

IT'S ABOUT TIME: COUNTERPRODUCTIVE CONCEPTUALISMS IN CHICAGO



ALEX CHITTY (b. 1979)

The time it takes, February – August 2026

Nine 16-ounce jars of preserved lemons

Each jar: $4 \frac{3}{4} \times 3 \frac{1}{2} \times 3 \frac{1}{2}$ inches ($12 \times 8.9 \times 8.9$ cm)

Overall dimensions variable

"*Blip* and *The time it takes* are new works developed for the context of this exhibition.

Each is a thing from the world that intentionally redirects how my time is spent and where I focus my attention. Preserving lemons takes salt, clean resealable jars and lots of time.

Nothing happens without the wait."



DEVIN T. MAYS (b. 1985)

Test, 2026

One video presented on three monitors of varying size with sound

Duration: 10:26

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SHIR ENDE (b. 1993)

Constructions for GRAY, July 10, 2026

Performers and collaborators: Graciela Gonzalez, CJ

Nizard, Steph Patsula and Tina Wang

GRAY Chicago, Chicago, Illinois

"After collaborating with four performers (Graciela Gonzalez, CJ Nizard, Steph Patsula, and Tina Wang) for the past year and a half, I have started thinking more about the role of photography in my practice. The images are not simply performance documentation, nor are the performances staged for the camera. I photograph rehearsals rather than public performances, meaning there is no audience but myself. Photography has become inseparable from the choreographic process. As a self-taught choreographer, I use these photographs to study both how gestures are performed and the architectural structures that emerge from them, things I cannot fully see in the moment of rehearsal."



SHIR ENDE (b. 1993)

RS Rehearsal #12, 2026

Inkjet print on Hahnemühle Photo Rag paper

Image: 5 ¼ × 8 inches (13.3 × 20.3 cm)

Sheet: 8 ½ × 11 inches (21.6 × 27.9 cm)

Edition 1 of 5

Performers and collaborators: Graciela Gonzalez, CJ

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DAVE LLOYD (b. 1990)

Fertilized Egg Piece (leak in ceiling), 2017/2026

Water, reservoir, tubing, pump and timer

Dimensions variable

"A few years ago I had a dream about relocating my kitchen cabinets to this exact placement. The dream had mostly faded from memory by the time the curators mentioned the exhibition. That conversation triggered déjà vu, so I focused on recovering the memory not knowing why or what it meant. Then — to everyone's surprise — on the eve of the exhibition's opening, a natural leak of water sprung from the ceiling and fell directly into the sink... what's going on?"



DAVE LLOYD (b. 1990)

IKEA Kitchen in a Bedroom in a Gallery for Fertilized Egg Piece with Abstract Paintings, 2011-26

A splash guard for *Fertilized Egg Piece (Abstract Painting #2, 2011-18)*, *Fertilized Egg Piece (2017/2026)*, and artist's kitchen cabinets, including: *Item Stolen with No Consequence #218* (sink, 2021); *#219* (cabinet, 2021); *#220* (cabinet, 2021)

42 × 14 × 20 inches

106.7 × 35.6 × 50.8 cm

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IÑIGO MANGLANO-OVALLE (b. 1961)

Chair for poet, 2025

American ash

42 × 14 × 20 inches

106.7 × 35.6 × 50.8 cm

"It's a prototype of a chair meant for a poet who hasn't received it yet. I make chairs when I am not making art. "



WILLIAM POPE.L (1955–2023)

Package Received But Never Opened #75, 2015

Brown paper with postal markings over unknown contents

18 × 16 × 13 inches

45.7 × 40.6 × 33 cm

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SHIR ENDE (b. 1993)
RS Rehearsal #8, 2026
Inkjet print on Hahnemühle Photo Rag paper
Image: 6 $\frac{1}{8}$ × 4 inches (15.6 × 10.2 cm)
Sheet: 8 $\frac{1}{2}$ × 11 inches (21.6 × 27.9 cm)
Edition 1 of 5
Performers and collaborators: Graciela Gonzalez, CJ
Nizard, Steph Patsula and Tina Wang



NICK RAFFEL (b. 1982)
Floor fan, 2026
Bass wood, stainless steel, Baltic birch plywood
and motor
48 × 42 × 22 inches
121.9 × 106.7 × 55.9 cm
Exhibition Copy

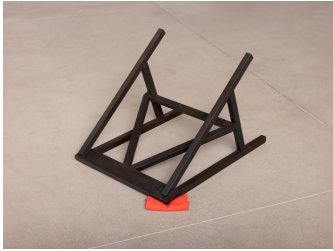
"HVAC systems operate by supplying conditioned air to a space, then drawing that air back through a return where it is filtered, reconditioned, and recirculated. In the Gray gallery, the return air intake is buried behind the rear wall. This placement creates a bottleneck that restricts circulation and limits the distribution of freshly conditioned air throughout the gallery.

