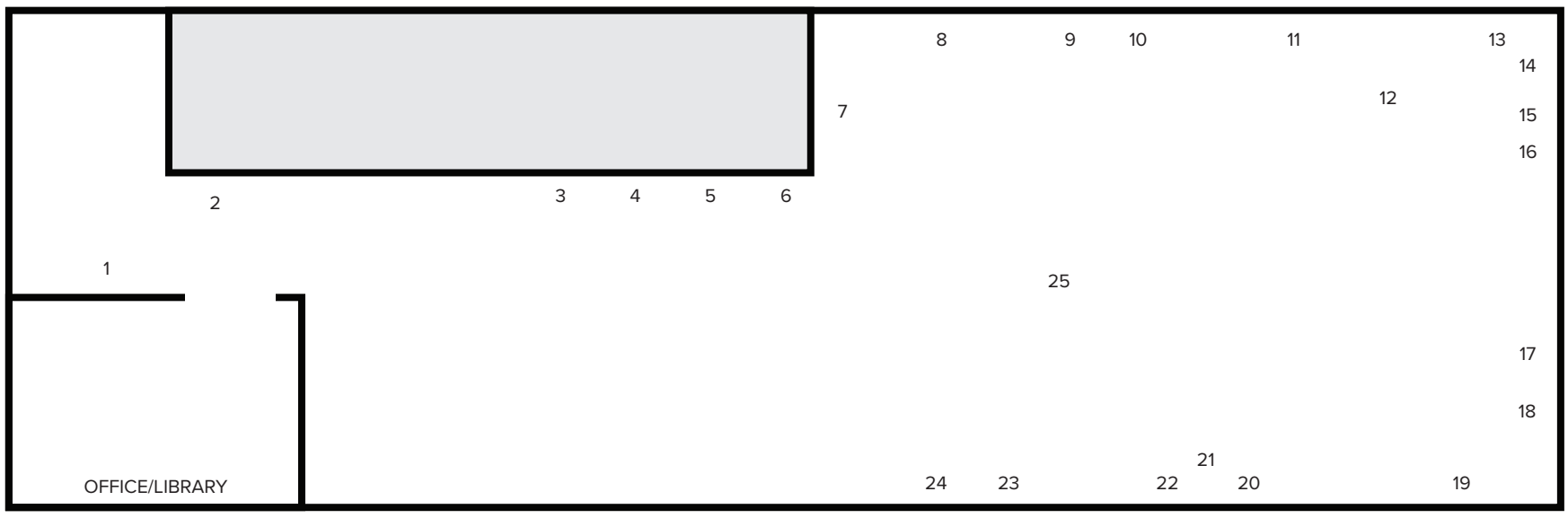


Herman Aguirre

1. *Las glorias,* 2024-2025
Oil and oil/acrylic skins on panel
61” x 50” x 4”

3. *El reflejo,* 2025
Ink on paper mounted on white board
12” x 9”

5. *El árbol, los lirios, y la tierra,* 2026
Oil and oil/acrylic skins on panel
34” x 23” x 4.5”

9. *Las ramas, las flores, y el barro,* 2026
graphite on paper
38” x 34.5” (inclusive of all 7 works)

13. *El poste, las rosas, y la piel,* 2026
Oil and oil skins on panel,
25.5” x 17” x 4.5”

17. *Las ramas, las flores, y el barro,* 2026
Oil and oil/acrylic skins on panel,
42” x 30” x 5.5”

22. *El árbol y los lirios,* 2026
ink on paper mounted on white board, 16” x 12” (framed)

Diana Noh

6. *crackle,* 2025
Archival pigment print on Epson Enhanced Matte paper, 12” x 12” x 2”

8. *tinged with, but,* 2026
Archival pigment print on Hahnemühle canvas, 22” x 9.25”

11. *imperceptible,* 2026
Archival pigment print on Hahnemühle canvas, 15” x 13”

12. *Kaleidoscope,* 2026
Folded Archival pigment print
8” x 8” x 2.5”

14. *Sturgeon Bay,* 2026
Archival pigment print on Hahnemühle canvas, 15” x 9.75”

18. *Static,* 2026
Folded Archival pigment print on Epson crystal film
6.25 x 6.75 x 5.5"

20. *Dreamcatcher,* 2026
Folded Archival pigment print on Arista metalic paper
13” x 20.25” x 2”

