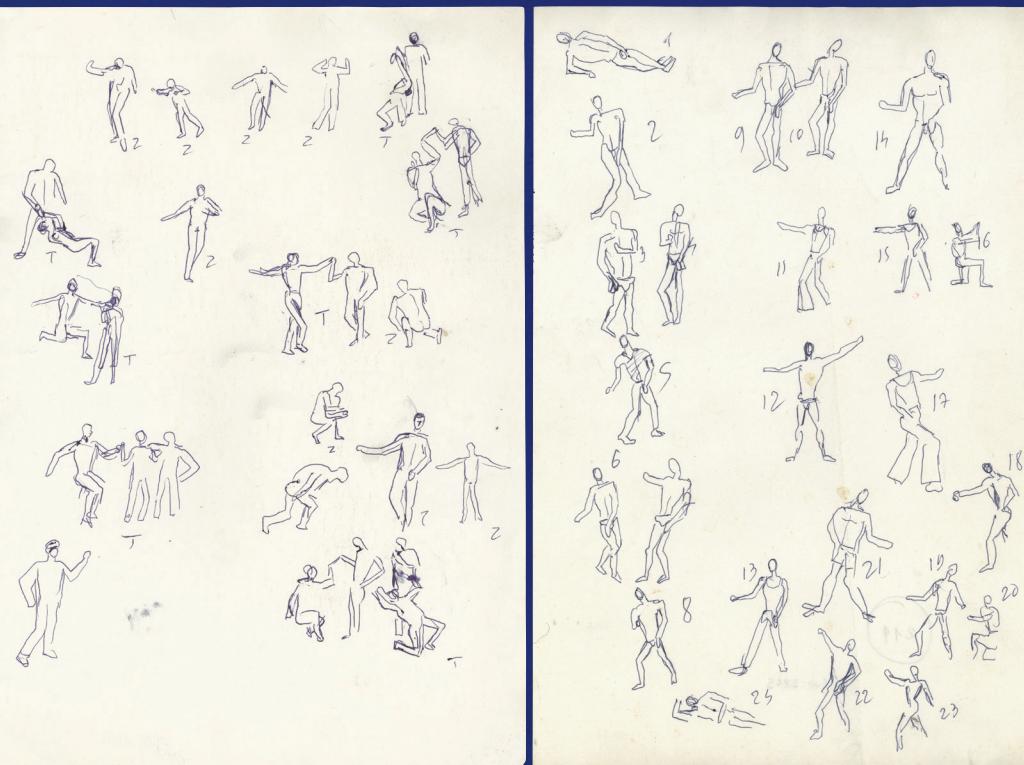


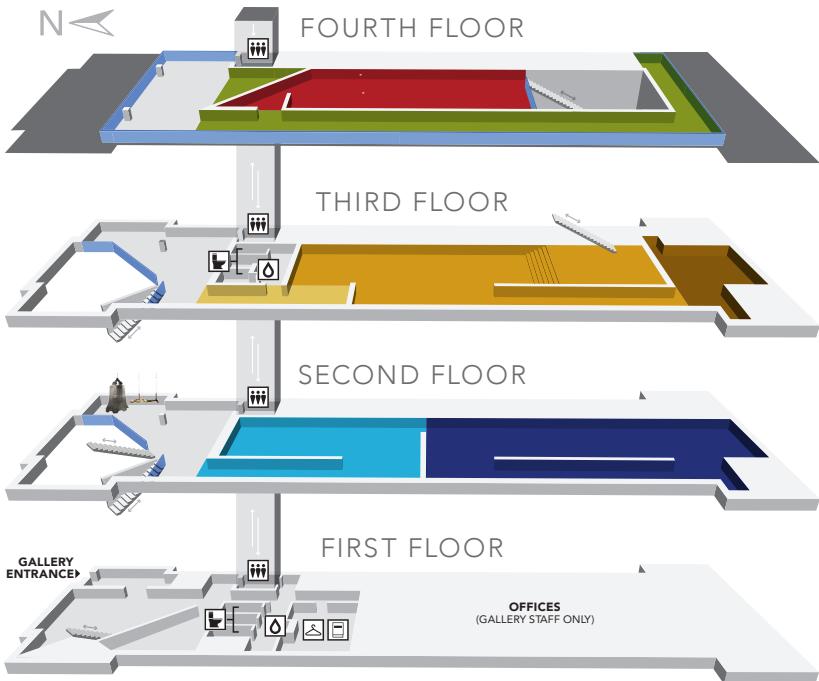
WRIGHTWOOD

659

YANNIS TSAROUCHIS: DANCING IN REAL LIFE



EXHIBITION GUIDE
SPRING/SUMMER 2021



EXHIBITION BY THEME

- Rise in the East, Set in the West
- Disquieting Muses
- Some Butterflies and Lovely White Flowers
- Olympians Dancing in Real Life
- Dionysiac Visions
- Allegory and Self
- BHUTAN: A Photographic Essay

COVER: Yannis Tsarouchis. *Figures for Zeimbekiko dance*. 1970s, Pen on paper. © Yannis Tsarouchis Foundation

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:

- Improved air filtration in the building
- 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

PROPER PLACEMENT:



THE FOLLOWING ARE NOT ACCEPTABLE:



- Maintain a distance of at least 6 feet to other visitors or groups
- Use the stairs when possible, or limit the elevator to two people
- 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.

YANNIS TSAROUCHIS: DANCING IN REAL LIFE



Wrightwood 659 is honored to host *Yannis Tsarouchis: Dancing in Real Life*, featuring one of the most beloved Greek painters of the 20th century. Jointly curated by Androniki Gripari, Chair of the Yannis Tsarouchis Foundation in Athens, and Adam Szymczyk, former Artistic Director of Documenta 14. With over 200 original pieces, this long overdue exhibition is the first comprehensive survey of Tsarouchis's work beyond Greek borders.

Tsarouchis (1910-89) used painting to radically interrogate Greek nationalism, substantiating his work with centuries of cultural knowledge from the Greco-Roman world through the fall of the military Junta (1967-74) and the establishment of the Third Hellenic Republic. He coded tradition in the new language of modernism, connecting the work of Matisse to shadow puppet