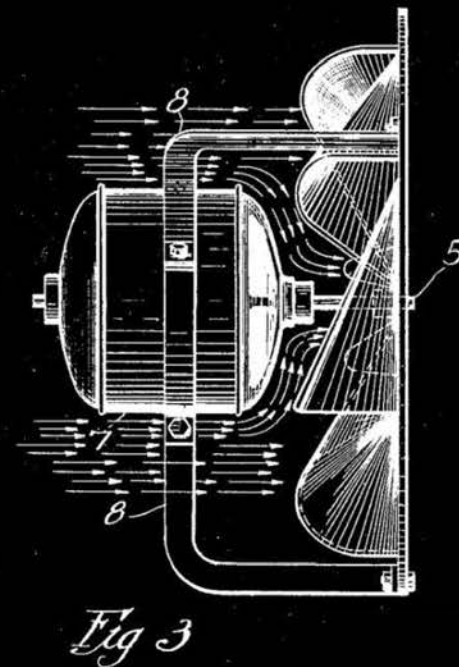
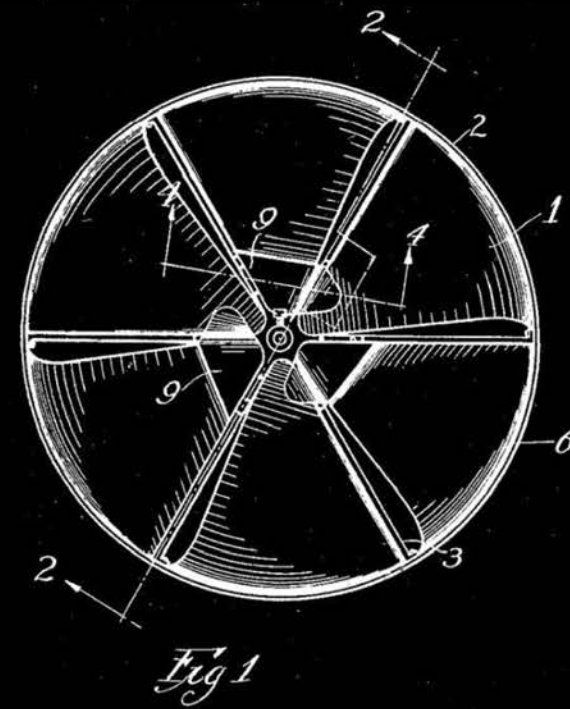
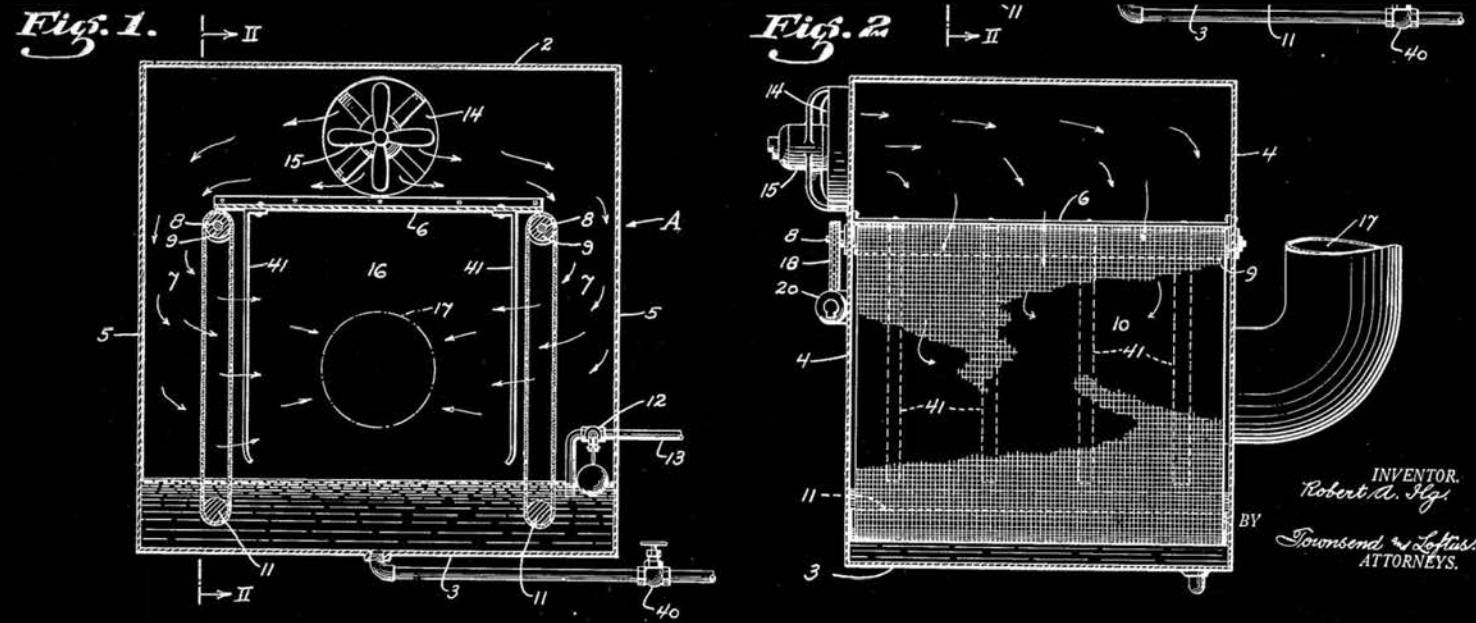


by bye avondale



- ELENA AILES
- JANINE ANTONI
- GIN BAHC
- ELIZABETH COTE
- PIA DOBROWITZ
- LINDSEY DORR-NIRO
- SHIR ENDE
- MAX GUY
- ANAS KAHAL
- MACHAEL MADRIGALI
- LI MUHUA
- NEIVA MULHERN
- JEFF PROKASH
- DAVID SPRECHER
- FONDATION TSCHJESS
- KEZIA WATERS
- OLIVIER

by bye is a collaborative project that reimagines urban landscapes in Chicago and elsewhere by repurposing transitory buildings into temporary sites for artistic exploration.

opening: February 1st 7pm
 closing: February 2nd 11am-6pm
 2850 N Pulaski, Chicago
 entrance is on West George Street

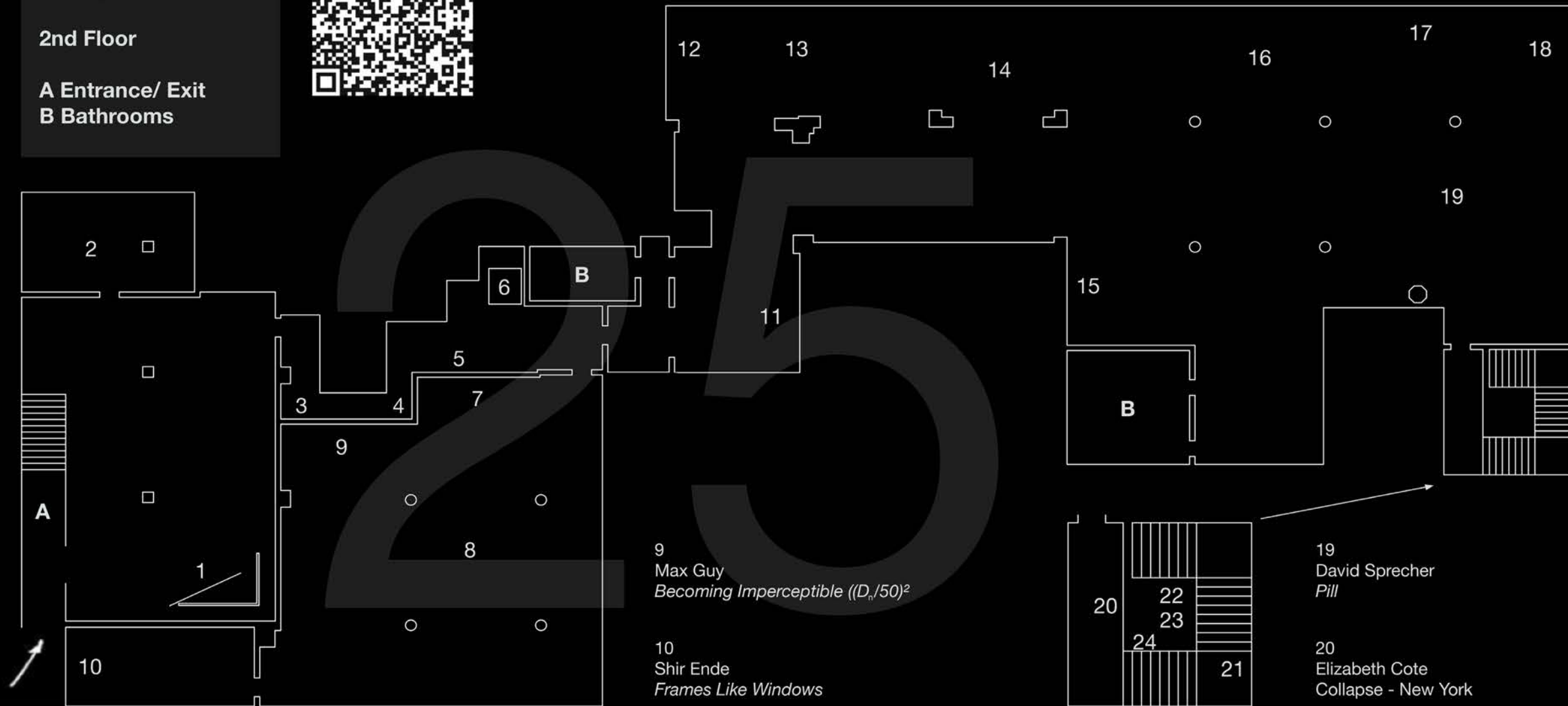
2850 N Pulaski Road
Chicago, IL 60641

2nd Floor

A Entrance/ Exit
B Bathrooms



performance: Kezia Waters *The Body Keeps the Storage* 9pm (Saturday Feb 1st)



