

The Threshold Varies

Elizabeth Allen-Cannon - Michael Cuadrado Gonzalez - Forrest Frederick -
Ben Gould - Paul Heyer - Katrina Jackson - Will Krauland - Lawrence M. -
Susan Pasowicz - Noelia Towers - Lucy Walsh

March 13–April 24, 2026

Opening Reception Friday, March 13 5:00–8:00pm

EXPO CHICAGO walkthrough Saturday April 11 5:00–8:00pm

RADAR is pleased to present *The Threshold Varies*, a group exhibition featuring artists who engage in perception as something that is variable, contingent, and unstable. Artists include Elizabeth Allen-Cannon, Michael Cuadrado Gonzalez, Ben Gould, Paul Heyer, Katrina Jackson, Will Krauland, Lawrence M, Susan Pasowicz, Forrest Frederick, Noelia Towers, and Lucy Walsh.

In psychophysics, the idea of the ‘absolute threshold’ is defined by the minimum intensity required for a stimulus to be sensed. It is the point at which sound, color, or light crosses from not perceived into perceptible. It is a boundary that is never fixed, as it shifts with duration, proximity, and expectation, and becomes blurred over time with continual exposure

In image-making, these boundaries are seen as similarly uncertain. We trust the image as it exists, relying on what is before us, even as its edges remain contingent and provisional. The works in *The Threshold Varies* operate within this tension between containment and overflow, hovering at the limits of visibility and testing how intensity becomes legible.

About RADAR and Madeline Gallucci:

Madeline Gallucci is a Chicago-based artist and arts administrator, and founder of RADAR, a curatorial platform established in 2018 to support Midwest artists through emerging and collaborative initiatives. Through RADAR, she has developed multiple exhibitions and partnerships, most notably *Roommate*, a temporary exhibition series where she paired two artists in the spare bedroom of her Humboldt Park apartment. Recent projects also include curating the Artspace Project Wall at the Todd and Emily Voth Artspace in Kansas City, Missouri.

Madeline received her BFA from the Kansas City Art Institute in 2012 and her MFA from the University of Chicago in 2020. She has exhibited her work most recently at Grunts Rare Books, Weatherproof, Sawhorse and Goldfinch in Chicago, IL.



Paul Heyer

every body , 2025

Oil on linen

16 x 20 in.

40.6 x 50.8 cm.



Forrest Frederick

IMG_0101 (an illusive view in an illuminated field),

2022

Pigment Print on Vinyl

37 x 24 in.

94 x 61 cm.

Edition of 10



Ben Gould

Portrait #9 , 2024

120mm photograph Archival Inkjet Print on

Hahnemuhle paper mounted to Dibond

30 x 24 in.

76.2 x 61 cm.



Michael Cuadrado Gonzalez

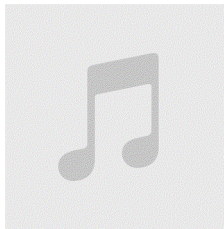
Untitled, 2026

Colored pencil, ink jet prints, and oil paint on

canvas

16 x 12 in.

40.6 x 30.5 cm.



Will Krauland

eclat, 2024

Sound

11:35 (loop)



Will Krauland

Internalized iron curtain inverted (arc 1), 2024

Iron, bleach, and vinegar on muslin, metal clips,

steel, binding wire

Variable



Elizabeth Allen-Cannon

Holding onto anyone and anything, 2023

Acrylic on gessoed paper

13 x 15 in.

33 x 38.1 cm.



Noelia Towers

Invisible gloves, 2026

Oil on linen

10 x 20 in.

25.4 x 50.8 cm.



Lucy Walsh

Full Fun, 2025

Colored pencil and graphite on paper

12 x 9 in.

30.5 x 22.9 cm.



Katrina Jackson

Untitled, 2024

Watercolor, oil pastel and graphite on paper

12 x 9 in.

30.5 x 22.9 cm.



Katrina Jackson

Untitled, 2024

Oil pastel, graphite and colored pencil on paper

8 ½ x 5 ½ in.

21.6 x 14 cm.



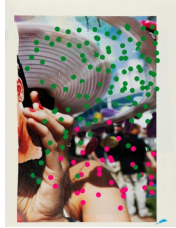
Susan Pasowicz

Fabulous City!, 2022

Colored pencil and graphite on paper

19 x 24 in.

48.3 x 61 cm.



Lawrence M.

Untitled (Beach Day with Green and Pink Stickers), n.d.

Offset lithographs and stickers on paper

11 x 8 ½ in.

