

Alberto Aguilar moves on a human scale
April 26 – July 20, 2019
Gallery 400, University of Illinois at Chicago

Expanded Exhibition Checklist

Alberto Aguilar
Finished Painting, 2006
Framed photograph, 37.75 x 29.5 in.
Courtesy David J. Kaiser

When he purchased a digital camera in 2005, Aguilar began documenting his household chores, including this moment when he stepped back to look at the newly painted garage. This and other documented chores mark the period in which the artist shifted away from what had been a ^{[[1]]}_{SEP} more traditionally formal painting practice.

Top and Bottom Light, 2011
Inkjet print with hand painted frame, 31.25 x 25 in.
Courtesy Hoyun Son

Stackable (Kate Hackman), 2010
Framed photograph, 31 x 25 in.
Courtesy of Karina and Michael Metts

Tape Through Plane (Chris Smith), 2010
Framed photograph, 31.25 x 24.75 in.
Courtesy The Franklin Collection

Chair Pairing (Barcelona Apartment), 2011

Framed photograph, 27.5 x 33.5 in.

Courtesy Laura Shaeffer and Andrew Nord

Tray Stack (Laura Shaeffer), 2013

Framed photograph, 31 x 25 in.

Courtesy Laura Shaeffer and Andrew Nord

Light Load (Carla Castle), 2013

Framed photograph, 38.5 x 54.5 in.

Courtesy Carla A. Castle, owner

End of an Era (Fun Era Rio), 2016

Framed sale sign, 41 x 41 in.

Courtesy Emily Green and ACRE

Alberto Aguilar

Shelf Portrait, 2009

36 household items, latex paint on shelves, 74 x 72 in.

Courtesy the artist.

Created when Aguilar was 36, *Shelf Portrait* plays off the number of the artist's age and height. At 6 feet long, each shelf is the length of the artist's height. The 36 objects are from the artist's past and present, though objects shift over the years with removals, replacements, and additions.

Alberto Aguilar

Broken Home, 2018

Digital inkjet print, 17.25 x 14.25 in.

Courtesy the artist.

Aguilar collaborates with sign painters at Southwest Signs to experiment with their visual and stylistic vocabulary. After reading a sign that said, “We Repair Broken Glass,” on their website, Aguilar commissioned an illusionary take on a broken glass window for the exhibition *Outside Jokes* at DEMO Project. Remade and installed for a studio visit in 2018, Aguilar brought the signs of broken windows to the family’s home.

Watching Snow White, 2005

Digital print, 16.25 x 24 in.

Courtesy the artist

Isabella Watching Snow White, 2011

Digital print, 16.75 x 19.75 in.

Courtesy the artist

Alberto Aguilar

They Watched from the Front Window, 2008

Digital print, 17.25 x 14.25 in.

Courtesy the artist

What the family watched was the removal of a half-dead tree in the family’s front yard by City of Chicago workers. The tree’s damage and removal were the legacy of a previous owner’s poisoning.

Alberto Aguilar

Open House, 2009

Digital print, 17.25 x 14.25

Courtesy the artist.

Using a recycled steak sale sign from Pete's Fresh Market, Aguilar transformed the family's home into a public artwork.

See through Basket, 2009

Digital print, 16.75 x 24.25 in.

Courtesy the artist

*Arrange everything from the hotel minibar on the window sill, **against the room's view***
(Hoboken, NJ), 2017

Digital inkjet print, 21.75 x 28 in.

Courtesy the artist

Alberto Aguilar

Room for Intimacy, 2016

Digital inkjet print, 14.25 x 17.25 in.

Courtesy the artist.

Pictured is the installation Aguilar made in his studio while on a nine month artist's residency at the Art Institute of Chicago. The installation, made with material he found on site in the Education Department, was Aguilar's stage for various programs he initiated.

Smorgasbord, 2018

Ceramic sculpture with poms, 22 x 9 in.

Courtesy the artist

Premio, 2018

Molcajete, base, 15.75 x 9.5 in.

Courtesy the artist

Mustard Mustache, 2008

Digital print, 21 x 14.5 in.

Courtesy the artist

Ketchup Mustache, 2008

Digital print, 21 x 14.5 in.

Courtesy the artist

Alberto Aguilar

Paolo Void, 2016

Madeline Void, 2016

Joaquin Void, 2016

Isabella Void, 2016

All digital inkjet prints, 14.25 x 17.25 in.

Courtesy the artist

As in these portraits of his children, Aguilar often uses a practice of revealing and concealing in order to expand—or even disrupt—pathways for understanding.

