

SZALON

S Z A L O N

September 19–November 23, 2014

Logan Center Gallery
915 E 60th St, Chicago, IL 60637
Tues–Sat 9am–8pm, Sun 11am–8pm
arts.uchicago.edu/logan/gallery

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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

All take place inside *Szalon*,
unless otherwise noted.

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

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

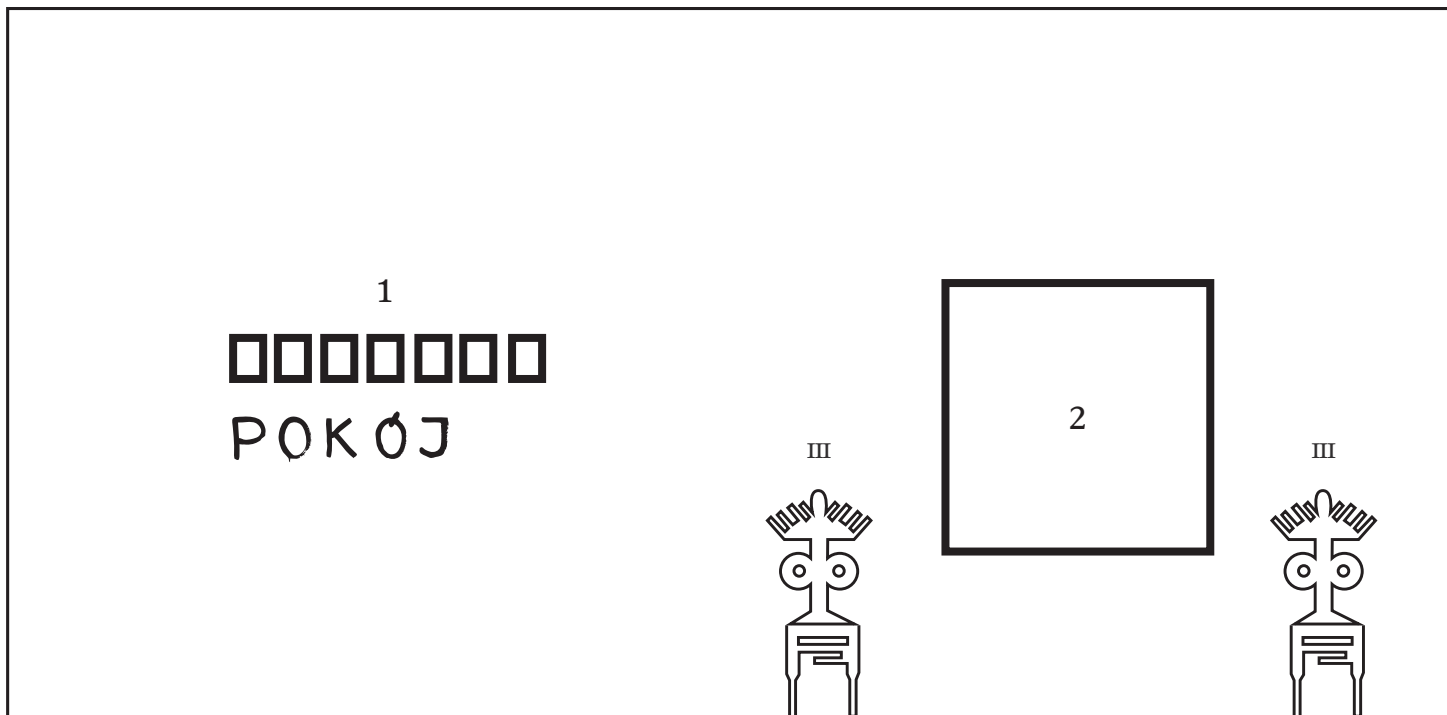
Music by Natural Information Society

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.

