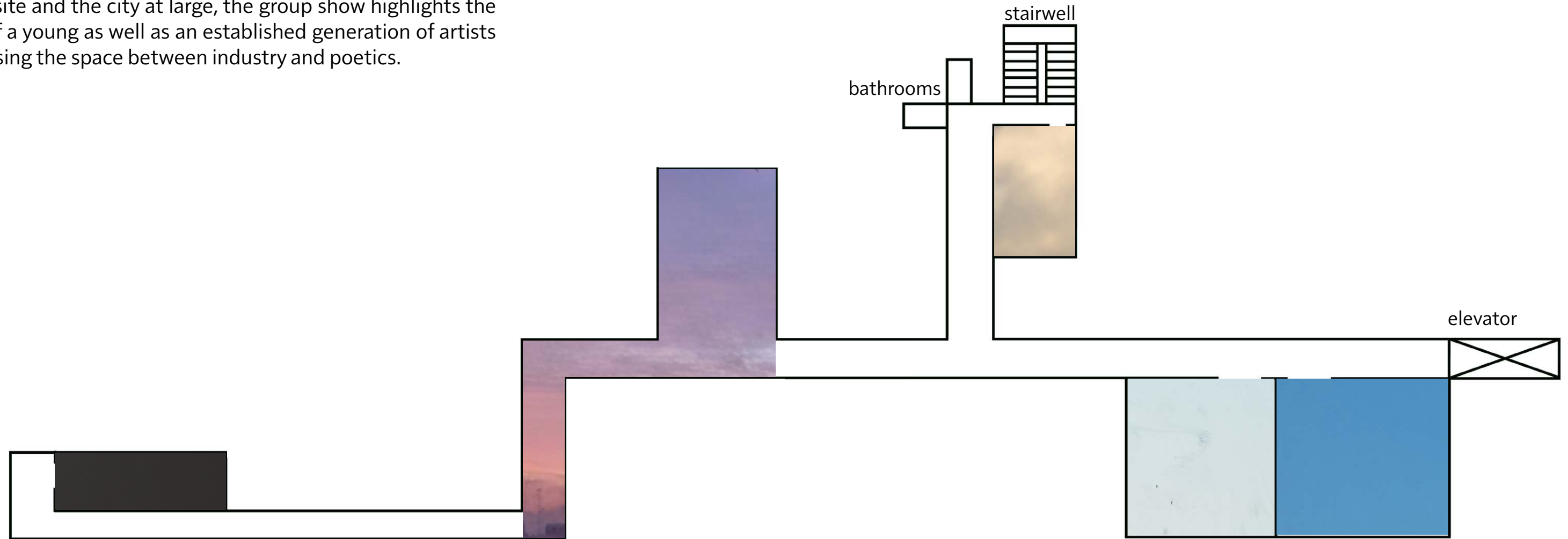
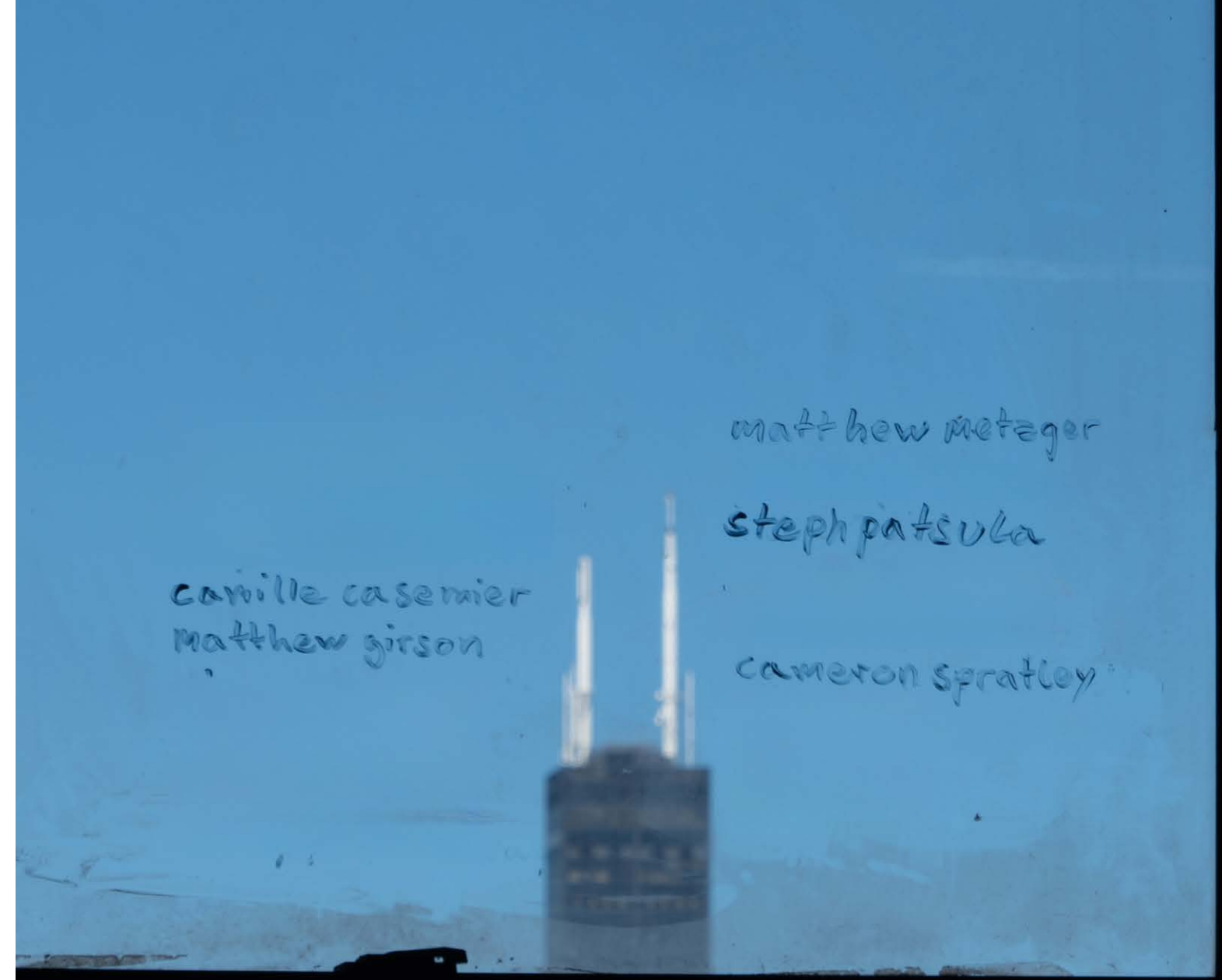
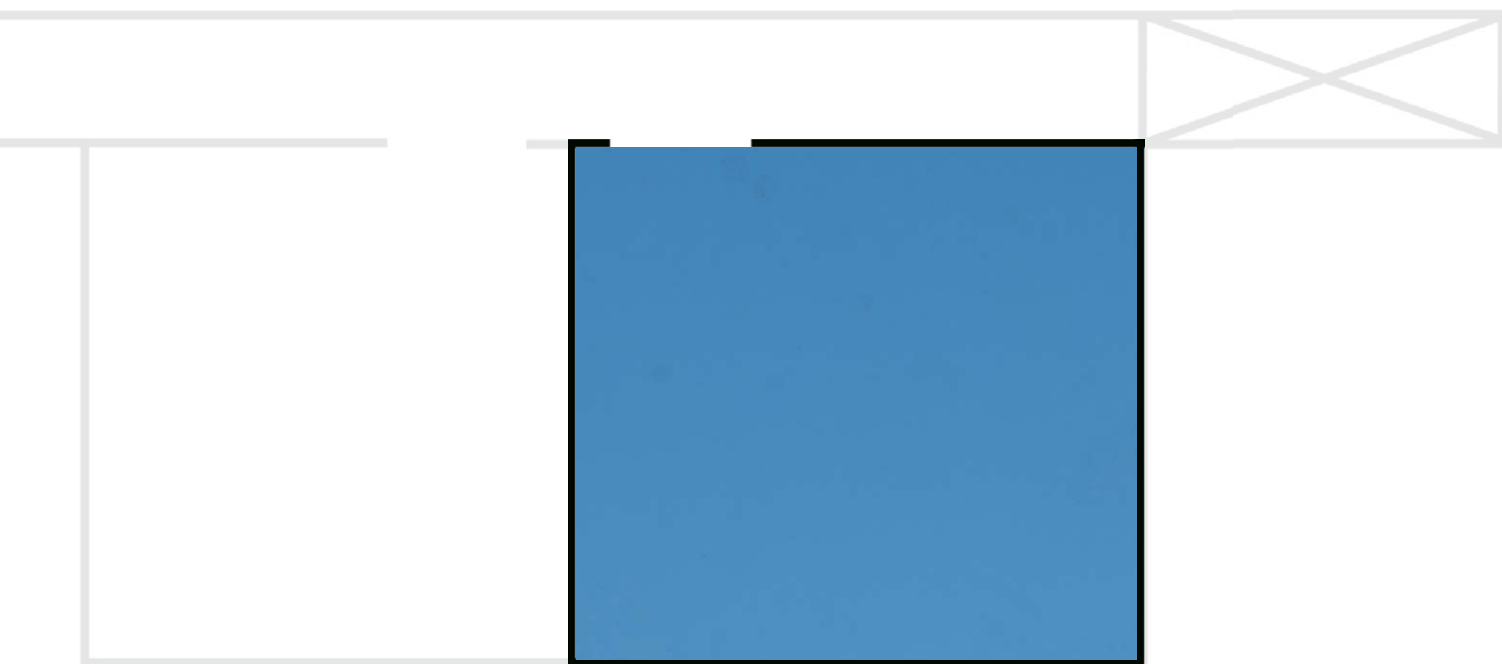


