

WRIGHTWOOD
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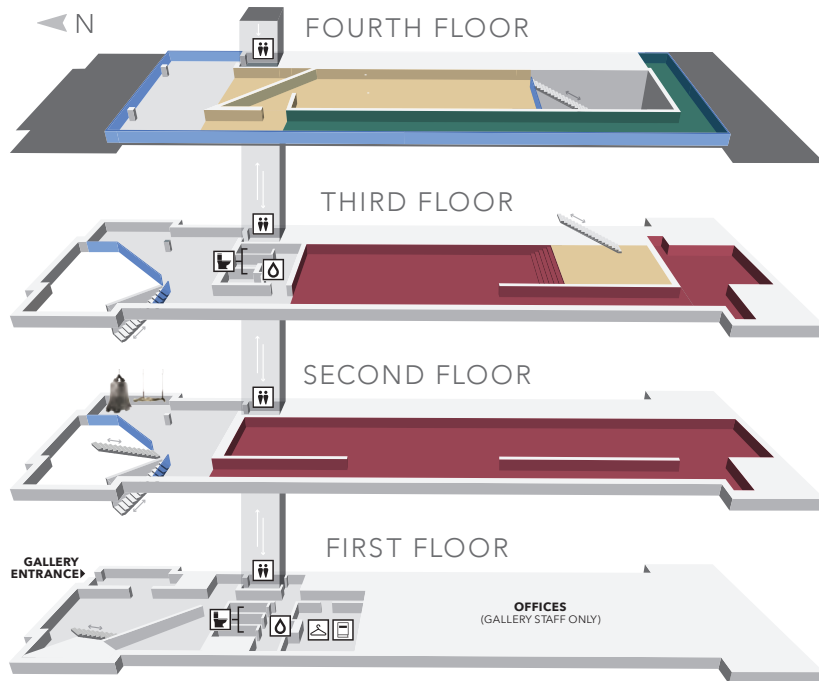
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EXHIBITION GUIDE
FALL/WINTER 2021

WRIGHTWOOD 659



EXHIBITIONS

ROMANTICISM TO RUIN

- RECONSTRUCTING THE GARRICK:
ADLER & SULLIVAN'S LOST MASTERPIECE
- REIMAGINING THE LARKIN:
FRANK LLOYD WRIGHT'S MODERN ICON

WE SHALL DEFY

LEGEND

- RESTROOM
- WATER FOUNTAIN
- ELEVATOR
- COAT/BAG ROOM
- CATALOG PICK-UP



HEALTH AND SAFETY AT WRIGHTWOOD 659

The health and safety of our visitors and staff is our priority. In an effort to reduce the risk of spread of COVID-19, we have adopted the following measures based on CDC, state, and city guidelines:

- All staff and guests are required to be fully vaccinated against COVID-19. By entering Wrightwood 659, you represent to us that you are fully vaccinated against COVID-19. We reserve the right to ask guests to produce evidence of their vaccination.
- Hand sanitizing stations on each floor
- Thorough cleaning of high-touch surfaces throughout the day
- Reduced gallery occupancy with timed entry
- Required mask-wearing while in the gallery

We are counting on your cooperation to keep the gallery safe and open. In order to ensure the safety and well-being of staff and fellow guests, we ask that visitors:

- Read and follow signage carefully
- Wear a mask and use the hand sanitizer provided in the gallery
- Maintain a distance of at least 6 feet from other visitors or groups
- Use the stairs when possible, and limit elevator use to those in your party
- Stay home if experiencing symptoms related to COVID-19

For further information and specific details on how we are playing it safe, visit wrightwood659.org.



Wrightwood 659 is thrilled to present two exhibitions in our fall/winter cycle—***Romanticism to Ruin: Two Lost Works of Sullivan and Wright***, curated by John Vinci, Tim Samuelson, Eric Nordstrom, Chris Ware and Jonathan D. Katz, and ***We Shall Defy*** by Shahidul Alam. Both expand on our mission to elevate the discourse of architecture and advocacy.