Looking South



ENTRANCE

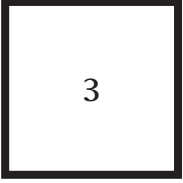
- 1 Sign using S-Z-A-L-O-N-Y cards from **Paulina Ołowska's** *ALPHABET*, 2005
26 Lithographs, Edition 85/100

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

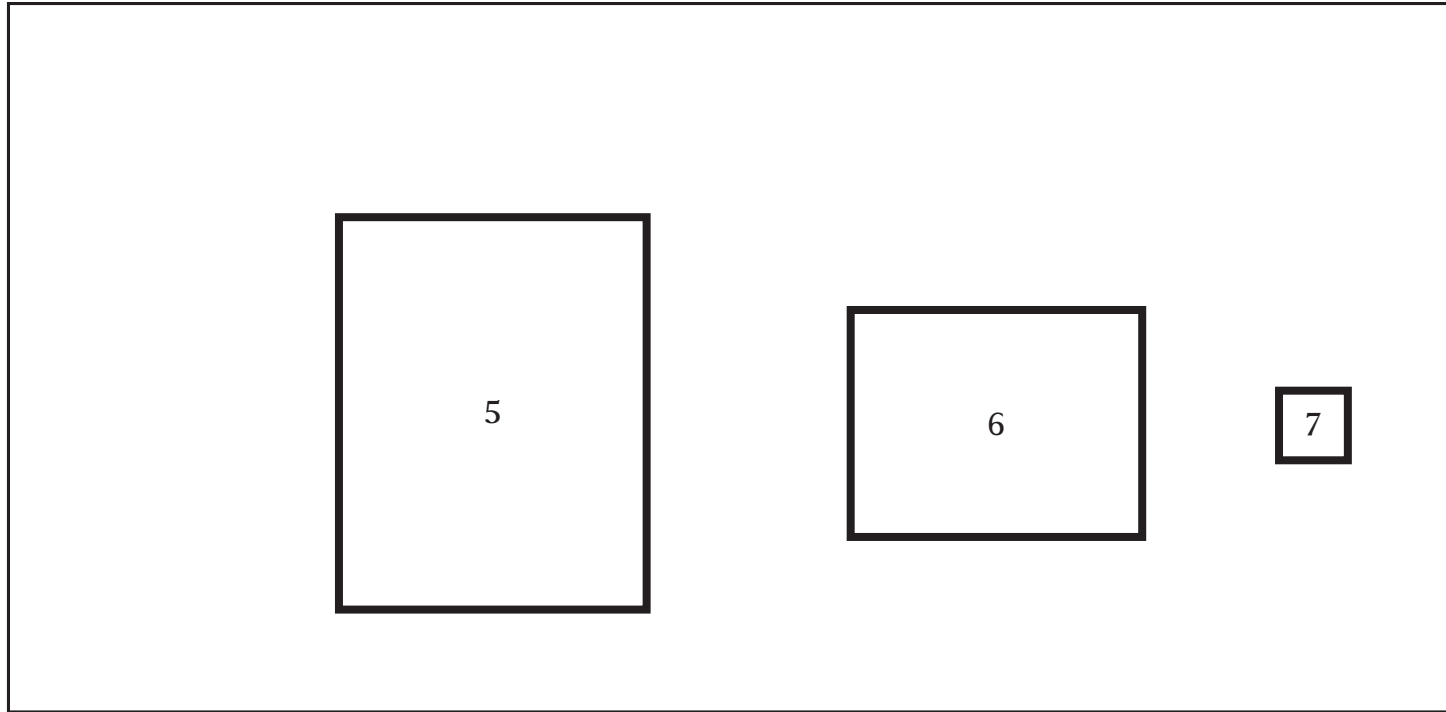
See p.19 for titles of hanging banners and all works not directly on walls, here indicated with Roman numeration.