As a result, the HVAC system must work significantly harder to maintain comfortable, healthy conditions, and the gallery will not heat or cool as evenly as it would with a properly positioned return.

This fan was engineered specifically for the space to increase airflow to the return intake. Its basswood blades and shroud were developed in collaboration with the engineering departments at the University of Illinois and Northwestern University and are optimized for efficiency. It is angled and pitched towards the return."

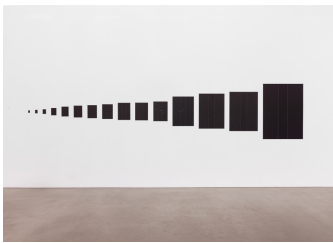
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IÑIGO MANGLANO-OVALLE (b. 1961)
A Want for Nothing (after Bas Jan Ader), 2026
Steel and paint
24 × 35 × 26 inches
61 × 88.9 × 66 cm

"For me, it's only a sculpture about time because it comes from a time-based medium. This piece is from a Bas Jan Ader performance and film called *Broken Fall (Geometric)*. I've been looking at Bas Jan Ader films for decades now. And what I love about it is that in his film, the sawhorse is a prop that he falls on, and in this iteration, it's actually the work, the object. It took a lot of pains to actually make a perfect geometry out of his broken geometry."



MAX GUY (b. 1989)
Pendulum Trial (13:58 to 14:05, 19/5/2026, 50PPI -1200PPI), 2026
Folio of 15 inkjet prints on adhesive material (PhotoTex)
Dimensions variable from 2 × 1 ½ inches (5 × 3.8 cm) to 43 ½ × 32 inches (110.5 × 81.3 cm)
Exhibition Proof (Edition of 5 + 2 APs)

"Since 2010, I've used Epson Perfection V600 Photo and Epson Perfection 1650 to document sculptures and spacetime. Scanner technologies composite moments in time into recognizable forms, often more than the sum of the individual parts. My work focuses on the capability of these scanners to record entropy, motion, agency and more. Recently, I've constructed apparatuses specifically for the scanner to document space, *Matrix #2*, for example, features a prototype for a Foucault Pendulum, a device made in 1851 that demonstrates the rotation of the Earth. I documented the pendulum's swing over the course of ~8 minutes at progressively higher resolutions, recording events as small as a stamp and as large as a painting. Also, I don't need a studio to do this work."

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MAX GUY (b. 1989)

Matrix #2 (to Every House Has a Door), 2026

Enamel paint on medium-density fiberboard, pine, steel sawhorses, Epson Perfection Photo V600, genuine mahogany, machined steel bearing ball, braided fishing line (polyethylene), linen book binding thread, self-healing mat, and studio ephemera

58 × 49 × 97 inches

147.3 × 124.5 × 246.4 cm



SHIR ENDE (b. 1993)

CB Rehearsal #24, 2026

Inkjet print on Hahnemühle Photo Rag paper

Image: 5 ¼ × 8 inches (13.3 × 20.3 cm)

Sheet: 8 ½ × 11 inches (21.6 × 27.9 cm)

Edition 1 of 5

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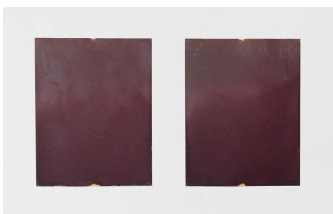
WILLIAM POPE.L (1955–2023)

Package Received But Never Opened #21, 2017

Maisie's Savory Snack Mix, The Popcorn Factory caramel popcorn, Emilie Roux Pretzel snacks, Walker's Belgian chocolate cookies, Ghirardelli Dark Chocolate Blueberry Squares, ceramic bowl, clear plastic and silk ribbon

