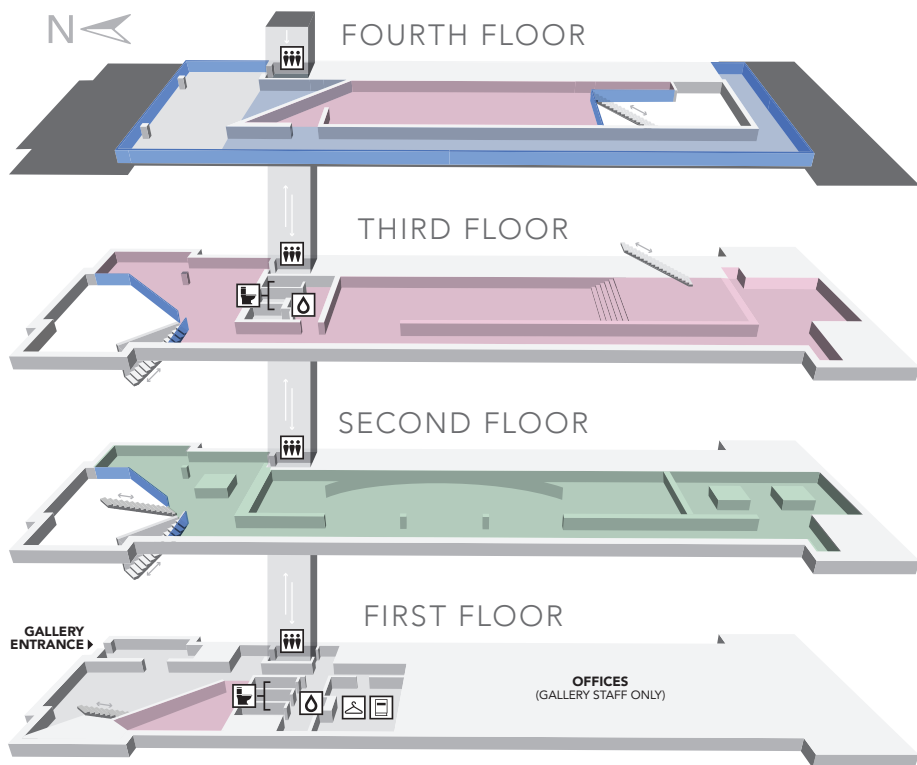


WRIGHTWOOD
659






EXHIBITION GUIDE
FALL 2019





WRIGHTWOOD 659



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ISHIDA

SELF-PORTRAIT OF OTHER



Tetsuya Ishida | *Tohōnikureru Hito [Lost]* | 2001

Tetsuya Ishida: Self-Portrait of Other is the first U.S. retrospective of the work of Tetsuya Ishida (Yaizu, Shizuoka, 1973–Tokyo, 2005). This exhibition brings together a significant selection of around 70 paintings and drawings, from 1996, the year he finished his degree in fine art at Musashino University, Tokyo, to 2004, shortly before his untimely death.



Ishida came of age during one of Japan's most severe economic recessions. In 1991, after years of unparalleled economic growth, extravagance, and conspicuous consumption, the country's bubble economy collapsed, resulting in a prolonged recession known as the "lost decade." Ishida was one of the so-called lost generation of those years, the skeptical product of truncated lives and unmet expectations that resulted from the crisis. His bitter social satire cuts away at the Japanese postwar financial miracle, stripping it of any idealistic considerations.

Much of Ishida's work bears witness to today's normalization of precarity and consumption in every sphere of life. Many of the characters in his works are hybrid, anthropomorphic machines who embody a state of total technological domination by and subordination to a new, inescapable form of slavery, which makes no distinction between work and consumption.

Ishida's paintings, drawings, and notebooks are an extraordinary testimony to the malaise and alienation wrought by a brutal economic system. A cult artist in his own country, where his imaginary world has become a reference for younger generations, his sharply critical work was presented in Europe at the 56th Venice Biennale in 2015.

TETSUYA ISHIDA'S CHRONOLOGY

1973; Tetsuya is born on June 16th, the youngest of four boys. The global oil crisis shocks Japan's economy.