Ball Corral (Home), 2017

Wooden chair, soccer balls, and hula hoop, 45.5 x 33.5 in. (w/ hula hoop)

Courtesy the artist

Blocks through Plane, 2005

Nesting blocks, end table, books, toy basket, 45.5 x 18.5 in.

Courtesy the artist

Ascend/Descend (Roxanna Markewycz), 2017

Digital inkjet print, 32.25 x 26 in.

Courtesy the artist

New Routine (Madrid Apartment), 2011

Digital inkjet print, 30 x 20 in.

Courtesy the artist

Stone, Rope, Stool (Lialia Kuchma), 2017

Digital inkjet print, 31 x 25 in.

Courtesy the artist

Storage Tubes (Rachel Herman), 2013

Digital inkjet print, 29.25 x 21.5 in.

Courtesy the artist

Passage (Esther Grimm), 2013

Digital inkjet print, 25.75 x 31.75 in.

Courtesy the artist

Chair Lift (For Cara Megan Lewis), 2014

Digital inkjet print, 25.25 x 19.25 in.

Courtesy the artist

Ball Still (Byron Smith), 2015

Digital inkjet print, 22.75 x 17.25 in.

Courtesy the artist

Fold O Matic Void (Gail Tanzer), 2013

Borrowed objects, 126 x 17 in.

Courtesy the artist

Alberto Aguilar

Take out garbage in zig-zag formation, 2018

Digital inkjet print, 25.75 x 20.75

Courtesy the artist

For Aguilar, walking is an exercise that physically and mentally stimulates his brain, enabling a state of being present. Moreover, for him, the journey from one place to another is a creative act. He documents many of these creative acts on his phone. Selections of those photographs are often shared in an ongoing creative exchange of phone texts with a former student and artistic collaborator. The image here of the everyday chore made more fun and bearable was shared both in the text thread and on Aguilar's Instagram @albert0aguilar, which he uses as an archive of this work.

Alberto Aguilar

Monolith, 2019

Clothing on column, 125 x 32 in.

Courtesy the artist

Made for the first time in 2005, *Monolith* is constructed from Alberto's and Sonia's winter sweaters as a combined portrait.

Alberto Aguilar

Post Museum Void, 2016

Adhesive vinyl on vinyl print, 29 x 35.75 in.

Courtesy the artist

During a nine-month residency in the Education Department at the Art Institute of Chicago, [SEP]Aguilar staged unexpected actions, including [SEP]the alteration of museum postcards with stickers found on hand in the department where his studio was located. This work is based on one of those postcards (see the adjacent vitrine).

Room View (Arcosanti, AZ), 2017

Digital print, 21.25 x 28 in.

Courtesy the artist

Alberto Aguilar

Drag my feet through snow, define boundaries, work my way in. End at center (Elkhart, Kansas), 2017

Digital inkjet print, 17.75 x 23.25 in.

Courtesy the artist

Finding inspiration while driving, Aguilar regularly creates artworks while on road trips. A series may abruptly begin and develop as the road trip ensues. These works were created during separate road trips and at the height of two separate series.

Alberto Aguilar

My phone with broken glass next to Isabella's phone with broken glass with a notification captured on her screen while scanning, 2016

Digital inkjet print, 17.25 x 14.25 in.

Courtesy the artist

This image documents a number of coincidences. While scanning Aguilar's and his daughter's broken phones—with matching online images of Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*—a message appeared from Isabella's friend about a previous photograph of their broken phones that Aguilar had posted on his Instagram @albertOaguilar.

A PERSONAL DINNER INVITATION: tomorrow we will know with clarity what we did today, 2010

Zine produced by Tim Pigott, 8.5 x 5.5 in.

Courtesy the artist

Minivan BOOTH, 2013

Digital inkjet print, 14.4 x 17.3 in.

Courtesy the artist

For the 2013 Terrain Biennial, Aguilar turned the family's minivan into the site of events and public programs.

Unsummary Summer, 2006

Inkjet print, 25.5 x 31.25 in.

Courtesy the artist

Alberto Aguilar

Boliche-che, 2012

Wood, latex paint, canvas, tether ball, basket, clay vessel, 52 x 48 x 15 in.

Courtesy the artist

Playing with Aguilar's brother's nickname Che-Che, and based on the game boliche in which the aim is to scoop a tethered ball into a hoop, the painting is constructed with three destinations for the ball, including a fold-out table. The painting on the table

is from *Trees of the South*, a collaborative project Aguilar produced in the summer of 2008 with a group of youth.

Alberto Aguilar

Ear Itch (Studio Practices), 2005

Digital print, 47.75 x 37.75 in.