Romanticism to Ruin, an exhibition comprised of two parts, explores the life, legacy, and demolition of two monumental structures—Chicago’s Garrick Theatre, a phenomenal edifice designed by Dankmar Adler and Louis Sullivan, and Buffalo’s Larkin Administration Building, designed by Frank Lloyd Wright as a special-purpose construction to promote a happy and healthy workforce. The Garrick Theatre, originally named the Schiller Theatre after poet and playwright Friedrich Schiller, was unveiled as an emblem of Germanic heritage for Chicago’s large population of German immigrants. Later, in the face of destruction, it became an icon of the emerging preservation movement. Wright’s Larkin Building was the first to challenge the walled office in favor of an open, light-filled workspace which he later expanded upon in his open plan office of the SC Johnson headquarters. The modular, unbarred layout and desirable amenities placed at the fingertips of staff can be recognized as a foundation for the now infamous

Google offices. Despite the senseless razing of each structure, both the Garrick Theatre and the Larkin Building left their mark through cultural impact and structural innovation.

We Shall Defy features new work by renowned Bangladeshi photojournalist and civil rights advocate Shahidul Alam in collaboration with over 14 artists and activists. Together, their work explores the turbulent path Alam and his team have navigated in their struggle to achieve justice and equity. *We Shall Defy* utilizes contemporary and vernacular forms of narrative, integrating photography and *Patachitara*—an ancient form of Bangla art—to illustrate the turbulent experiences of their native people.

We are grateful to share these exhibitions with our visitors and thank all staff, lenders, and collaborators who made them possible. Despite the changing times, Wrightwood 659 is a place of remembrance, contemplation, and thoughtful discussion for all who are willing to engage.

– **Bradford White**
COO, Wrightwood 659



Support for these exhibitions is provided
by Alphawood Foundation Chicago

ROMANTICISM TO RUIN: TWO LOST WORKS OF SULLIVAN & WRIGHT

Romanticism to Ruin presents a single building by each of two eminent Chicago architects: the Garrick Theatre in Chicago, by Louis H. Sullivan, and the Larkin Administration Building in Buffalo, by Frank Lloyd Wright. Though outwardly two very different structures, they are united in several respects: both were heralded upon their completion, razed prematurely, and are significant works of their respective architects that continue to resonate with every successive generation who mourns their senseless destruction.

Both Sullivan and Wright understood that all architecture dictates how it is used, but transcendent architecture

fundamentally alters how people interact within it. Both the Garrick Theatre and the Larkin Building show how these masters used the power of architecture to redefine the inextricably linked sociocultural life of a building. Each building was commissioned for a specific purpose, but then transcended that initial function to become something more iconic in the public memory.

Romanticism to Ruin traces the life and death of these iconic buildings and shows that architecture consists of more than bricks and mortar.



RECONSTRUCTING THE GARRICK: ADLER & SULLIVAN'S LOST MASTERPIECE

CURATED BY JOHN VINCI WITH TIM SAMUELSON,
ERIC NORDSTROM AND CHRIS WARE

Reconstructing the Garrick: Adler & Sullivan's Lost Masterpiece uses fragments, drawings, photography, and narrative to elucidate the life and death of an iconic building that once towered over downtown Chicago. Opened in 1892 and initially called the Schiller Theatre in tribute to Friedrich Schiller, the great German playwright, poet and philosopher, the Garrick Theatre was then, at seventeen stories, one of the tallest buildings in the city. Its opulent ornamentation drew upon German history, especially evident in the second story arcade decorated with terra cotta portraits of accomplished men of arts and letters. The destruction of Dankmar Adler & Louis Sullivan's lavishly decorated Garrick Theatre cast a long shadow. It was razed in 1961 amidst a great protest that eventually organized itself into the historic preservation movement in Chicago and led to the city's Landmark Ordinance of 1968.

The Garrick is deeply interwoven not only with the history of the city, but also with the life of yet another well-regarded Chicagoan, John Vinci. As a young architect, Vinci (b.1937) worked alongside the celebrated photographer Richard Nickel (1928–1972) to salvage the sumptuous ornamentation characteristic of Sullivan's work. It was an experience that left a deep imprint. Several years ago, Vinci "revisited" the building, creating a series of drawings on display in the Garrick section of *Romanticism to Ruin*. It was Vinci's exploration that sparked the idea for this part of the exhibition that traces the construction and ill-fated demise of the Garrick, a building that helped cement Chicago's reputation as the originator of the skyscraper.

Vinci was assisted in curating the show by Tim Samuelson, an eminent Chicago historian and another participant in the salvaging of the Garrick's ornamentation; graphic artist Chris Ware, who designed

the Garrick section of the exhibition; and Eric Nordstrom, owner of the salvage shop Urban Remains, whose encyclopedic knowledge of Nickel, Sullivan and his ornamentation proved invaluable to the curators.