1980; 6 years old

A student at Ogawa Elementary School, he was a very organized child and well prepared for everything. His brother made fun of him, saying, "You've done everything and now you have nothing to do but sleep."

1984; 11 years old

He designed his class flag, and received the first prize for a human rights illustration, for which he was interviewed by a local newspaper.

1989; 15 years old

A high school class teacher said to him, "I know your future. You will receive art awards and become a famous painter."

1992; 18 years old

Tetsuya begins a Visual Communication Design degree at Musashino Art University in Tokyo. He is interested in the works of Anselm Kiefer, Friedensreich Hundertwasser, and Rokuro Taniuchi. Japan's recession enters its second year.

1995; 22 years old

He wins first place at the 6th *Graphic Art Hitotsubo* Exhibition, which results in a private exhibition of his work, *A Floating Man* at Guardian Garden in Ginza, Tokyo. Later the same year he goes on to win the Mainichi Advertisement Design Award.

1997; 24 years old

He wins first place at *JACA Japan Visual Art Exhibition* and exhibits his paintings at the Thermometer Exhibition *HOT & COOL*.

1998; 25 years old

Tetsuya wins the Encouragement Prize at Kirin Contemporary Art Award. His work is exhibited at Christie's *Asian Avant-garde Exhibition*, London, and at the 7th Liquitex Biennale, Tokyo, as well as in the *Triangle Clock Exhibition*, at Guardian Garden.

1999; 26 years old

Tetsuya has his first solo show, *Tetsuya Ishida Exhibition* at Gallery Q & QS in Ginza, Tokyo. The same year his work is shown at NICA, *International Contemporary Art Festival* and *Good luck - Ginza Daruma Festival Exhibition* at Guardian Garden.

2000; 27 years old

His work is shown in the *Watch 2001* exhibition at Guardian Garden.

2001; 28 years old

He receives the Encouragement Award of VOCA Exhibition and his work is shown in a group exhibition *Kachuno Hitobito* at Yokoyama Kinen Manzu Museum. Japan's economy has been in recession for a decade.

2002; 29 years old

His paintings are exhibited in the *Tako Kaite* exhibition at Guardian Garden.

2003; 30 years old

Solo exhibition, *Tetsuya Ishida Exhibition* at Gallery Iseyoshi in Ginza, Tokyo.

2005; 31 years old

Group exhibition *Jeans Shop Ginza* at Guardian Garden.

Tetsuya Ishida, 31, dies on May 23rd.



EXHIBITION CATALOG

A limited number of catalogs of the intercontinental exhibition *Tetsuya Ishida: Self-Portrait of Other* are available for purchase here in the Gallery.

The 132-page catalog features five essays and over 55 of Ishida's works on canvas and 15 of his works on paper.

Wrightwood 659 accepts all major credit cards.

Edited by: Museo Reina Sofía
ISBN: 978-84-8026-594-2.

ISHIDA PHOTOGRAPHY: © Tetsuya Ishida, 2019
Photographs: Takemi Art Photos
Courtesy Kyuryudo Art Publishing Co., Ltd.



The exhibition is organized by the Museo Nacional Centro de Arte Reina Sofía, Madrid, in collaboration with Halsted A&A Foundation at Wrightwood 659.

Source: Ishida, Tetsuya, *A Collection of Posthumous Works*, Tetsuya Ishida Foundation, 2006. Translated from Japanese by Takuya Imoto

ANDO

MUSEUMS + GALLERIES



Installation view of model of *Naoshima Island* at Wrightwood 659. 2018

"Space will only have a life when people enter it. So the important role architecture can play, and that space plays within that architecture, is to encourage an interaction between people, between people and the ideas being presented in the paintings and sculpture, and most importantly between people themselves." These are the words of self-taught, iconic architect Tadao Ando (b.1941), architect of Wrightwood 659.

The design of galleries and museums features prominently in Tadao Ando's architectural oeuvre. While the Japanese architect launched his career by designing acclaimed houses, he soon accepted commissions for galleries and museums. Although the programmatic requirements displaying art vary greatly from those of single and multi-family houses designed for private clients, Ando draws from these different architectural types to create 'domestic' atmospheres that allow visitors to experience the art within intimate, light-filled, cast concrete spaces.