21. , 2026
Archival pigment print scraps, thread, fabric scraps, felt
6” x 6” x 11.5”

24. *keepsake,* 2026
Archival pigment print on Hahnemühle canvas, wood, various dimensions

Skyler Hunter Simpson

4. *Visions,* 2026
Oil on panel, 20” x 16”

7. *Subterranean,* 2025-2026
Oil on panel, 40" x 30"

10. *Spirit,* 2025
Colored pencil and acrylic on panel
12" x 9"

15. *Stalactite,* 2026
Oil on panel, 12" x 9"

16. *Shore,* 2026
Oil on panel, 16" x 20"

19. *The Streetlight,* 2025
Colored pencil on mounted paper
10” x 8”

23. *Spinning Webs,* 2025-2026
Flashe, acrylic and colored pencil on panel, 24" x 36"

Collaborative Work

2. *Nebula,* 2026

25. *Tectonic,* 2026
Oil, acrylic, and archival pigment prints on canvas
48” x 72”

EXHIBITING ARTISTS

Herman Aguirre is a Mexican American artist born and raised in Chicago, IL, where he is currently based. Through his detailed drawings and large-scale, multi-layered paintings, he reconstructs memories to find adequate language to confront and co-exist with the realities of his experience growing up in Back of the Yards, Chicago. He received his BFA (2014) and MFA (2017) from the School of the Art Institute of Chicago, where he is currently a faculty member in the Painting and Drawing Department and a youth instructor in the Continuing Studies Early College Program. Aguirre's notable awards include University of Saint Francis Visiting Artist, Fort Wayne, IN (2021); Thelma Karges Memorial Merit Award, Evansville Museum of Arts, Evansville, IN (2018); and was one of 8 artists awarded the Leonore Annenberg Fellowship (2017-2018). Aguirre has exhibited in solo and group exhibitions across the country and has also been featured in New American Paintings - Midwest (2018, 2019, 2020, and 2022). Several of his pieces are in the permanent collections of the Phoenix Art Museum, Phoenix, AZ; the Rockford Art Museum, Rockford, IL; and the National Mexican Museum of Art, Chicago, IL. Aguirre is represented by Zolla Lieberman Gallery, Chicago, IL, and Portrait Society Gallery, Milwaukee, WI.

https://www.hermanaguirre.org/ Instagram: herman.aguirre.35

Diana Noh is an interdisciplinary artist working across photography, fiber, and installation. Her practice celebrates reconstructions of distressed photographs of transitional spaces, exploring themes of trauma embedded in her family relationships and cultural in-betweenness. Noh received her BFA from Kyungil University, Gyeongsan, South Korea (2017) and her MFA in Photography from Cranbrook Academy of Art, Bloomfield Hills, MI (2022). She has participated in group and solo exhibitions at national and international art venues, including Strata Gallery, Santa Fe, NM; Red Springs Art Space, Artsy, Red Springs, NC; Harold Washington Library Center, Chicago, IL; Editart, Geneva, Switzerland; and Space HNH, Seoul, South Korea. Noh has participated in artist residencies with Kimball Arts Center, Chicago, IL (2026); Peninsula School of Art, Fish Creek, WI (2022); and Talking Dolls, Detroit, MI (2022). She has also been awarded the Freestyle Focus Forward Award, Society for Photographic Education (2026); Monthly Art Award, Boynes Emerging Artist (2023); and was a featured artist in the Sunspot Soho catalog and digital exhibition, Aedra Fine Arts (2024). Her work has been acquired by several private collectors as well as the Jennifer and Dan Gilbert Collection, Detroit, MI; and Kyungil University Collection, Gyeongsan, South Korea.

https://diananoh.com/ Instagram: diananohstudio

In her paintings and drawings, **Skyler Hunter Simpson** explores the mysterious nature of intuition, a phenomenon that connects our world to the otherworld. She received her BFA from the University of Nebraska-Lincoln (2018) and her MFA from the University of Wisconsin-Madison (2024). Simpson’s work has been exhibited in solo exhibitions at Abel Contemporary Gallery, Stoughton, WI; Gallery 7, Madison, WI; and Lux Center for the Arts, Lincoln, NE. Her pieces have been featured in group exhibitions across the country, including Red Arrow Gallery at Oz Arts, Nashville, TN; New York Academy of Art, New York, NY; Day & Night Projects, Atlanta, GA; and La Luz de Jesus Gallery, Los Angeles, CA. Simpson was most recently recognized as a Luminarts Visual Arts Finalist (2026) and her work was selected for the AXA Art Prize Exhibition in 2022, 2023, and 2024. Her work has been featured in New American Paintings (April/May 2024), juxtapoz.com (2021), POBA Zine, issue n*6 (2020), and Booooooom.com (2020). Simpson is represented by Abel Contemporary Gallery, Stoughton, WI.