GARRICK THEATRE: TIMELINE

- 1871** Great Chicago Fire.
- 1886** The Haymarket Affair, a bombing which follows a peaceful labor demonstration, takes place. German anarchists are faulted for the riot.
- 1888** Adler & Sullivan hire Frank Lloyd Wright.
- 1890** Adler & Sullivan are commissioned to design the 'German Opera House' which is named 'The Schiller Theatre,' after the German playwright and poet Friedrich Schiller, upon opening. The building was later renamed the Garrick Theatre.
- 1892** Unveiling of The Schiller Theatre.
- 1893** Chicago World's Fair (World's Columbian Exposition). 'The Panic,' a national economic crisis, causes a recession.

Frank Lloyd Wright leaves the Adler & Sullivan firm and sets up an office on the top floor in The Schiller Theatre.

1897 Decorative forms and details of the building's interior are painted over with yellowish cream paint.

The German Opera House Company experiences financial issues and sells the following year.

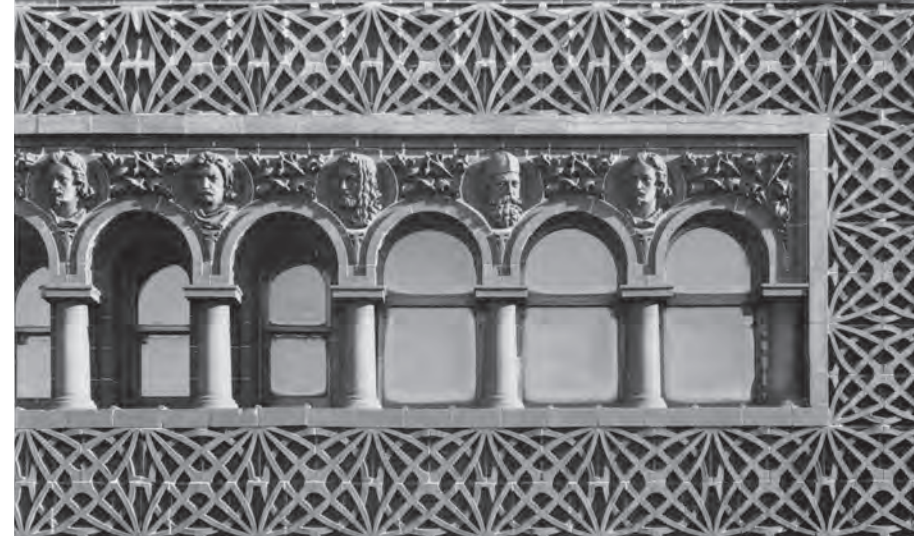
1898 With new owners, the building's name briefly changes to Dearborn Theater. The performances are financially successful.

1903 The Shubert Brothers take over the lease, and change the building's name for the last time to the Garrick Theatre.

1920 Improvements are made to the building, and the name 'Schiller' is dropped from the German offices located above the theatre.

1926 Surrounded by new movie palaces, the Garrick shifts its program to focus on film for three months before returning to live performances.

1929 An economic collapse launches the Great Depression. Tenants in the building suffer. The Theatre presents smaller, independently produced shows.



1934 The Shubert brothers transfer the lease of the Garrick Theatre to their film venue competitor Balaban & Katz.

1941 Garrick Stage Bar, and Downbeat Room, a cocktail lounge and jazz-oriented nightclub, opens in the basement for the next five years.

1950 Sold to Balaban & Katz—long term lease holders. Becomes a television studio called 'The Garrick Television Center.'

1957 Returns to screening movies.

1959 One of 38 Chicago buildings designated official landmark status by the recently chartered Commission on Chicago Architectural Landmarks.

1960 Owners of the Garrick Theatre announce plans for demolition.

Architectural Photographer, Richard Nickel, reads about the planned demolition of the Garrick Theatre and creates a careful study of the space and structure.

A promising Garrick preservation campaign is launched. Though the building is not saved, lessons learned from this campaign set the foundation for legislative and preservation policy initiatives.