27.9 x 21.6 cm.

Elizabeth Allen-Cannon is an artist and educator living in Rockledge, FL. She has exhibited at SHED Projects (Cleveland, OH), EXPO Chicago (Chicago, IL), Tempus Projects (Tampa, FL), Nationale (Portland, OR), Roots and Culture Contemporary Art Center (Chicago, IL), Rockhurst University (Kansas City, MO), Carthage College (Kenosha, WI), Haw Contemporary (Kansas City, MO), The Weather Station (Lafayette, IN), 100000000 Space (Kansas City, MO), and 621 Gallery (Tallahassee, FL), among others. She has participated in residencies at Charlotte Street Foundation (Kansas City, MO), Ox-bow (Saugatuck, MI), and Wassaic Project (Wassaic, NY). Her work has been featured in publications such as *New American Paintings*. Elizabeth has given lectures on her work at Kansas City Art Institute (Kansas City, MO), University of North Florida (Jacksonville, FL), University of Central Florida (Orlando, FL), and she has served as a guest critic at University of Chicago (Chicago, IL). Elizabeth currently teaches in the Performing and Visual Art Department at Eastern Florida State College (Cocoa, FL) and directs Causeway, an artist-run gallery space in Cocoa Beach, FL that she founded in 2024.

Michael Cuadrado Gonzalez is an artist from San Juan, Puerto Rico. He received his BFA in Drawing from Pratt in 2018 and his MFA in Painting & Printmaking from Yale University in 2024. After completing his MFA, he attended the School of Criticism and Theory at Cornell University. His work has been exhibited nationally and internationally, including solo shows at Harkawik (New York, NY) in 2021, Coco Hunday (Tampa, FL) in 2022, Turley (Hudson, NY) in 2025, and 65Grand (Chicago, IL) in 2025.

Forrest Frederick (b. 1988, Shawnee, Kansas) is a Chicago-based visual artist working across photography, sculpture, and video. His work explores how photographs are constructed and perceived, and how images function as a provisional, physical material. Frederick earned his BFA from the Kansas City Art Institute in 2011 and his MFA from the University of Arkansas in 2024. His work has been exhibited nationally and internationally, most recently at the Historic Arkansas Museum in Little Rock, AR, and at Sawhorse in Chicago, IL.

Ben Gould is a multidisciplinary artist based in New York whose practice is directed by changing states of health and disability, and builds meaning through a reckoning of an unstable body. Gould's work has been presented by Palais de Tokyo, KANAL Centre Pompidou, Bozar, The Center for Craft, The Chicago Cultural Center, Wave Hill, and The Colorado Springs Fine Arts Center, amongst others. Previous residencies and grants include Ox-Bow (2015), Haystack Open Studio (2019), Lighton International Artists Exchange Program Grant (2020), and NYFA Fellow in Interdisciplinary Work (2021). He is currently a 2026 Arts/Industry resident with the John Kohler Arts Center (JMKAC) and Kohler Co.

Paul Heyer (b. 1982, Chicago, IL) has had solo exhibitions at The Green Gallery, Milwaukee, WI; Chapter NY, New York, NY; Mickey, Chicago, IL; and Night Gallery, Los Angeles, CA. His solo exhibition *Chicago Works: Paul Heyer* was on view in the spring of 2018 at the Museum of Contemporary Art, Chicago, where he has participated in multiple group shows. Other recent group shows include Chapter NY, New York; Night Gallery, Los Angeles; Perrotin Gallery, New York; MX Gallery, New York; Galería Agustina Ferreyra, Mexico City, MX; Park View Gallery, Los Angeles; HOME, Manchester, UK; and *What Pipeline*, Detroit, MI. His work belongs in the permanent collections of the Museum of Contemporary Art, Chicago and the Brauer Museum of Art, Valparaiso University, Valparaiso, IN. His work has been written about in *Art Agenda*, *Artforum*, the *New York Times*, and *FlashArt*, among others. He lives and works in Chicago.

Katrina Jackson (b.1994) has been a member of the South Side Studio since 2024. Working primarily in painting and drawing, Jackson explores the relationship between memory, observation, and abstraction. Drawing inspiration from domestic interiors, still lifes, and organic forms, her compositions are often populated by familiar objects—vessels, tables, lamps, and plants. These recurring motifs are filtered through personal recollections and settings that hold emotional significance. She works across various media—acrylic, oil pastel, marker, as well as delicate applications of graphite and colored pencil. Gestural clusters of floating orbs, curvilinear marks, and soft swaths of color appear to hover on the surface; the nuanced shifts in form and palette highlight a process that effortlessly balances repetition with variation. Jackson conveys a sense of tension throughout her work: between control and spontaneity, observation and memory, clarity and ambiguity. Through her considered layering of color, pattern, and irregular shapes, she creates vivid imagery that is both grounded in the material world and open to interpretation. Jackson's work has previously been featured in *Spirit Spirits* and *Perennial Hug 3* at Circle Contemporary, among other exhibitions.