Aug 31st - Sep 6th

by bye Pilsen marks the farewell of Chicago's Cermak Center, a former Ford plant pre-dating the modern assembly-line of Detroit and Chicago area factories. Having served as an artist space for the last 20 years, the warehouse in the Pilsen neighborhood is now slated for remodeling, allowing for a careful repurposing of its broached industrial floors. A tribute to the site and the city at large, the group show highlights the work of a young as well as an established generation of artists addressing the space between industry and poetics.



Noelle Africh Tauba Auerbach Kaya & Blank Camille Casemier Matthew Girson Philipp Groth Gordon Hall Gary Lapointe Makayla Lindsay
Matthew Metzger Jonas Müller-Ahlheim Steph Patsula Josue Pillot Richard Rezac Cameron Spratley Aleksandra Walaszek Ruby Que Xu Yue





Cameron Spratley

How To Go To Heaven 2024

26 x 30

acrylic, flashe, epson ultrachrome inkjet prints, and cut paper on canvas



Cameron Spratley

How To Go To Heaven 2024

26 x 30

acrylic, flashe, epson ultrachrome inkjet prints, and cut paper on canvas

Matthew Metzger

Two works that influence the atmosphere of by bye Pilsen 2024

Dimensions: unknown

Painting and Sound



Cameron Spratley (American, b. 1994 in Manassas, VA) lives and works in Chicago. Recent solo exhibitions of Spratley's work include *Violets and Daisies* (2023) at M. LeBlanc in Chicago, *American Portraiture* (2023) at Moskowitz Bayse in Los Angeles, *In the Air Tonight* (2021) at James Fuentes in New York, and *730* (2020) at M. LeBlanc in Chicago. Spratley's work was included in recent group exhibitions, *Drunk vs. Stoned 3* (2023) at The Ranch in Montauk New York, *Homotopy Type Theory* (2023) at Centralbanken in Oslo, *SKIN+MASKS* (2022) at Kavi Gupta in Chicago, *A Healthy Dose of Nihilism* (2022) at the Ministry of Culture and Tourism, Columbus, OH, *Sagittarius* (2022) at Night Club Gallery in Minneapolis, *Made to be Broken* (2022) at P.P.O.W. in New York, *Songs of Fire* (2022) at Kranzberg Arts Foundation in St. Louis, and *Notes on Entropy* (2020) at Arcadia Missa in London. Spratley obtained his bachelor's degree in 2016 from Virginia Commonwealth University. He attended the Yale University at Norfolk residency, was the recipient of the Alice Cabell Horsely Parker Scholarship from Virginia Commonwealth University, and received a full tuition scholarship from The School of The Art Institute of Chicago where he completed his MFA. In 2021, Spratley collaborated with filmmaker Jordan Peele and his firm Monkeypaw Productions on the remake of *Candyman*, set in Chicago.

Cameron Spratley

How To Go To Heaven 2024

26 x 30

acrylic, flashe, epson ultrachrome inkjet prints, and cut paper on canvas



Matthew Metzger

Two works that influence the atmosphere of by bye Pilsen 2024

Dimensions: unknown
Painting and Sound

Matthew Girson

Excavation, 24.20 (P4) 2024

Latex, Enamel, and Acrylic on gallery wall
17 x 22"

Matthew Girson

Excavation, 24.21 (P6) 2024

Latex, Enamel, and Acrylic on gallery wall
17.5 x 22"



Matthew Metzger (b. 1978) lives and works in Chicago. He attended the University of Chicago and the Skowhegan School of Painting and Sculpture Residency Program. He is the co-editor of the topical publication *Shifter* and teaches at The University of Illinois at Chicago. His most recent solo exhibitions include *Corbett vs. Dempsey*, Chicago; *Arratia Beer*, Berlin; *Frieze Art Fair (Focus)*, New York; and *Kavi Gupta Gallery*, Chicago. Upcoming group exhibitions include *The Freedom Principle*, Museum of Contemporary Art, Chicago; and *The Works*, CAB Art Center, Brussels.

Matthew Metzger

Two works that influence the atmosphere of by bye Pilsen 2024

Dimensions: unknown

Painting and Sound



Matthew Girson
Excavation, 24.20 (P4) 2024
Latex, Enamel, and Acrylic on gallery wall
17 x 22"

Matthew Girson
Excavation, 24.21 (P6) 2024
Latex, Enamel, and Acrylic on gallery wall
17.5 x 22"