1
Anas Kahal
Buster and the cow

2
Gin Bahc
Box to Masterpiece

3
Janine Antoni
Tangent

4
Shir Ende
Collage #5

5
Jeff Prokash
Active Forms

6
olivier
Bye-bye Earth in 15 Seconds

7
David Sprecher
Dark Heat

8
Kezia Waters
The Body Keeps the Storage

9
Max Guy
Becoming Imperceptible ((D_n/50)²)

10
Shir Ende
Frames Like Windows

11
Li Muhua
Untitled

12
Shir Ende
Collage #4

13
Elena Ailes
hope is a thing with feathers, again

14
Lindsey Dorr-Niro
in/situ -- ex/situ

15
Pia Dobrowitz
White Gaze

16
Jeff Prokash
Fluid Panes

17
Jeff Prokash
The Future

18
Elena Ailes
*she sights a bird — she chuckles
— she flattens — then she crawls*

19
David Sprecher
Pill

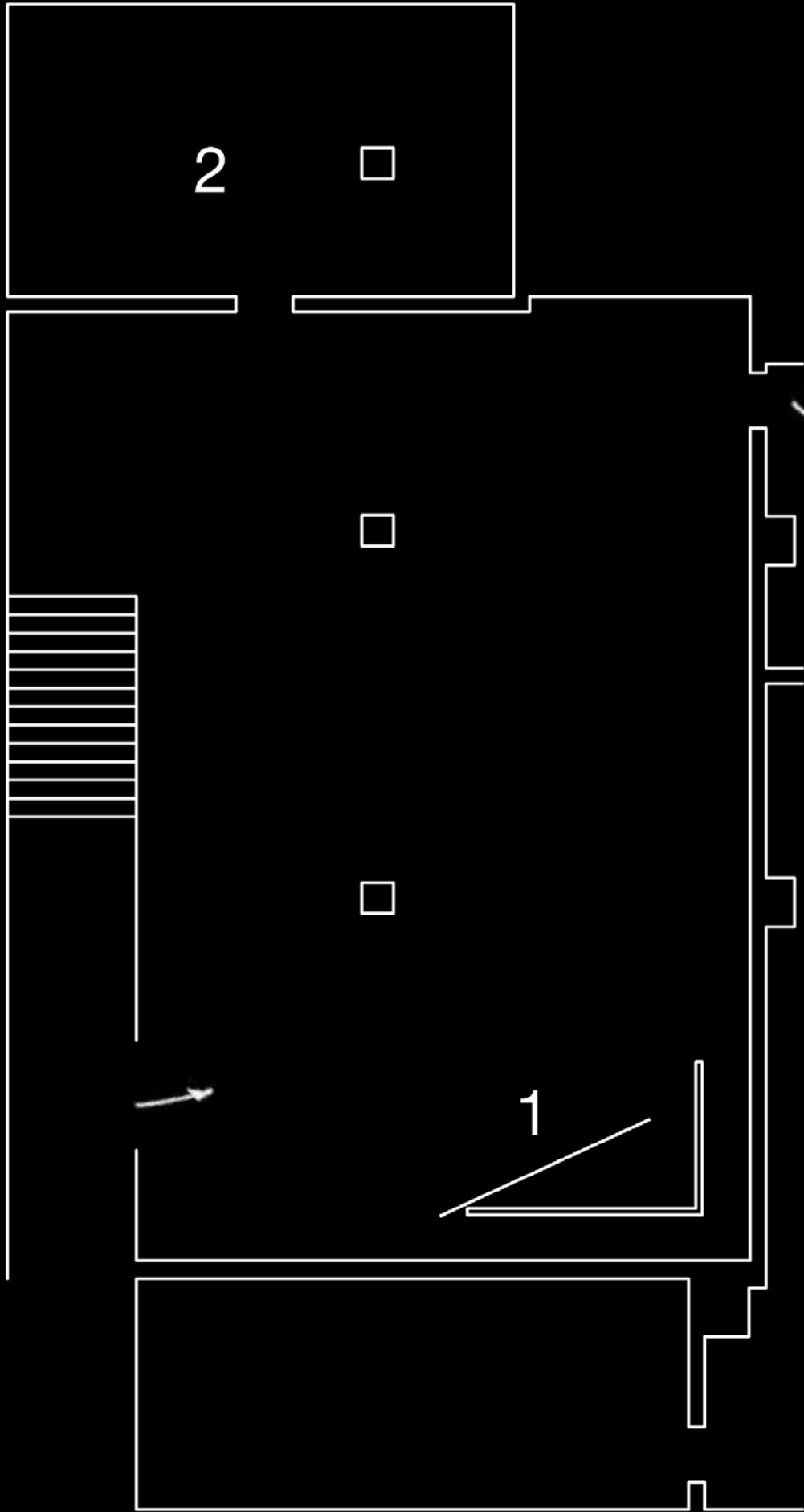
20
Elizabeth Cote
Collapse - New York

21
Anas Kahal
David

22 / 24
Neiva Mulhern
1 | 0 / 0 | 2

23
Michael Madrigali
Multi-Build 1/2/3

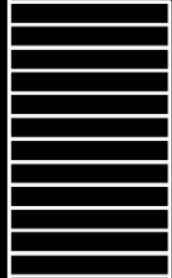
25
Fondation Tschuess
We're Open (Score)