In America, Ando designed a remarkable group of spaces for art in which he merged Japanese traditions with geometries abstracted from Western classicism. Ando's diverse buildings in America are located on sites varying in character from the edge of the city (Pulitzer Arts Foundation in St. Louis and Modern Art Museum of Fort



Tadao Ando | Anzai, Shigeo | n.d.

Worth) and urban neighborhoods (Wrightwood 659), to rural environments (Clark Art Institute). Just like his houses, Ando's galleries and museums are filled with spare yet welcoming spaces for the artworks set against the backdrop of nature: Gallery 109 (Art Institute of Chicago, 1992), Pulitzer Arts Foundation (2001) in St. Louis, Modern Art Museum of Fort Worth (2002), Clark Art Institute in Williamstown (2008; 2014).

Wrightwood 659's presentation of *ANDO: Museums + Galleries* is made possible by support from Alphawood Exhibitions. Presented in partnership with the Chicago Architectural Biennial.



BHUTAN

A PHOTOGRAPHIC ESSAY



In the years spanning 1988 to 2002, computer scientist and former MIT professor Michael Hawley led a team of photographers, publishers, and students through the Himalayan kingdom of Bhutan to document daily life. The four expeditions they took resulted in an archive of photographs of the country's people, landscapes, and cultural practices which the non-profit Friendly Planet later published in a large book entitled *Bhutan: A Visual Odyssey Across the Last Himalayan Kingdom*. At

Wrightwood 659, the book is displayed along a concrete wall in the atrium area of the fourth floor. Folded, it measures 5 x 7 feet but, at the gallery, displayed in its full unfolded length, visitors can walk along its span of 155 linear feet and see for themselves not only the visual but also the physical extent of the project. The pages, with their super-saturated colors and life-sized portraits, vibrantly represent the people and geography of Bhutan.

WRIGHTWOOD 659



ABOUT WRIGHTWOOD 659

Wrightwood 659 is a new exhibition space conceived for the presentation of exhibitions of architecture and of socially engaged art. It is designed by Pritzker Prize-winning architect Tadao Ando, who has transformed a 1920s building with his signature concrete forms and poetic treatment of natural light.

Get early access to Wrightwood 659 events, parties, and exhibition previews. Subscribe at wrightwood659.org

In a city rich with art institutions and internationally known for its architecture, Wrightwood 659 is designed as a site for contemplative experiences of art and architecture, and as a place to engage with the pressing social issues of our time. Located in Chicago's Lincoln Park neighborhood, it is a private, non-commercial initiative envisioned as an integral part of the cultural and civic fabric of Chicago, as well as a new kind of arts space and cultural resource.

GENERAL IN



Wrightwood 659's Visitor Services Associates (VSAs) are located throughout the building to answer your questions. Their backgrounds in art, architecture, and social movements provide unique insights into Wrightwood 659's exhibitions and gallery space. VSAs are available to answer your questions about Tetsuya Ishida's paintings, Tadao Ando's architectural philosophy, or Wrightwood 659. Please let us know how we can help you.



Admission to Wrightwood 659 is only available during the public showing of exhibitions. Reservations are required and are available at wrightwood659.org.



Wrightwood 659 is committed to providing inclusive experiences for all audiences. Please call 773.437.6601 or email info@wrightwood659.org for access services. Service animals specially trained to assist a person with a disability are welcome at Wrightwood 659.



THROUGH DEC 14, 2019

Last entry is one hour before closing

Thursday, 12pm - 8pm

Friday, 12pm - 8pm

Saturday, 10am - 7pm

Closed on Thanksgiving.



Use of public transportation is encouraged. The closest bus stops are at Halsted & Wrightwood (#8 bus) and Clark & Deming (#22 & #36 buses) and the closest CTA station is at Fullerton & Sheffield (Brown, Purple, and Red lines).

