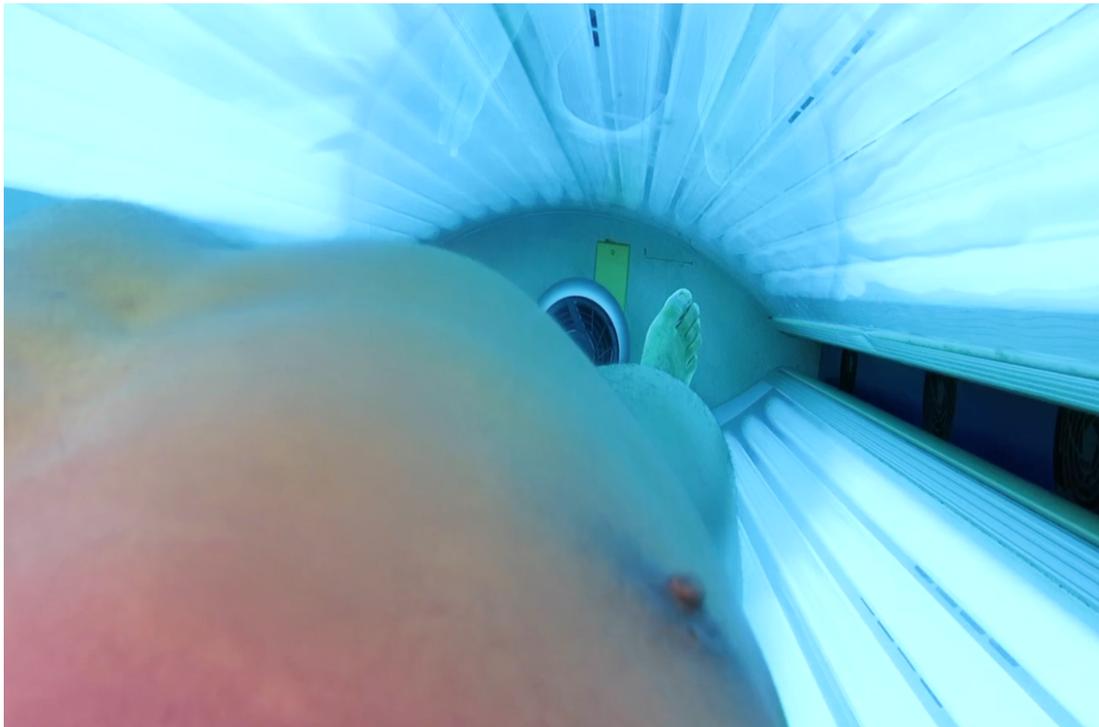


what flies but never lands?

June 2 - Sept 5, 2021

Chicago Cultural Center, 78 E Washington St, 11am - 4pm daily

Ana García Jácome • Max Guy • Cathy Hsiao • Imani Elizabeth Jackson and S*an D. Henry-Smith • SaraNoa Mark • Hương Ngô • Jacobo Zambrano-Rangel
Curated by Minh Nguyen



.Max Guy, *Problem Machine (What's it like to be dead? What's it like to die?)* (2017), video still, single-channel video, monitor.

With colonialism's forced amnesia and capitalism's cult of innovation, time not only feels constantly resetting but parceled into alienated cells of experience. *what flies but never lands?* presents works that, through their own logics and affects, resist the recollective slipstreams of the present.

Staged in Chicago Cultural Center's Michigan Avenue galleries, *what flies but never lands?* is gently organized into three concepts, one for each room: *swirl*, *light*, and *ground*. Both nouns and verbs, these terms offer frameworks for considering how the artworks relate to each other, and how they respond to the broader thematics. *Swirl* proposes an imaging of history that, unlike a linear Western teleology of time, is embodied by the concentric, helical, and dual-directional form of the spiral. *Light* evokes the relationship between time and technology, namely the promise of technology as a font of modern

progress and mastery over nature. *Ground* considers earthly materials as tools for record-keeping, and the mutability of these materials' associations over time.

Ana García Jácome (b. Mérida, Yucatán) is a visual artist who graduated from the School of Arts and Design of the National Autonomous University of Mexico (FAD, UNAM) and the School of the Art Institute of Chicago with the support of the scholarship program of Fundación Jumex Arte Contemporáneo. She works with different media such as drawing, writing, video, and archives to address the social construction of disability and explore ways to rearticulate its narratives. In 2016 she was part of the Photographic Production Seminar at Centro de la Imagen. She received the Young Creators grant from FONCA in the 2017-2018 period. Her work has been exhibited at the Autonomous Gallery of the FAD, Centro Cultural Casa Talavera, and Centro de la Imagen in Mexico City; ULTRAcinema festival in Guelatao, Oaxaca: Links Hall, 6018North, and Wabash Window at SAIC in Chicago.

Cathy Hsiao Cathy Hsiao was born in New York City and grew up between the US, Taiwan and Hong Kong, raised by a Falun Dafa Buddhist mother. She holds an MFA from the School of the Art Institute of Chicago and a BA from the University of California, Berkeley, and is a 2014-2017 New Artist Society Merit Fellow at the School of the Art Institute, a 2018-19 BOLT resident at the Chicago Artists Coalition, and a 2020 Graham Foundation Individual Artist Grantee. Through an unique research and mold-making process that combines chemistry and craft knowledge to cast sculpture from limestone concrete, cement and plaster with organic plant dyes, Hsiao creates auto-ethnographic installations that use the scale of the personal-botanical as a space to approach larger cultural and ecological questions of identity and environment. She has exhibited in Chicago, New York, and Los Angeles as part of SoundPedro.

