history.

❖ Marking achievement

Several of the artists who have worked or exhibited before with the Art Center produced work inspired by the accomplishment of a new and unique art facility. These artworks and ongoing projects may feature acts of struggle exemplified in the push and pull of creating something. Some offer a welcoming gesture, like giving a hanging plant or a gift to a new neighbor. The celebration is evident in the universal symbol of a star, a parade or a crowd's cheer all in recognition of the Art Center's expansion.



Lead Sponsor