2

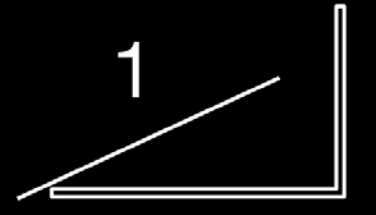


2
Gin Bahc
Box to Masterpiece



1

1
Anas Kahal
Buster and the cow

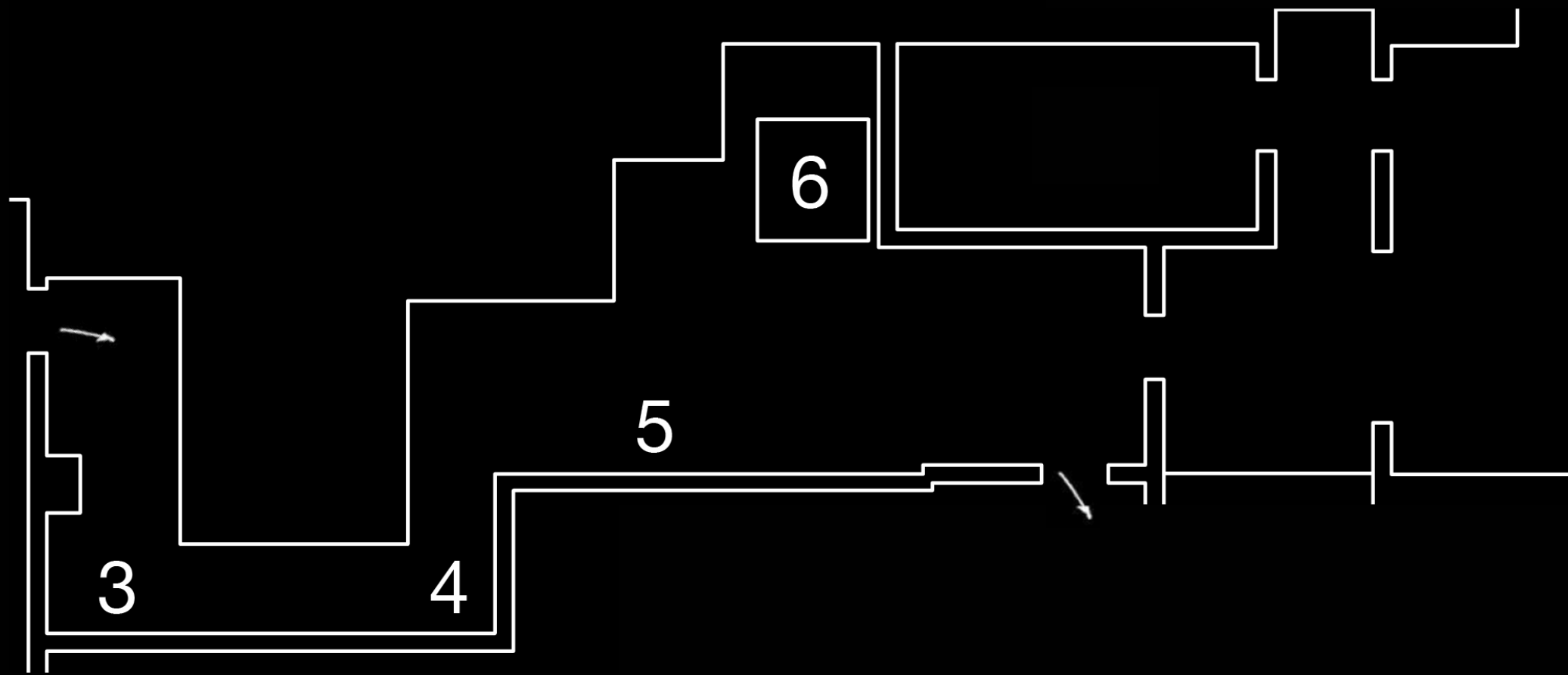










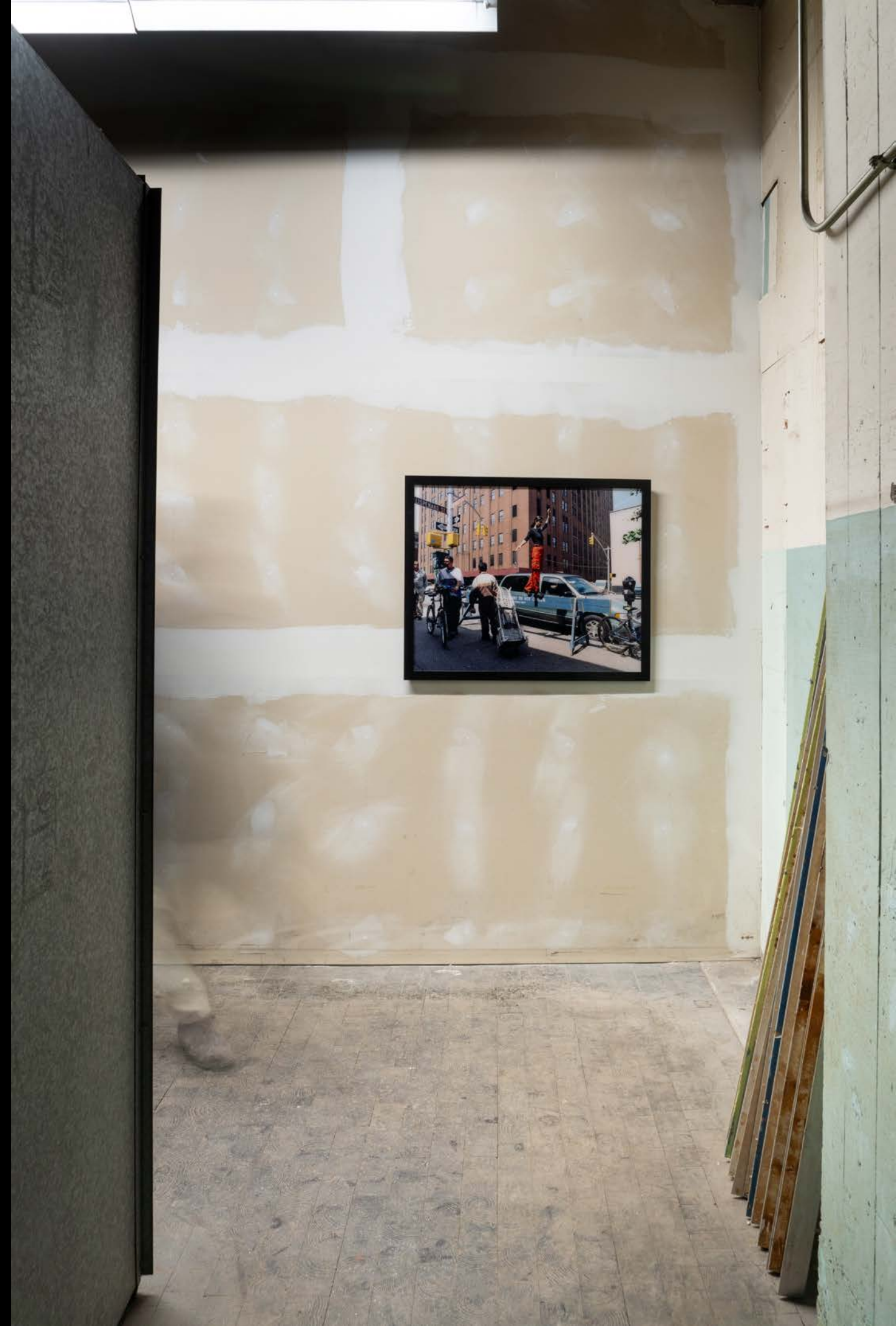


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Janine Antoni
Tangent

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Shir Ende
Collage #5

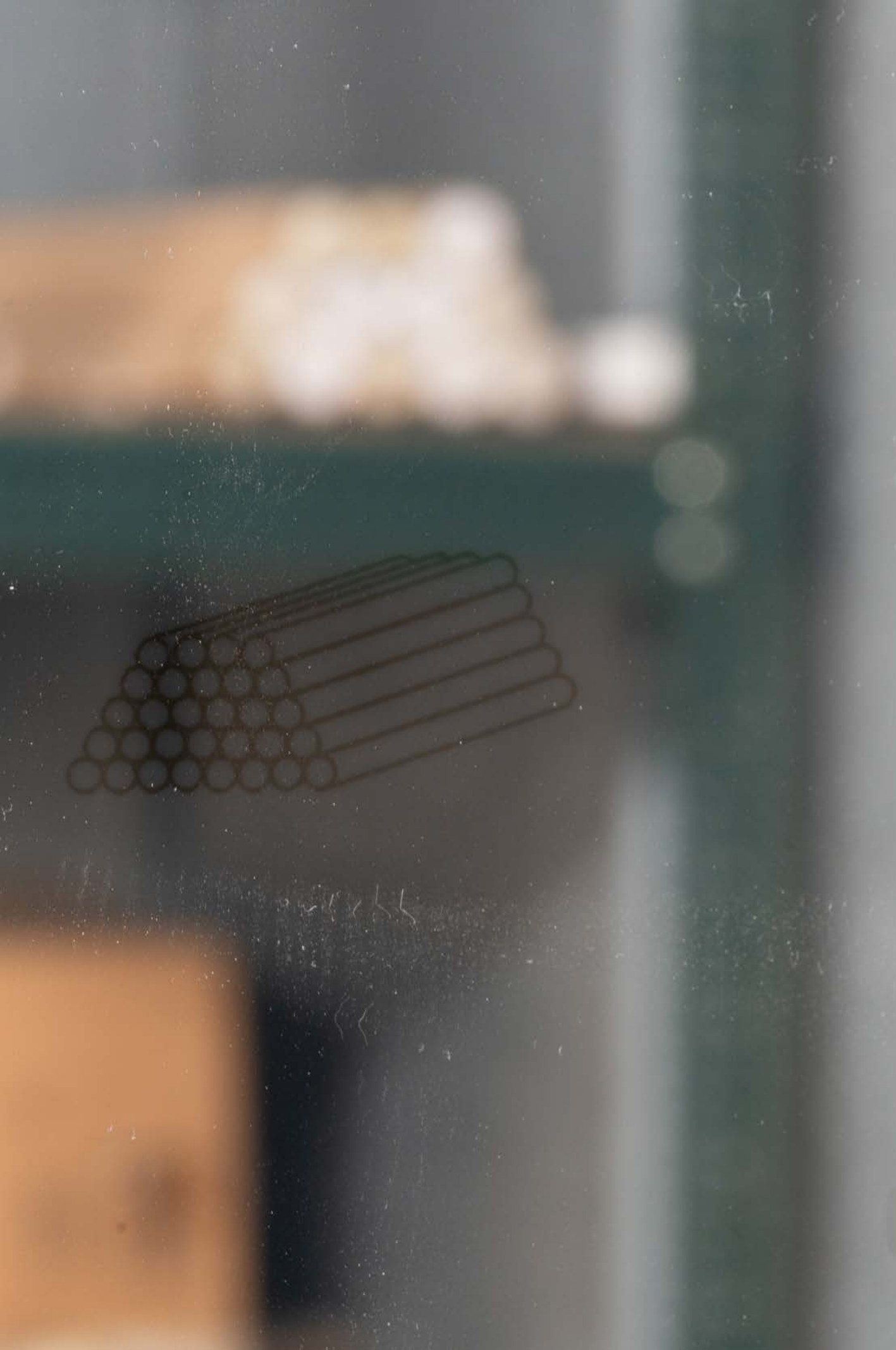
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Jeff Prokash
Active Forms