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, 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



Looking West



WEST WALL

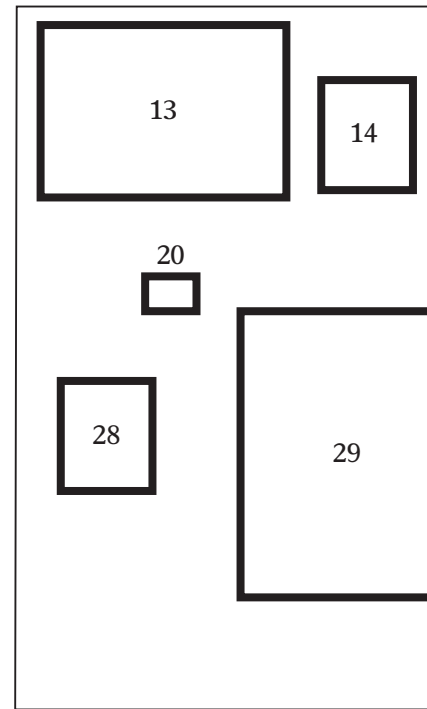
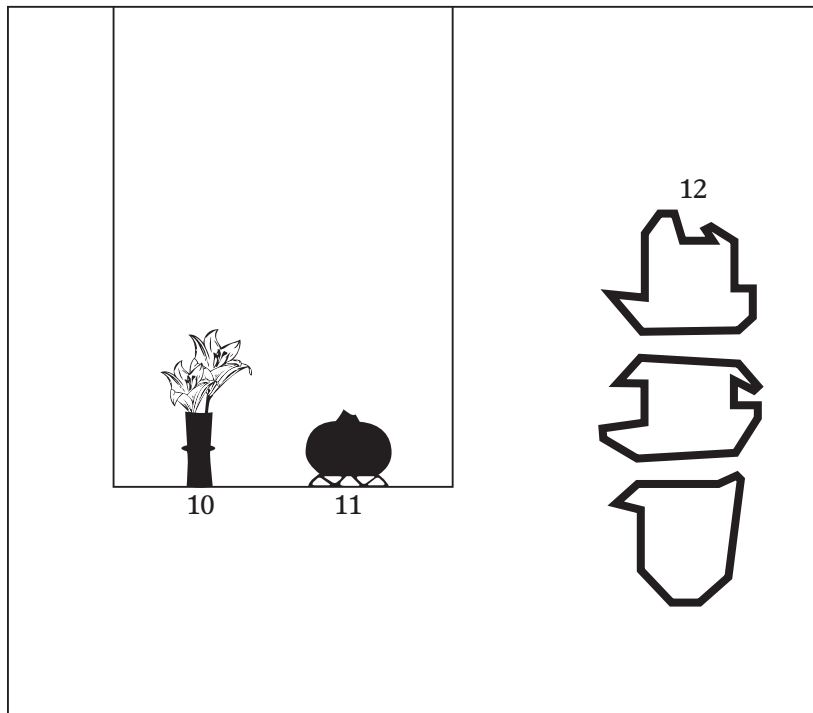
- 5 **Otobong Nkanga**
Kolanut Tales, 2012
Woven textile and
Photography, injet print/
Viscose, cashmere, wool,
mohair, bio cotton, metal flat
bar and laser cut forex plate
Courtesy of the Artist
and Lumen Travo Gallery,
Amsterdam, The Netherlands
- 6 **Lawrence Paul Yuxweluptun**
The Enbridge Pipeline, 2014
Acrylic on canvas
Courtesy of the Artist
- 7 **Mina Totino**
Sad Boy, c. January 31, 2012
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



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9

Looking North



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 Con-
temporary, Toronto
- 15 **Patrick Chamberlain**
Giddy Up, 2014
Oil on canvas
Courtesy of the Artist

- 16 **Napachie Pootoogook**
*Composition (Pamiuqtuuq
Stranded on Ice Floes),
1999-2000*
Ink on paper
Courtesy of Feheley Fine
Arts, Toronto

*Inuit inscription reads:
This is Pamiuqtuuq 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**
Palilalia, 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