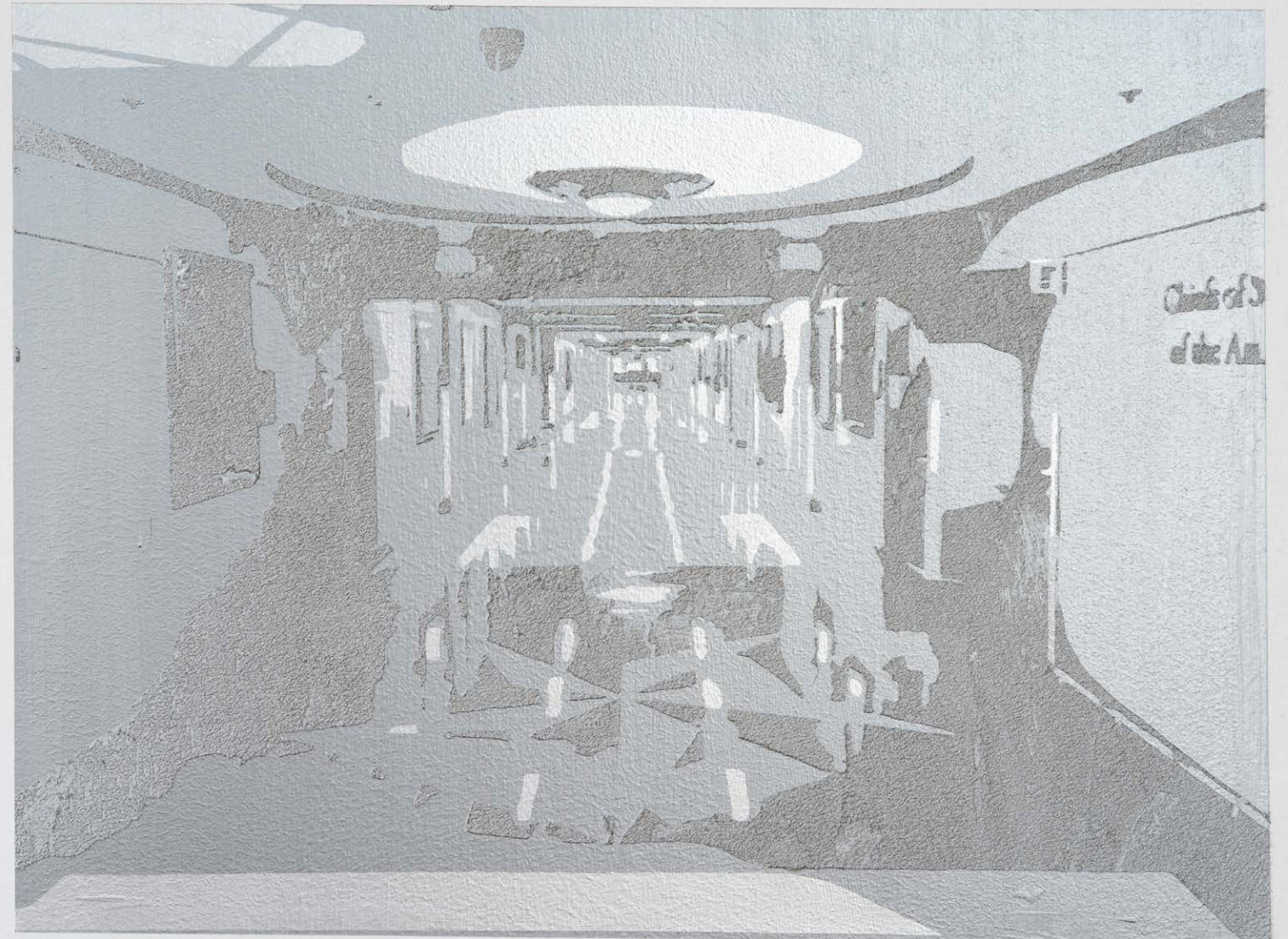
Matthew Girson

Ghosts linger, especially in paintings. They invite us to see and know ourselves. Their intent is never to haunt, but our ignorance of how they operate is often unsettling. They embody and manifest uncertainty and challenge us to think and feel beyond fact, logic, and reason. Keats called it "negative capability." Uncertainty is the only reason.



Matthew Girson

Excavation, 24.20 (P4) 2024
Latex, Enamel, and Acrylic on gallery wall
17 x 22"



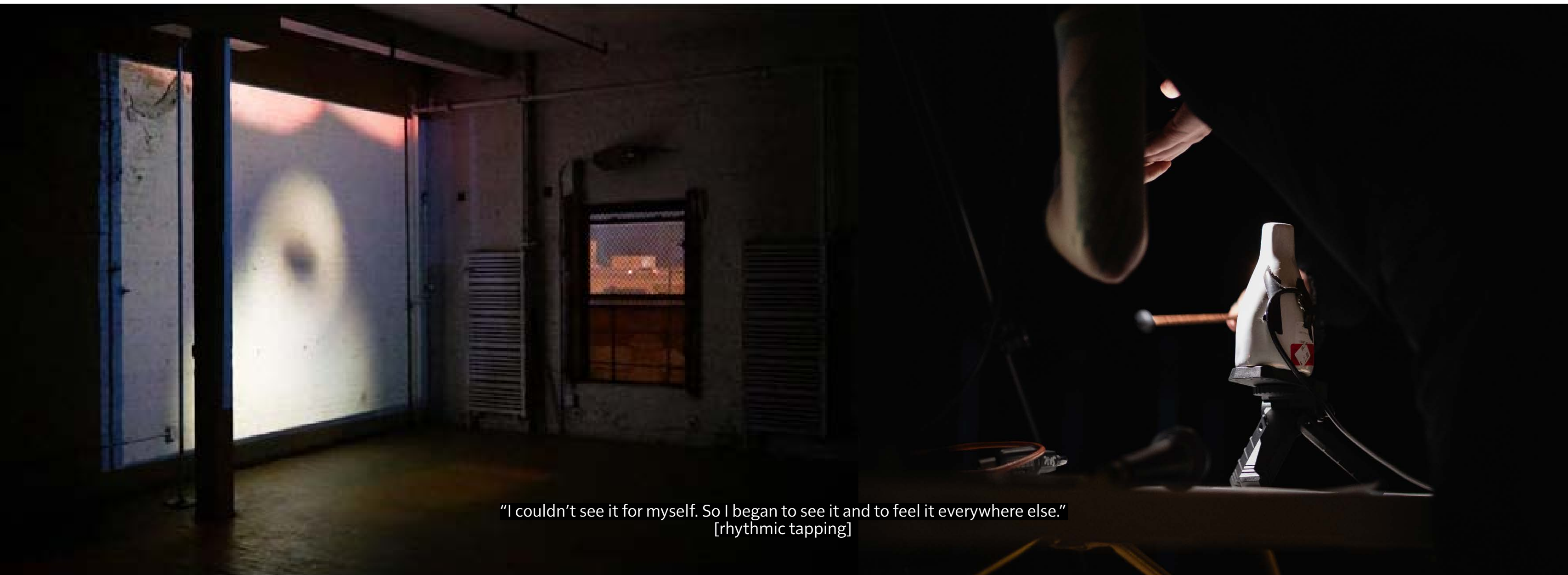
Matthew Girson

Excavation, 24.21 (P6) 2024
Latex, Enamel, and Acrylic on gallery wall
17.5 x 22"



Camille Casemier and Steph Patsula
Eternity's Vast Pocket, Picked 2024
Live-Performance

A performance of sonic hollowings and live camera excavations.
performed on August 31st at 8:30 pm for half an hour



"I couldn't see it for myself. So I began to see it and to feel it everywhere else."
[rhythmic tapping]

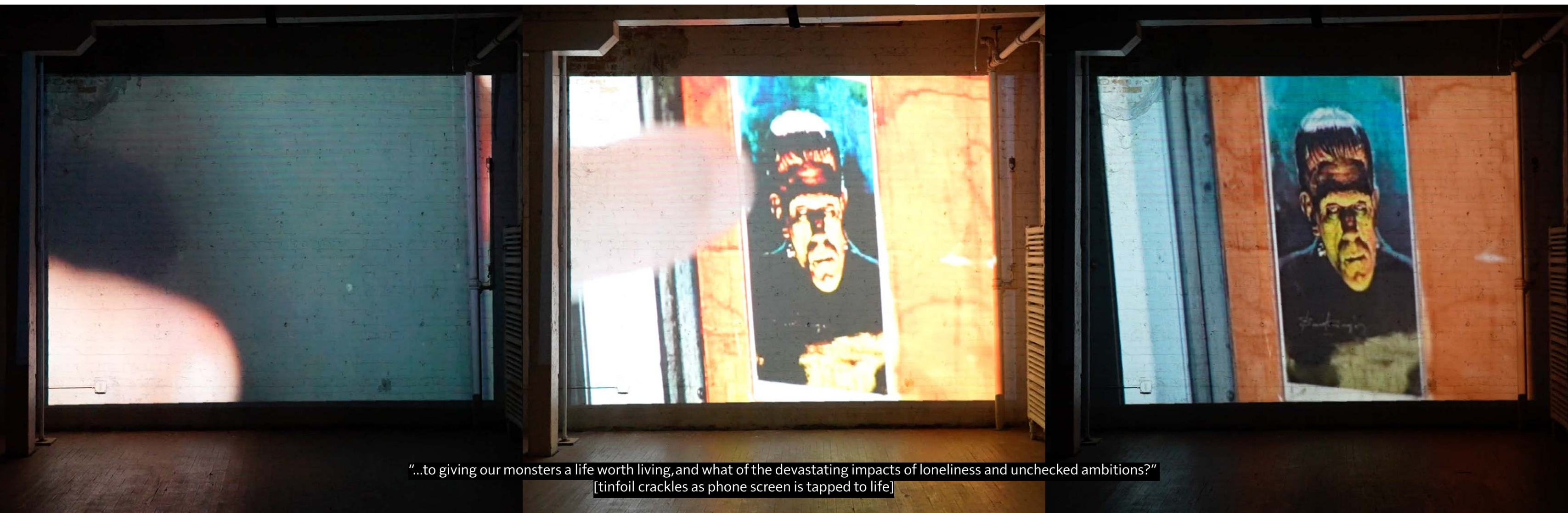
photo credit: Ricardo E Adame

Camille Casemier lives and works in Chicago as an artist and educator. Her practice is guided by object led inquiries often given form by cameras and audiences. Her works occur on walls, stages, and screens, in private and public spaces. The idea of the occurrence is not limited to the presentation of the work but underlies her consideration of the subjects as well—objects do not simply exist, they occur, and in turn their presence speaks to their placement.

Casemier spent her formative years around Bread and Puppet, she studied dance at the New School, later earning a dual BFA in art and theater from the University of Michigan and an MFA in performance from the School of the Art Institute of Chicago where she now teaches in the Painting and Drawing Department. She has presented work at the Festival Arte/Accione (CDMX), Indonesian Performatif Drawing Forum (Yogyakarta), Re-Happening at Black Mountain College, Performance Art Studies #73 (Goerlitz DE/Zgorzelec POL), Chroma Art Film Festival (Miami) and the Volkenburg Puppetry Symposium of the Chicago International Puppet Festival, among others.