6
olivier
Bye-bye Earth in 15 Seconds



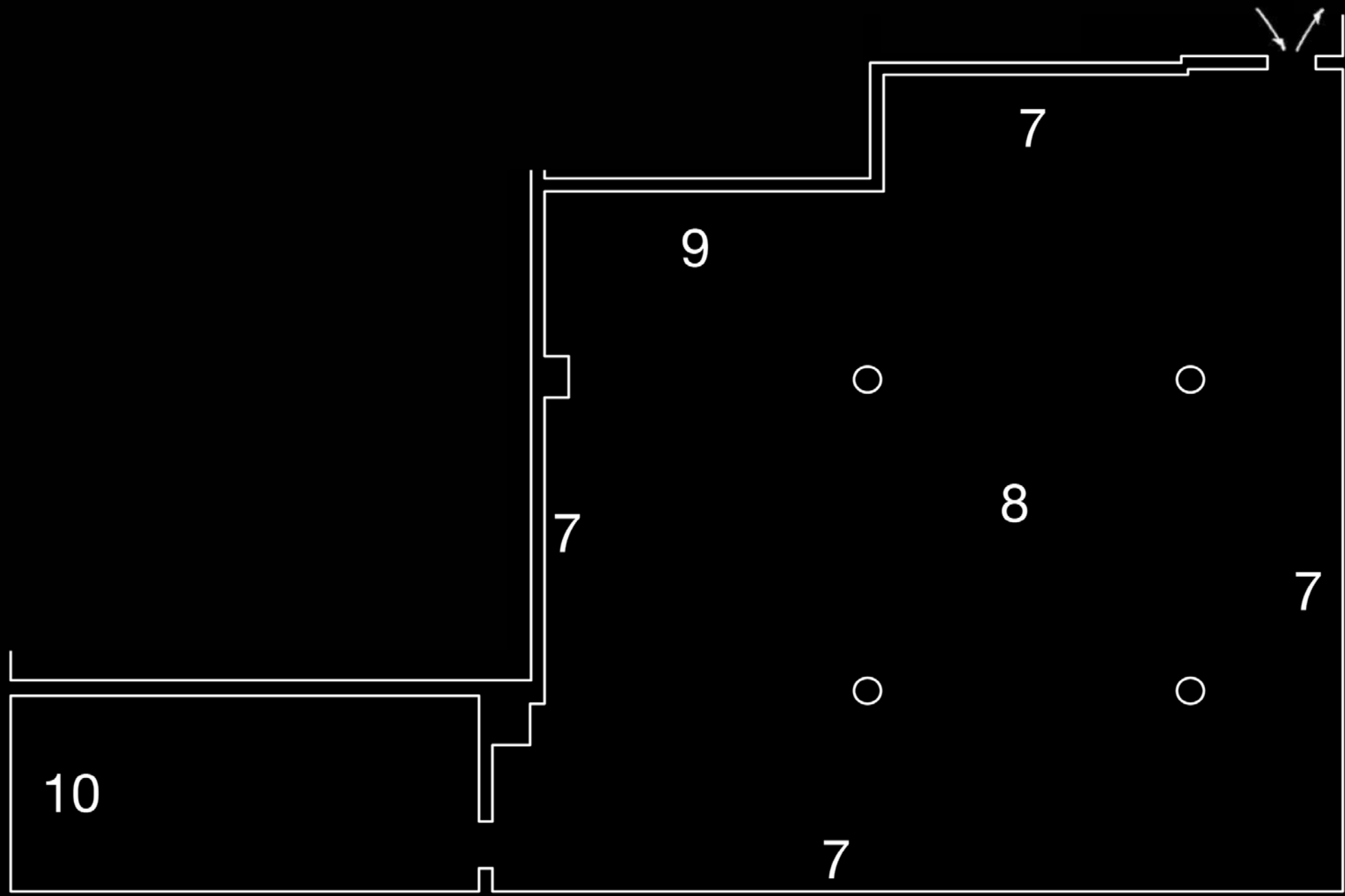








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olivier
Bye-bye Earth in 15 Seconds



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David Sprecher
Dark Heat

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The Body Keeps the Storage

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Becoming Imperceptible $((D_n/50)^2$