Courtesy the artist

Aguilar staged this photograph in his former studio, which was also the family laundry room. Balancing his family life and art making, Aguilar once had his studio in the basement but ultimately abandoned studio practice altogether, weaving his art making into his daily life. The pose Aguilar created here references a famous sculpture by Bernini of the Ecstasy of St. Teresa of Avila, in which she is pierced by an angel with an arrow, but replaces the arrow with a paintbrush, used here for a non-painting purpose.

Alberto Aguilar

Historic photo of home, 1941

Archival photo, 11 x 12.25 in.

Courtesy the Aguilar family

The Aguilars met a woman who lived in their current home when she parked out front to look at the house. When Aguilar invited Judy Vernard in to see the home in its current state, she^[1] shared stories, including that her father drove a newspaper delivery truck for the Chicago Tribune and built the house in 1941. Vernard gifted this photograph from the **house's first year to the family at the end of her visit.**

Alberto Aguilar

Flower line at designated wifi area (Parque Fe Del Valle), 2017

Digital print, 14.25 x 17.25 in.

Courtesy the artist

Aguilar visited Havana, Cuba as part of Cross Currents, a National Museum of Mexican Art exchange program for artists in Chicago and Havana. While on the phone in a Havana designated wifi area, Aguilar silently kicked fallen flowers into a line. While in Cuba, Aguilar created many line works in an attempt to make non-confrontational and non-political artwork. And yet, his simple alterations of found materials in different locations drew the attention of police and facility managers.

Alberto Aguilar

Yard Work at Play (Part 2), 2005

Digital print, 22.75 x 26.75 in.

Courtesy the artist

Yard Work at Play (Part 3), 2005

Digital print, 19.5 x 23.75 in.

Courtesy the artist

Yard Work at Play (Part 4), 2005

Digital print, 22.75 x 26.75 in.

Courtesy the artist

These images document moments during and after a snowstorm at the family's Crystal Lake, IL home.

Alberto Aguilar

Office Sandwich (Gallery 400), 2019

Stools, books, 49.5 x 17.5 in.

Courtesy the artist

Created in the week preceding this exhibition, this sculpture is built from items Aguilar found in Gallery 400's offices

Alberto Aguilar

Celebratory Systems, 2012-present

Streamers and artist tape

Courtesy the artist

In a family of six with six birthdays, Aguilar decorates for the celebrations with a systematized artwork. Always in a grid hanging from the ceiling, *Celebratory Systems* is created using the streamer itself as a measuring device. Cut into one-foot increments, each streamer when pulled at against the ceiling determines the placement of the next one.

Previously made with various colors of streamers and artist tapes, *Celebratory Systems* has been presented in celebrations in exhibitions at the National Museum of Mexican Art for Memoria Presente and at the School of the Art Institute of Chicago for their 30th Anniversary Party, as well as at home.

An Introduction, 2011

Sound, 3:00 min.

Courtesy the artist

Stool Simples, 2012

Video, 3:05 min.

Courtesy the artist

Home Town, 2009

Video, 2:17 min.

Courtesy the artist

Genealogy, 2012

Video, 4:35 min.

Courtesy the artist

Massacre, 2012

Video, 3:43 min.

Courtesy the artist

Formative Works: Chiara Galimberti, 2016

Video, 6:23 min.

Courtesy the artist

Formative Works: Josh Rios, 2016

Video, 8:33 min.

Courtesy the artist

Formative Works: Hui-min Tsen, 2016

Video, 6:18 min.

Courtesy the artist

Formative Works: Jorge Lucero, 2016

Video, 5:20min.

Courtesy the artist

Formative Works: Edra Soto, 2016

Video, 6:18 min.

Courtesy the artist

Formative Works: Nazafarin Lofti, 2016

Video, 5:22 min.

Courtesy the artist

Alberto Aguilar

A Selection of 45 Drawings from *Drawing in Passing*, 2011-2018

Digital scans

Courtesy the artist

Drawing in Passing is a series of over 100 drawings Aguilar made whenever he had a free moment in life or felt moved to do so. The artist posted each image to Facebook with the date it was made and no further detail.

Alberto Aguilar

A Selection of Posts from Alberto Aguilar's @artinstitutechi Takeover, 2016

iPhone photos (Screenshots)

Courtesy the artist

As a part of his residency at the Art Institute^[1] of Chicago, Aguilar explored new teaching experiences for himself and his audience. When Aguilar took over the museum's Instagram for one week, he posted his actions and interventions but gave himself the rule to only post and not respond in the comments section, but instead to potentially use subsequent posts as responses to comments and questions.