Steph Patsula (b. 1988, CA/US) is an artist and educator whose work embraces a variety of approaches to research and creation, specifically performances, installations, and the collection and presentation of sonic archives. Patsula's projects embrace an intersection between critical sound theory and storytelling to explore autonomy and intimacy within human and non-human relationships. This process reflects a desire for mutualism through attentiveness to a range of sensory thresholds.

Patsula holds dual MFA degrees from the University of Alberta (CA) and The School of the Arts Institute of Chicago (US) and has presented work and performances at Festival Arte/Acción - Art/Action Festival (MEX), Gallerí Úthverfa / Outvert Art Space (IS), DUPLEX (LX), Scheifmujglasse 12-14/AKA Artist Run Centre (AUT), Capture Photography Festival (CA), Experimental Sound Studio (US) among others.



Camille Casemier and Steph Patsula
Eternity's Vast Pocket, Picked 2024
Live-Performance

A performance of sonic hollowings and live camera excavations.
performed on August 31 at 8:30 pm for half an hour

found image of Frankenstein's Monster in textile recycler's truck



tauba averbach

josve pillot

philipp groth

aleksandra walaszek

makiyla lindsay





Josue Pillot
Untitled 2010-2012
Inkjet Print
Documentation of *Damas a Caballo* series



Josue Pillot is from Aguadilla, Puerto Rico, and resides in Chicago. A conceptual artist who engages social critique, politics and humor. He received his BFA from the University of Illinois, at Chicago, and his MFA from Northwestern University, Evanston Illinois. He works in various mediums such as painting, sculpture, and video. His work has been shown locally and abroad, including the Chicago Cultural Center, the Contemporary Art Society (London, UK), and the Museo de Arte, Caguas, Puerto Rico.

Josue Pillot

Bueno antes era Bda. Esteves #101 Agusdilla, PR 00603.

Dimensions variable

Mixed media



Makayla Lindsay
Position in Case of Fall 2024
Inkjet Print
12" x 9"

Aleksandra Walaszek
And If This is Home, Welcome Home 2024
kinetic installation
7.5H x 10W ft, steel blinds, window blind opener, motor

Josue Pilot
Untitled 2010-2012
Inkjet Print
Documentation of *Damas a Caballo* series



Aleksandra Walaszek

And If This is Home, Welcome Home 2024

kinetic installation

7.5H x 10W ft, steel blinds, window blind opener, motor

Philipp Groth

Umbau (01-04) 2024

steel, screws, wood, and paint



Aleksandra Walaszek, born in Wrocław, Poland is an interdisciplinary artist, based in Chicago. She tends to focus on subjects such as: identity, memory, and history intertwined with geography and language. Her work has involved the creation of conceptually based objects, video and installations as well as happenings. She received an MFA degree at the School of the Art Institute of Chicago and MA in Media Arts from Eugeniusz Geppert Academy of Art and Design in Wrocław. During her studies she was awarded exchange stays at École Supérieure des Arts Décoratifs in Strasbourg, France and Maryland Institute College of Art in Baltimore, USA. Wałaszek is a co-founder of artist-run space called Forma Otwarta in Oleśnica, Poland. She has received several scholarships including the Fulbright Graduate Student Award, and Individual Artist Grant from Polish Cultural Institute in New York, the President of Wrocław City Scholarship in the Field of Culture and the Arts for outstanding achievements. Often working collaboratively, she participated in many exhibitions, festivals, and art residencies. Her works have been exhibited nationally and internationally at various venues, including the Strasbourg Museum of Modern and Contemporary Art, Wrocław Contemporary Museum, Warsaw Contemporary Museum, WRO Media Art Biennale among others. She has been Artist-in-Residence in Mexico, USA, Poland, Spain, Japan, and Germany.

Aleksandra Walaszek

And If This is Home, Welcome Home 2024

kinetic installation

7.5H x 10W ft, steel blinds, window blind opener, motor

Thirty-seven hot rolled steel blinds, each one 7 feet tall, and 3.5 inches wide, are unified in a simple motion of opening and closing at their own programmed pace. A white rod, separated from an actual set of vertical blinds, introduces an illusion of control within the beauty and violence of the installation which suggests a hostile border.



Tauba Auerbach
Mesh Moire (I / II) 2012
Color soft ground etching, from a set of six
31 3/4 x 23 3/4 x 1/8 in

Philipp Groth
Umbau (01-04) 2024
steel, screws, wood, and paint

Aleksandra Walaszek
And If This is Home, Welcome Home 2024
kinetic installation
7.5H x 10W ft, steel blinds, window blind opener, motor



Philipp Groth
Umbau (02) 2024 (Detail)
steel, screws, wood, and paint



Philipp Groth (b. Germany) lives and works in Chicago, IL.
His works explore the subject-object relationship and the interplay of form and content.

Philipp Groth

Umbau 02 2024

steel, screws, wood, and paint

All objects are made in 2024, in steel, screws, wood, and paint

In *Umbau*, Groth addresses the resistance of objects that are condemned to the regulation of commercial use. They are inspired by the work of neighboring furniture makers at the Cermak Center - where Groth has his studio - and either rebuilt or modified models.



Tauba Auerbach's work (b. 1981, San Francisco, California) contemplates structure and connectivity on the microscopic to the universal scale. Building on crafts in many disciplines, Auerbach often invents tools and techniques for inducing material behaviors. The artist's hand is recognizable in work across a wide variety of media including painting, weaving, glass sculpture, photography, video, calligraphy and musical instrument design. In 2013, Auerbach founded Diagonal Press to formalize their ongoing typography and book-design practice. Auerbach's work is included in the collections of The Museum of Modern Art, the Whitney Museum of American Art, The Astrup Fearnley Museum of Modern Art, and the Centre Pompidou, among others.

In 2021, the San Francisco Museum of Modern Art presented *S v Z* — a 17 year survey of Auerbach's work. Exhibitions of their work have been presented at the Museum of Contemporary Art, Cleveland; the Institute of Contemporary Art, London; and Bergen Kunsthall in Norway, which traveled to venues in Sweden and Belgium. In 2018, the Public Art Fund organized Auerbach's acclaimed public project, *Flow Separation*, in New York Harbor. In 2024, the Fridericianum Kassel presented a selection of new and site-specifically staged earlier works in TIDE.