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David Sprecher
Dark Heat

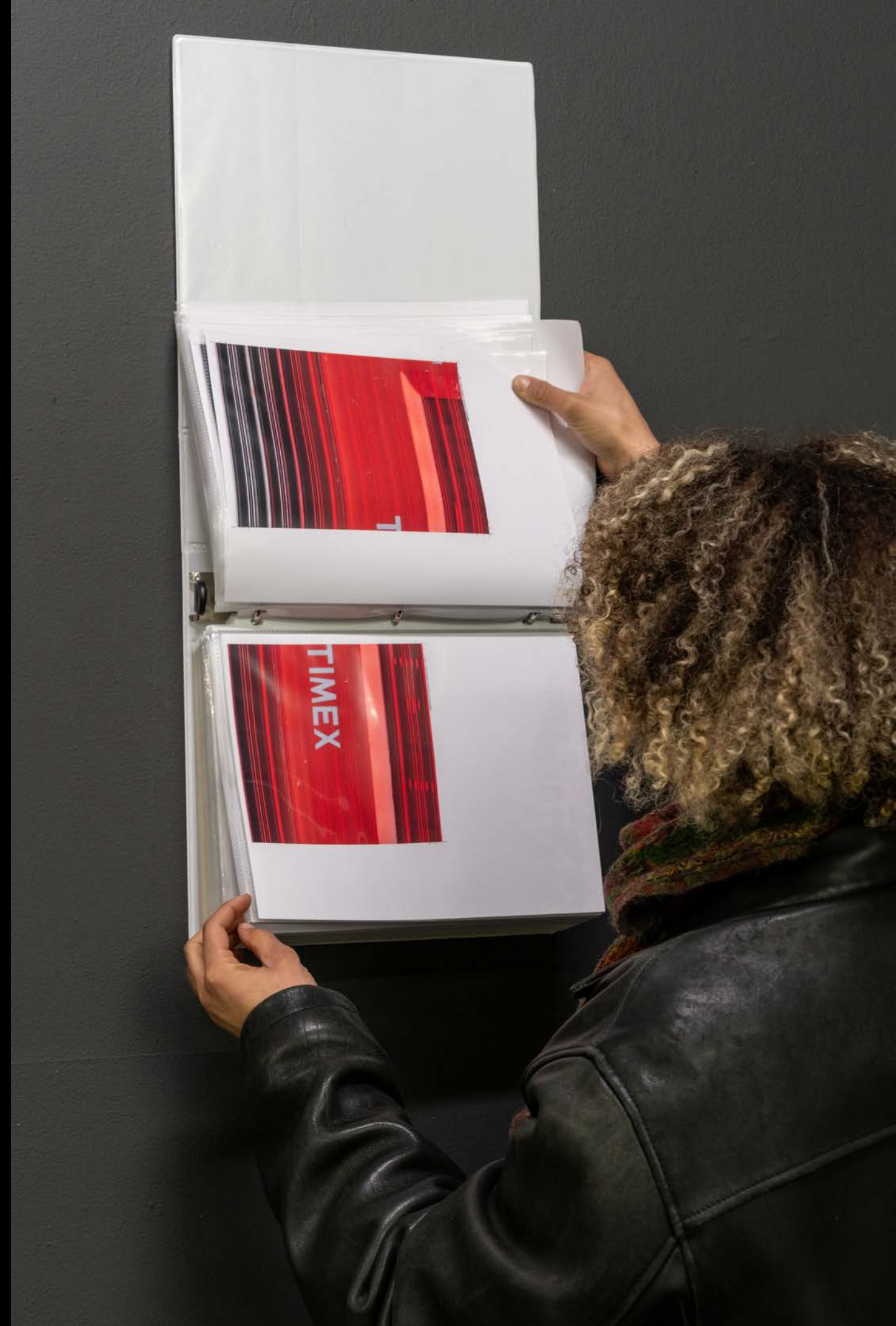




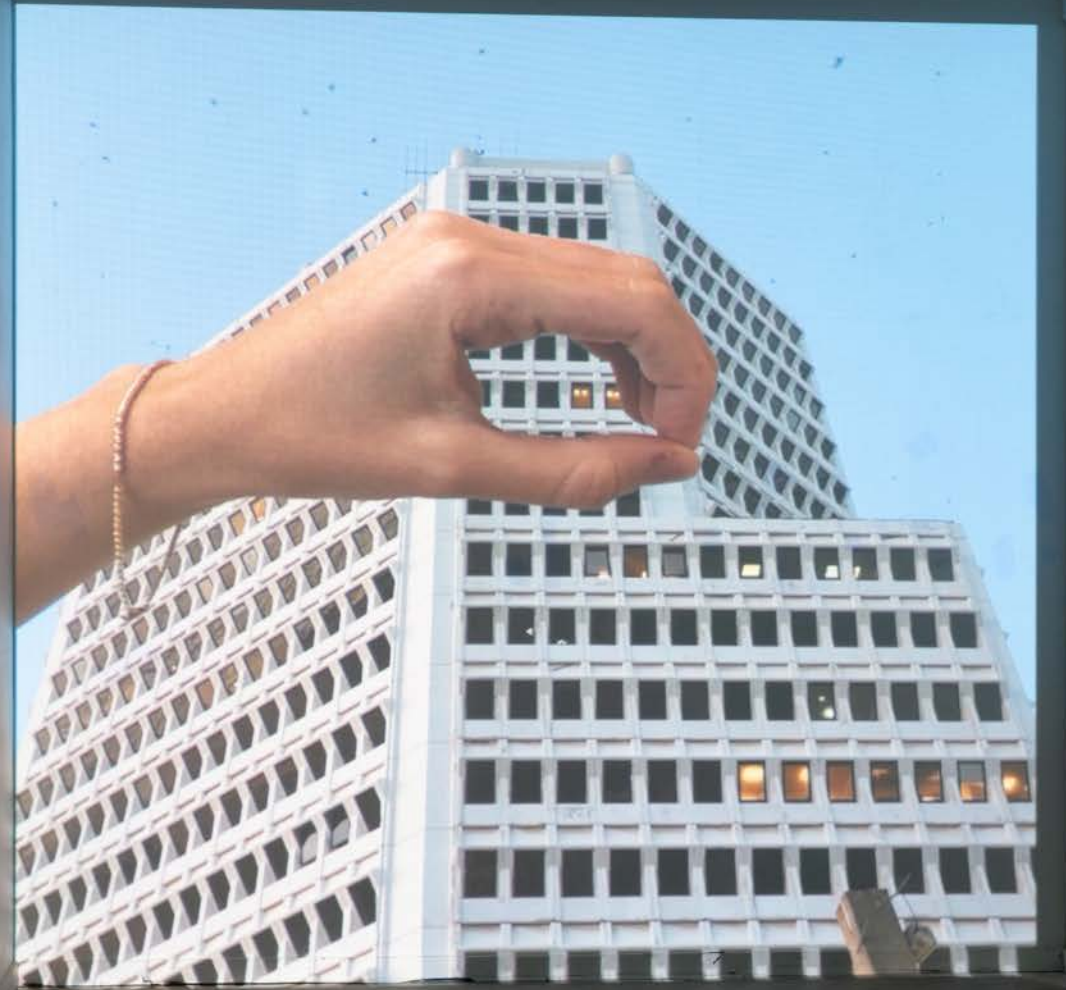
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Kezia Waters
The Body Keeps the Storage

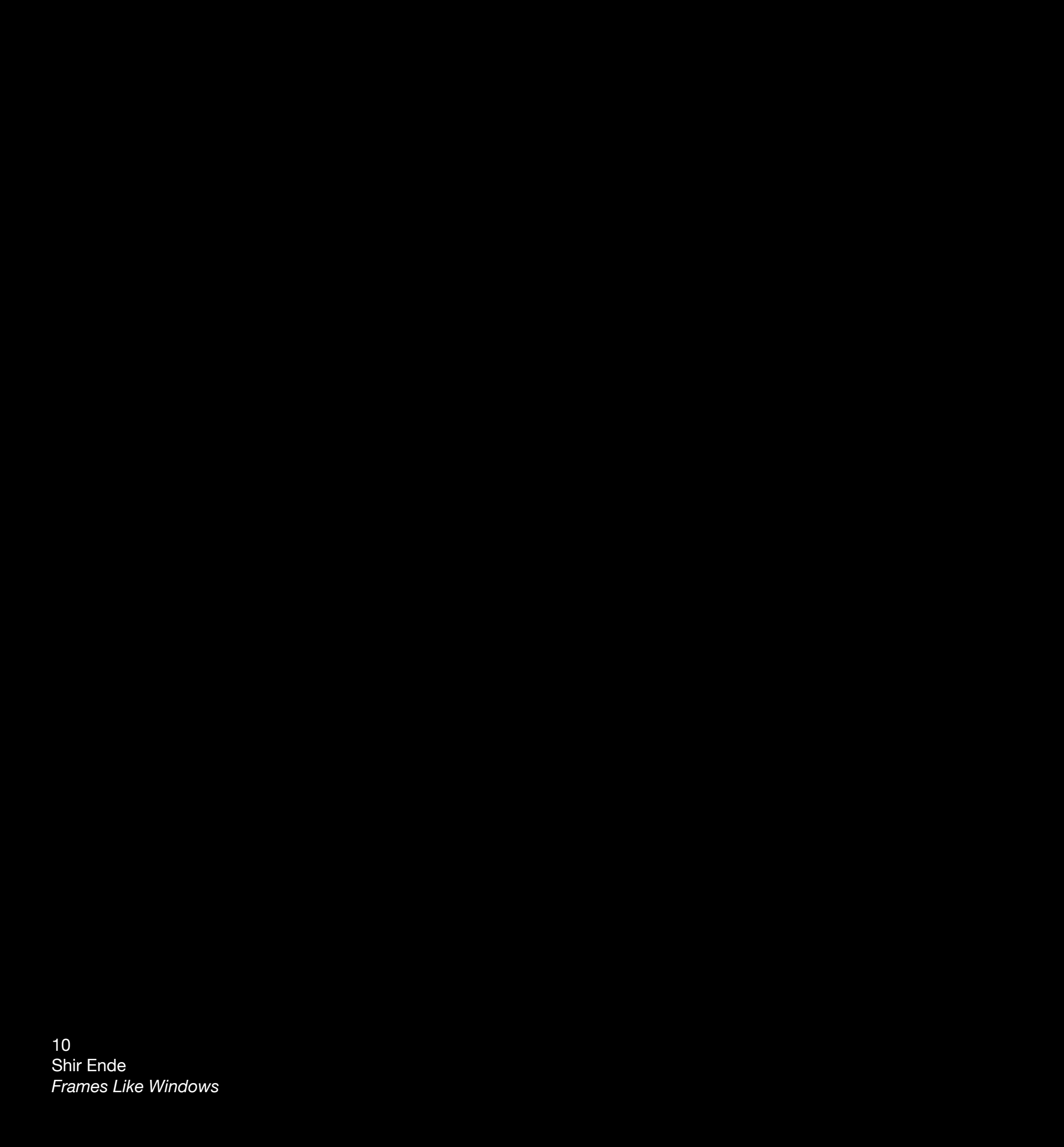


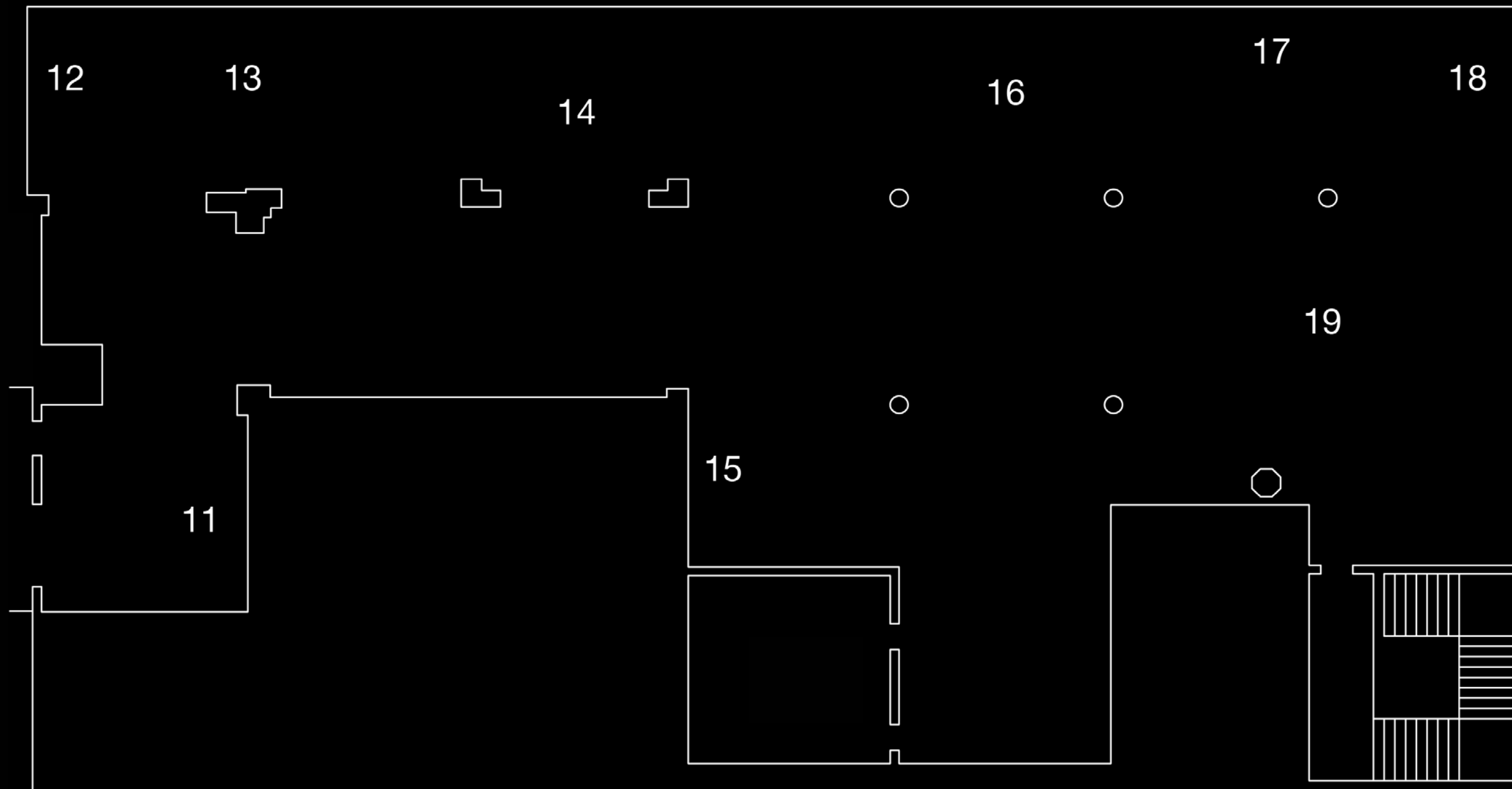
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Max Guy
Becoming Imperceptible ((D, /50)²