Alberto Aguilar

Wedding to Unknown, 2014

Performance

Documentation by David Ettinger

Courtesy the artist

In 2009 Aguilar began hosting dinners that he organized on Facebook with strangers and titled^[1] *A Personal Dinner Invitation* (see the adjacent vitrine). In 2014, Aguilar expanded his project and organized a wedding on Facebook inviting people unfamiliar with one another to participate in a wedding and reception for an unknown couple at City Hall. The gathering of strangers included a full program of events: dinner, dancing, henna, and the distribution of a gift box to every guest. For dinner, Aguilar made and served a 50 ingredient molé that

incorporated various Mexican regional recipes, creating a metaphor for bringing strangers together and a tribute to the dish's origin, when it was born from resourcefulness.

Alberto Aguilar and Southwest Signs

Apparent Form 1, 2019

Sign paint on butcher paper, 96.5 x 71.75 in.

Courtesy Alberto Aguilar

Apparent Form 2, 2019

Sign paint on butcher paper, 96.5 x 71.75 in.

Courtesy Alberto Aguilar

Originally made in 2013, this work has been rescaled to fit the wall it hangs on. In this portrait of himself and his wife Sonia, Aguilar incorporates abstract elements from the sign painter's repertoire. **Within each side, the number of slashes equals the artist's and Sonia's current ages, respectively.**

Alberto Aguilar

Call to Awareness, 2016

Sign paint on butcher paper, 48 x 63.75 in.

Courtesy Alberto Aguilar

In 2005, Aguilar began hanging found grocery store signs in unexpected sites. Soon after, he realized he could work directly with sign painters to produce his own content. *Call to Awareness* is one of a series of signs that Aguilar produced in close collaboration with Southwest Signs, a company that paints signs for the grocery store Pete's Fresh Market. Signs in the series explore language, forms of speech, site, social relationships, and more.

Alberto Aguilar

Propaganda Familiar, 2015

Sign paint on butcher paper, 48 x 63 in. (right) and 48 x 78.25 in. (left)

Courtesy Alberto Aguilar

These two signs were originally installed with three others in the storefront windows of a Mexican grocery store in a gentrified St. Louis neighborhood. Made with Spanish/English cognates—that is, words that function in both languages—the signs were also displayed in Pilsen storefront windows as **part of Aguilar's 2016 exhibition at Antena gallery.**

Passing Thoughts, 2015

Sign paint on butcher paper, 48 x 80 in.

Courtesy Alberto Aguilar

Proof Read, 2018

Sign paint on butcher paper, 48 x 48 in.

Courtesy Alberto Aguilar

Alberto Aguilar

City Break Up, 2018

Sign paint on butcher paper, 48 x 28 in.

Courtesy Alberto Aguilar

As part of the exchange, *City Break Up* was made for a Havana exhibition that was repeatedly postponed as the result of Cuban Decree 349, which censors cultural events. **Aguilar modeled the image's broken forms on the outlines of Chicago and Havana and commissioned Southwest Signs to make the multiple versions with the stock colors in their inventory.**

Alberto Aguilar

High Puns/Word Runs, 2019

Sign paint on butcher paper

Each panel 42 x 35 in., 37.5 x 35 in., 22.75 x 33.25 in., or 27.75 x 33.25 in., given 4 different window sizes

Courtesy Alberto Aguilar

This set of Aguilar's "thought poems" was created specifically for the windows of Art & Exhibition Hall. The sequence of poems begins with an affirmation of self (in English and Spanish) and ends with references to death.

Madeleine Aguilar

Archer, 2018^[SEP]

Screen print, 17 x 13 in.

Courtesy Dana Bassett

Alberto Aguilar's younger daughter Isabella made him sign a contract that stipulated that when she turned twelve, she could get a dog. Archer, named after the Chicago Avenue, is an integral part of the Aguilar family, accompanying them on road trips and following them around the house. In a nod to artist William Wegman and his weimaraner, Alberto collaborates and makes portraits with Archer. Madeleine also often portrays Archer in her work.

Alberto Aguilar

Mayfield, 2018

Screen print, 18.5 x 15.25 in.

Courtesy the artist

After seeing a photograph of Georgia O'Keeffe surrounded by artists at the O'Keeffe Museum, Alberto and Sonia Aguilar had a conversation about their dream to have a home and land in^[SEP] New Mexico or Arizona where friends and family could visit. When Madeleine heard the idea, she was immediately excited by it. Turning the idea into a visualization of this potential future, she drew the Aguilars' Chicago house in the middle of a lake in the

desert with their dog Archer as the mascot. Madeleine went one step further, deeming it a family residency so that artists like her father, who was not able to attend residencies because it would require him to leave his family, could attend with their families.