Tauba Auerbach

Mesh Moire (I / II) 2012

Color soft ground etching, from a set of six
31 3/4 × 23 3/4 × 1/8 in



Tauba Auerbach

Mesh Moire (I / II) 2012

Color soft ground etching, from a set of six
31 3/4 x 23 3/4 x 1/8 in

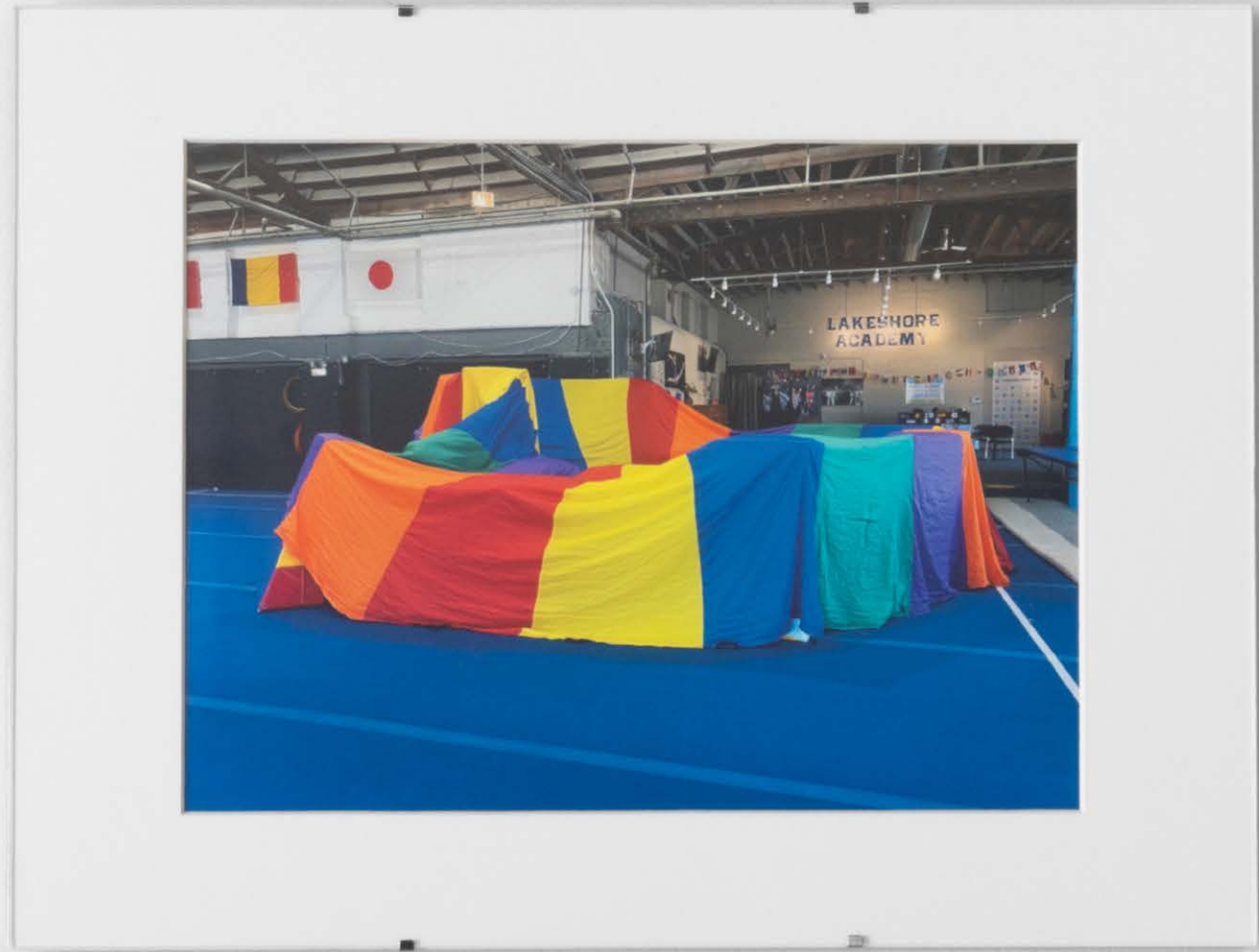


Makayla Lindsay

Position in Case of Fall 2024

Inkjet Print

12" x 9"



Makayla Lindsay

Position in Case of Fall 2024

Inkjet Print

12" x 9"



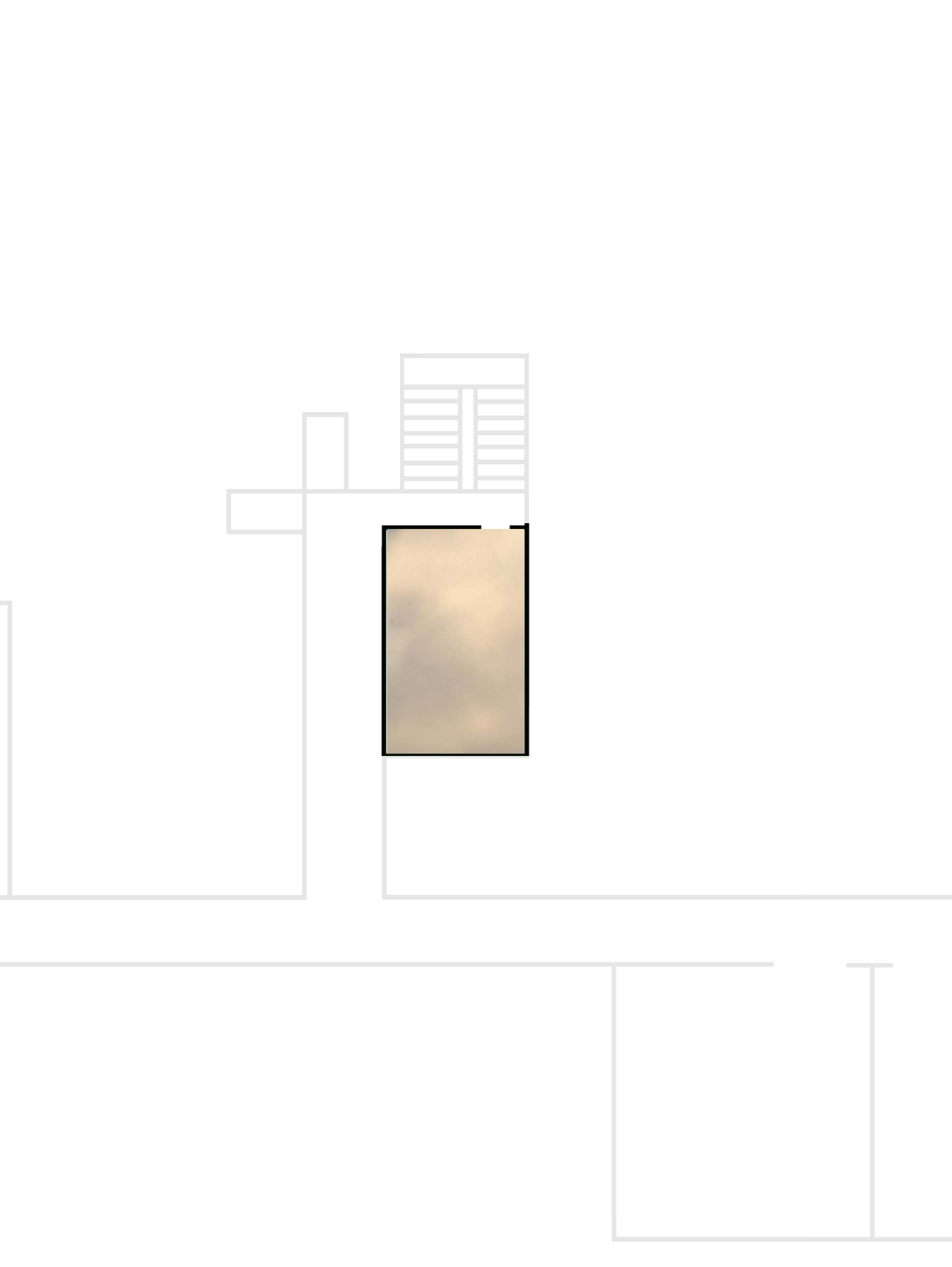
Makayla Lindsay is a Chicago-based artist who works across installation, painting, and performance. Her practice is primarily an exploration of dialectics using contrasting forms to perceive habits in behavior, movement, and object use. It is a practice based on the understanding that preoccupations will make themselves known, thus allowing her to give into improvisational gestures. Makayla received her MFA from the School of the Art Institute of Chicago in the Department of Ceramics and her BFA from the University of South Florida. Makayla has been awarded the Municipal Art League Fellowship and New Artists Society Merit Scholarship from the School of the Art Institute of Chicago.

Makayla Lindsay

Position in Case of Fall 2024

Inkjet Print

12" x 9"





Jonas Müller-Ahlheim
The poor farm's objects 2024
Video installation, found objects



Jonas Müller-Ahlheim (*1993) is a German artist, and educator, who works across multiple media including sculpture, painting, installation, performative acts, and video.

The poor farm's objects 2024
Video installation, found objects

Filmed at The Waupaca County Poor Farm, a place where people in need would go for room and board in the late 19th and early 20th century. In return, the people who stayed there were expected to work on the farm. The building was privately owned over the years and in 2008, Brad Killam and Michelle Grabner purchased the building to turn it into a not-for-profit art experiment and residency. I spent a week alone in the old house filming the written prompts by Finn, one of the Poor Farm organizers' children that he found on a desk. Those served me as a baseline for the video takes. Trying to fulfill the prompts while discovering the life of the objects.
Filmed painting by: Matthew Girson, *Portrait Allegory* (1991) Oil on Canvas



Matthew Girson

Echo: Milwaukee Art Museum 2018

Oil and enamel on canvas

42 x 27"