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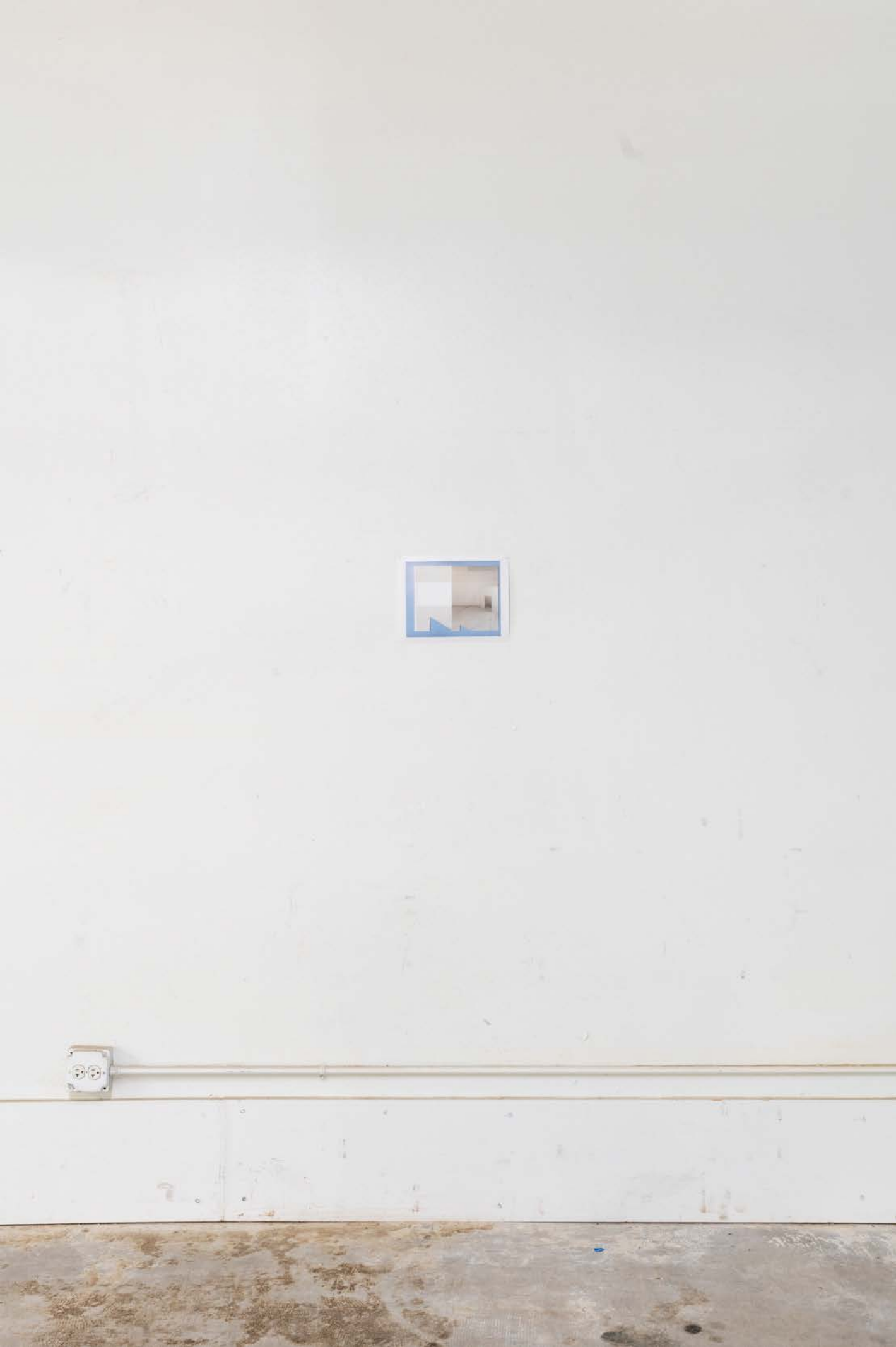
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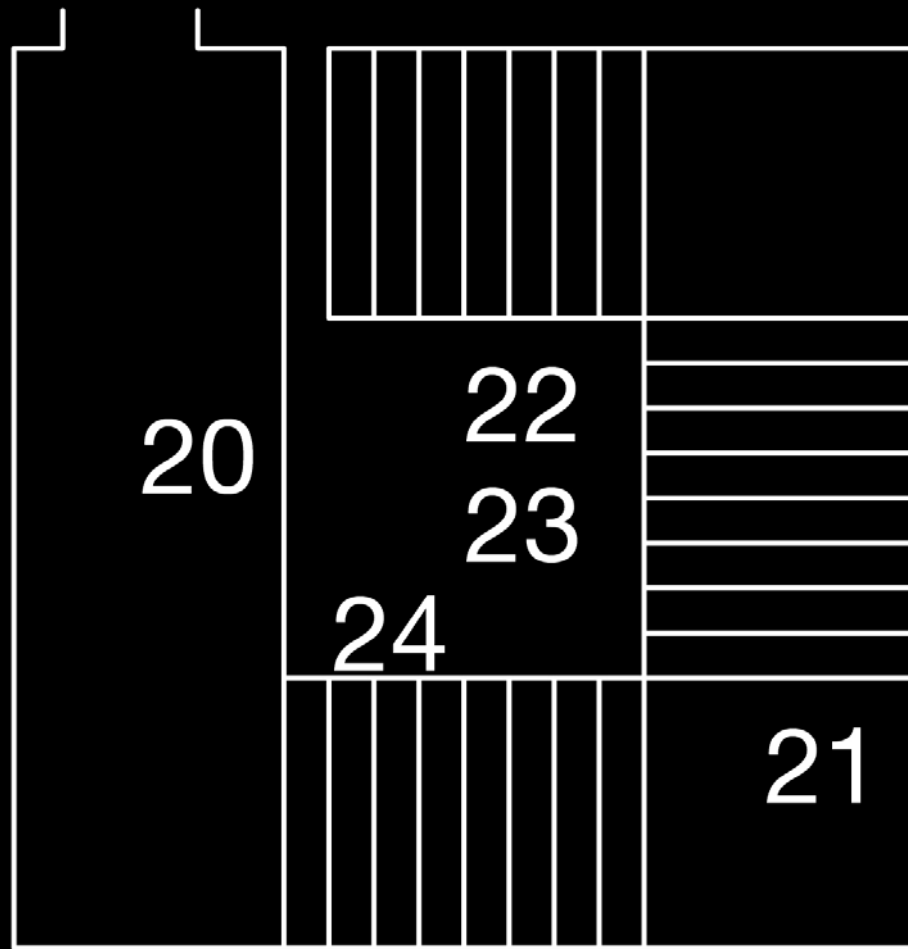