https://www.skysimpson.com/ Instagram: skylersimpsonart

Curatorial Statement

A yawn refuses containment and momentarily jolts us into its spell. With an array of theories on causes— the transition between unconscious and conscious activity, a powerfully contagious signal of boredom or exhaustion, an alert from the brain to the body to inhale more oxygen— a yawn is an involuntary, uncontrollable muscle spasm that carries what is undefinable beyond containment and into awareness, creating a portal to new consciousnesses.

In this way, Dust That Lay explores the fleeting thoughts, inscrutable dreams, and fragmented memories that seep through subconscious containment and glisten through the veil of reality. Herman Aguirre, Diana Noh, and Skyler Simpson explore the unresolved detritus of the past as foundational for forming knowledge that can radically shift understandings of personal identity and how we navigate our shared reality.

Spanning sculpture, photography, painting, and drawing, each artist surrenders to the unknown, exposing a devotion to their rawest, most uncontained tendencies.

Herman Aguirre pulls imagery from his surroundings in Back of the Yards, Chicago, and revives them in sculptural paintings where he reveals the residual imprint of violence on his community. Diana Noh tears, folds, and repairs photographs of transitional spaces to examine presence within absence and reveal how the past continually interrupts and inhabits the present. Skyler Simpson employs automatism and teases the strand between precision and intuition in her meticulously drawn, monochromatic fluid-scapes, submerging viewers into a mysterious world where beauty and horror coexist.

Dust That Lay engages with Hauntology, a cultural philosophy suggesting the present is haunted by elements of the past as well as their unrealized futures. To this end, each artist interrogates the subconscious remnants that we may not readily understand but know play an active role in interpreting the various layers of the present moment.

The artworks in Dust That Lay expose a series of detailed gestures—tearing, folding, layering, and removing—that unlock portals to interrogate "what may have been" as a crucial facet of "what is".

- Rachel Dukes

Rachel Dukes is a Texas-born and raised independent writer and curator based in Chicago, IL. She received a degree in Accounting from the University of Arkansas, Fayetteville, AR, and her MA in Museum and Exhibition Studies at the University of Illinois Chicago, Chicago, IL. She currently leads the Archives and Collections department at the South Side Community Art Center (SSCAC) and has supported the curation of exhibitions at Gallery 400, Hyde Park Art Center, and SSCAC, where she most recently co-curated Beyond Frames: Black Women Collectors Shaping Cultural Heritage in Chicago. Her exhibition reviews and artist interviews have appeared in several Chicago-based publications, including Sixty Inches From Center, LVL3, New City, and Chicago Reader. Her writing has also been featured in the 2022-2023 issue of Black Embodiments Studio, A Year in Black Art, and the Spring 2025 issue of the International Journal of Surrealism, Surrealism and the Black World. Rachel serves as board chair for Chicago Tap Theatre and plays the French Horn in community ensembles across Chicago.

https://www.racheled.com/ Instagram: __racheldukes

Chicago Artists Coalition (CAC) is a non-profit organization that supports contemporary Chicago artists and curators by offering a two-year residency program, exhibitions, professional development and resources that enable them to live, work and thrive in the city. Established in 1974, CAC is deeply committed to advancing the cause of art and its importance to Chicago's culture and economy by cultivating a wide-reaching civic, philanthropic and public support network. **chicagoartistscoalition.org**

Exhibition Dates: July 10 - August 20, 2026
Opening Reception: Friday, July 10, 2026 5-8pm

Cover Images:
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13" x 20.25" x 2"

CHI CAGO ART ISTS COA LITION

Chicago Artists Coalition's mission and programs are funded by
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1431 W. Hubbard St. #201 Chicago IL 60642

CHICAGO ARTISTS COALITION

July 10 - August 20, 2026



Dust That Lay

WORKS BY
Herman Aguirre | Diana Noh | Skyler Hunter Simpson

CURATOR
Rachel Dukes