theater. As a leading voice from the Thirties Generation, Tsarouchis teetered between a Western celebration of classical antiquity and the Eastern traditions originating in the Byzantine Empire. His multifaceted work collaged narrative and style from disparate periods to define his own inclusive vision of Greekness.

Drawing from an interdisciplinary canon, he interpreted the writing of poet Constantine P. Cavafy, and designed the theatrical sets and costumes for Maria Callas. The title, *Dancing in Real Life* reflects on Tsarouchis's interest in dance forms and how they connect to daily experience, including the zeimbekiko, a solo dance from Asia Minor previously performed exclusively by men, and uses this form as an entry point into his gaze upon the male body. Taking a considerable risk in the era that revered uniform, Tsarouchis portrayed

military servicemen and extracted beauty from their coarseness. The duality of Tsarouchis's work ties the East to the West, the working class to the bourgeois, and the common to the divine.

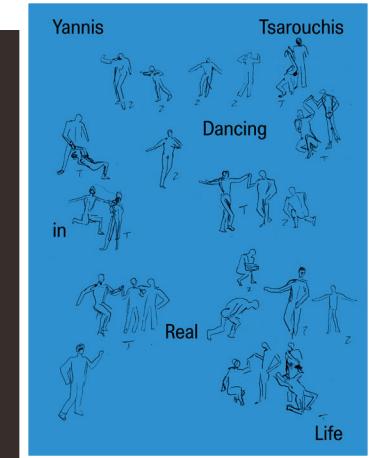
We are thrilled to connect a new audience to this profound and complicated artist. As you explore the exhibition, we encourage you to admire Tsarouchis's imagery and look deeply into the allegory of his work.

— Brad White

COO, Wrightwood 659



The exhibition *Yannis Tsarouchis: Dancing in Real Life* is organized by the Yannis Tsarouchis Foundation, Athens. Support for the exhibition is provided by Alphawood Foundation Chicago.



EXHIBITION CATALOG

Yannis Tsarouchis: Dancing in Real Life is accompanied by a comprehensive, richly illustrated volume of the same name. Published by Sternberg Press, Berlin, it will be available for purchase at Wrightwood 659 during your visit.