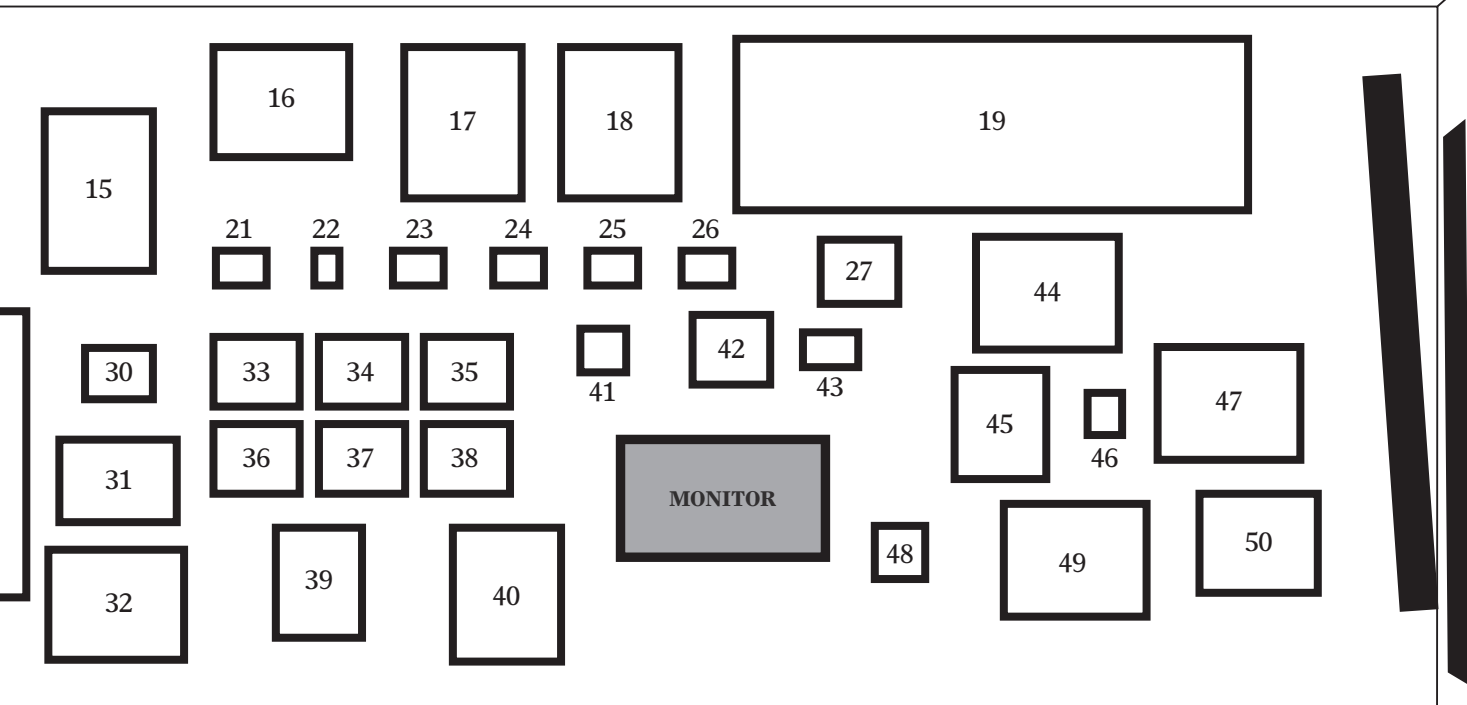
- 30 **Krista Franklin**
Weight in Gold, 2012
Collage in handmade paper
Private Collection, Chicago

- 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



35 **Gabrielle Garland**
Untitled (blue chairs, blue carpet, houseplant), 2012
Oil on panel
Courtesy of the Artist and Corbett vs. Dempsey, Chicago

36 **Gabrielle Garland**
Untitled (blue bathroom), 2011
Oil on panel mounted to wood
Courtesy of the Artist and Corbett vs. Dempsey, Chicago

37 **Gabrielle Garland**
Untitled (indoor pool), 2011
Oil on panel mounted to wood
Courtesy of the Artist and Corbett vs. Dempsey, Chicago