Madeleine Aguilar

Las Historias de Mario Noguez, 2016

Bound inkjet print, 6.25 x 5.25 in.

Courtesy the artist

When her great grandfather was in the hospital, Madeleine Aguilar, who grew up listening to **her great grandfather's stories, interviewed him about** some of the stories he had always told. Aguilar turned the stories into song lyrics first before using them as the text for the comic, which combines his voice and her summarizations. The comic is broken up into five different narratives that tell the history of **Chicago through her great grandfather's** involvement in affirmative action and mayoral elections. When she printed an extra large version for her great grandfather, he was brought to tears.

Aguilar's interest in storytelling is communicated in both her music and art practices.

Having learned to draw by copying Marvel comics, Aguilar finds a framework to tell both fictional and biographical stories. Splitting her comics into short stories that are collaged into larger narratives allows her to tell these interconnected histories and stories.

Precious Moments, Vol. 1, 2018

Inkjet print, 7.5 x 5.5 in.

Courtesy the artist.

Precious Moments, Vol. 5, 2018

Inkjet print, 7.5 x 5.5 in.

Courtesy the artist

Tasked with making a biographical artwork in her School of the Art Institute of Chicago sophomore seminar, Aguilar decided to retell the stories of her own life. Splitting the series up into volumes that correlate with the different houses they lived in, *Precious Moments*:

Volume 1 tells funny stories she had heard from her family about herself as a baby when they lived with her grandparents in Phoenix, AZ.

Aguilar skipped ahead to their time in Crystal Lake, IL for *Precious Moments: Volume 5*, where she lived from 6 to 8 years old. Letting go of the restrictive graphic boxes as forms, she recounts her own memories of the events that had happened during the time they lived in that house.

Alberto, Madeleine, Paolo, Isabella, and Joaquin Aguilar

Sensitive Equipment, 2012

Video, 2: 17min.

Courtesy Alberto Aguilar

Sensitive Equipment, 2013

Area rug, desk, hand bells, elastic jump rope, balloon

Rug: 152 x 115 in.

Desk: 29 x 23.75 in.

Bell: 2.75 x 4.75 in.

Courtesy Alberto Aguilar.

This is a game that all gallery visitors are invited to play.

HOW TO PLAY:

1. Stay inside the carpet zone.^[1]_{SEP}
2. Keep the balloon afloat with the bells.^[1]_{SEP}
3. When the balloon touches the floor, the game is over.

The game, installation, and accompanying video (on view in the gallery farthest east) are based on a game created by the artist's children Madeleine and Paolo. Initially on view in the *Homebodies* exhibition at the Museum of Contemporary Art Chicago, the work was installed in the same year in *State of the Art: Discovering American Art Now* at the Crystal Bridges Museum of Art and purchased for their permanent collection.

During the run of *Alberto Aguilar moves on human scale*, the carpet is also a meeting spot and hosts programs, including Carpet Diem on Thursday, May 16.

Alberto Aguilar

Pizza Parade, 2012

Digital print, 23.5 x 29.25

Courtesy Alberto Aguilar.

Pizza Parade, 2012

Costume, handmade button, 34 x 22.75 in.

Courtesy Alberto Aguilar

Archer Avenue runs diagonally through the city of Chicago, running from the loop past the **Aguilar's home in Garfield Ridge**. Because the artist's daughter Isabella had always asked to visit the many mom and pop shops and hardware stores along the avenue, Aguilar decided that the family would walk down Archer and visit every pizza place from Pulaski to Harlem. In an additional experiment, Aguilar decided they would take the risk to ask for free pizza. **With Madeleine's handmade buttons, Joaquin in a pizza costume, and Aguilar's business cards**, they visited each pizza store and asked for a free slice of pizza to try, as in a tasting menu. Surprisingly, some shops donated an entire pizza.

In his practice, Aguilar focuses on finding the ^{[[1]]}_{[[SEP]]}one photograph that iconically represents the experience of an event. The Pizza Parade is commemorated by the image of Joaquin sitting in front of a church sign.

Alberto Aguilar

Rest Area (Museu Picasso de Barcelona), 2011

Digital print, 20.75 x 28.75 in.

Courtesy Alberto Aguilar

Rest Area (Dali Museum, St. Petersburg, FL), 2012

Digital print, 25.125 x 31.125 in.