TIMELINE



LIFE

Born in Piraeus.

Meets the choreographer, Eva Palmer-Sikelianos.

Meets Sotiris Spatharis, master of shadow puppet theater.

Studies at the Athens School of Fine Arts and begins his first professional work for the theatre: Maurice Maeterlinck's *Princess Maleine*, directed by Fotis Politis for the Drama School of the National Theatre.

Studies Byzantine painting while assisting Fotis Kontoglou.

Learns to weave on the loom from Eva Palmer-Sikelianos, learns Byzantine musical notation and copies Fayum Portraits.

Studies under Constantinos Parthenis at Athens School of Fine Arts.

HISTORY

1910

King George I assassinated in Thessaloniki. The Balkan Wars end. Many regions were incorporated in the Kingdom of Greece which doubled its size and population.

1914

Start of World War I.

1922

Asia Minor Catastrophe. Over one million refugees arrive in Greece, bringing radical change. The Monarchy is abolished the following year.

1926

First Delphic Festival organized by Eva Palmer-Sikelianos and poet Angelos Sikelianos ushers in a revival of classical theater.

1928

1930

1931

1932

LIFE

Produces drawings and paintings inspired by his exposure to avant garde art and writes surrealist poems that will remain unpublished until 1980. He will return to an experimental Ballet libretto he wrote in that period only in 1971, in a series of drawings of set and costume designs for *Ballet A* and *Ballet B*.

Visits Paris for the first time to explore the work of modernist European artists and meets Matisse.

Paints the series *Cyclists*, inspired by cycling events in France. Back in Greece, he connects the colors used by Spatharis and Dedousaros in Karagiozis posters, to Matisse.

Expands his interest in theater designing sets and costumes with the Kotopoulis theater company.

First solo exhibition in Athens includes early paintings and work from his stage designs.

After copying the *Head of Medusa* from the Archeological Museum of Piraeus, he starts to paint from life.

Drafted into WWII on the Albanian front. He continues to paint.

Paints *The Arrest of Three Communists* during the first days of the Dekemvriana conflict.

HISTORY

1933

The 4th CIAM (International Congress of Modern Architecture) in Athens.

1934

Failed military coup and restoration of the monarchy in Greece.

1936

Dictatorship under Ioannis Metaxas with the support of King George II.

1937

Start of World War II.

1938

Greece enters World War II.

1941

Germany occupies Greece.

1944

Liberation of Athens and beginning of the bloody Dekemvriana (December Conflict) in Athens.

LIFE

Co-founds the Armos group with painters from the Thirties Generation with Nikos Hadjikyriakos-Ghika, Yannis Moralis, Nikos Engonopoulos, Nikos Nikolaou.

After solo exhibitions in Paris and London, he begins to receive international acclaim.

In an exhibition with the Armos group, his work *Seated Sailor and Reclining Nude* offends the Greek military and is removed.

One of three Greek artists nominated for the Guggenheim Prize.

He participates in the Venice Biennale and designs the sets and costumes for Luigi Cherubini's *Medea* at the Dallas Civic Opera, Texas. Directed by Alexis Minotis. The play features Maria Callas and they become friends. He shifts his focus to theater production.

Collaborates with Teatro Technis and designs the sets and costumes for Aristophanes' *The Birds* performed at the Herod Atticus Theatre in Athens. The production provokes strong protests. The remaining performances are canceled.

Starts painting again. Solo exhibition at Zoumboulakis Galleries.

The Birds is performed at the Sarah Bernhard Theatre in Paris. It is awarded a prize by the Theatre of Nations Festival.

In self-exile, Tsarouchis moves to Paris with all his work.

HISTORY

1946 Start of the Greek Civil War.

1949 End of the Greek Civil War.

1951

1952

1957

1958 Police measures are enacted against the Greek 'Teddy Boys' for provocative and offensive behavior.

1959

1961

1962

1963 First Pacifist Rally from Marathon to Athens is banned by the police. A leftwing MP Grigoris Lambrakis is the only participant marching all the way. He is assassinated by far-right extremists in Thessaloniki after delivering a speech at a rally against Vietnam war later that year. His funeral turns into mass demonstration against the rightwing government.