Will Krauland (b. 1995, Washington, D.C., USA) is an interdisciplinary artist working on a strictly need-to-know basis. Utilizing intuitive processes that weave together physical and digital production methods, he generates speculative structures that model divergent forms for engaging with temporal, spatial and psychological containers. Recent exhibitions include *The Expanding Domain*, *Display* (Parma, IT), *dismantling dreams*, *disrupted seams*, *Lelija* (Vilnius, LT), and *I feel like a bootlegger's wife*. Look!, *Apparatus Projects* (Chicago, IL, USA). Recent performances include *Interdisciplinary Institute* (Urbana, IL, USA), and *Dust of NYC* (Brooklyn, NY, USA).

Born in 1994, **Lawrence M.** joined Arts of Life to begin developing his studio practice. Working primarily in drawing, painting, and collage, he engages with a process and aesthetic reflecting his everyday interests – gathering imagery of animals, watching cartoons, and a spontaneous layering of diverse materials and ideas. Lawrence also enjoys traveling with his family, spending time with friends, and playing basketball, shot put, and a variety of other sports. Among other exhibitions, his work has been included in *Duck Feet* guest curated by Ricardo Partida, *If a Mountain Could Love* guest curated by Cody Tumblin, and *Dance Dance* guest curated by Tyson Reeder.

Born in Chicago in 1955, **Susan Pasowicz** is a dreamer and visionary. Fascinated by organic forms, mystery, and the supernatural, Pasowicz creates atmospheric spaces and whimsical landscapes in graphite and colored pencil. Informed by both the ordinary and the magical, hints of her memories and the everyday become tangled in webs of amorphous shapes and wispy, hair-like marks. Sometimes using both hands or multiple drawing implements simultaneously, her delicate mark-making gradually accumulates and becomes layered on the paper's surface. Pasowicz's work transports the viewer to nebulous, fantastical environments where mirrors, portals, tunnels, windows, and doors appear as recurring motifs. With a process driven by intuitive abstraction and rendering visible the invisible, her dream-like drawings embody a visual language that echoes the mediumistic works of Georgiana Houghton and Emma Kunz. Pasowicz's selected exhibitions include *Drawing On* at Patient Info, *Sugar Town* at Ruschman, *Open Planet Project* at N:News Museum in Seoul, South Korea, *Human Resources* at Chicago Artists Coalition, *Untitled Art Fair* in Miami, the *Outsider Art Fair* in NYC, *EXPO Chicago*, *Barely Fair*, as well as *Spirit Spirits*, *In Bloom*, *Electric Pink Lemonade*, and *All Well and Good* at Circle Contemporary. "I usually draw tunnels, portals, curly top trees, clouds, the future. As things come into my head, I draw on a piece of paper; sometimes I use both hands and two colors at the same time. I don't want to do the same thing I did before. You can't be picking the same titles as the others, because it won't be an individual thing. It depends how long I work on a drawing. If it's a major piece of paper, I could work on it quite a long time before it's proper. I like seeing exhibitions so I can learn from other peoples' artwork, you can pick up different types of ideas."

Noelia Towers is a Barcelona-born, Chicago-based painter. Her works explore the intricate dynamics of power, sociopolitical archetypes, and trauma, blending deeply personal experiences with broader philosophical themes.

Lucy Walsh was born in Chicago in 1998. Most inspired by popular culture, her influences span television, fashion, music, fast food, and horror tropes. Particularly drawn to slasher films, she mentions *It*, *Nightmare on Elm Street*, and *Friday the 13th* as favorites. Walsh usually works quickly from memory and imagination, but will also sometimes incorporate elements from reference imagery. Accentuated by meandering lines that form organic shapes and vibrant, whimsical patterns, her paintings and drawings waver between abstraction and representational. Walsh often works in sketchbooks, preferring the portable format, with each representing distinct series of drawings. She also spends time writing fictional mystery/horror stories, citing Stephen King as an inspiration. "I use pencils for drawing. These pencils I'm obsessed with – Ticonderoga. I'm literally obsessed." "I love Pop Art! Andy Warhol is my favorite."