

THE FRANKLIN



My Feet Have Lost Memory of Softness

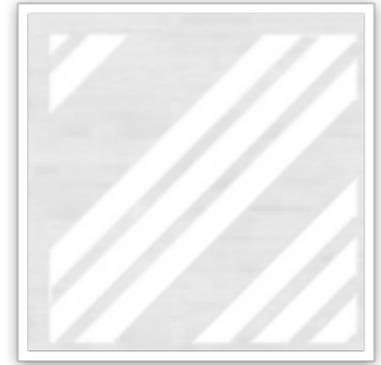
Curated by Ionit Behar

Opening Reception: Saturday, October 22, 6:00-9:00pm
From Saturday, October 22 to Saturday, November 19, 2016

Rocío Azarloza
Ivana Brenner
Jean Alexander Frater
Michael Rado
Matt Siber

For the longest time, I have felt that my feet have lost memory of softness. We are surrounded by hard structures, and by a society inclined toward solidity and permanence. But not only have my feet lost memory, also my hands, my eyes and my mind; they imagine what this world would look like if structures had rounded corners and softened edges. The five artists in the exhibition create, in one way or another, soft structures but these are not homogenous and cannot be reduced. In other words, softness, or what Gilles Deleuze calls “smoothness,” is a “continuous variation” and the “continuous development of form.” Softness is often equated with vacillation, weakness and indecisiveness; but in this case, softness is a quality of being mutable or changeable.

Rocío Azarloza uses hard materials like concrete and presents it in ways so that it becomes fragile and prompted to be damaged-material. Matt Siber investigates systems of consumption and communication such as signs, altering them so that, for example, a billboard vinyl becomes unreadable and flags unrecognizable. Jean Alexander Frater’s painted installations defy traditional ideas of painted canvas and creates tension between the interior and exterior of a space. Ivana Brenner’s use of paint as sculpture is based on her intuition and trial and error process. The solidified paint becomes an object-body displaying the material’s sensuality. With his do-it-yourself practice, Michael Rado creates sculptures that challenge ideas of authenticity and value, often with interest in the urban and suburban settings. Rado’s performative space of activation utilizes a collapsible picket fence which brings up questions about suburban idealism, ownership of land, and privilege and privacy. The specificity of The Franklin—its unconventional and unofficial presence—was an unavoidable inspiration for this exhibition. *My Feet Have Lost Memory of Softness* takes place in the outdoor space, as well as indoors in the *LIVING ROOM* with works by Matt Siber and Ivana Brenner, and in the *FLAT*



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¹ Gilles Deleuze, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 478.

About the curator:

Ionit Behar is a Ph.D Candidate at the University of Illinois at Chicago and her research interests include modern and contemporary art in Latin America; the history of exhibitions; abstraction; sculpture after 1960s; theories of space and place. Her dissertation *Entangled Structures: A Local, Regional and Transnational Study of Primary Structures in Argentina*, examines minimalism with a transnational focus. She holds a Master's degree in Art History, Theory and Criticism from the School of the Art Institute of Chicago and a Bachelor of Art Theory from Tel Aviv University. She is currently a research assistant in the Contemporary Department at the Art Institute of Chicago and a member of the non-profit Fieldwork Collaborative Projects. She worked as a curatorial assistant at Gallery 400 and recently curated *Twin Rooms* at Julius Caesar, *Hinged Space* at Terrain Exhibitions and the online exhibition *¿Mañana sera asi?*

About the artists:

Rocío Azarloza (b. 1987) was born and raised in Buenos Aires, Argentina. She received her BA in Image and Sound Design from Universidad de Buenos Aires in 2011 and her MFA in studio in 2016 from the School of the Art Institute of Chicago, Photography department. She is currently living and working in Chicago.