1967 Military coup—many Greek artists and writers self-exile to retain intellectual freedom. Often called the Greek Junta.

LIFE

His French translation of Euripides' *The Bacchae* is performed at the Avignon Festival, directed by Jean - Louis Thamin.

Frequently returns to Greece after the fall of the Junta. The following year he produces a large body of work on the zeimbekiko dance. The Il Gabbiano gallery organizes his solo exhibition in Rome.

Mounts a production of *The Trojan Women* by Euripides, translated, directed, and designed by himself in an Athens parking lot.

Moves back to Greece.

Establishes the Yannis Tsarouchis Foundation and donates his house in Marousi along with many of his works. His foundation hosts its first exhibition the following year. He exhibits at the Archeological Museum of Thessaloniki, the only major survey of his work in a Greek museum during his lifetime.

Exhibition of his works titled *Zeimbekika* at the Zoumboulakis Galleries. He mounts, directs, translates, and designs sets and costumes for *Seven against Thebes* by Aeschylus, in Thebes, in a field specially transformed for the performance.

Continues to paint despite being afflicted with Parkinson's disease. He moves back to Greece.

The first four collections of Tsarouchis's texts are published by Kastaniotis Editions.

Dies in Athens.

HISTORY

1969 George Seferis publicly condemns the dictatorship.

1971 Death of George Seferis turns into a demonstration against the dictatorship.

1974 Fall of the Junta.

1977

1981

1984

1986

1989

IMAGE, PREVIOUS PAGE: Yannis Tsarouchis, *Dancing in Real Life and in Theatre*, 1963-1968, oil on canvas. © Yannis Tsarouchis Foundation

TIMELINE: is based on/is an edited version of the timeline included in the Yannis Tsarouchis 1910-1989, exh. cat., Benaki Museum, ed. Niki Giapari, Marina Geroulanou, and Tassos Sakellaropoulos (Athens, 2009), pp. 378-404.



PROLOGUE

Yannis Tsarouchis (1910–89) was a Greek painter whose multifarious practice spanned seven decades from the 1920s to the 1980s. Thirty-two years after his death, the artist remains under-recognized outside of Greece, while he is unanimously acclaimed as one of the most important painters of the twentieth century in his native country. This substantial exhibition aims to introduce the work of Yannis Tsarouchis to audiences in the US and internationally for the first time.

Tsarouchis studied art at the Athens School of Fine Arts (1928–34), voraciously absorbing and transforming a variety of influences—among them Greek vernacular traditions including crafts, costumes, and ornaments researched and copied during field trips; Ancient Greek and Early Christian art; Byzantine mosaics, frescoes, and icon painting; Greek shadow theater—Karagiozis; and

also, the new languages of modern art: cubism and surrealism.

His unorthodox and eclectic work negotiates and makes visible a larger difference between Western European modernism and the originality of its reception in the Mediterranean “East”—itself a part of the Global South.

In the mid-1930s, the artist traveled to Asia Minor to see the newly uncovered mosaics of the Hagia Sophia and to attend a major festival of Balkan and Mediterranean cultures in Istanbul. On a ship from Izmir to Istanbul, Tsarouchis witnessed a performance of the zeimbekiko, a dance characterized by an emotional, improvised expression of individual gestures set within the restrained vocabulary of highly codified movements. The affective power of the zeimbekiko left a lasting influence on Tsarouchis; he

would photograph, draw, and paint its dancers well into the 1980s.

Soon after returning to Athens, he departed for Paris in 1935, where he became acutely aware of his position on the crossroads between, on the one hand, the regionalism and nationalism manifest in revivalist tendencies in Greek art at the time, and, on the other hand, the internationalist aspirations of the avant-garde. Instead of choosing between the two, Tsarouchis embarked on his own path in a groundbreaking series of male portraits and nudes painted between 1934 and early 1940, set in real interiors. These works constituted a pioneering, radical recoding of conventional gender roles and hierarchies represented in 1930s modernism and went against the dominant traditions of heteronormative art of that era.