1961 Demolition of the Garrick Theatre begins.

1968 Landmark Ordinance of 1968 is passed.

REIMAGINING THE LARKIN: FRANK LLOYD WRIGHT'S MODERN ICON

CURATED BY JONATHAN D. KATZ

The Larkin Administration Building, designed by Frank Lloyd Wright in 1903, was born of a felicitous marriage between a new kind of company and a new kind of architect. Wright's Prairie School introduced a wholly novel structure no longer premised on the historical orders and styles of what then passed as American architecture, while the Larkin Soap Company was equally innovative, pioneering a new kind of retail that entailed manufacturing all their own products and selling them directly via mail order. An enormous company by turn of the century standards, Larkin employed about one out of every nine people in Buffalo, NY, making this commission, Wright's first commercial structure, into turning point in Wright's soon to be outsized career.

Wright's revolutionary design of the administration building materialized the values espoused by the company under Darwin D.

Martin. Both architect and client believed that a well-lit, ordered and harmonious environment would foster orderly, harmonious hard work, benefitting all. Both Wright and Martin understood technology as a tool for the expression of beauty, and architecture as a means of bettering the lives of those within its limits. In its modular metal furniture, its light-filled interior, and rooftop gardens, waterlily ponds, recreation area, Wright's building, and Martin's company, sought a seamless unification of technological innovation, beauty, and utility—the watchwords of what would soon be called the American Arts and Crafts movement.

Wright lived long enough to see his building, deemed by European architects and critics the finest commercial building in the world, destroyed in 1950, only to be replaced by a parking lot. The Larkin Company was a victim of changing consumer patterns as the rise of

the automobile meant that people now preferred to shop in brick and mortar stores, and not via catalog, the period equivalent of on-line shopping.

While the Larkin Building stood, it epitomized architectural innovation in practically every way. Its enormous bulk was precisely heated and cooled, and in winter, when the glass roof of the light court accumulated snow, warm air was vented from the ceiling, melting it. In its grand light court, echoing both European cathedrals and the innovative work of his former boss, Louis Sullivan, Wright found a suitably transcendent form for the new American theology, commerce.

LARKIN ADMINISTRATION BUILDING: TIMELINE

- 1875** Larkin Soap Company is founded by John D. Larkin.
- 1903** Frank Lloyd Wright designs the Larkin Administration Building.
- 1906** Construction of the Larkin Building is completed.
- 1926** Death of John D. Larkin and departure of other company leaders.
- 1932** Larkin Company loses 1 million dollars in the first year of the Great Depression.

- 1939** Modifications are made to the building in order to accommodate retail.
- 1943** Due to financial hardship, the Larkin Company attempts to sell the building.
- 1945** The Larkin Company enters foreclosure.
The City of Buffalo attempts to sell the Larkin Administration Building for five years.
After foreclosure the building becomes destitute.
- 1949** Sold to the Western Trading Corporation who announces plans to destroy the building and replace with a truck stop.

Protesting letters and essays are sent to the City of Buffalo from across the country denouncing the planned demolition of Wright's Larkin Building.

- 1950** The Larkin is demolished.





Photographer, writer, and human rights activist Shahidul Alam has been a long-time campaigner for social justice and has also challenged the global dominance of white western media. Alam's resistance has been through his art and his activism, but also through the institutions he has built. This has often led to confrontation with the powerful elite of his native Bangladesh.

Over the last three decades, he has had a loaded gun pointed at his head and been stabbed eight times. On 5th August 2018, after a critical interview on Al Jazeera, he was picked up by Bangladeshi security forces, blindfolded, handcuffed, and tortured, and eventually spent 107 days in incarceration. After a global campaign for his release by over a dozen Nobel laureates and world personalities, he was released on bail but still faces up to 14 years of imprisonment if convicted. He continues to resist.

We Shall Defy draws on a poem by indigenous writer Kabita Chakma in Pahari language, translated by Alam for an exhibit he had put together on the disappearance by the Bangladesh military of the indigenous leader Kalpana Chakma. To expand the poem's narrative, Alam integrates the ancient form Bangla art, *Patachitara* (pictorial cloth scrolls), with photographs from over 14 artists and activists.

Through images and text by Alam, illustrations and shlok (verse) in Bangla by Amal Akash, sketched descriptions of Alam's life in jail by Sofia Karim, and a timeline by Naeem Mohaiemen and his team, the show maps out the turbulent path that Alam and his team have navigated in their struggle to attain social justice.

INTERVIEW WITH SHAHIDUL ALAM ON *WE SHALL DEFY*

In your work, you typically use photography as a medium for social justice. What have you exposed through photography which would have been difficult or impossible to bring to light in another form?

