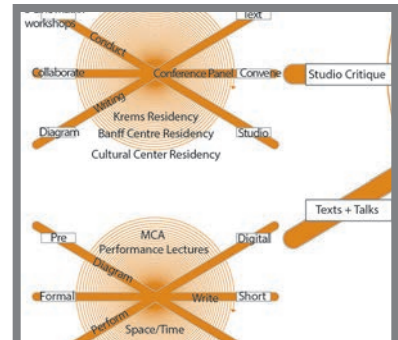
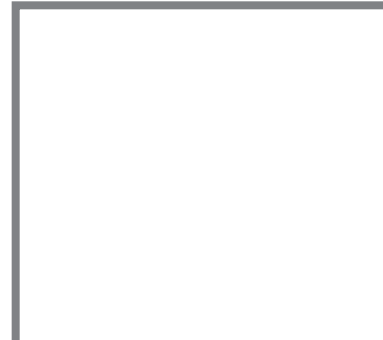
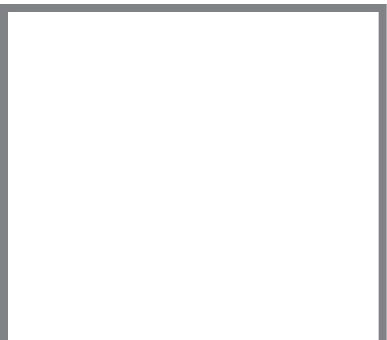
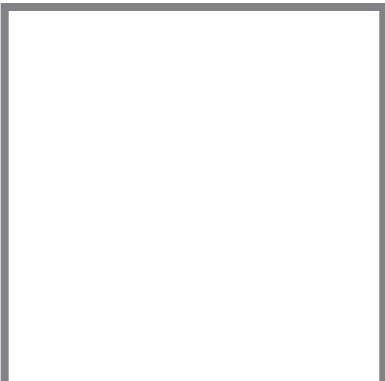
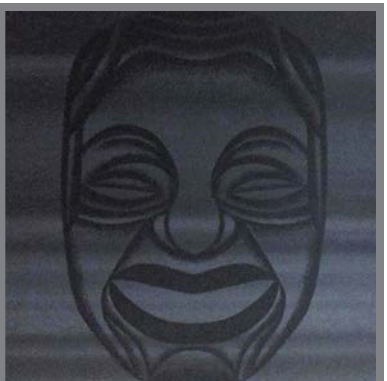
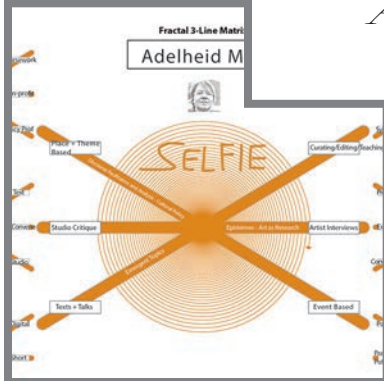
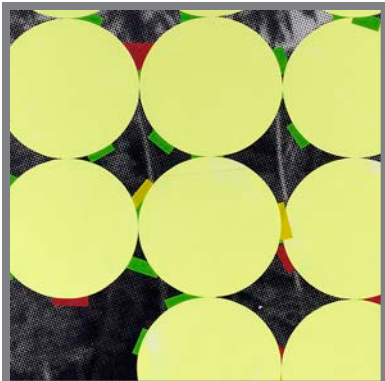
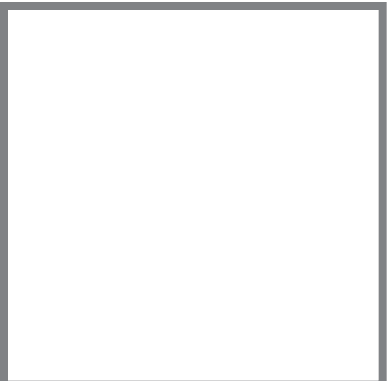
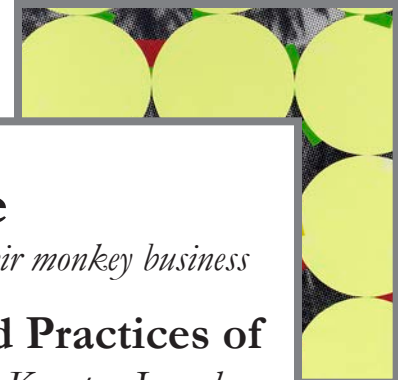