His quiet and firm resistance against conservative attitudes was propelled by his early liberating experience as an opera—and theater-goer while growing up in a middle-class milieu of bourgeois families in Piraeus. As early as the late 1920s, Tsarouchis created his first actual set designs, and would continue working in the theater until the 1980s in various roles: as set and costume designer, but also occasionally as the director of his own stage projects. Aside from these radical experiments, he worked for the theater both in Greece and abroad, making, among many other commissions, the costumes and sets for the groundbreaking performance of Maria Callas as Medea at the Dallas Civic Opera in 1958 and the set designs for Samuel Beckett’s plays in Paris and Thessaloniki.

Disappointed with the stale social climate and mediocre critical

reception of his work in Greece, he made up his mind to go into exile to Paris in 1967, the same year that the Greek military Junta overtook the government, remaining in power until 1974. In 1966, with a sense of premonition, he had portrayed a *Military Policeman Arresting Eros*, an allegory of queer resistance to repression and conservative politics.

From the mid-1970s, he split his time between Paris and Athens. In 1981, he created the Yannis Tsarouchis Foundation and donated to it a large number of important works spanning his entire career, as well as the house he had built in the mid-1960s in the Athenian district of Marousi as his studio and future museum. To this day, the Foundation remains active in preserving, researching, and promoting Yannis Tsarouchis's work.

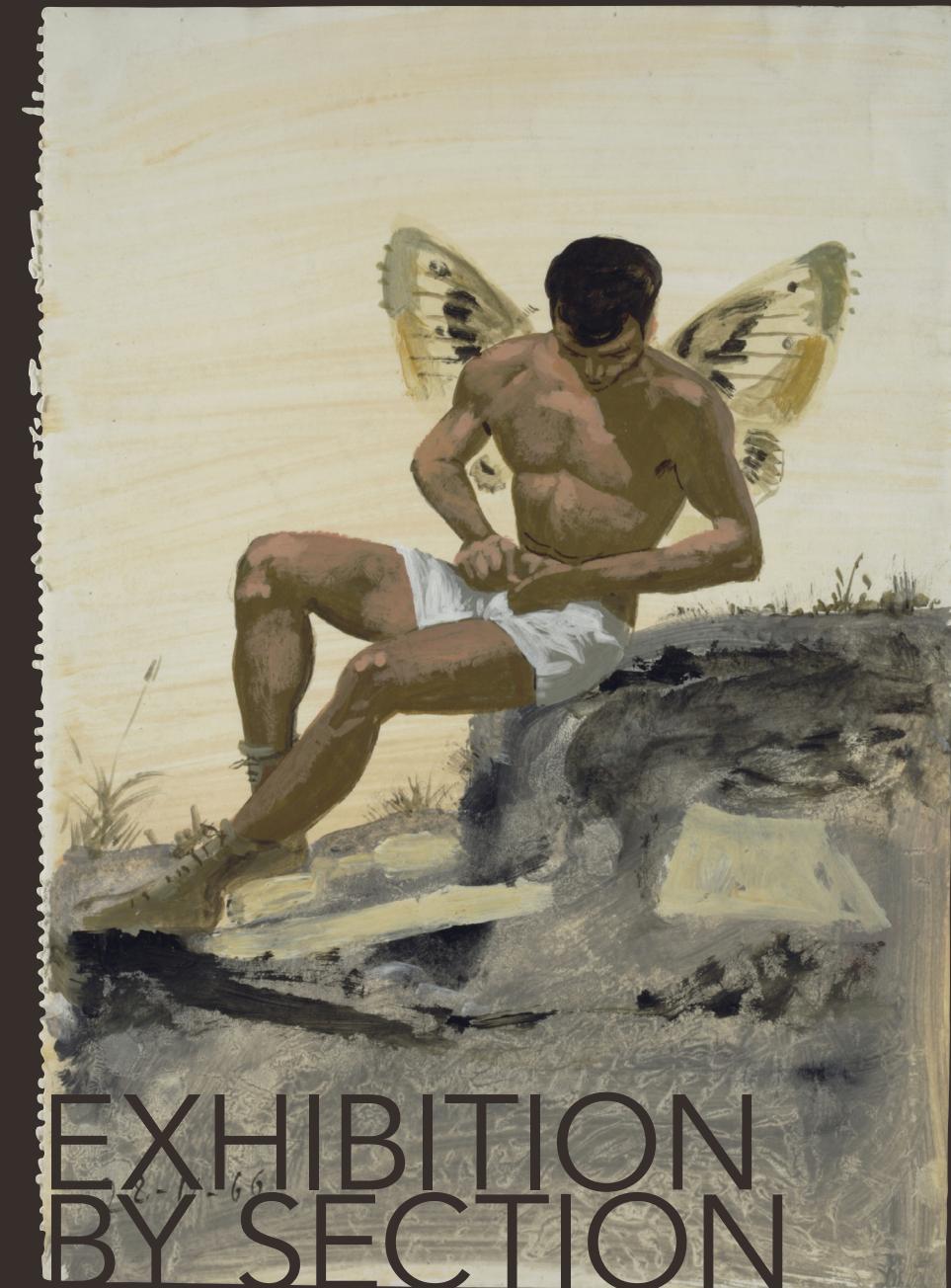
Yannis Tsarouchis: Dancing in Real Life is organized around several recurring subjects and structural devices present in Tsarouchis's art: theater as a machine of image production; dance as an embodiment of realness; staging of the Other Self in portraiture; the invention of new allegories; landscape as introspection; as well as difference and iteration.