Courtesy Alberto Aguilar

In 2011, the Aguilar family traveled for five weeks in Spain when the artist was teaching young people at a monastery in Santander in Northern Spain. Traveling^{[1][2]}_[SEP] in a seven-seater car branded “Citroen Picasso,” the Aguilars spent time in Barcelona, Madrid, and Bilbao, stopping at museums along the way. Their routine was, upon entering, to first stop at the museum café to “load up on pastries and caffeine before the art.” Later after visiting the galleries, they would visit a museum rest area, where “little rest would take place.”

Aguilar describes taking the Spanish trip, paid^{[1][2]}_[SEP] for by credit card, as a financial risk that paid off because on their final day in Spain, he received a call that he had been awarded a 3Arts Award that included a sum that perfectly covered the debt.

Thanksgiving, 2006

Lamda print, 47.5 x 37.5 in.

Courtesy Alberto Aguilar

Shorties, 2011

Video, 2:27 min.

Courtesy Alberto Aguilar

Alberto Aguilar and Isabella Aguilar

Spain, 2017

Video, 2:32 min.

Courtesy Alberto Aguilar

Alberto Aguilar and Madeleine Aguilar

Garden Work (Lunch Break), 2016

Digital inkjet print, 15.75 x 21.5 in.

Photo by Aiden Fitzpatrick

Courtesy Alberto Aguilar

During his residency at the Art Institute of Chicago, Aguilar was given access to roam the museum freely. After spending time with the museum's gardeners, the artist pitched an idea to make a drawing on the ground of the sculpture garden using garden tools and working a full workday, 9am-5pm. Realizing the garden tools wouldn't make a big impact on the ground surface, Aguilar and his daughter Madeleine made a secret plan. On April Fools' Day, the two showed up to the museum on BMX bikes. After creating an obstacle course, the two rode their bikes back and forth in intersecting paths to make a drawing through endurance. As in any full workday, there was break for lunch.

La Posada (El Cosmico), part 2, 2018

Video, 1:00 min.

Courtesy Alberto Aguilar

La Posada (El Cosmico), part 6, 2018

Video, 1:00 min.

Courtesy Alberto Aguilar

Alberto Aguilar and Archer

Archer with Adhesive Vinyl Backings, 2017

Digital inkjet prints, 14.4 x 17.3 in.

Courtesy Alberto Aguilar

Archer with Extension Cord, 2017

Digital inkjet print, 14.4 x 17.3 in.

Courtesy Alberto Aguilar

Alberto Aguilar and Alex Bradley Cohen

Clear Painter, 2009

Digital print, 33 x 47.25 in.

Courtesy Alberto Aguilar

This image is a still from a video of one of Aguilar's **Harold Washington** students jumping over ^{[[}[[_{]]}]] Aguilar during a class. Because the student, Alex Bradley Cohen—now a frequent collaborator—**was continuously disrupting class lectures, Aguilar redirected Cohen's energy** into making artwork together.

Alberto Aguilar and John Preus

Left Behind (City Hall), 2017

Digital inkjet print, frame made of repurposed CPS furniture, 30 x 20.75 in.

Courtesy Alberto Aguilar

Artist John Preus salvaged furniture from several of the 50 recently closed Chicago Public Schools, using them in his own work and sharing them with other artists for an exhibition **titled Infinite Games. Aguilar's approach was to "adopt" the CPS desks and chairs** and ferry them to sites, take them on roadtrips, and eventually leave them behind at various locations. This particular desk was left at the entrance of Chicago City Hall.

Multiple Positions, 2015

Desk and latex paint on wall, 40 x 39.5 in.

Courtesy Alberto Aguilar

The artist views this work's reverberating forms as suggestions of multiple positions of his life and of the reverberating effect of teaching both on him and his students.

Alberto Aguilar

Caring Stones (Phoenix, AZ), 2017

Digital photo, frame made of repurposed CPS furniture, 20.75 x 17.5 in.

Courtesy Alberto Aguilar

Pictured is a temporary installation in Aguilar's parents' backyard in Phoenix, AZ. The title plays off the word "cairn," a mound of rough stones built as a memorial or landmark, typically on a hilltop.

The Outliers

Chain Reaction, 2009

Digital print, 17 x 23 in.

Courtesy Alberto Aguilar

In a Harold Washington College youth summer program Aguilar and his co-teacher, a science teacher, directed the students in the creation of a Rube Goldberg machine with objects in the classroom. Pictured is the moment when Aguilar asked the students to lay down in the midst of their mess.

Build Bridges: Avoid Collapse, 2009

Video, 9:44 min.

