SZALON
SZALON

September 19–November 23, 2014
<table>
<thead>
<tr>
<th>Table of Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists in the Exhibition</td>
<td>4</td>
</tr>
<tr>
<td>Events</td>
<td>5</td>
</tr>
<tr>
<td>Exhibition Map &amp; Checklist</td>
<td>6</td>
</tr>
<tr>
<td>Notes on the display in the Large Gallery</td>
<td>16</td>
</tr>
<tr>
<td>Notes on the display in the Small Gallery</td>
<td>19</td>
</tr>
<tr>
<td>User Notes</td>
<td>20</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>22</td>
</tr>
<tr>
<td>Production Credits</td>
<td>23</td>
</tr>
<tr>
<td>Dedication</td>
<td>24</td>
</tr>
</tbody>
</table>
Artists in the Exhibition

Derrick Adams
Lisa Alvarado
Holly Cahill
Neil Campbell
Patrick Chamberlain
Jim Denomie
Nicole Eisenman
Alonzo Lee Evans
Krista Franklin and RJ EL
Gabrielle Garland
Liam Gillick
Hannah Givler and Katherine Harvath
Dor Guez
Marva Pitchford Jolly
Robert Kelly
Elizabeth McIntosh
Tim Nickodemus
Otobong Nkanga
Paulina Ołowska
Annie Pootoogook
Napachie Pootoogook
David Reed
Martha Rosler
David Schutter
G.L. Smothers
Mina Totino
Ramyar Vala
Stanley Whitney
Lawrence Paul Yuxweluptun
Events

Sunday, September 21, 2014, 3pm
Presentation by Raven Chacon and Kade L. Twist, members of the collective POSTCOMMODITY

Friday, October 10, 2014 (Multiple events)
10:30 am – 6:30 pm: Contained Measures of a Kolanut, performance by Otobong Nkanga in the form of a series of tête-à-têtes with members of the public.
6 – 8pm: Reception in the Logan Center Gallery and Gidwitz Lobby
7:30pm: The Entertainer, performance by Derrick Adams in Theater West

Saturday, October 11, 2014, 9am and 1pm
Bus Departures for Diasporal Rhythms Annual Collectors’ Home Tour, with visits to the homes of Patric McCoy, Dan Parker and Theodore and Donna Feaster in Chicago’s Bronzeville Neighbourhood. Tickets $40 General, $20 Student, $10 Arts Pass, tickets.uchicago.edu

Monday, October 13, 2014, 6pm
OPC Artist Talk by Otobong Nkanga
(Performance Penthouse, Logan 901)

Monday, October 20, 2014, 6pm
Gallery Conversation
with Jim Denomie and Lawrence Paul Yuxweluptun

Monday, November 11, 2014, 6pm
OPC Artist Talk by Liam Gillick
(Performance Hall, Logan 102)

Thursday, November 13, 2014, 6pm
Gallery Conversation
with Elizabeth McIntosh and Mina Totino

Monday, November 17, 2014, 6pm
Lynne Cooke and Josiah McElheny discuss artist-conceived and -curated exhibitions*

Sunday, November 23, 2014, 6pm
Music by Natural Information Society

Monday, November 24, 2014, 6pm
David Reed and Jessica Stockholder discuss artist-conceived and -curated exhibitions*

* Part of the Council on Advanced Studies’ Departmental Visitor Series Rethinking Exhibitions organized by Jessica Stockholder.

All take place inside Szalon, unless otherwise noted.

Please continue to check our website for additions and updates: arts.uchicago.edu/szalon
Looking South

ENTRANCE

1 Sign using S-Z-A-L-O-N-Y cards from Paulina Olowska's Alphabet, 2005
26 Lithographs, Edition 85/100

In the Polish, SZALONY means 'crazy'; while POKÓJ can mean both 'peace' and 'room'.

See p.19 for titles of hanging banners and all works not directly on walls, here indicated with Roman numeration.

