

The ANNUAL
An Exhibition of New Chicago Art
SHOWROOM curated by Edra Soto

Alberto Aguilar
Karen Azarnia
Lise Haller Baggesen
Lynn Basa
Leslie Baum
Alex Bradley Cohen
Chris Bradley
Clare Britt
Paola Cabal
Holly Cahill

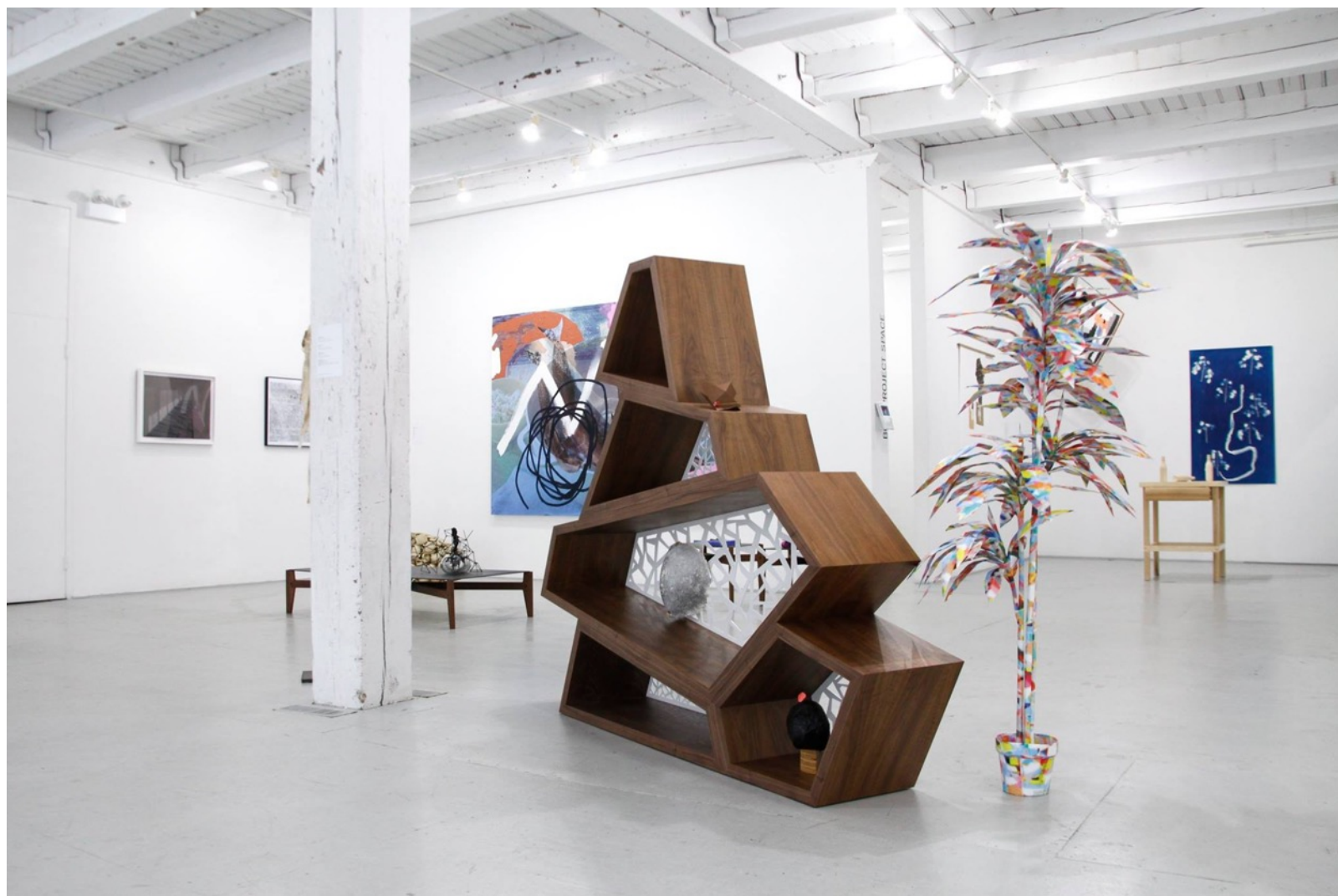
Mariano Chavez
Ryan Coffey
Laura Davis
Jeremy Foy
Dianna Frid
Diana Gabriel
Dock 6 Collective
Maria Gaspar
Jessica Harvey
Erin Hayden

Mika Horibuchi
Julia Klein
Anna Kunz
Woomin Kim
Melissa Leandro
Damon Locks
Nazafarin Lotfi
Fidencio Martinez
Victoria Martinez
Mike Rea

Dan Rizzo-Orr
E. Aaron Ross
Leonard Suryajaya
Christine Tarkowski
Ann Toebbe
Allison Wade
Erin Washington
Stacia Yeapanis

September 16 - 29, 2016









































The Chicago Artists Coalition is delighted to announce the second edition of The ANNUAL with the exhibition, SHOWROOM curated by Edra Soto and featuring Chicago artists and makers.

SHOWROOM is an installation unto itself, bringing together work influenced by fundamental aspects of interior architecture and design objects, and placing them on custom made furniture by Dock 6 Collective. SHOWROOM aims to draw new connections between our understanding of the relationship between art and design.

Generally speaking, showrooms are rental spaces used to display merchandise for marketing or entertainment purposes. SHOWROOM diverges from this ostensible experience and elevates the intent by bringing together singular objects made by notable, local artists and makers that challenge conventional thinking about art and design. Each sculpture, painting, assemblage, collage, or drawing is juxtaposed with hand crafted nests or modular furniture as the means of display.

Using Dock 6 Collective furniture as a foundation for the installation, a composition emerges that draws viewers into a constellation of distinctive objects. A table, chair, hook, or shelf provides a curious setting to consider the wonder of such things.

The printed bust on the surface of Dianna Frid's fabric sculpture corresponds to a portrait of Pyrrha, a character in Greek mythology. Frid was drawn to an image of Pyrrha on view in the Art Institute of Chicago. After Zeus flooded the Earth and the waters receded, Pyrrha was one of two survivors and was instructed by the gods to repopulate the Earth. She threw rocks over her shoulder, and, as they touched the ground, the rocks transformed into humans. In Pyrrha, the lapis stones emerge from layers of fabric and, in placing the piece on Alexander Jones' walnut and steel table, it adds another level of depth. The effect is compelling and complementary. Rather than the heavy materials weighing down the more organic piece, together they illuminate a celestial quality.

The Art Institute's collection also influenced the work of Alberto Aguilar. After his year-long residency there, Aguilar appropriated postcards from the education department to create collages from found materials at the Museum. Each set of postcards from Post Museum Void overlays shapes and colors, negating and transforming the original image. Displayed on the table by Zak Rose, the postcards are brought into a domestic setting and act as a fictitious map of the Museum's galleries.

Nazafarin Lotfi's sculpture is meant to be taken for a walk. The artist's intention is for the work to be social. The anthropomorphic shape can be handled and carried outdoors. In SHOWROOM, we see Lotfi's object in two ways. In the photograph, the artist sits with it on a park bench. In the gallery, the sculpture takes a seat on its own bench. Turning functionality on its head, Lotfi creates a bench for a singular user -- a sculptural object that is dynamic and resists sitting still.

Within these moments, SHOWROOM sustains that delicate balance between the expressive world and the pragmatically crafted architecture that holds it.

Photo credit: Raul DeLara