Matthew Girson

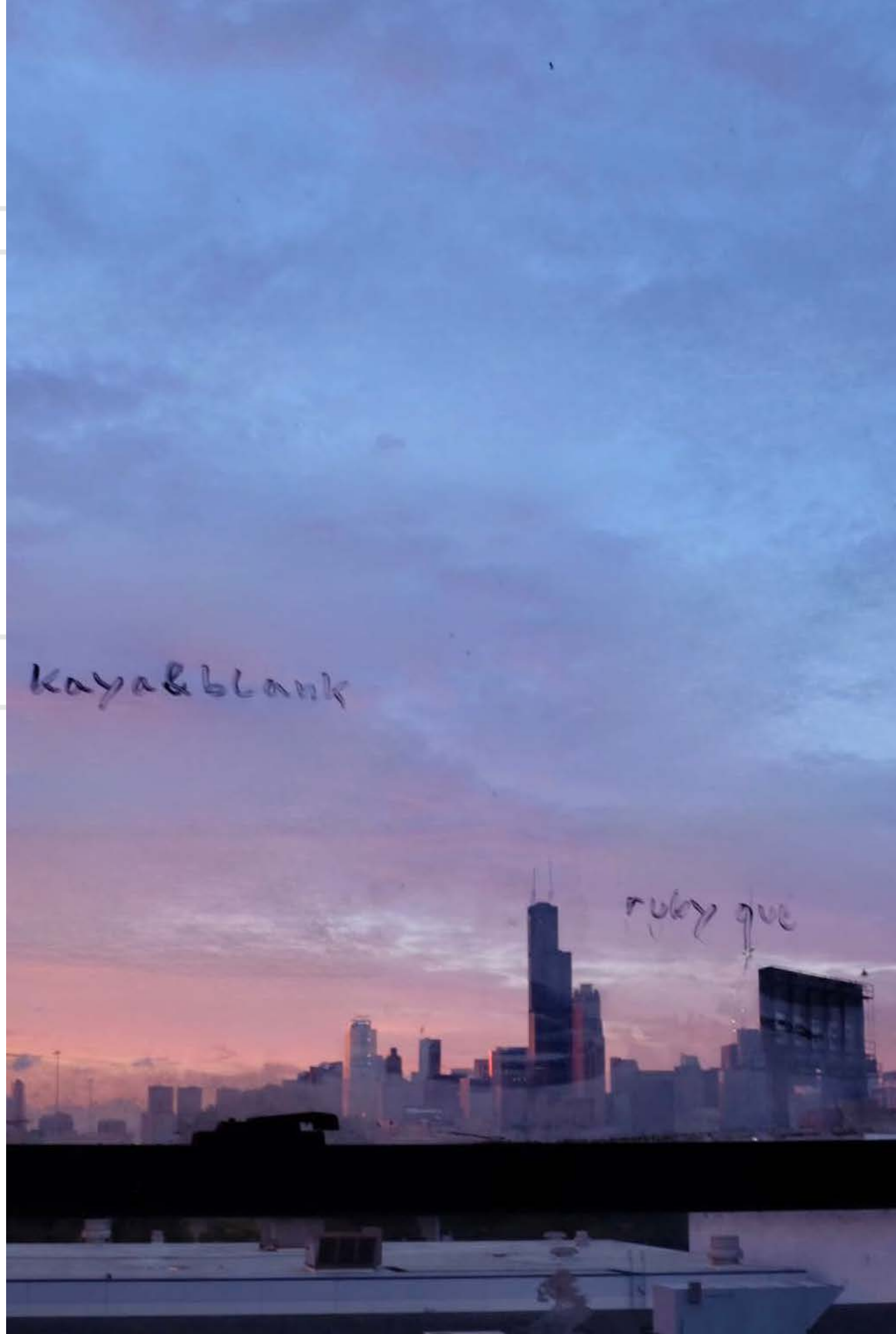
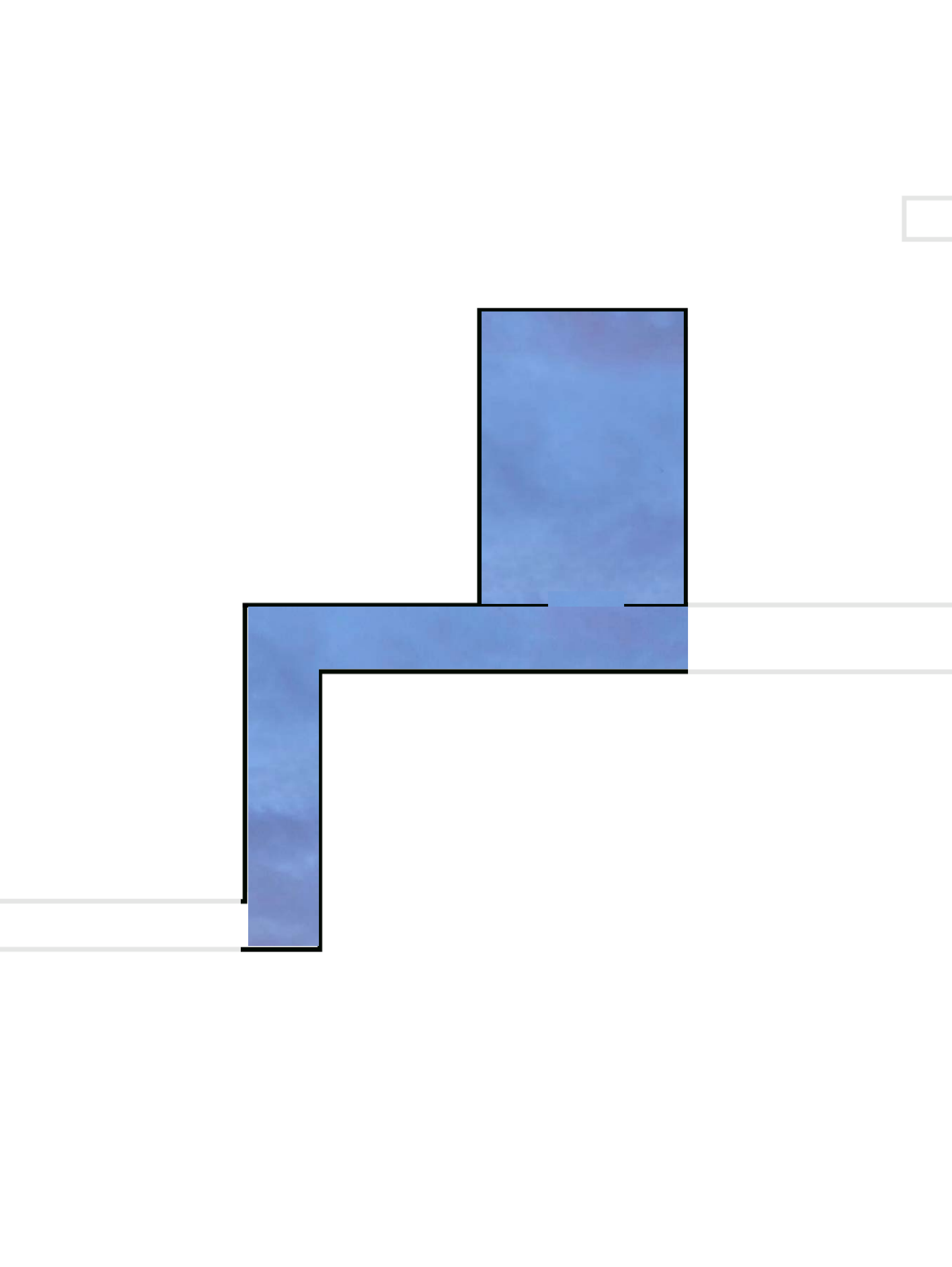
Echo: Milwaukee Art Museum 2018

Oil and enamel on canvas

42 x 27"