SOUTH WALL

2 Derrick Adams
The Look, 2014
Mixed media collage on paper (paper, fabric, wallpaper, paint, pencil, shelf liner)
Courtesy of the Artist and Rhona Hoffman Gallery, Chicago

3 Lawrence Paul Yuxweluptun with Teyah Song Bird Paul
Teyah's Ovoid, 2013
Acrylic on canvas
Courtesy of the Artists

4 Otobong Nkanga
Why don't you grow where we come from?, 2012
Woven textile and Photography, jet print/Viscose, cashmere, wool, mohair, bio cotton, metal flat bar and laser cut forex plate
Courtesy of the Artist and Lumen Travo Gallery, Amsterdam, The Netherlands
WEST WALL

5 Otobong Nkanga
Kolamut Tales, 2012
Woven textile and
Photography, injet print/
Viscose, cashmere, wool,
mohair, bio cotton, metal flat
bar and laser cut forex plate
Courtesy of the Artist
and Lumen Travo Gallery,
Amsterdam, The Netherlands

6 Lawrence Paul Yuxweluptun
The Enbridge Pipeline, 2014
Acrylic on canvas
Courtesy of the Artist

7 Mina Totino
Oil on canvas
Courtesy of the Artist

8 Mina Totino
Only So Much A Girl, 2014
Oil on canvas
Courtesy of the Artist

9 Mina Totino
Dance with Me, 2014
Oil on canvas
Courtesy of the Artist
**WINDOW SILL**

10 Marva Pitchford Jolly vase, n.d.
   Ceramic vase
   Collection of Patric McCoy

11 Marva Pitchford Jolly Story Pot, 2005
   Ceramic bowl
   Collection of Patric McCoy

**WALL RIGHT OF WINDOW**

12 Patrick Chamberlain Stellar Totem, 2014
   Each of three: oil on canvas
   Courtesy of the artist

**NORTH WALL**

13 Jim Denomie Remote, 2009
   Oil on canvas
   Courtesy of the Artist and Bockley Gallery, Minneapolis

14 Elizabeth McIntosh Alpine Knee, 2014
   Oil on canvas
   Collection of the Artist, Courtesy of Diaz Contemporary, Toronto

15 Patrick Chamberlain Giddy Up, 2014
   Oil on canvas
   Courtesy of the Artist

16 Napachie Pootoogook Composition (Pamiugtuq Stranded on Ice Floes), 1999-2000
   Ink on paper
   Courtesy of Feheley Fine Arts, Toronto
   *Inuit inscription reads: This is Pamiugtuq who was stranded out on the ice floes before he got lost. Whenever he was out at the floe edge, he would be seen walking towards the open water like he knew what he was doing.*

17 Krista Franklin and RJ EL Terra Firma, 2014
   Mixed media on watercolor paper
   Courtesy of the Artists

18 Krista Franklin and RJ EL The Last Day, 2014
   Mixed media on watercolor paper
   Courtesy of the Artists

19 Elizabeth McIntosh Big Lady, 2014
   Oil on canvas
   Collection of the Artist, Courtesy of Diaz Contemporary, Toronto

20 Tim Nickodemus Pivot Sticks, 2014
   Oil on canvas
   Courtesy of the Artist

21 Tim Nickodemus Pallialia, 2014
   Oil on canvas
   Courtesy of the Artist

22 Jim Denomie Two Feathers, 2005
   Oil on canvas
   Courtesy of the Artist and Bockley Gallery, Minneapolis

23 Tim Nickodemus Undered, 2014
   Oil on canvas
   Courtesy of the Artist

24 Tim Nickodemus In Dense, 2014
   Oil on canvas
   Courtesy of the Artist

25 Tim Nickodemus Turned Hub, 2013
   Oil on canvas
   Courtesy of the Artist

26 Tim Nickodemus Pin-Skinned, 2013
   Oil on canvas
   Courtesy of the Artist

27 Jim Denomie Disenchanted, 2012
   Ink on paper
   Courtesy of the Artist and Bockley Gallery, Minneapolis

28 Elizabeth McIntosh Sun Magic, 2014
   Oil on canvas
   Collection of the Artist, Courtesy of Diaz Contemporary, Toronto