Ivana Brenner (b. 1982) has exhibited individually at Galería Vasari, Buenos Aires and participated in several international group shows at SIP chez Galerie Ofr (2016), Paris; Fundación PROA, Buenos Aires (2014); Fondo Nacional de las Artes, Buenos Aires (2011) and Musée d'Art Moderne de la Ville de Paris (2010). She was awarded the First Mention at XVII Premio Klemm 2013. In 2009-2010 she was awarded a residency at the Cité Internationale des Arts, Paris, and participated in the Biennale Internationale du Lin de Portneuf, Québec, Canada. She is currently an MFA student at the School of the Art Institute of Chicago.

Jean Alexander Frater (b. 1972) received her MFA from the School of Art Institute of Chicago, after earning a Bachelor of Science Degree with a major in Philosophy, at the University of Dayton, Ohio. Her work has been exhibited internationally in venues such as the Wexner Center for Arts in Columbus, El Museo Cultural de Santa Fe, the Images Festival in Toronto, Possible Project Space in Brooklyn, the Big Screen Project in New York, the Ben-Gurion airport in Tel Aviv, the Kulturhuset in Stockholm, Transmitter Gallery in Brooklyn and Guest Spot @ The ReInstitute in Baltimore. Jean's paintings were included in the latest edition of *New American Paintings, Midwest #125*. Jean is represented by THE MISSION Gallery (Chicago) where she will have a solo show in 2017.

Michael Rado is an interdisciplinary artist from the suburbs of Columbus, Ohio. He currently lives and works in New York and Chicago. He earned his MFA from the School of the Art Institute of Chicago (2016) and BFA from the University of Michigan (2009). He has shown work nationally in Columbus, Ohio, Chicago, IL, and Madison, WI.

Matt Siber (b.1972) is a visual artist based in Chicago working in photography, digital imaging, video, installation and sculpture. With an MFA in Photography from Columbia College Chicago, he has had solo exhibitions in Madrid, Berlin and Chicago among other venues. His first monograph, *Idol Structures*, was published in 2015. His artwork is part of many collections including The Art Institute of Chicago, The Museum of Contemporary Photography, and The Bidwell Foundation. His work has received grants from the David C. and Sarajeon Ruttenberg Arts Foundation, the Aaron Siskind Foundation and the Illinois Arts Council. Siber is a member of the part-time faculty of The School of the Art Institute of Chicago.

LJ Frezza (b. 1988) is an artist who explores the ways that media technologies impact quotidian experience. He received his BFA in Experimental Media from Emerson College and his MFA in Film, Video, New Media, & Animation from the School of the Art Institute of Chicago. His work has been exhibited at the SPRING/BREAK Art Show, the Slamdance Film Festival, the Museum of Art and Design, the Eyebeam Art + Technology Center, and the Internet. His work has been written about in *Vice*, *AV Club*, and *Sight & Sound*.



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1 note



Mike Rea

Depress Mode

THE FRANKLIN is proud to present *Depress Mode*, the latest work of Chicago artist Mike Rea.

Opening reception: Saturday, September 10 from 6-10PM
From September 10 to October 15, 2016

Depress Mode, an exhibition of new sculptures that explore a variety of topics. To name a few subjects included: ISIS (or Dash if you prefer), Chicago, online dating, the patriarchy and paranormal activity.

So, if you are sick of having sex with ghosts, radicalization through gentrification and the “Man;” this could be the show for you.