Despite the talk about fake news and use of Photoshop, photography does still suggest that the author was there when the photo was taken. A primary witness. This is true both for still and moving images. The stillness of a photograph provides the added ability to read incredible detail at a pace of one's choosing. Together, this sets the medium apart from other forms of art, including other visual arts and even the moving image.

The implicit veracity of the photograph has maximum impact when recording moments in time that take on a historical significance.

Things that go beyond the 5Ws and the H that journalism relies upon, juxtaposition, body language, the furtive glance, the eye contact, allow the reading of a situation that can transcend other interpretations.

I have been able to use this most when observing what happens behind the scenes in major historical moments. My ongoing personal work on the "Struggle for Democracy" shows not only the iconic moments in a major historical event, but also the chemistry of the sometimes-subtle interactions as events played out. It shows the power relationships and the informal dynamics in political movements, which provides a much more nuanced reading of a complex phenomenon.

Your exhibition *We Shall Defy* integrates your work with over a dozen other artists, illustrators, and photographers to create a uniquely collaborative exhibition. How does



the work of these artists connect with your mission and what brought you to this section?

Some of the collaboration in the show is with specific entities I have been involved in shaping, such as the work by my former students in the Pathshala school of photography, and photographers in the Majority World Agency. Both of these organizations have played a major role in challenging the hierarchy within global photography, in questioning western dominance and in building a more pluralistic media environment. The absence of photography, deliberately ensured by a repressive regime to suppress its brutality, requires new modalities of representation and Sofia Karim turns to memory as a tool to overcome this barrier. Naeem Mohaiemen and his team connect the dots between the entities I have created and the prevailing media environment,

while linking it with major global turning points. The illustrations of Amal Akash draw upon indigenous forms of storytelling, reminding us of the traditional forms that still exist. Collectively, they link the global with the local, combine analogue with digital and the performative with more static forms of artistic representation. Together they question the huge asymmetry of power in class, race and gender, both within my country and globally.

In *We Shall Defy*, you produce a series of texts to accompany the photography and multi-media work. How can photography, at times be a limited form? How do these various methods support each other in the exhibition?

I am a storyteller, and I use whatever form is most effective in getting my message across. There are times when photographs are most effective and others where text holds sway. Often, they complement one another. I am not married to any particular medium, and if some day photography ceases to be an effective tool, I'll have no qualms about casting it aside. When words fail, they too shall be abandoned. Within the exhibition, the photographs generally provide the visual reference to the elements of the story while text provides the meta data, providing deeper meaning

and context. Sometimes the text is a standalone, with the photographs providing a parallel strand. I try to play to the strength of each medium, rejoicing in the moments when they fuse to perfection.

How did your abduction in 2018 and subsequent imprisonment affect the production and messaging of your work upon release? Has the purpose of your work changed in any way?

During the 107 days when I was incarcerated there was obviously no scope for photography (except for one instance which is too complicated to recount here), though I took many pictures in my mind. At a later stage, my fellow prisoners did provide me pen and paper, and while I've not been able to access all of my writing, much of it is with me. I drew largely upon my jail experience in my latest book, "The Tide Will Turn." Having seen how the justice and prison systems work up close, I have a new determination in telling the stories of victims of the judicial system. My work on prison reform began while I was in prison and has continued ever since. There are other shifts too, some because of the practicalities of my existence. I used to go round on my bicycle and walk on my own. I am a marked person, so it is unsafe for me to do either any more. Never being able to be on your own, takes some getting used to. On

the other hand, I am now known to many more people than I was before, which brings new expectations and obligations. There was a time when I thought I might not live, so just being alive is a gift I celebrate. The feeling that I must use this life for a meaningful purpose is now that much more intense. I take nothing for granted.

Is there anything you would like to add?

Many of these questions have largely been about me. It is important to remember that I work as part of a collective and it is the cumulative contribution of a large number of people, many of whom have taken huge risks to be on this journey. From the campaign for my release, to handling the legal, financial and medical issues related to my incarceration, to the daily threat of being on the crosshairs of a repressive regime, all require a commitment that is not often recognized. I am the more visible part of this resistance, but its resilience is based on the sacrifices and contributions of many.