29 Lawrence Paul Yuxweluptun Sludge, 2014
   Acrylic on canvas
   Courtesy of the Artist

30 Krista Franklin Weight in Gold, 2012
   Collage in handmade paper
   Private Collection, Chicago

31 David Schutter AIC W 7, 2010
   Oil on canvas
   Collection of the Artist, Rhona Hoffman Gallery, Chicago and Aurel Scheibler, Berlin

32 Alonzo Lee Evans We Are Not Property, 1978
   Pencil and chalk on paper
   Collection of D.E. Simmons

33 Gabrielle Garland Untitled (green and blue carpets with set table), 2012
   Oil on panel
   Courtesy of the Artist and Corbett vs. Dempsey, Chicago

34 Gabrielle Garland Untitled (green pool), 2012
   Oil on panel
   Courtesy of the Artist and Corbett vs. Dempsey, Chicago
NORTHEAST CORNER

51 Neil Campbell  
*Pitch (Chicago)*, 2014  
Acrylic, architecture  
Courtesy of the Artist and  
Franco Noero Gallery, Turin

EAST WALL

52 Patrick Chamberlain  
*Baron Essi Von Szalon*, 2014  
Oil on canvas  
Courtesy of the artist

53 Stanley Whitney  
*Untitled*, n.d.  
Oil on linen  
Courtesy of the Artist and  
Team Gallery, New York

54 Stanley Whitney  
*The Last of the Bohemians*, 2008  
Oil on linen  
Courtesy of the Artist and  
Team Gallery, New York

55 David Reed  
#569, 2006-2007  
Oil and Alkyd on polyester  
Collection of Marianne  
and Arne Bystad
HANGING

I. Lisa Alvarado
Traditional Object B, 2014
Acrylic on canvas, wood
Courtesy of the Artist

II. Lisa Alvarado
Traditional Object A, 2014
Acrylic on canvas, wood
Courtesy of the Artist

ON THE FLOOR

III. Ramyar Vala
The Story-Seat of the Luminous Lion, 2014
Plywood
Courtesy of the Artist

Artist’s note: These chairs are inspired by Persian rugs, which far from being mere ornamental objects, are multi-layered and functional objects of art. The motifs that appear on the rugs bear a plethora of symbolic references to stories and other images, both visual and literary. As with the Persian rug with its attention to aesthetics and engagement of tradition, the chairs are meant to provide a relevant rendition of traditional stories and symbols, and at the same time offer themselves as seats to their audience.

IV. Otobong Nkanga
Contained Measures of a Kolanut, 2012/2014
Hand-made 100% cotton paper, inkjet printed photographs on forex, wood, kolanuts, extract of kolanut, glass plates, knife, gloves, cushions, decanter and stand
Courtesy of the Artist

V. Hannah Givler and Katherine Harvath
lobby, 2014
Wood, foam and fabric
Courtesy of the Artists

PLEASE HANDLE WITH CARE

VI. Holly Cahill
Propositional Object for a Future Interior A, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist

(VSmall pyramid)

VII. Holly Cahill
Propositional Object for a Future Interior B, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist

(VLarge pyramid)

VIII. Holly Cahill
Propositional Object for a Future Interior C, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist

(VLong object)

IX. Holly Cahill
Propositional Object for a Future Interior D, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist

(VFolded object)
What could be written about the process of making this exhibition?