Tsarouchis ignored artistic fashions of his day, keeping at a distance from his contemporaries and instead creating a world of thoughts, emotions, and imagery that was unmistakably his own. He dodged expectations and was a true postmodern artist *avant la lettre*, constantly brushing up against the grain of his time, fully aware of the fact that his work would only be appreciated in the future.



IMAGE, PREVIOUS PAGE:
Yannis Tsarouchis, *Youth Asleep by the Sea*, 1965,
watercolor on paper. © Yannis Tsarouchis Foundation

IMAGE, THIS PAGE:
Yannis Tsarouchis, *The First Copy of the Medusa of Piraeus*, 1939-1940, gouache on paper.
© Yannis Tsarouchis Foundation



EXHIBITION
BY SECTION

IMAGE: Yannis Tsarouchis, *Winged Spirit Buttoning His Underpants*, 1966, acrylic on paper. © Yannis Tsarouchis Foundation

RISE IN THE EAST, SET IN THE WEST

“...where the light is silver and gold”

Here enters the Sailor of Piraeus. Yannis Tsarouchis was a son of merchants born in a neoclassical



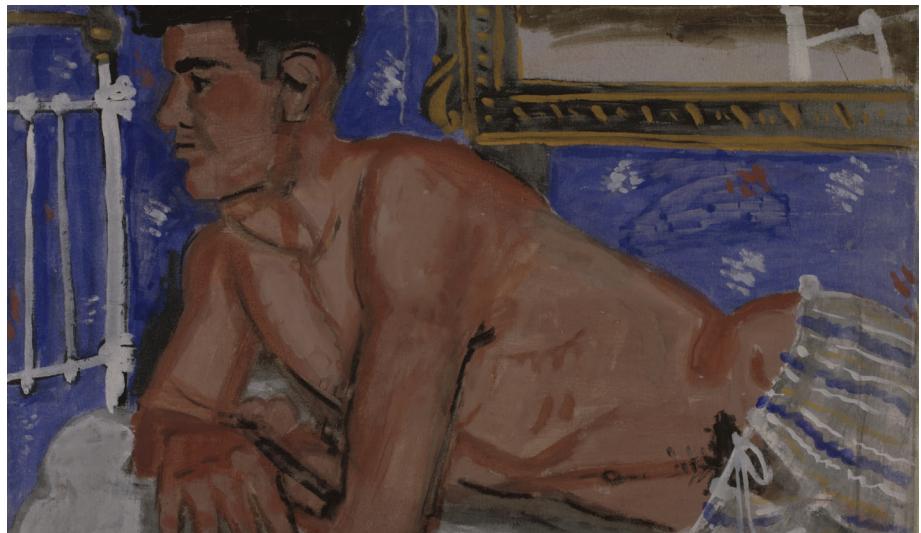
home close to the sea. Tsarouchis came of age in a conflicted Greek state freed from the Ottoman Empire and bound to an older Byzantine heritage rooted in memories of its former capital, Constantinople—the modern city of Istanbul. While attending the Athens School of Fine Arts in the late 1920s and early 1930s, Tsarouchis took an apprenticeship with Fotis Kontoglou who trained him in the traditions of icon painting. The frontal facing portraits, shallow surfaces, and religious iconography would serve as a foundational reference spanning Tsarouchis's career. After a trip to the Balkan Festival of 1934, he diverged from the rigid practices of Kontoglou and shifted his gaze to the emerging surrealist, cubist, and fauvist practices of the Western avant-garde. Despite their differences in methodology, Tsarouchis held on to the metaphorical string cast by Kontoglou to navigate the divided worlds of Greek identity.