*a tale of a peddler, some monkeys and their monkey business*

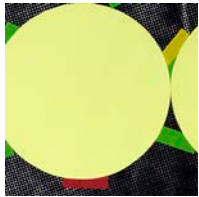
**Works from the Multifaceted Practices of**  
*Dan Devening, Michelle Grabner, Karsten Lund*  
*Adelheid Mers, Matt Morris & Edra Soto*



The Bike Room is proud to present *Caps for Sale ... works from the multifaceted practices of Dan Devening, Michelle Grabner, Karsten Lund, Adelheid Mers, Matt Morris and Edra Soto.*

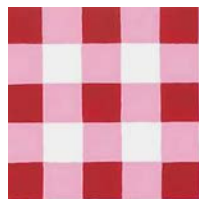
July 12 - August 16, 2014

As an art-viewing public, we are accustomed to expanded practices. As such, we forget the role that boundary-bleeding once played in redefining established hierarchies. Generosity is paramount to this approach. Dan

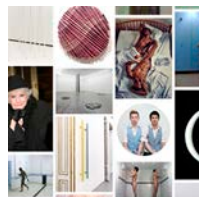


Devening's compositions construct spatial complexities from layers of texture and color. Formal organization extends from studio to venue in *Devening Projects + Editions*, where artists are urged to accompany their shows with original projects of limited multiples. In this way, Devening sparks unique endeavors that are also affordable.

Inside Michelle Grabner's studio, patterns of quotidian life unfold on abstract planes. Outside its doors her pioneering curatorial projects, *The Suburban* and *The Great Poor Farm Experiment*, share the particulars of domesticity – barbeque, home and family – with a far-reaching community. She is the prototypical artist-supporting-artists.



Generations flip and shuffle rapidly in Chicago, where active studio artists also teach, administrate, critique, curate and publish one another – the ground is fertile for cross-pollination. Matt Morris, inspired by the Grabner model for maker-curator-writer, begins here. In a gesture



of abundance, he curates others' works into his own intimate structures and tableaux. Matt Morris earned his MFA in Art Theory + Practice from Northwestern University. He teaches at the School of the Art Institute of Chicago, and is the Assistant Art Editor at Newcity.

Adelheid Mers' diagrams arrange and chart, in full color, the spectrum of networks and players on changing cultural fields. Mers is professor of cultural policy at The School of the Art Institute of Chicago. Self-described as an artist who crafts *useful* pictures, her analytically lyrical works often appear on flyers and posters to engender viewer dialogue. Her art-based research and resulting images could be the visual index of this show's premise.



Karsten Lund amasses images torn from Life Magazines, circa 1968-72. Unlike collages, these are photographs of photographs, airily arranged – light enough to blow away. They are un-nostalgic glimpses – poetic codes – for the viewer to decipher. Lund is independent curator, writer and curatorial assistant at Chicago's MCA.



Co-founder of *The Franklin*, with her husband Dan Sullivan, Edra Soto's bounty extends from towering pineapple cakes to incisive curatorial undertakings. Her studio practice, like her masklike portraits, is dualistic. The symmetry of Soto's elegant renderings contradicts the effusive, looping laughter that is engraved in her vinyl recording, *Excess of Joy*.



The Bike Room, founded in 2011, is an artist-run project space in east Rogers Park, Chicago. I thank these maker-curator-writers for their vision, originality and wiles. Because of them, there is never a dull moment in this town.

- xo, nancy lu rosenheim

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Illustration by Esphyr Slobodkina, from *Caps For Sale*  
*A Tale of a Peddler, Some Monkeys and Their Monkey Business*, 1940