38 **Gabrielle Garland**
Untitled (light blue room), 2012
Oil on panel
Courtesy of the Artist and Corbett vs. Dempsey, Chicago

39 **Elizabeth McIntosh**
Hello Spring, 2014
Oil on canvas
Collection of the Artist, Courtesy of Diaz Contemporary, Toronto

40 **Tim Nickodemus**
Contack, 2014
Oil on canvas
Courtesy of the Artist

41 **Holly Cahill**
An Encounter, 2012
Graphite on paper
Courtesy of the Artist

42 **Nicole Eisenman**
Worst Case Scenario, 2009
Etching, edition 19/50
Courtesy of the Artist and Koenig & Clinton, New York

43 **Tim Nickodemus**
Fleeced, 2012
Oil on canvas
Courtesy of the Artist

44 **Napachie Pootoogook**
Composition (Women Chewing Skins), 1999-2000
Ink on paper
Courtesy of Feheley Fine Arts, Toronto

Inuit inscription reads: These women are chewing skins that they will sew to make an extension on the kayak. They considered the juices of the skins a delicacy. They have removed their pants extensions while they are busy as you can see their bare legs. If there are any juices left on the skin, the kayak will not be waterproof.

45 **Martha Rosler**
Boy's Room, 1967-72
From the "Bringing the War Home: House Beautiful" Series
Photomontage
Courtesy of the Artist

46 **G.L. Smothers**
Color Theory, October 2007
Acrylic on wood
Collection of Patric McCoy

47 **Annie Pootoogook**
Two Men Listening to the Radio, 2004
Ink and colored pencil on paper
Courtesy of Feheley Fine Arts, Toronto

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

49 **Annie Pootoogook**
Braiding Her Hair, 2001
Ink and colored pencil on paper
Courtesy of Feheley Fine Arts, Toronto

Martha Rosler
50 *Election (Lynndie)*, 2004
From the "Bringing the War Home: House Beautiful" Series
Photomontage
Courtesy of the Artist

ON THE MONITOR

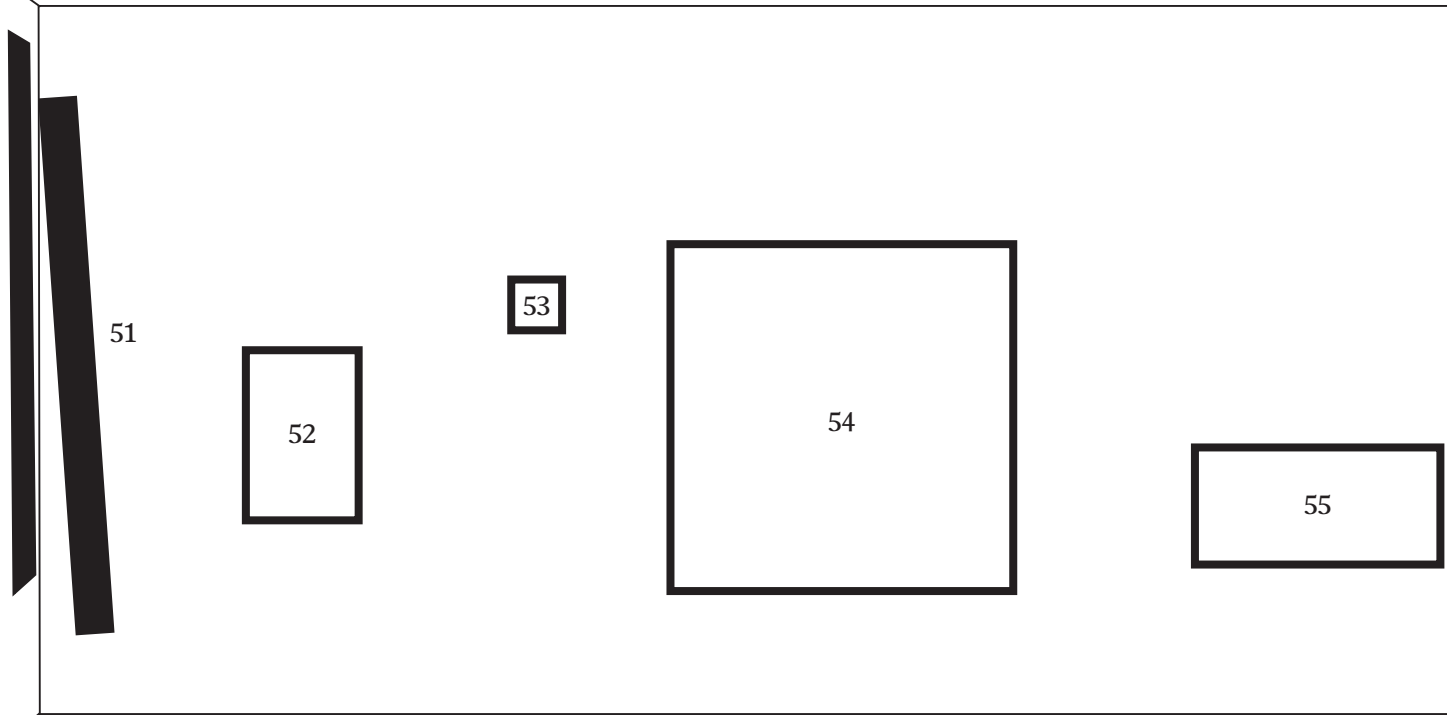
Liam Gillick
Heckle, 2014
H264 digital video, 9:10 min
Courtesy the artist, Galerie Eva Presenhuber, Zurich and Casey Kaplan, New York, time