QUOTE: Y. Tsarouchis. Yannis Tsarouchis Foundation

IMAGE: Yannis Tsarouchis, *Sailor in the Sun*, 1968-1970, oil on canvas. © Yannis Tsarouchis Foundation

DISQUIETING MUSES

“a true follower of the Greeks does not maintain forms, but becomes proportionally Greek by loving boundlessly.”



Tsarouchis envisioned a world that celebrated the sensual body as a form of creative power. Brilliant muses transitioned in and out of his practice from his tailored servicemen confronted with global war to the young, long haired revolutionaries of 1970s France. The abstract task of composing light, color, and form onto a surface informed Tsarouchis's objective respect for both realist and nonrepresentational painting. After meeting Henri Matisse and Alberto Giacometti during his 1935 trip to Paris and subsequent tour of Europe, Tsarouchis linked Western

modernism with Greek vernacular. He tied the grace of French cyclists to Evzonoi rebels who reclaimed Greece from an Ottoman occupation, marking a shift in Tsarouchis's gaze onto the athletic male body. Akin to the artist of classical antiquity, Tsarouchis acknowledges the duality of the athletic form, both sensual and capable of destruction.

QUOTE: Y. Tsarouchis. E. D. Matthiopoulos, “Observations with modest audacity on the life and work of Yannis Tsarouchis”

IMAGE: Yannis Tsarouchis, *Youth Wearing Pyjamas Posing as a Statue from Olympia*, 1938-39, pigments with animal glue on canvas. © Yannis Tsarouchis Foundation

LOVELY WHITE FLOWERS

He went inside the café where they used to go together.
It was here, three months ago, that his friend had told him:

"We're completely broke—the two of us so poor
that we're down to sitting in the cheapest places.

I have to tell you straight out—

I can't go around with you any more.

I want you to know, somebody else is after me."
The "somebody else" had promised him two suits,
some silk handkerchiefs. To get his friend back,
he himself went through hell rounding up twenty pounds.

His friend came back to him for the twenty pounds—
but along with that, for their old intimacy,
their old love, for the deep feeling between them.

The "somebody else" was a liar, a real bum:
he'd ordered only one suit for his friend,
and that under pressure, after much begging.
But now he doesn't want the suits any longer,
he doesn't want the silk handkerchiefs at all,
or twenty pounds, or twenty piasters even.

Sunday they buried him, at ten in the morning.
Sunday they buried him, almost a week ago.

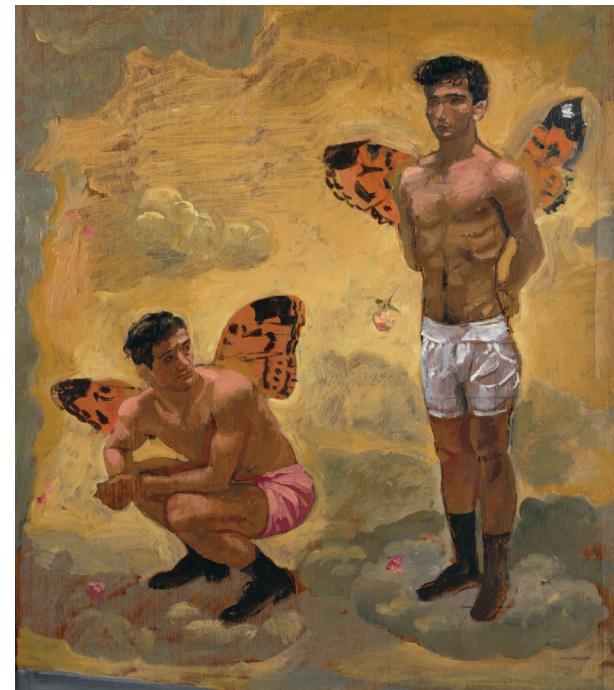
He laid flowers on his cheap coffin,
lovely white flowers, very much in keeping
with his beauty, his twenty-two years.