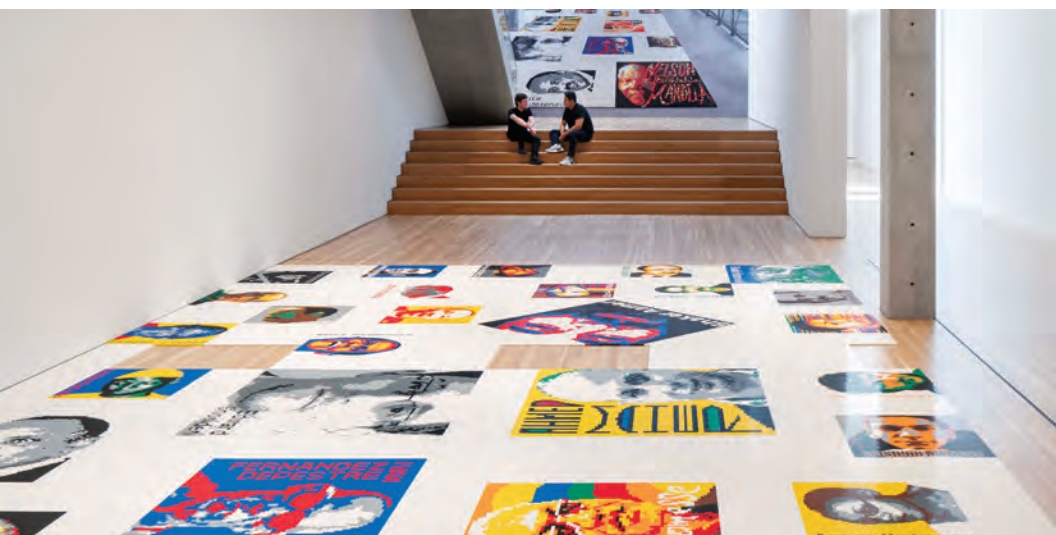


There is no public parking facility at Wrightwood 659, and on-street parking is difficult. If you must drive, there are paid parking garages within walking distance.



Enjoy FREE wireless Internet access at Wrightwood 659. Look for "Wrightwood 659 Guest" in your settings on your Wi-Fi-enabled device.

FORMATION



Installation view of *Trace* by Ai Weiwei at Wrightwood 659, 2018.

Please help us protect the artworks by respecting the following:

- Children of all ages are welcome, however, those under 16 years of age must be accompanied by an adult.
- Do not touch the art.
- Do not eat or drink in the galleries.
- Smoking is not permitted.
- Carry bags and backpacks on your front or side.
- Check all personal items that are larger than 12 x 12 inches. Complimentary bag and coat check is available on the first floor.

- Talking on the phone is limited to non-gallery spaces throughout the building.
- Strollers are not permitted in the galleries but may be parked in the coat check room.

Wrightwood 659 reserves the right to not allow any bag, parcel, or other item to be brought into the building, and to deal with unattended objects in such a way as we consider appropriate. Wrightwood 659 also reserves the right to deny admission to or remove any person wearing attire that we consider inappropriate or that could detract from the experience of other visitors.

COMING EXHIBITIONS:



ALLURE OF MATTER:

Material Art From China

Feb 6 - May 3, 2020

Co-presented with the Smart Museum

Since the 1980s, Chinese contemporary artists have cultivated intimate relationships with their materials, establishing a framework of interpretation revolving around materiality. Their media range from the commonplace to the unconventional, the natural to the synthetic, the elemental to the composite: from plastic, water, and food, to hair, silk, and cocoons. The exhibition features 40 monumental works from 13 artists, which are complementary in form, material, and visual effect.

IMAGE CREDIT: Zhu Jinshi, *Wave of Materials*, 2007, Xuan paper, cotton, bamboo, thread, stones. Courtesy of Zhu Jinshi and Pear Lam Galleries.



BALKRISHNA DOSHI:

Architecture for the People

Sept 9 - Dec 12, 2020

In partnership with the Vitra Design Museum of Weil am Rhein, Germany, Alphawood Exhibitions presents *Balkrishna Doshi: Architecture for the People*, the first and only U.S. retrospective of the 2018 Pritzker Prize laureate Balkrishna Doshi (born 1927, Pune, India). The renowned architect and urban planner is one of the few pioneers of modern architecture in his home country and the first Indian architect to receive the prestigious award. The exhibition will present numerous significant projects realized between 1958 and 2014, ranging in scale from entire cities and town planning projects to academic campuses, cultural institutions, public administrative offices, private residences, and interiors.

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