Courtesy Alberto Aguilar

Tumultuous Beloveds

Leisure, 2006

Digital print, 16.25 x 22 in.

Courtesy Alberto Aguilar

This image documents Aguilar's work with students at Blue Sky Project a summer residency program, ^{SEP}in which artists collaborated with youth. "Hanging out" with the students was a crucial part of their creative process.

Interruptions

Group Blocking a Storm Sewer, 2005

Digital inkjet print, 14.75 x 17 in.

Courtesy Alberto Aguilar

This work documents an exercise Aguilar directed with youth at Blue Sky Project in McHenry County College. They became known as Interruptions because of their intention to disrupt the lives of McHenry County residents in order to bring a sense of awareness. The group used their bodies to fill up empty spaces, among them this storm sewer.

Trees of the South

Trees of the South, 2008

Acrylic on canvas, 20 x 16 in.

Courtesy Alberto Aguilar

Trees of the South, 2008

Acrylic on canvas, 20 x 16 in.

Courtesy Alberto Aguilar

Trees of the South, 2008

Collage on canvas, 16 x 8 in.

Courtesy Alberto Aguilar

A Forest Moves, 2008

Video, 5:00 min.

Courtesy Alberto Aguilar

Taken from a scientific book about tree breeds in the U.S.'s South, Aguilar incorporated Trees of the South into an activity with his students. Because the youth was mostly from Chicago's South Side, Aguilar made parallels between himself and the students and trees of the south, naming the group after the found book. In one activity students were asked each to make paintings of trees that reflect their own personal approach and style.

Ev'rythang Sandwich

Ev'rythang Painting, 2007

Acrylic on canvas, 94 x 44 in.

Courtesy Alberto Aguilar

Simulated Dunk 1, 2007

Inkjet print, 12.25 x 15.25 in.

Courtesy Alberto Aguilar

Simulated Dunk 2, 2007

Inkjet print, 12.25 x 15.25 in.

Courtesy Alberto Aguilar

Make Up Teacher, 2007

Inkjet print, 12.25 x 15.25 in.

Courtesy Alberto Aguilar

Half Time, 2007

Inkjet print, 12.25 x 15.25 in.

Courtesy Alberto Aguilar

Data Boy, 2007

Video, 6:08 min.

Courtesy Alberto Aguilar

In a summer session working with youth, Aguilar^[1] and the students collaboratively decided to call themselves **Ev'rythang Sandwich**. The name reflects Aguilar's contention that anything can be brought into the artistic process and act as subject matter for work. Within the works here are traces of Aguilar's encouragement of the students' interests, such as video games, Pokemon, and basketball, as well as his prompt to feel free to use the teacher as a material for artwork.

Alberto, Joaquin, Paolo, Isabella, Madeleine, and Sonia Aguilar

*Family move (After **Enya's the Celts**)*, 2009

Sound, 2:57 min

Courtesy Alberto Aguilar

House Music, 2007-2009

Sound, 2:53 min

Courtesy Alberto Aguilar

House Music 3, 2011-2012

Sound, 3:03 min.

Courtesy Alberto Aguilar

Alberto Aguilar, Alexia Rodriguez, and Madeleine Aguilar

Fear Us Now, 2010

Sound, 3:54 min

Courtesy Alberto Aguilar

Sergio Manuel Aguilar, Madeleine Aguilar, and Alberto Aguilar

Failing Memory or Intelligence, 2008

Sound, 8:24 min

Courtesy Alberto Aguilar

Alberto Aguilar and Sean Ward

Form of Exchange, 2013

Sound conversation, 1:25 min.

Courtesy Alberto Aguilar

Alberto Aguilar, Clintel Steed, and Madeleine Aguilar

Pressure Cooker, 2011

Sound conversation, 1:08 min.

Courtesy Alberto Aguilar

Alberto Aguilar and Rafael E. Vera

El Bar 11, 2012

Sound conversation, 1:56 min.

Courtesy Alberto Aguilar

Latin Bar Moves, 2011

Video, 11:00 min.

Courtesy Alberto Aguilar

Alberto Aguilar, Pete Fagundo, and Madeleine Aguilar

Farm Frame, 2012

Sound conversation, 2:40 min.

Courtesy Alberto Aguilar

Alberto Aguilar, Jim Woodfill, and Madeleine Aguilar

Ten String Harp, 2012

Sound conversation, 2:24 min.

Courtesy Alberto Aguilar

Alberto Aguilar, Alex Bradley Cohen, and Madeleine Aguilar

Finding Direction, 2018

Sound conversation, 2:10 min.