Taking equal inspiration from the heterogeneous spaces of the studio and the salon, Szalon [pron. sha•lon], would make room for an idiomatic place where the practice of showing and telling could flourish. Of importance was art that is lived with and worked on, amidst (and sometimes as) conversation, storytelling, wordplay, rehearsal, research, exercises of judgment, and causes for debate. As they spoke about the possibility of the show, slowly it started to dawn on them that oral traditions or conversation worthy of the name art need not be pronounced dying or dead as attention spans waned and the work of witnessing faltered, but neither could they ignore all the shades of noise and interference in the culture. The all-too-regular tick of the clock, demographics and other behavioral grids, advertising, and always the news of destruction and war, including the war between the sexes, had the power to suppress stranger sensitivities and intuitions, the kind that make you see the combined voices of friends and strangers, people and things, as some funky music. The figure of the bohemian—not so much the inhabitant of the Central European Kingdom, but the inheritor of a certain set of ideals or values that were not easily priced on the market—was appealing. But these ideals could perhaps only be sustained, rendered relevant or current, if a new currency was found. And this notion of a common denominator underlying everything was difficult to grasp as they preferred to talk things over, play with meaning, negotiate every price.

There were some practical questions: What constitutes a ‘good hang’? How does the exhibition space become a place to ‘hang out’? How does the gallery become a curatorial studio, i.e. a place to experiment with the very forms of exhibiting? (How) can truly distinct artistic impulses—in the form of paintings, collages, prints, furniture sculptures, social sculptures, television programs, performances—coexist and thereby thrive? Can artworks live fuller lives when they are not classified? Or is there always a class imaginary involved in the construction of space, perhaps the dream of a new kind of middle [class]?

They thought to put a class in the gallery – a class about class, in part, but really an excuse to spend more time in the exhibition, to study. And they decided to read closely about something Stejano Harney and Fred Moten called The Undercommons in a book subtitled Fugitive Planning & Black Study. If planning was not something people liked to admit to as it had the whiff of the Soviet (think: Five Year Plan), study was something everyone was supposed to be able to do at the university. They planned to study while hanging out with all the works in the room. They also thought: what if there was a party?
The word salon was thought up as a combination of salon + something else: the beginning of szalone [crazy in Polish] but also a word that sounds close to shalom [peace, prosperity and completeness in Hebrew, also used to mean both hello and goodbye]. It turned out that it is also the Hungarian word for salon. They aimed for a show that looks as good as it sounds.

They contacted artists and collectors whose work they admired and whose studios and salons had been sites of memorable conversations. The selection of works was personal and pondered the possibility of peaceful coexistence in the world—however ‘crazy’ that may sound.

Adjacent to the exhibition in the main gallery, a presentation of fragments and photographs related to the artistic, educational, and hosting activities of the Chicago sculptor Lorado Taft (1860-1936) in Midway Studios could serve as another important anchor for a project that needed to remain open and multivalent.

What might be said about the individual works and artists?

There is a plan to write the biography of every artwork and every artist in the room. Yes, the artworks are somehow understood as personalities. Some even carry names that could be ascribed to people: Baron Essi Von Szalon, Sad Boy, Only So Much a Girl, Big Lady. There is also The Last of the Bohemians, which evokes a people, confusing the distinction between individual and collective, representation and abstraction. A similar confusion energizes the letters of the alphabet that look exactly like a girl (displayed at the entrance), and the couple gazing at each other that double as décor (in the collage behind the banner facing the entrance), and to the chairs on either side of this work that claim to be both stories and seats. Finding difficulty in remembering number-names, like #569, the painting hanging to the right of the entrance was affectionately dubbed the Vampire (if you had a Baron and a Bohemian, the undead were sure to follow!).

At the time of publication, the biographical undertaking—the charting out of lives—is just beginning. The biographies of the artworks and artists will remain objects of study for some time, exercises assigned to the class, topics of conversation.

What else could be useful?

It would be wonderful to receive emails (monikas@uchicago.edu) from visitors, sharing their thoughts about the artists and the artworks and the display. There is also a comment book at the entrance. Perhaps this will help enrich the biographies …
There is a hope that visiting artists will bring insights into their works that could only be shared in a conversation inside Szalon. Somehow this would make the space feel useful or—to use a scientific analogy, which Otobong Nkanga’s Contained Measures of a Kolanut somehow prompts with its surreal display of diagrams and decanter—like a catalyst.