Dor Guez
(Sa)mira, 2009
Video, 13:40 min

R. Kelly
Trapped in the Closet, 2005-2012
DVD for home viewing, 22 Chapters, 91 min

Screening times vary. Other works may be spontaneously added to the exhibition. Please refer inquiries to North Information Desk.

Looking East

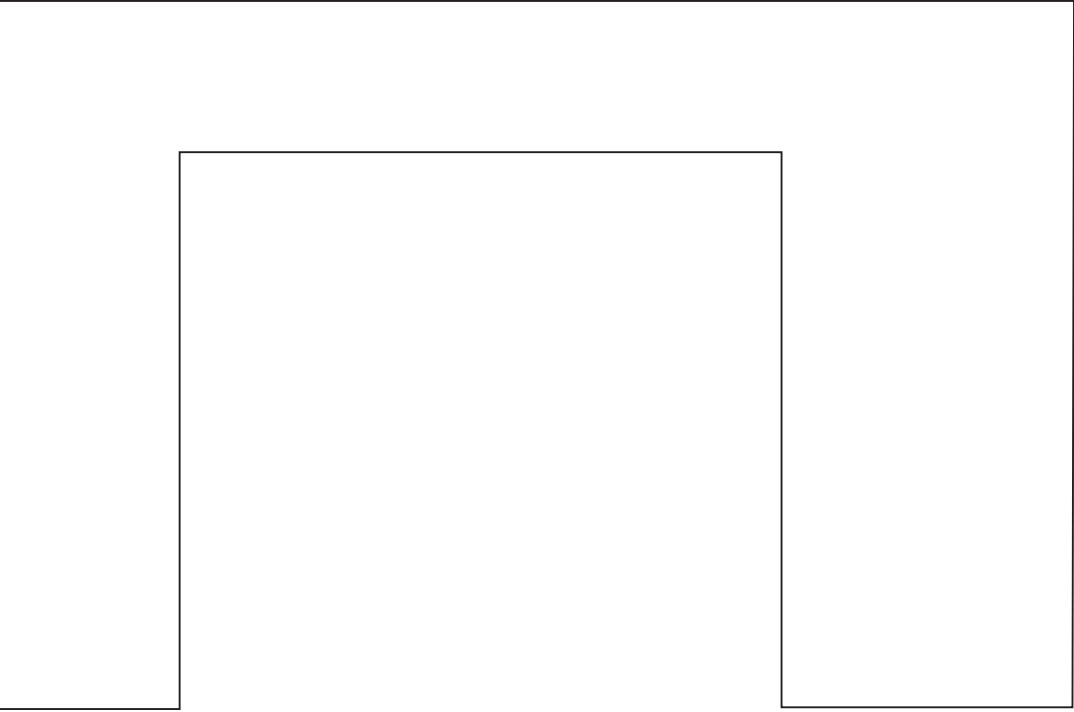


NORTHEAST CORNER

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

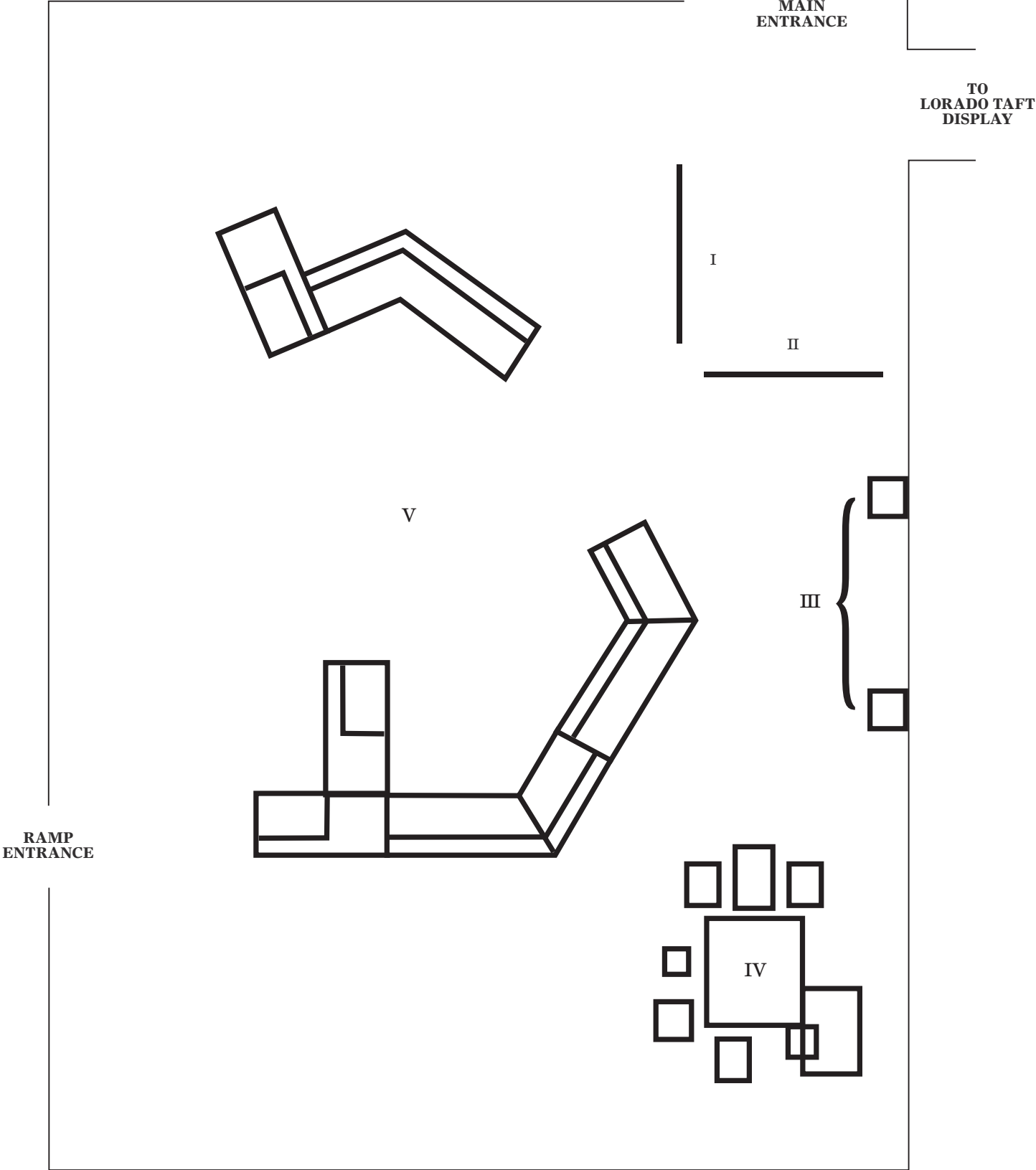
EAST WALL

- 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 Blystad



**Lorado Taft
Display →**

From Above



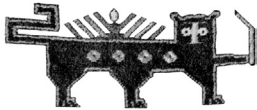
HANGING

- 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.



[QASHQAI Tribal Rug, Iran]

- 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

- (Small pyramid)
- VI **Holly Cahill**
Propositional Object for a Future Interior A, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist
(Large pyramid)
- VII **Holly Cahill**
Propositional Object for a Future Interior B, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist
(Long object)
- VIII **Holly Cahill**
Propositional Object for a Future Interior C, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist
(Folded object)
- IX **Holly Cahill**
Propositional Object for a Future Interior D, 2014
Watercolor and ink on canvas, thread and fiberfill