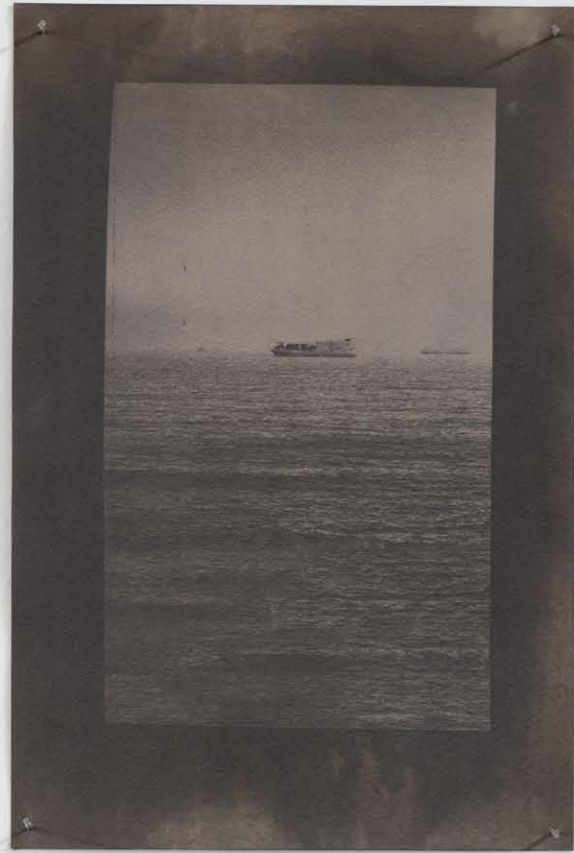


Philipp Groth, Jonas Müller-Ahlheim
by bye pilsen 2024
found object





Kaya & Blank
Intermodal 2024
salted paper print test



Kaya & Blank is a Turkish-German artist duo currently based in Los Angeles. Since its formation in 2019, the duo has participated in institutional exhibitions and international festivals such as the Biennale Images Vevey (CH), Hartware Medienkunst Verein Dortmund (DE), Athens Photo Festival (GR), Sharjah Art Foundation (UAE), San Diego Art Institute (ICA San Diego), CEAAC Strasbourg (FR), Lishui Art Museum (CN), Contemporary at Blue Star (USA), PHOTO 2024 in Melbourne (AUS), Fondazione MAST Bologna (IT), and Kunsthalle Basel (CH) among others. Their photographic series "Second Nature" about cell towers disguised as trees and palms in Southern California has won numerous awards and gained international recognition after having been published as a monograph by Kehrer Verlag Heidelberg in 2022. Their projects often focus on traces of economic infrastructures to examine politics in built environments and how humanity's dominance over nature finds its manifestation in everyday architecture.

Kaya & Blank
Intermodal 2024
salted paper print test



Kaya & Blank

Intermodal 2024

Digital Video

The ports of Los Angeles and Long Beach are not only among the busiest ports in the world, but they are also the largest port complex in the United States. Each year, they handle over 15 million cargo containers, which translates to over \$300 billion worth of goods. The sheer scale of these operations is difficult to comprehend, with towering cranes that can lift and move cargo containers weighing over 100,000 pounds with ease and giant cargo ships the size of multiple football fields. Each day, these colossal ships arrive from all corners of the world, bringing with them an endless stream of commodities. The operations in these ports are simply massive, dwarfing the workers and machinery that move the containers from ship to shore. The spectacle of these daily operations is both fascinating and concerning. On the one hand, the scale of the commerce, the efficiency and speed with which cargo is moved in and out of these ports, and the technological innovation that enables it are captivating. On the other hand, the environmental and social consequences of the globalized supply chains that these ports support are enormous. They are a testament to an architecture of power that exploits cheap labor forces in distant countries in order to feed affordable goods to one of the world's largest consumer societies. The video "Intermodal" provides a minimalist portrayal of this critical yet awe-inspiring spectacle. Through its static shots of cargo ships being loaded and unloaded, the video highlights the overwhelming sense of anxiety that these operations can produce, while also inviting viewers to contemplate their complicity in a system that values profit margins, speed and efficiency over people and the planet.



Ruby Que
Closer 2024
Ford Escape side mirror, digital projection

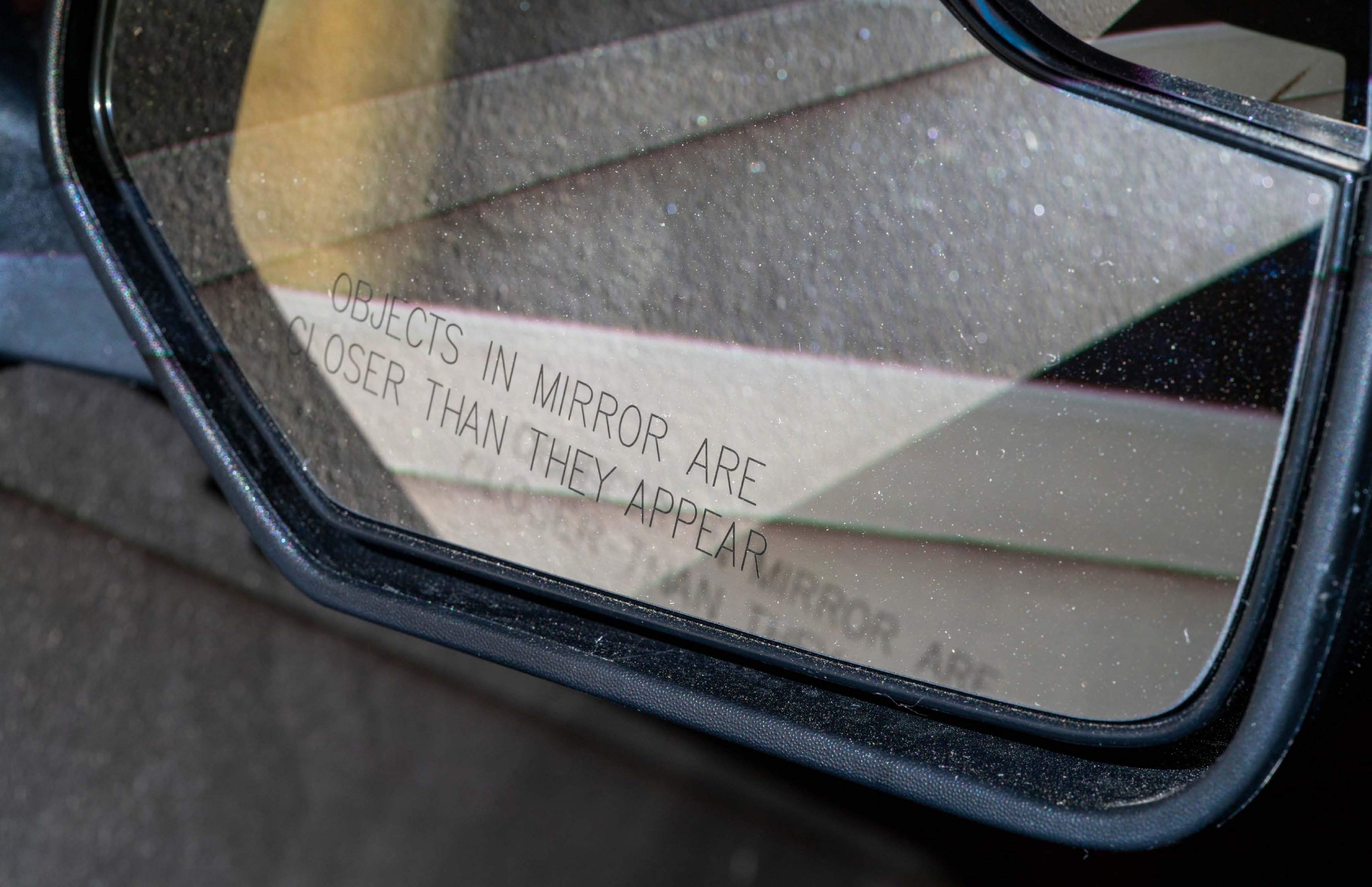


Ruby Que is an interdisciplinary artist with a focus on site-specific intervention and expanded cinema performance. In their work they open portals and create hauntings. Many projects grapple with absence: the missing person, the deserted land, the obsolete media, the traumatic memory. Drawing on their lived experience as a queer, itinerant immigrant, they meditate on yearning and find home in transit. They have exhibited and performed at Kavi Gupta, Roman Susan, Comfort Station (Chicago, IL), Charles Allis Art Museum (Milwaukee, WI), Coco Hunday (Tampa, FL), SOLOS (Karlsruhe, Germany) and elsewhere. They have been awarded residencies at Vermont Studio Center, ACRE, and Ellis-Beauregard Foundation. Their work has been featured in *The Chicago Reader*, *Performance Review Journal*, and *Sixty Inches from Center*; *Newcity Magazine* named them a 2023 Breakout Artist. Que holds an MFA in Film, Video, New Media and Animation from the School of the Art Institute of Chicago and a BA in Comparative Literature from Cornell University.