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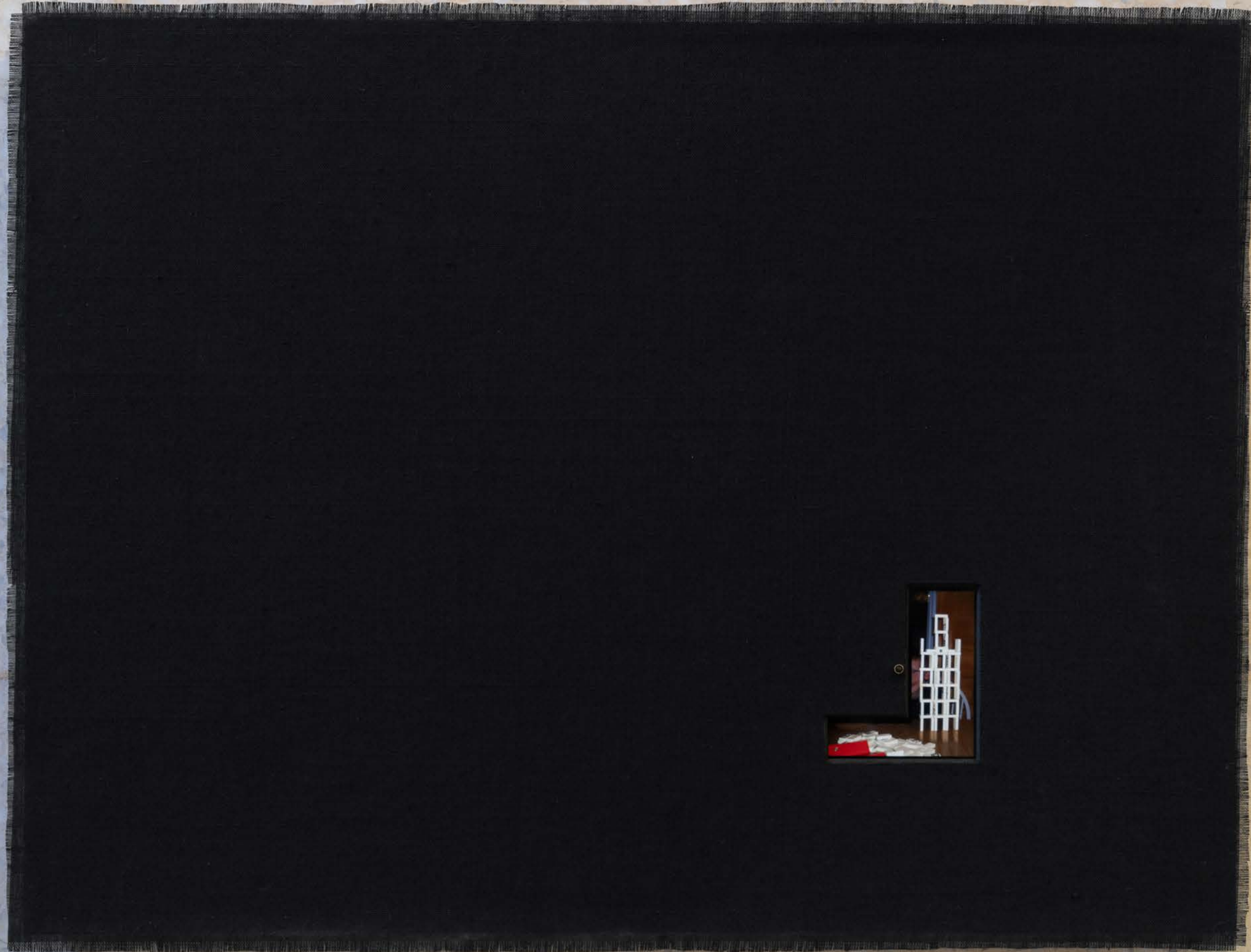