Traditional Object A and Traditional Object B; Propositional Objects for a Future Interior A, B, C and D; lobby, The Story-Seat of the Luminous Lion—all these, with their emphatic objecthood and their resemblance to furniture, seem to want to be used too. But is it useful to speak about them as having desire? Wanting—the consciousness this implies—both affirms and diminishes the subject. Telling a child, ‘make yourself useful’ might not sound strange at first, but does it not imply a kind of objecthood for the young person, not fully in possession of themselves?

The meticulous drawing of a bull by Alonzo Lee Evans entitled We Are Not Property relates to this problem of how to think of possession(s), of use and of consciousness in a complex way. Perhaps this work of art, which is the property of D.E. Simmons, a member of the collectors’ collective Diasporal Rhythms, speaks temporarily for all the other works in the exhibition. Perhaps art can never be owned, or never without possessing the proverbial owner in turn—maybe that is why some people insist on the autonomy of the work of art. Albeit, in an impromptu conversation on Sunday, September 21, special guests Raven Chacon and Kade L. Twist of the artists’ collective Postcommodity, referred to their works (which combine sculptural, sonic and environmental or geopolitical elements with attention to the contemporary life of indigenous people), as ‘instruments’.

The question of use remains.
Notes on the display in the Small Gallery

The display of photographs depicting the studio of Lorado Taft as well as his monumental sculpture *Fountain of Time*, (completed in 1920, dedicated in 1922 and today found at the edge of the Midway Plaisance, a 5 minute walk West of the Logan Center) combines prints which hung in Midway Studios prior to the renovation of the building in 2012 and its transformation from the home of DOVA (Department of Visual Arts, now housed in the Logan Center) into Faculty Studios as well as the Lab of the Richard and Mary L. Gray Center for Arts and Inquiry. Additional images have been reprinted from digital scans of materials held at Special Collections, Regenstein Library.

The photographs, evoking a heterogeneous space that combines the functions of the studio and the salon (the thought of which energizes the exhibition *Szalon*) are shown here prior to their (re)installation inside Midway Studios. The enigmatic concrete head, found in 1963 during excavations for the Social Service building at 60th Street and Ellis Ave (the location of the first incarnation of Midway Studios), will also be moved to the recently renovated facility. It is made of the concrete aggregate developed by the Earley Company for the *Fountain of Time*—a model, perhaps, for one of the one hundred figures which are rendered passing the figure of Time, and which are said to symbolize one hundred years of peace between the United States and the United Kingdom—the stated occasion for the commission of the sculpture in 1914.

Special thanks to Alice Kain, Assistant Registrar at the University of Chicago’s Smart Museum of Art for her invaluable help in preparing these materials for display. Additional thanks for research and contextualization to Nick Fraccaro and Joshua Backus, MFA candidate in DOVA and Curatorial Intern, Logan Center Exhibitions, who is the author of the introductory wall text.
User Notes
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*Szalon* is curated by Monika Szewczyk, Visual Arts Program Curator at the Reva and David Logan Center for the Arts, University of Chicago, with the assistance of Katherine Harvath, (MFA ’13 and, since 2012, Curatorial Assistant for Logan Center Exhibitions).

Design by David Giordano.
Szalon is dedicated to the late Belgian curator Jan Hoet (1936-2014), whose exhibitions such as Chambres d’Amis brought value to the private zone or the private home as a space to experience art and whose insistence on intuition as a guiding force in exhibition-making we keep alive after his passing.

It also honors our own close neighbors—the collectors’ collective Diasporal Rhythms, who celebrated their tenth anniversary with an exhibition at the Logan Center Gallery in the fall of 2013 and whose Annual Home Tour departs from the Logan Center once again on October 11, 2014. Two of the collective’s members, Patric McCoy and D.E. Simmons, have generously lent works to the exhibition.