17 ½ × 9 × 8 ½ inches

44.5 × 22.9 × 21.6 cm



MIAO WANG (b. 1988)

October 25th, 2025, 2025

Watercolor and leftover, defrosted artist's breast milk on two sheets of synthetic paper

Each sheet: 14 × 11 inches (35.6 × 27.9 cm)

Overall: 14 × 25 ¼ inches (35.6 × 64.2 cm)

"Breastfeeding and pumping dictated my schedule and my space, both physically and mentally for over a year. This was coupled with guilt that I never produced enough. So I started to freeze whatever didn't get consumed during feeding. Instead, letting my work consume it long after it had expired. It could be argued that there is no better icon for capitalism, the market, and Modernist painting than the monochrome. Consumed at an alarming rate, even after its expiration date."

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ALEX CHITTY (b. 1979)

Blip, 2026

1982 Sunfish sailboat with trailer

206 × 227 × 48 inches

523.2 × 576.6 × 121.9 cm

"*Blip* and *The time it takes* are new works developed for the context of this exhibition.

Each is a thing from the world that intentionally redirects how my time is spent and where I focus my attention.

The boat requires that I gain skills, gather knowledge and invest time with people who guide me through the somewhat mundane and often miraculous experience of discovering how to purchase, register, tow, store, mend and rig a Sunfish Sailboat so I can learn to sail it along Chicago's Lakeshore. This is the work.

Extra thanks to: Vern & Deniese (original boat owners) "



WILLIAM POPE.L (1955-2023)

Package Received But Never Opened #167, 2015

White tissue paper with graphite and coffee stain
over unknown contents

9 × 5 ¾ × ¾ inches

22.9 × 14.6 × 1.9 cm

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SHIR ENDE (b. 1993)

Outdoor Rehearsal #12, 2026

Inkjet print on Hahnemühle Photo Rag paper

Image: 5 ¼ × 8 inches (13.3 × 20.3 cm)

Sheet: 8 ½ × 11 inches (21.6 × 27.9 cm)

Edition 1 of 5

Performers and collaborators: Graciela Gonzalez, CJ
Nizard, Steph Patsula and Tina Wang



MIAO WANG (b. 1988)

No title, 2021 and 2026

Watercolor on two sheets of synthetic paper

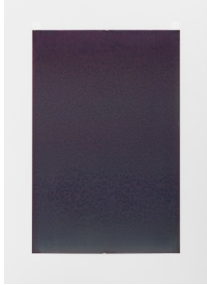
Each sheet: 14 × 11 inches (35.6 × 27.9 cm)

Overall: 14 × 74 inches (35.6 × 187.9 cm)

"The works I make operate like a diary page. I made a work in 2021 and it was charged. Full of ideas, emotions, and curiosities. Since then, for some strange reason, I desired to make it again. I am still not sure if this is a masochistic desire or an educational one. But nevertheless, it's weird to try and write the same diary page...wouldn't you agree?"

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MIAO WANG (b. 1988)
No title, 2024–26
Watercolor on synthetic paper
38 × 25 inches
96.5 × 63.5 cm

"In the studio I set up rules and I try to follow them, until I don't. This mirrors society and so many other social interactions in my life. What started as a durational diptych near the end of my graduate studies and conceptually tied to my thesis exhibition, with layers and layers of pigment accumulating strategically until its end on June 9th has now become a singular work, archiving 2 years of making, forgetting, waiting, and resurging, through snow, ice, freezing temperatures, fluorescent lights, depression, pain, and experimentation. What's here is not what should have been."



JINN BRONWEN LEE 이진 (b. 1984)
Lucia, Lucia (Devìò), 2021
Oil on two shaped canvases
Each panel: 19 × 13 inches (48.3 × 33 cm)

"What it seems like at first turns—*Lucia, Lucia* was painted as a double-pair, to cast an unseen side of the painting, both able to function as front and back. *Lucia, Lucia*, as a verdict, gives sentence to an induced movement, which repeats, turns, and returns (like a call made twice, a song that splits, and an album with two sides). *Lucia, Lucia* is both the representation and its representative—this diptych is the middleman, and also its own interlocutor."

*Elements are dialed to shape-shift and amplify in half-tones, resisting fast identifications.

**Lucia, Lucia* stems from a friend's Alzheimer's diagnosis; conscious of their own decline and vigilant, they repeatedly returned the same call weekly.