Courtesy Alberto Aguilar

Clear Daze, 2011

Sound conversation, 2:10 min.

Courtesy Alberto Aguilar

Burning Emotions, 2010

Video, 1:30 min.

Courtesy Alberto Aguilar

Alberto Aguilar, Kirsten Leenaars, and Madeleine Aguilar

Conversion, 2012

Sound conversation, 2:34 min.

Courtesy Alberto Aguilar

Alberto Aguilar and Kerry Cordoza

Doble Sombra, 2019

Sound conversation, 2:21 min.

Courtesy Alberto Aguilar

Alberto Aguilar and Natalie Malinowski
ARCHER ave PULASKI ave CICERO ave, 2008
Video, 4:42 min.
Courtesy Alberto Aguilar

Alberto Aguilar, Dana Bassett, and Danny Volk
Made Up with Danny Volk S4 E7, 2015
Video, 9:50 min.
Courtesy Alberto Aguilar

Alberto Aguilar and Danny Volk
Made Up with Danny Volk S4 E6, 2015
Video, 6:36 min.
Courtesy Alberto Aguilar

Made Up with Danny Volk S4 E9, 2015
Video, 3:39 min.
Courtesy Alberto Aguilar

Alberto Aguilar and We Matter
Othello 8m40s, 2011
Video, 8:41 min.
Alberto Aguilar.

VITRINES
Image on top of gift box for Nell Taylor, parting gift at *A Personal Dinner Invitation*, 7.5 x 9.75 in.

Screenshot image of *A Personal Dinner Invitation*, 9.5 x 10 in.

Catch Phrase game played at *A Personal Dinner Invitation*, 5 x 5 in.

50 Ingredient Molé served at *A Personal Dinner Invitation*, 9.75 x 7.5 in.

Contents of *A Personal Dinner Invitation: One Year Later* gift bag, 5.25 x 4.25 in.

Lego model of Aguilar home by Madeleine Aguilar, 4 x 5 in.

Portrait of Sonia and Alberto Aguilar with pipe cleaners, 3.5 x 5 in.

Portrait of Madeleine Aguilar with toy camera, 3.5 x 5 in.

Wedding to Unknown gift pack, 11.5 x 8 in.

Invitations to annual Art Department Holiday Party hosted by Alberto Aguilar, 6 x 4 in.

Portrait of Alberto Aguilar with gift bows, 3.5 x 5 in.

Cassette tapes and cassette player used to record *House Music 1 and 3*, 8 x 4.5 in. (player), 2 x 3 in. (tape)

2008 hand-drawn stock charts by Sergio Manuel Aguilar, the artist's father, 10 x 8 in.

Original image for the invitation to *Minivan Booth* with the handmade sign used on-site, 10 x 8 in.

Vinyl scraps from *Postpartum Void* arranged as cheeseburger, 16.5 x 13 in.

Hats and bike used for *Garden Work*

Applique on glove by Madeleine Aguilar

Call to Awareness made for TRUNKSHOW, 2.75 x 9 in.

Drawing in Passing, 07.06.18, 6 x 4.25

Page ripped out of *Trees of the South* book and used by Trees of the South as source material, 10 x 7.5 in.

Working Class Uprise, created for the cover of the "Imaginary Monuments of Chicago" issue of *New City*, Sept. 7, 2011, 11.5 x 8 in.

Front and back covers for a not-yet-written novel, made during an imagined futures workshop with Josh Rios and Anthony Romero at Harold Washington College, 8 x 10 in. (Front), 15 x 10 in. (Back)

Hand drawn sign for *The Final Lecture*, April 2018 at Harold Washington College and business card with photocopy print given to *Lecture* attendees, 8 x 10 in.

Postcards for ***Ev'rythang Sandwich*** exhibition, 3.25 x 5 in.

Kobe Bryant transparency used to transfer onto ***Ev'rythang Sandwich*** painting, 10 x 7 in.

Proposal for *Home Field Play*, 8 x 10 in.

Photo of Alberto Aguilar and Alex Bradley Cohen at Oasis Café, 3 x 5 in.

Flyer for *Art Therapy Sessions* held while on residency at Starcom Worldwide, 9.5 x 7.5 in

Clintel Steed and Alberto Aguilar with vintage photo of Chicago between them, 3 x 5 in.

Vintage photo of Chicago with spiraled painting on top, 8.5 x 12.5 in.

Portrait of Interruptions, 2005, 6.25 x 4.25 in.

Post Museum Void, 2006, 5 x 3.5 in.

Postcards for *Center of Multiple Middles* exhibition, 3