Courtesy of the Artist

Notes on the display in the Large Gallery

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 Stefano 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 szalon 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 bio-graphical 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

Acknowledgements

First and foremost, thank you to all the participating artists.

Sincere thanks to the lenders:

Marianne and Arne Blystad

Patric McCoy

D.E. Simmons

Thank you to the gallerists: Todd Bockely at Bockley Gallery, Minneapolis (representing Jim Denomie); Margaret Clinton, Leo Koenig, Margaret Knuppel and Christopher Saunders at Koenig & Clinton, New York (representing Nicole Eisenman); John Corbett, Jim Dempsey, Benjamin Chaffee and Nicole Sachs at Corbett vs. Dempsey, Chicago (representing Gabrielle Garland); Benjamin Diaz and Yasmin Nurning-Por at Diaz Contemporary, Toronto (representing Elizabeth McIntosh); Patricia Feheley and Renzo Fernandez at Feheley Fine Arts, Toronto (representing Annie Pootoogook and Napachie Pootoogook); Rhona Hoffman and Anastasia Karpova Tinari at Rhona Hoffman Gallery, Chicago (representing Derrick Adams and David Schutter); Casey Kaplan at Casey Kaplan, New York & Eva Presenhuber at Galerie Eva Presenhuber, Zurich (representing Liam Gillick); Franco Noero at Franco Noero Gallery, Turin (representing Neil Campbell); Jose Freire and Alissa Bennett at Team Gallery, New York (representing Stanley Whitney); Lumen Travo Gallery, Amsterdam (representing Otobong Nkanga); Josephine Nash, Sheldon Mukamal and Peter Tecu at Mitchell Innes & Nash, New York (representing Martha Rosler).

Additional thanks to: Joshua Abrams, Daniel Bauman, Brie Daigle, Candice Hopkins, Tess Kisner, Sarah Kurz, Brian Lee, Carrie Mackin, Turid Meeker, Agata Ostrowska, Julie Potratz, Ramon Silva, Mickalene Thomas, Samantha Topol, Philippe Treuille, Candace Walters, Mark Jelke and Leslie Travis of The Great Frame Up, as well as the Currency Exchange and the Old World Market.

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Arts + Public Life

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Theater and Performance Studies (TAPS)

Richard and Mary L. Gray Center for Arts and Inquiry

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* Responsible for leading the production and installation team: Jade Goodwin-Carter, Richard Williamson, Sara Rouse, Katie Soule, Ramyar Narouzi Vala. Additional thanks to Shane Ward for help in fabricating components for Otobong Nkanga's *Contained Measures of a Kolanut*.

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.