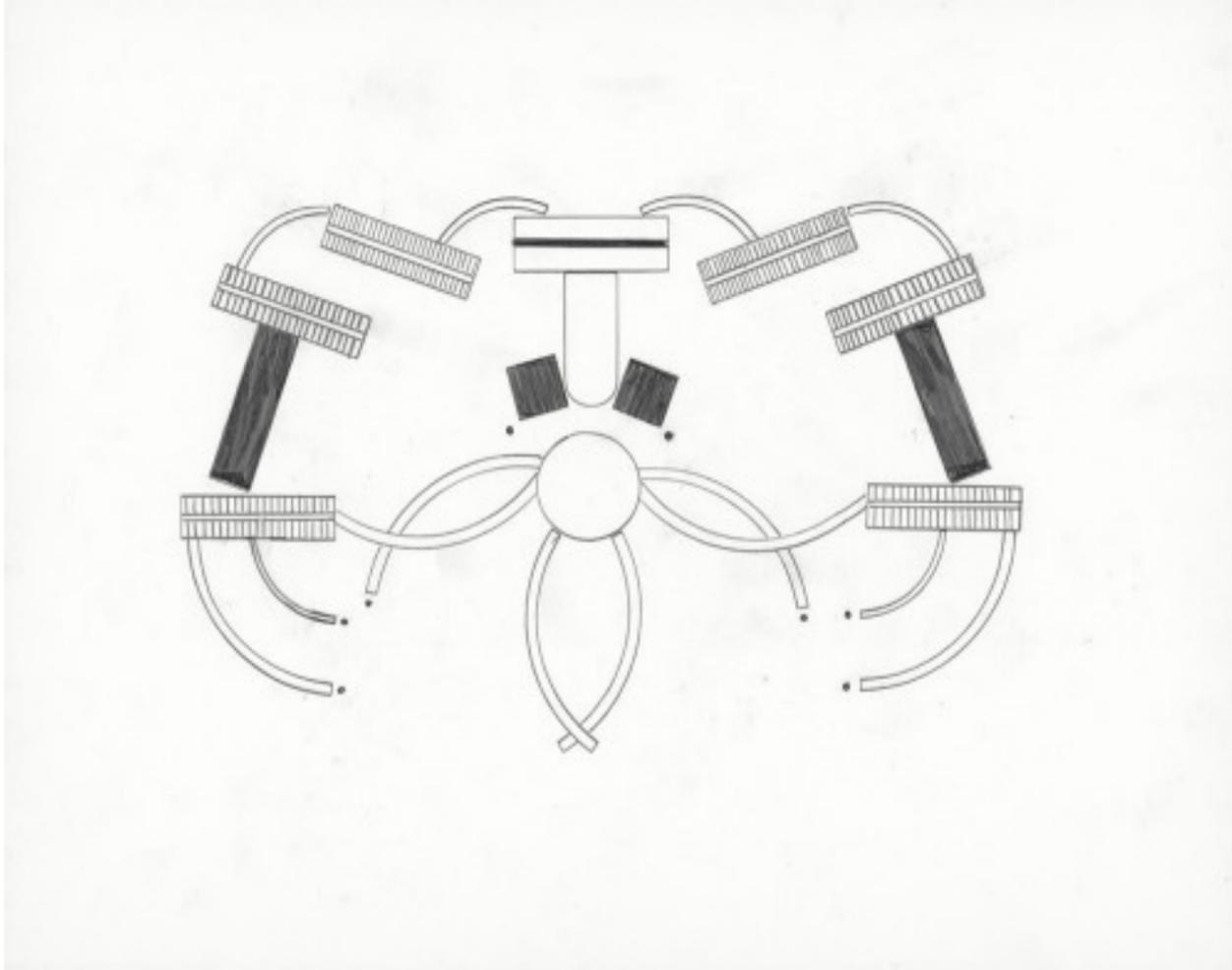
Mike Rea has conflated the notions of working hard and playing hard for over a decade with his bombastic wooden sculptures. Replicated and reinvented moments of cinematic horror, science fiction, comedy and drama intermingle with memory to form bizarre personal narratives. Over the years, each uncanny conglomeration of familiar objects and themes has both thrilled and confounded audiences. The delight in the experience of Mike Rea’s vision is the balance between a feeling of understanding that is quickly replaced by new, surprising discoveries. Whether as conventional sculptures standing alone, or as props in interactive installations and performances, these often-massive objects reflect a culture of humor, violence, vulgarity, and sensitivity

Mike Rea was born and raised in the south suburbs of Chicago. Rea received his Master of Fine Arts in Sculpture from the University of Wisconsin-Madison. Over the past decade Rea has explored pop culture and the American identity through large garish sculptures, installations, and performances constructed from wood. Rea’s work often employs a wry sense of humor combined with a meticulous and compulsive constructive process.