Shahidul Alam
Dhaka 30th August 2021
International Day of the Victims of Enforced Disappearances



PEACE I

One of China's most influential performance artists, Zhang Huan (b. 1965), uses two suspended bronze objects to illustrate a migrant's feeling of separation from their family and native traditions. He produced *Peace I* just three years after moving to New York in 1998. Modeled after traditional bells found in Chinese temples, Zhang Huan inscribed the sculpture with poems, symbols, and important names. The figure is cast from the artist's own body in incredible likeness, capturing the veins and dimpling of his skin. Installed at Wrightwood 659 in the spring of 2021, *Peace I* is now a semi-permanent fixture.

PUBLICATIONS

AVAILABLE AT WRIGHTWOOD 659



RECONSTRUCTING THE GARRICK: ADLER & SULLIVAN'S LOST MASTERPIECE

For six months in 1961, Richard Nickel, John Vinci, and David Norris salvaged the

interior and exterior ornamentation of the Garrick Theatre, Adler & Sullivan's magnificent architectural masterpiece in Chicago's theater district. The building was replaced by a parking garage, and its demolition ignited the historic preservation movement in Chicago. The Garrick (originally the Schiller Theatre) was built in 1892 and featured elaborate embellishments, especially in its theatre and exterior, including the ornamentation and colorful decorative stenciling that would become hallmarks of Louis Sullivan's career. *Reconstructing the Garrick* documents the enormous salvaging job undertaken to preserve elements of the building's design, but also presents the full life story of the Garrick, featuring

history and architectural photographs, essays by prominent architectural and art historians, interviews, drawings, ephemera from throughout its lively history, and details of its remarkable ornamentation—a significant resource and compelling tribute to one of Chicago's finest lost buildings. A seventy-two-page facsimile of Richard Nickel's salvage workbook is bound into the book. 352 pages.



LOUIS SULLIVAN'S IDEA

In *Louis Sullivan's Idea*, Chicago architectural historian Tim Samuelson and artist/writer Chris Ware present Sullivan's

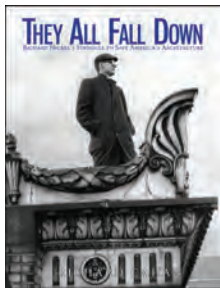
commitment to his discipline of thought as the guiding force behind his work. The photographs, original documentation, and drawings contained in this collection date from 1856 to 1924, and many have rarely been seen before. The book includes a full-size foldout facsimile

reproduction of Louis Sullivan's last architectural commission and the only surviving working drawing done in his own hand. 384 pages.



JOHN VINCI: LIFE AND LANDMARKS
John Vinci: Life and Landmarks is the first authoritative survey of the life and work of one of Chicago's most acclaimed architects and preservationists.

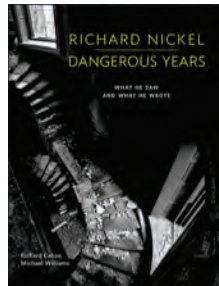
Long awaited by scholars as well as by architecture aficionados, this important monograph provides an intimate look at an architect whose portfolio spans half a century and includes the restoration of some of the city's most important historic structures as well as numerous award-winning original projects. 272 Pages.



THEY ALL FALL DOWN: RICHARD NICKEL'S STRUGGLE TO SAVE AMERICA'S ARCHITECTURE
This compelling biography covers Nickel's youth on

Chicago's West Side, his army service in the mid-1940s, his studies at the Art Institute of Design, and his attempts to save buildings and salvage works of art until his death in 1972 while salvaging material from Sullivan's Stock Exchange Building. More than a biography,

this book chronicles the early days of the historic preservation movement, interweaving portraits of other important figures such as Mayor Richard J. Daley, Laszlo Moholy-Nagy, and Aaron Siskind. Featured are more than 70 duotone photographs in a special "portfolio" section, printed on archival paper, taken by Nickel throughout his crusade to save Chicago's buildings. 261 pages.



RICHARD NICKEL, DANGEROUS YEARS

Devoting his life to save America's architecture, Richard Nickel was inflamed by

the destruction of what he perceived to be art and disturbed by what this destruction said about the society in which we lived. Today he is remembered through the photographs he left behind as well as the thousands of notes and letters—funny, angry, and always eloquent—that detail a life of passion and determination. He took risks, spoke his mind, and championed an oversized cause. His rebellion against the shortsighted disregard of an American genius, the architect Louis Sullivan, appeals to a new generation interested in conservation—whether of old buildings or natural resources. This book is a collection of more than 200 letters and photographs that will inspire and intrigue readers. Images of Chicago buildings include the Garrick Theatre, the Chicago

Stock Exchange, and the Auditorium Theater. Images of American buildings include Frank Lloyd Wright's Price Tower in Oklahoma and Louis Sullivan's banks in Iowa and Ohio. 264 pages.