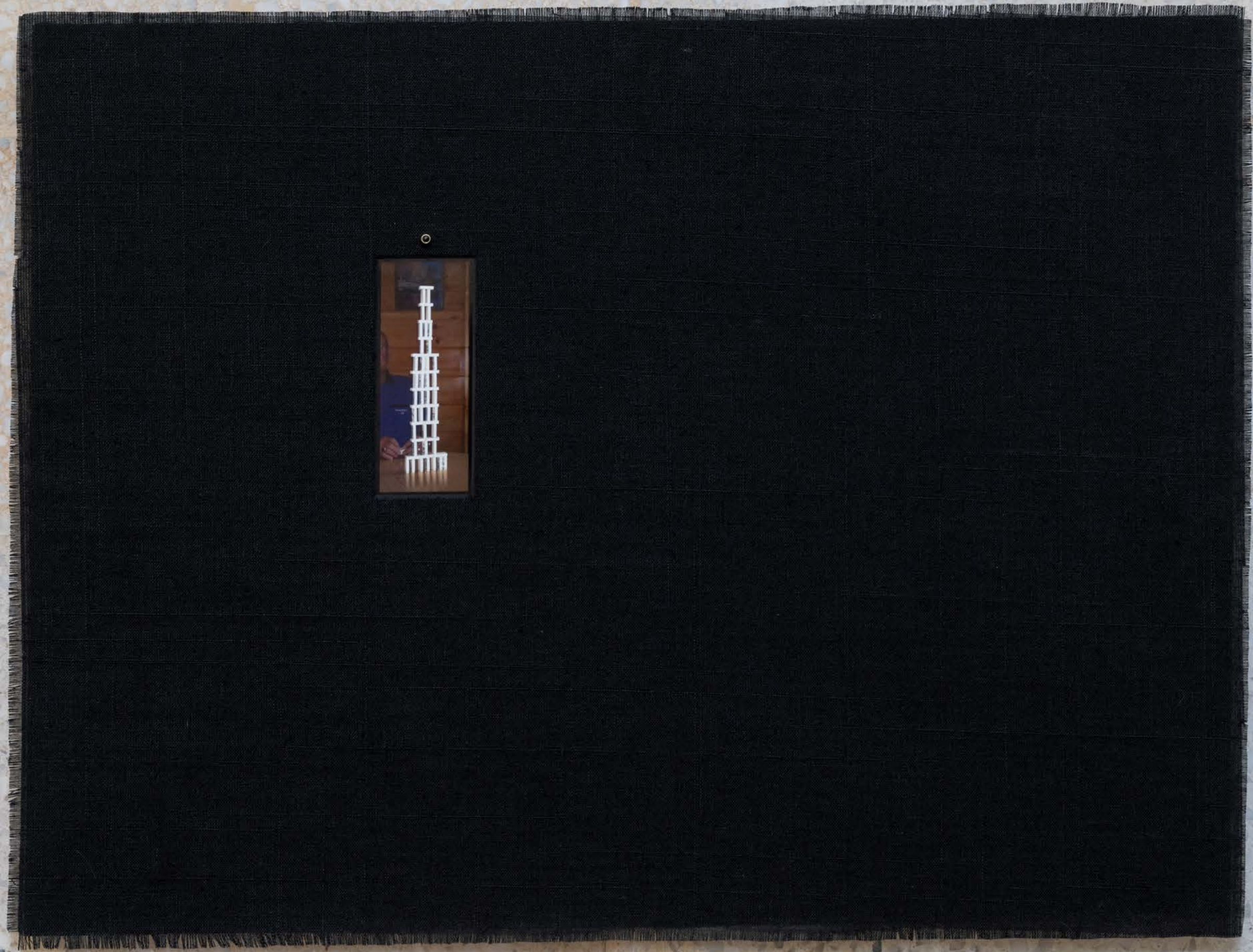


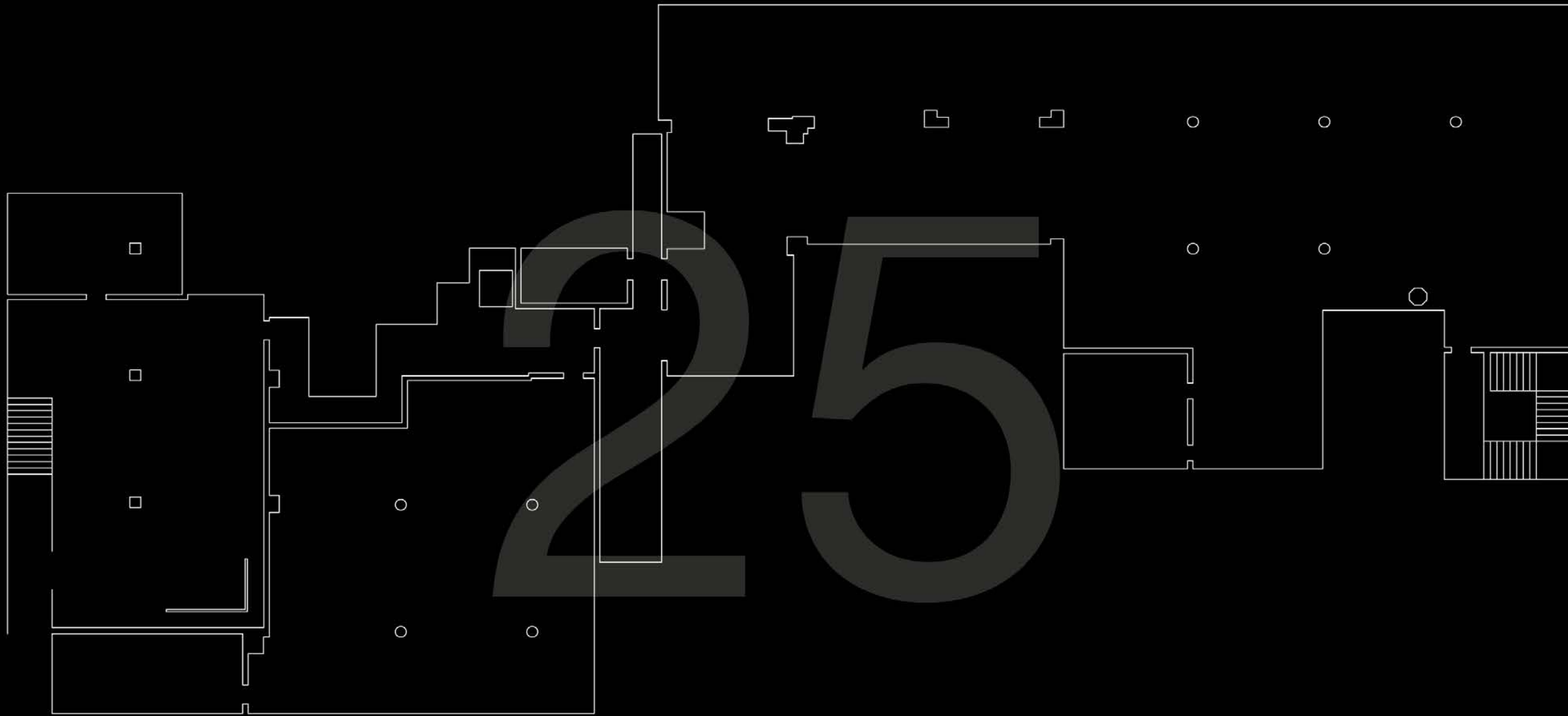
22 / 24
Neiva Mulhern
1 | 0



23
Michael Madrigali
Multi-Build 1/2/3









The work constitutes itself in a simple spatial gesture: Open everything that can reversibly be opened by hand without the use of tools.



for more info about each work and artist please visit:

<https://docs.google.com/document/d/1KFk-grls3i2ARcE9WBagcmlD5nQCROCK0OJ5XbHUEls/edit?usp=sharing>

by bye promotes a deeply collaborative and audience-engaged approach to architecture and art. As such, the spontaneous, self-guided documentation by our visitors during exhibitions is highly valued, offering relevant insight into how the audience engages with and navigates each space.

Attached is a link to a compilation of Instagram stories shared by attendees on the opening day of by bye avondale:

<https://vimeo.com/1054554761>

by bye avondale opens up the historic ILG ventilation factory on Pulaski during the transition from artist spaces to *Life Storage*, a corporately owned and operated storage unit facility.

This moment invites the question: How does artistic labor anticipate storage unit monoculture? Storage units are the baggage of two directions of mobility. Opportunism emerges as capital intensifies instability and consolidation.

I write from my release from contract at the School of the Art Institute for organizing for divestment and a fair part-time contract. In this interlude I have gravitated towards drafty warehouses, wading through the detritus of desire cycles gone by. We thumb through their burst seams. We watch

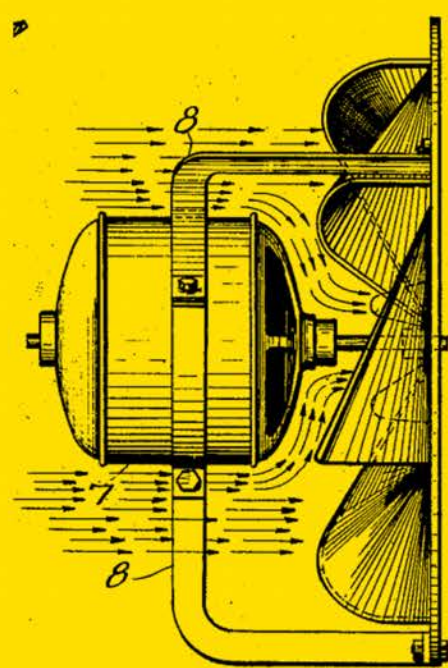
deposits of mass market leakage sorted and shelved for resale. In myriad forms, many artists I know lease their time to the distribution, logistics and managed flow to reintegrate excesses into the transaction stream. Get paid.

It is clear there is a divide between desired and undesirable circulations.

With repose as her instrument and gesture concision, Gin Bahc's Fluxus kit update express delivers any user the agency to self-frame as co-creator. Janine Antoni tests the state's spatial rule of the body in motion. With the aftertaste of a calculated narration of the future in disuse after unfaithful love, we meet recombinant skylines and surplus mantras of the 1940 World's Fair. We meet the stuckness of clocks and the persistence of infrastructures to spite liquid promises.

"It is easier to destroy something than to maintain it, and the best practice for maintaining a meadow is to advocate that the meadow should never become a lawn," says Callie Spooner. To struggle for the meadow compels self-knowledge, an etiology of visions. 'I SEE THE FUTURE' weathers the dictum of a monolith of Progress, in the company of calderas embedded in liquidated walls.

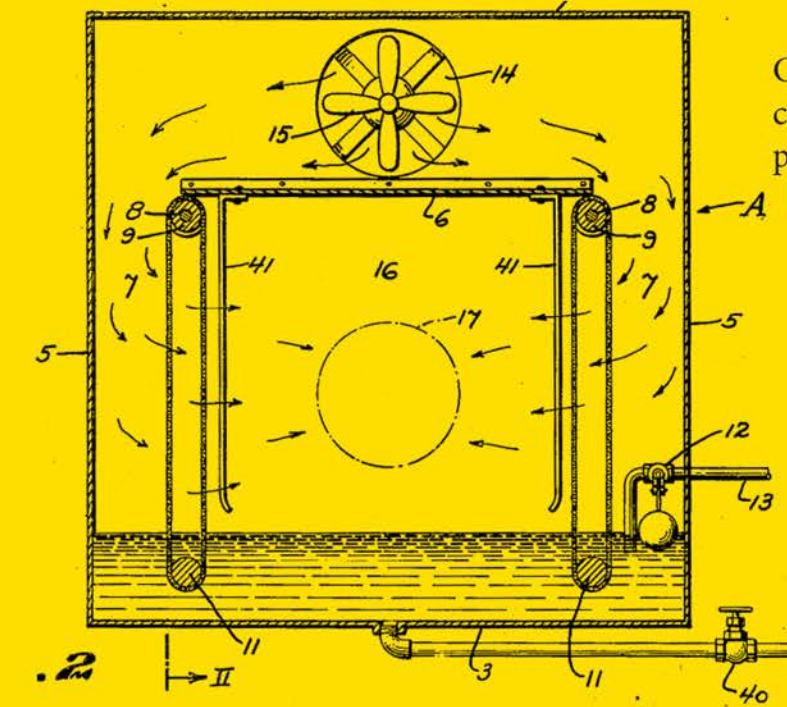
Attention is labor: swiftly locked in to rote repetition and accumulations sapped of affect, tracked to maximize volume of transaction. The exhibition troubles the shift of our conception of industrial production to the manufacture of knowledge and experiences, creative labor. How do artists disalign visions that privatize social necessities and culture competition? Foil visions towards new assets out of future risks?



The hyperparasite tailors its rhythms to the parasite and makes vehicle of it, altering the host ecology. Consider: the plant you host in your dim rental unit gets a bad case of scale, and the internet tells you to order parasitoid wasps - mitigation in flighted specks to the naked eye.

Fig 2

Ecosystem thinking speaks to the desire to govern and optimize mutual relation between beings and surroundings. How have we come to mistake ecosystem for ecology? Hegemony for liberation? Bewary of tales that naturalize, or deflect the action of displacement as talk of flow—of financial instruments under the hood, dressed as elemental.



Capital's demands that individuals constantly adapt double-speaks for precarization, or the process by which labor is rendered ever more flexible.

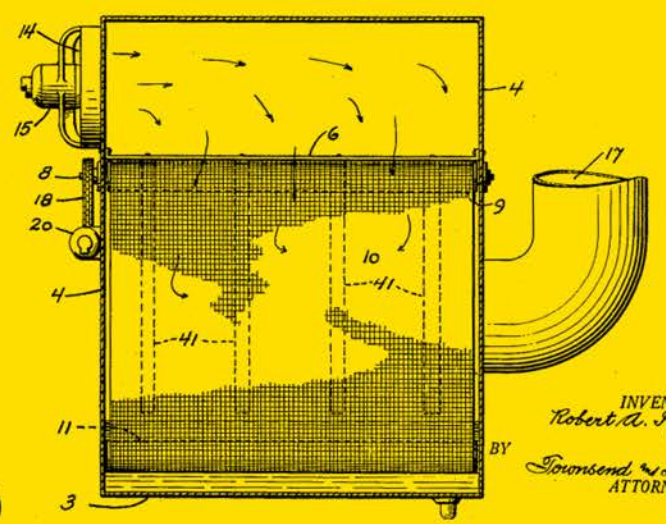
Does this embodiment intensify the role of the artist, shamans of desire, integral to the performance of the free market?

What steps do we map together in order to act with others? Apprehend the gentrifying force towards accumulation and development, namely property that restructures neighborhoods to deliver maximal value for a slim minority.

Tuned to a pattern event, the show iterates: what deviance roots in the ebb of ripples?

What openings foreclose the detectable pest of the neoliberal parasite, versus the arts of an evasive opportunist?

Kelly Xi (2025)



INVENTOR.
Robert A. Xi
BY
Townsend & Loftis
ATTORNEYS.