Ruby Que

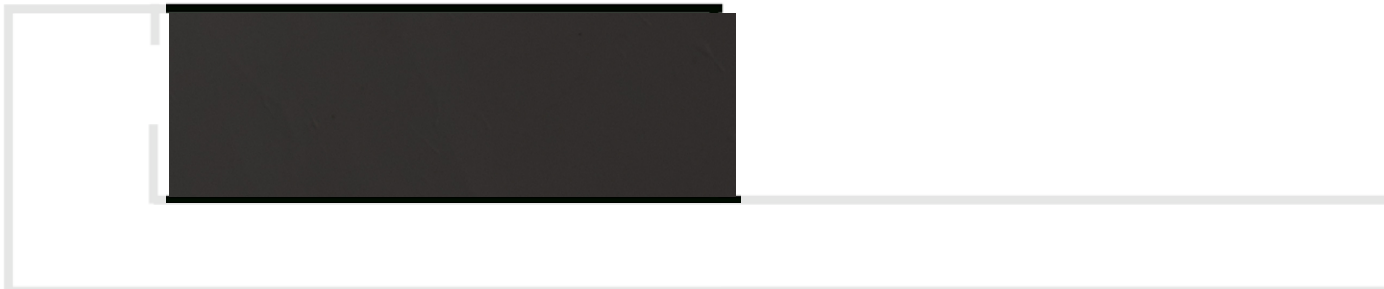
Closer 2024 (detail)

Ford Escape side mirror, digital projection



OBJECTS IN MIRROR ARE
CLOSER THAN THEY APPEAR

Ruby Que
Closer 2024 (detail)
Ford Escape side mirror, digital projection



noelle africh

richard rezac

gordon hall
gary lapointe

xu yue





Richard Rezac
Stance (weave) 2019
cast hydrocal
13.25 x 11.5 x 3 inches

Noelle Africh
Loomer 2023
20 x 16 in
Distemper on linen over panel

Gordon Hall
Closed Box with Painted Top 2019
Cast concrete, poplar, latex paint
12 x 18 x 11 ins 30.48

Gary Lapointe
flexible measure, 3 ruler stack 2019 (Detail)
3' x 1" x 1"
altered rulers and hardware

Xu Yue
Every House Has Stories Beneath (The Cermak Center) 2024
Wheel cover, resin, rubber chain, spray paint

Gordon Hall
Knob (pink) 2017
Cast concrete
9 x 6 x 6 ins



Gordon Hall (born 1983) is a sculptor, performance-maker, and writer based in New York. Notable solo exhibitions include the Portland Institute for Contemporary Art, Portland, OR (2019); the Renaissance Society, Chicago, IL (2018); and the MIT List Visual Arts Center, Cambridge, MA (2018). Hall's sculptures and performances have been exhibited in group exhibitions at the Center for Maine Contemporary Art, Rockland, ME (2022); AIR Gallery, Brooklyn, NY (2021); the Verge Center for the Arts, Sacramento, CA (2019); The Drawing Center, New York, NY (2018); David Zwirner, New York, NY (2018); and the Whitney Museum of American Art, New York, NY (2015).

Hall has published a number of books including *Circling the Square: Words from END OF DAY* (Hesse Flatow, 2021); *Other People's Houses* (AIR Gallery, 2021), *OVER-BELIEFS*, *Gordon Hall Collected Writing 2011-2018* (Portland Institute for Contemporary Art/Container Corps, 2019), *The Number of Inches Between Them* (MIT, 2019), *Details* (Walls Divide Press, 2017), *Reading Things—Gordon Hall on Gender, Sculpture, and Relearning How To See* (Walker Art Center, 2016), and *AND PER SE AND* (Art in General, 2016).

Gordon Hall is Assistant Professor of Sculpture at Vassar College. They hold an MFA and an MA in Visual and Critical Studies from the School of the Art Institute of Chicago and a BA from Hampshire College.

Gordon Hall
Knob (pink) 2017
Cast concrete
9 x 6 x 6 ins



Xu Yue

Every House Has Stories Beneath (The Cermak Center) 2024 (Detail)

Wheel cover, resin, rubber chain, spray paint



Xu Yue is a multimedia artist making sculptures, inflatable, drawings, and artist's books. Her work focuses on the serendipitous and absurd surprises that occur in overlooked moments of the habitual surroundings of daily life.

Her works are spatial analogies made from metaphors of non-continuous space, like fragments of memory. Her materials are often modular and mobile. They can be disassembled, reassembled, and easily moved around; temporary spaces transform these materials from a relatively unstable to stable status. She also manipulates industrial and found objects in order to draw attention to the forces— invisible or taken for granted—that structure our everyday lives. This transitory act of constructing temporary stability parallels the experience of moving and living across different borders.

Xu Yue

Every House Has Stories Beneath (The Cermak Center) 2024

Wheel cover, resin, rubber chain, spray paint

Richard Rezac
Stance (weave) 2019
cast hydrocal
13.25 x 11.5 x 3 inches





Richard Rezac (born 1952) lives and works in Chicago. Since the mid-1980's he has primarily made object-sculptures, essentially abstract in form. His sculpture is reliant on a deliberative process with each work, which allows for an on-going re-definition, however subtle. All of his sculpture has originated from drawing with the aim of synthesis and simplification.

He has received the John Simon Guggenheim Fellowship, the Rome Prize Fellowship at the American Academy in Rome, the Joan Mitchell Foundation Award and the Louis Comfort Tiffany Award, among others.

Since 2000, he has had 32 solo exhibitions, including at the Portland Art Museum, Oregon, The Renaissance Society at the University of Chicago and the Blaffer Art Museum at the University of Houston, Galerie Isabella Bortolozzi, Berlin, Feature Inc., New York, Rhona Hoffman Gallery, Chicago, Luhring Augustine, New York, Marc Foxx, Los Angeles and James Harris Gallery, Seattle. His sculpture is in the collections of The Art Institute of Chicago, Museum of Contemporary Art, Chicago, Dallas Museum of Art, Portland Art Museum, Carnegie Museum of Art, Detroit Institute of Art, and Yale University Art Gallery, among others.

Until his retirement in 2019, he was Adjunct Full Professor at The School of the Art Institute of Chicago in both the Painting and Sculpture Departments.

Richard Rezac
Stance (weave) 2019
cast hydrocal
13.25 x 11.5 x 3 inches



Noelle Africh
Loomer 2023
20 x 16 in
Distemper on linen over panel



Gordon Hall
Closed Box with Painted Top 2019
Cast concrete, poplar, latex paint
12 x 18 x 11 ins 30.48



Gary Lapointe
flexible measure, 3 ruler stack 2019 (Detail)
3' x 1" x 1"
altered rulers and hardware



Noelle Africh

Loomer 2023

20 x 16 in

Distemper on linen over panel



Noelle Africh (b. 1992 Chicago, IL) lives and works in Chicago, IL. They received an MFA in Painting and Drawing from The School of the Art Institute of Chicago and a Bachelor of Science degree in Mathematics from the University of Illinois in Urbana-Champaign. Their work has been exhibited at Slow Dance (Chicago, IL), Galerie Gisela Clement (Bonn, Germany), RUSCHWOMAN (Chicago, IL), Hyde Park Art Center (Chicago, IL), Stasias Gallery (Chicago, IL), The Plan (Chicago, IL), SHED Projects (Cleveland, OH), The Green Gallery - West (Milwaukee, WI), Switch-Hook Projects (Chicago, IL), Patient Info (Chicago, IL), among others. They are currently a Lecturer in the Painting and Drawing program at the School of the Art Institute of Chicago.

Noelle Africh

Loomer 2023

20 x 16 in

Distemper on linen over panel



Gordon Hall
Closed Box with Painted Top 2019
Cast concrete, poplar, latex paint
12 x 18 x 11 ins 30.48



Gary Lapointe
flexible measure, 3 ruler stack 2019 (Detail)
3' x 1" x 1"
altered rulers and hardware

Gary LaPointe Jr. (1991, CT USA) graduated in 2016 from The School of the Art Institute of Chicago with an MFA in Sculpture and was also awarded the 2016 Outstanding Student Achievement in Contemporary Sculpture Award from the International Sculpture Center. He received his BFA from Lesley University College of Art and Design and was also a resident at the Skowhegan School of Painting and Sculpture in 2013. LaPointe has exhibited nationally and internationally with select solo and group exhibitions at Roman Susan (Chicago) Randy Alexander Gallery (Chicago) Galerie B-312 (Montréal) LVL3 (Chicago) EVERYBODY Gallery (Chicago) Heaven Gallery (Chicago) Lunder Arts Center (Cambridge) Kunsthal Charlottenborg (Copenhagen) and the Royal Academy of Arts (London). LaPointe is also featured in 100 Sculptors of Tomorrow published by Thames and Hudson and BEERS Gallery (London) in 2019. He attended the Wassaic Projects Residency in 2019 and received a Purchase Award from the Working Artist Organization in 2020. LaPointe currently lives and works in Chicago, IL.

Gary Lapointe

flexible measure, 3 ruler stack 2019 (Detail)

3' x 1" x 1"

altered rulers and hardware