Imani Elizabeth Jackson is a poet from Chicago. Her writings appear in and are forthcoming from Triple Canopy, Apogee, the Arkansas International, midst, BOMB, Triquarterly, and elsewhere, and she is the author of the chapbook *saltsitting* (reissued by g l o s s, 2020) and the book *Flag* (forthcoming from Futurepoem). She collaborates with S*an D. Henry-Smith as mouthfeel; together they engage Black diasporic histories and culinary traditions through cooking, poetry, and ephemeral practices. With S*an, she co-created the artist book *Consider the Tongue* (printed by Antenna/Paper Machine, 2019).

S*an D. Henry-Smith is an artist and writer working primarily in poetry, photography, and performance, engaging Black experimentalisms and collaborative practices. They have received awards and fellowships from the Fulbright Program, The Poetry Project, Poets House, Denniston Hill, Antenna/Paper Machine and elsewhere. S*an collaborates with Imani Elizabeth Jackson as mouthfeel; their book *Consider the Tongue* explores histories of aquatic labor and Black food through cooking, poetry, and ephemeral practices. S*an is also the author of two chapbooks, *Body Text* and *Flotsam Suite: A Strange & Precarious Life, or How We Chronicled the Little Disasters & I Won't Leave the Dance Floor Til It's Out of My System*; *Wild Peach* is their first full length collection.

Max Guy is a multidisciplinary artist who works with paper, video, performance, assemblage and installation. He uses appropriated material and deskilled working methods as a fast, ergonomic way of reflecting the world and filtering it through personal affects. Guy received a BFA from the Maryland Institute College of Art, and an MFA from the Department of Art, Theory and Practice at Northwestern University.

Jacobo Zambrano-Rangel (b. Venezuela) holds a BFA from Emily Carr University of Art + Design (2015) and an MFA from the School of the Art Institute of Chicago (2020). He graduated from the Academic Program at SOMA in Mexico City (2016-18). His projects have been exhibited at SOMA and Museo Universitario de Ciencias y Arte, Mexico City; Logan Center for The Arts, Threewalls, and Chicago Cultural Center (forthcoming), Chicago; QUEENS, Los Angeles; Duplex, Spare Room, and Access Gallery (forthcoming), Vancouver B.C.; 3rd Kamias Triennial, Manila, Philippines. Zambrano-Rangel is the recipient of the Arts, Science & Culture Collaborative Project Grant from the University of Chicago, The New Artist Society Full Merit scholarship from The School of The Art Institute of Chicago and the Illinois Arts Council Agency Artist Grant. He received the James Nelson Raymond Fellowship in 2020.

Huong Ngô is an artist born in Hong Kong, often working between France and Vietnam, and currently based in Chicago where she is an Assistant Professor at The School of the Art Institute of Chicago. Having grown up as a refugee in the American South, she engages histories of colonialism and migration, particularly in relationship to language, structures of power, and the production of knowledge. Beginning her studies as a biology major, she received her BFA at the University of North Carolina at Chapel Hill (2001) and continued in Art & Technology Studies at the School of the Art Institute of Chicago (MFA, 2004). Her research and archive-based practice began while a studio fellow at the Whitney Independent Study Program in 2012. Her work, described as “deftly and defiantly decolonial” by New City and “what intersectional feminist art looks like” by the Chicago Tribune, has exhibited at the MoMA, MCA Chicago, Nhà Sàn Collective, and Para Site and supported by 3Arts, Chicago Artists Coalition, DCASE, and Sàn Art, among others.

SaraNoa Mark (b. 1991, New York, NY) pursues a drawing practice that investigates traces left by time, as they exist in landscapes and in collective memory. Mark’s work has been supported by a Fulbright art research award in Turkey. SaraNoa was named a Visual Arts Fellow by the Luminarts Cultural Foundation. They have received grants from The John Anson Kittredge Fund, Illinois Arts Council, DCASE, and a SPARK grant. Mark’s work has been acquired by the West Collection through a LIFTS grant. Upon graduating from the Pennsylvania Academy of the Fine Arts SaraNoa was awarded a European travel scholarship. SaraNoa was a BOLT resident at the Chicago Artists Coalition, and has held residencies at the Montello Foundation, Jackman Goldwasser Residency at the Hyde Park Art Center, The Lois and Charles X. Carlson Painting Residency, Sedona Summer Colony, and Art Kibbutz. Recent exhibitions of their work have taken place at the Chicago Cultural Center, Chicago, IL; Davis & Langdale Company, New York, NY; Goldfinch Gallery, Chicago, IL; Tiger Strikes Astroid, Philadelphia, PA; Monaco, St. Louis, MO; Smithsonian Institution’s S. Dillon Ripley Center, Washington, DC among others. SaraNoa is one of NewCity’s breakout artists. She is a co-director at the 4th Ward Project Space in Chicago where she lives and works.

Minh Nguyen is a curator, writer, and editor. Her writing has appeared in ArtAsiaPacific, Art in America, Frieze, Terremoto, and Momus, among others. She has organized exhibitions and programs as exhibit specialist at Wing Luke Museum, as curatorial assistant at the Conversations at the Edge series at Gene Siskel Film Center, and independently at King Street Station, SOIL Gallery, and Northwest Film Forum. As the 2021 Arts-Writer-in-Residence at Fogo Island Arts, she is currently at work on a monograph, to be published by Art Metropole.

Designed by Platform, *what flies but never lands?* is generously supported by Chicago Cultural Center, Department of Cultural Affairs and Special Events (DCASE), Illinois Arts Council, Luminarts Cultural Foundation, and Graham Foundation.

For more information, please visit www.whatflies.link.