Rea has exhibited at the Contemporary Arts Museum Houston, TX, Western Exhibitions, Chicago, IL, Guerrero Gallery, San Francisco, CA, the Scion Gallery, Culver City, CA. , and the Elmhurst Art Museum, Elmhurst, IL among others. Rea participated in the international exhibition/residency *Forest Art*, Darmstadt, Germany. Rea participated in the *Power of Making* exhibition at The Victoria Albert Museum, London, UK in 2012, and the curate exhibition *10,000 Hours* at the Kunstmuseum Thurgau, Switzerland. More recently Rea collaborated with Kelly Kaczyinski in the *Odie-Off* at Threewalls, Chicago IL, and with Geoffrey Todd Smith on the drawing project/exhibition/book, *Sharks, Dicks, and Drugs*, Gold Star Bar, Chicagho, IL. Rea had solo exhibitions at DEMO Projects in Springfield, IL, EbersMoore and Devening Projects in Chicago IL and at the Devos Art Museum, Marquette, MI. Rea currently teaches Sculpture at Northern Illinois University.

Depress Mode is sponsored by Stolen Rum <http://stolenrum.com>

STOLEN



+ At the *FLAT SCREEN: NUMIMA* by **Nelly Agassi**

Nelly Agassi is a multi-disciplinary artist who works with performance, installation, video, textile and works on paper. Her work deals with materials, body and space. She is particularly interested in public spaces in relation to architecture. Agassi often works site-specifically, combining a performance that is held as a one-time event, and an installation that remains in the space for the entire duration of the show. Her works are both small-scaled and monumental. Hence, one may say that the elements of emphasis, radicalization, and deviation are an integral part of the conceptual tactics underlying her work. Agassi's works thus demand a unique, different attention, whether due to the intimate, excessive proximity required in order to read them, or due to the fact that they dominate different parts of the public sphere of the exhibition spaces, transforming them into quasi-private intermediate realms and undermining conditioned perceptions of the relations that may form between the various elements present in situ.

Agassi's works echo traditional, domestic female crafts – handiwork, embroidery, sewing, knitting – her use of these tools is not conventional, certainly not functional, and it acquires a different resonance that stems from the disillusioned awareness of the moment of choice. Thus, Agassi does not practice embroidery, sewing or knitting as acts identified with femininity or with the scope of domestic activities as such. Her works are executed as part of modernist work procedures and in affinity with the contemporary art world, while constantly problematizing the interrelations between her activity in space and the notion of the “white cube.” Thus, for instance, her work touches upon the strict minimalist rhetoric, as defined in the 1960s and 1970s, yet disturbs its order by introducing narrative, biographical or private elements, alongside the use of soft materials. In doing so, she deprives the minimalist sculptural act of the element of impersonal abstractness that is at its very core, while at the same time depriving the act of performance of the potential anti-matter aspect characterizing it.

About Nelly:

Born 1973, Tel Aviv

Live and work in Chicago

works in performance, installation, video, textile and paper. Her artwork addresses the idea of the body and notion of intimacy within public space in relation to architecture. Her work engages both the personal and emotional as well as universal concepts. Agassi is a 2001 graduate of the MA program of combined media in Chelsea College of Art and Design, London, UK. She has received the Nathan Gottesdiener Foundation for Israeli Art Prize and the Tel Aviv Museum of Art award for artistic encouragement from the Israel Ministry of Science, Culture and Sport. Agassi shown her work extensively throughout the world – in sites such as the Israel Museum, Doris Deane Art Center, Milan Triennial, Poor Farm, USA, and at the Tate Modern in London.