ANDO AND LE CORBUSIER, VOLUME 1: TADAO ANDO

Ando and Le Corbusier, Volume 1: Tadao Ando provides a historical overview

of Ando's work for major art institutions in the United States after 2000. It includes a detailed account of his US buildings by Michael Conforti, Director Emeritus of the Clark Institute of Art, Williamstown, Massachusetts, an Ando project; "The Cult of Fudo in the Architecture of Tadao Ando," a new essay by Kenneth Frampton on Ando's critical regionalist response to climatic and cultural issues; and a comprehensive description of Ando's "Art of Construction" at the new Wrightwood 659 Gallery in Chicago, by Daniel J. Whittaker, PhD. It also presents the more than 160 drawings and photographs of

Ando's work that were exhibited there in 2018. 163 pages.



ANDO AND LE CORBUSIER, VOLUME 2: LE CORBUSIER

Ando and Le Corbusier, Volume 2: Le Corbusier was organized to show

the affinities of Le Corbusier's work to that of Ando, who found the Paris-based, French-Swiss architect an inspiring figure as a young architect and boxer in Osaka in the 1960s. It includes more than 290 photographs of material from the Fondation Le Corbusier and the Art Institute of Chicago included in the 2018 Wrightwood 659 exhibition, and offers new commissioned essays from eminent Le Corbusier scholars. It also has a new translation of Ando's essay "Le Corbusier and His Houses," with photos of the over 100 models of Le Corbusier houses made by Ando's students in Tokyo in 2001, with Ando's commentary on these included here for the first time in English translation. **Coming Soon!**




PUBLICATIONS

All publications are available for purchase at Wrightwood 659 during your visit, or online by visiting: **wrightwood659.org**



WRIGHTWOOD 659

GENERAL INFORMATION

 **We have reduced gallery hours for this exhibition in order to provide the highest quality gallery experience:**

THROUGH NOVEMBER 27, 2021

Last entry is 90 minutes before closing.

HOURS OF OPERATION

Fridays, 12noon – 7:00pm
Saturdays, 10am – 5:00pm

Tickets are available for \$15 at tickets.wrightwood659.org/events. All visitors must provide a ticket for entry. Visitors should plan to appear at the time noted on the ticket for admission to the gallery. No refunds can be given to guests who do not arrive at the appointed time. No walk-ups can be admitted.



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



Wrightwood 659's Educators 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. Please let us know how we can help you.



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.



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



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 is paid parking located at the Ann & Robert H. Lurie Children's Hospital of Chicago Outpatient Center, 2515 N. Clark Street.

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 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.



SUPPORT FOR THIS EXHIBITION IS PROVIDED BY ALPHAWOOD FOUNDATION CHICAGO



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Curatorial Consultant

RECONSTRUCTING THE GARRICK, ADLER AND SULLIVAN'S LOST MASTERPIECE

John Vinci - Curator

Tim Samuelson - Curator

Eric Nordstrom - Curator

Chris Ware - Curator &
Exhibition Design

Angela Demma
Coordinator & Technical
Assistant for John Vinci

REIMAGINING THE LARKIN: FRANK LLOYD WRIGHT'S MODERN ICON

Jonathan D. Katz - Curator

WE SHALL DEFY

Shahidul Alam - Artist

REGISTRAR

Angela Steinmetz
JWSC LLC

GRAPHIC DESIGN

Michael Garzel
Graphic Design +
Photography

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Frank Lloyd Wright Trust

Jason Hawk -
New Object Works

Methods & Materials, Inc.

The Newberry Library

New York State Office
of Parks, Recreation and
Historic Preservation

Joe Pelino

Jerry Puma

The Richard Nickel Archive,
Ryerson & Burnham Art &
Architecture Archives

Steven Rosofsky
Video Production

Spirit of Space

Michael Tropea Photography



WRIGHTWOOD
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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.

Stay up-to-date on new
website content and upcoming
exhibitions. 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.



WRIGHTWOOD

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Wrightwood 659 was established, in part, to provide a site for exhibitions devoted to architecture, itself a civic practice, and to the art that grapples with the pressing issues of our day.