THE FRANKLIN will be open on September 23 from 6-9PM as part of :

Art After Hours

Art After Hours is a citywide open gallery night, inviting international visitors and the Chicago community to experience the city's vibrant art scene. Featuring alternative exhibition venues and performance spaces, galleries participating in *Art After Hours* are open during extended hours on **Friday, September 23 from 6:00–9:00pm**.

Art After Hours is a core program of EXPO ART WEEK, September 19–25, 2016.

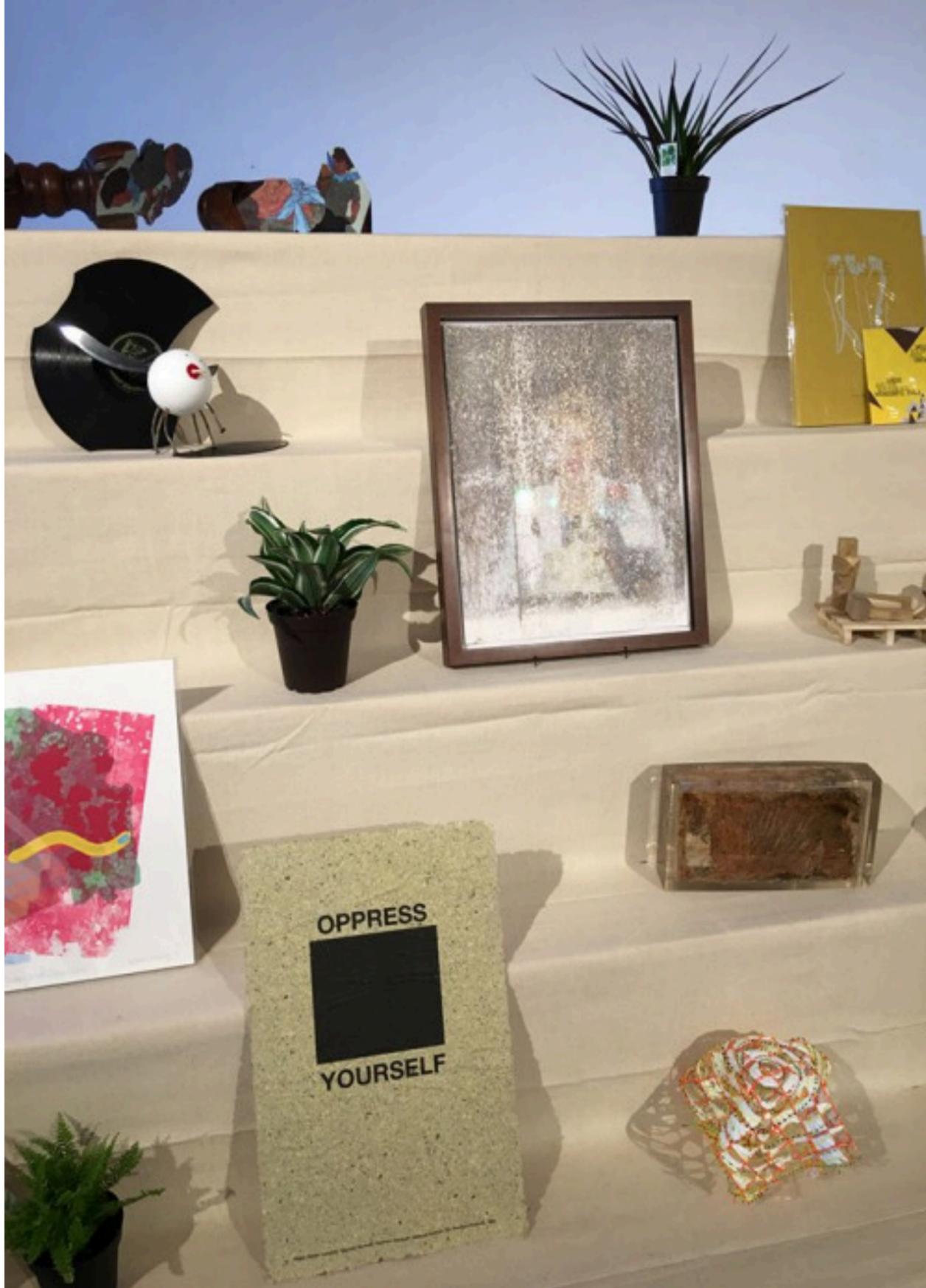
Presenting Sponsors:



Check out the complete schedule here:

<http://www.expochicago.com/art-after-hours>

Elsewhere:



Everything MUST GO! Art Fair
at Heaven Gallery

Opening reception: Friday, September 2nd from 7 - 11PM
THE FRANKLIN will be represented by:

EC Brown
Jeremy Foy
Diana Gabriel
Jessica Harvey
Daniel Hojnacki
James Jankowiak
Nicole Lane
Catie Olsen
Melissa Oresky
Victoria Martinez
Michael Rea
Kelly Reaves
E. Aaron Ross
Luis Sahagun
Dan Sullivan
Christopher Smith
Edra Soto

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Posted 2 months ago

1 note



WHITE FEELINGS

curated by Albert Stabler

July 2 to August 27, 2016

Opening reception July 2, 6 - 9PM

Adam Farcus

Marc Fischer

Diana Gabriel

Chris Kerr

Laura Mackin

Paul W. Mullins

Sonia Rodriguez

E. Aaron Ross

Christopher Santiago

The idea of “racialized affect,” or the emotional experience of racial identity, has become more and more salient over the past several years, as violence against people of color has been increasingly justified in terms of the fears of white people. The Trump campaign’s chant to “Make America Great Again” makes sense only to white Americans whose ancestors’ standard of living was not markedly worse. Jody Armour’s idea of the “reasonable racist” seems to have as much traction as ever, as “reasonable fear” now can apparently encompass irrational aversion.

In the art world, expressions of emotion have become less and less acceptable over the last several decades—just as that art world has begun, however hesitantly, to open up to people of color. As a result, though, “heart-on-sleeve” expressions have come to occupy a zone of politically loaded and aesthetically questionable indeterminacy. Public expressions of racism at the University of

Illinois continue to testify to white Americans' cherished right to troll, and to have their discomfort valued more highly than black and brown deaths.

Albert Stabler is a Ph.D candidate in art education at the University of Illinois. He spent seventeen years in Chicago, teaching art, making art, writing about art, and curating art shows. He volunteers with two local groups working against incarceration.

Curator contact info: 773-227-8308 / www.bertstabler.com / bertstabler@ameritech.net

At the *LIVING ROOM*:



SANDRA BREWSTER

blur

The concept Movement has had a great impact on my thinking. Being Canadian of Guyanese heritage, the idea of moving comes up at every family gathering – in conversations about back home and in the sharing of experiences around adapting to a new place, choosing in which communities to live in and sometimes making relationships with people who one would otherwise not know. I think that these decisions impact our identity, making it shift in all sorts of directions. They define our preferences and tastes, what makes us happy and what disappoints us, and especially how we engage the world around us. *blur* expresses for me this sense of

satisfaction within an unfixed identity – a freedom of spirit or a wish for that release to be whoever you want to be.

Sandra Brewster was born in Toronto of Guyanese parentage. She holds a Bachelor of Fine Arts Degree from York University and is a recipient of grants from the Toronto, Ontario and Canada art councils. Her work has been published in Of Note Magazine, The Walrus, Small Axe, Chimurenga Magazine, Mix Magazine and NKA Journal of Contemporary African Art. Recent exhibitions include Allegheny Art Galleries in Meadville, Pennsylvania; Alice Yard in Port of Spain, Trinidad and Tobago; Georgia Scherman Projects and A Space Gallery, in Toronto; Robert Langen Gallery in Waterloo and The Print Studio in Hamilton; SPACE, in London, England, and Five Myles Gallery in New York. Sandra is currently pursuing a Masters of Visual Studies at the University of Toronto.

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3 notes

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