When he went to the café that evening—
he happened to have some vital business there—the same café
where they used to go together: it was a knife in his heart,
that dingy café where they used to go together.

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SOME BUTTERFLIES AND LOVELY WHITE FLOWERS

*"Whether I paint men or flowers,
I must reveal the divine spirit that lies within them."*



Tsarouchis, an experienced costume designer, altered his models by mounting winged creations onto their backs. The muscular forms of these young men are softened by the curved shapes emerging from their bodies. Both butterfly and feathered wings signify a connection with the deities of Greek antiquity Eros and Psyche, famously intertwined in

The Metamorphoses of Apuleius (2nd c. AD). This ancient tale follows two lovers who meet under the cover of darkness to obscure their identity, one a mortal, the other a god. The unwavering dedication of the beautiful Psyche leads her to suicide. On the brink of death, Eros saves Psyche and grants her immortal life transforming her into a god. As an artist and a scholar, Tsarouchis benefits

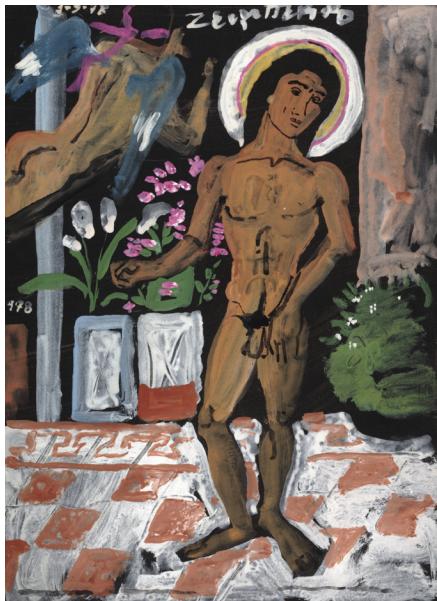
from the ability to aesthetically mobilize layers of historical narrative ranging from modern poetry to accent oral histories—captured through artifacts and Greco-Roman Theater.

QUOTE: Y. Tsarouchis, A. Schina, "Flowers and Foliage in the Paintings of Yannis Tsarouchis."

IMAGE: Yannis Tsarouchis, Two Men with Butterfly Wings and Black Shoes, 1965, oil on plywood, oil on veneer. © Yannis Tsarouchis Foundation

OLYMPIANS DANCING IN REAL LIFE

"I always saw these dances as sacred rites and I try to convey their exalted character with reverence."



On a return trip from Izmir in 1934, a group of Zeybeks, dressed in old costumes, boarded Tsarouchis's ship. He watched in awe as the young men preformed strong improvisational choreography which transfigured their bodies into divine and humble warriors. Tsarouchis's long and sincere connection to zeimbekiko dance would emerge in future works as he captured the desires of men preforming the serene

and intimate dance. Tsarouchis belonged to a period in Greece called the Generation of the Thirties, a group of poets, artist, and intellectuals defined loosely by their coming of age during the Asia Minor Disaster of 1922 and the subsequent refugee crisis which followed.

From the zeimbekiko and tsamiko dances, to the urban rebetiko music, they drew upon popular culture of the Greek working class. The young, Greek avant-garde met in cafes and redefined a modern Hellenism, blurring the boundaries of migration, class, and gender though none more acutely than Tsarouchis. He neither rejected or fully embraced Western abstraction or a dogma of ancient art but mediated a space between the absolutes of his era.

QUOTE: Y. Tsarouchis. E. D. Matthiopoulos,
"Observations with modest audacity on the life and
work of Yannis Tsarouchis"

IMAGE: Yannis Tsarouchis, *Zeimbekiko Dance with Night Blossoming Jasmine and Calla Lilies*, 1978, gouache on paper. © Yannis Tsarouchis Foundation

GEORGE SEFERIS

ACTORS, MIDDLE EAST

We put up theatres and tear them down
wherever we happen to find ourselves
we put up theatres and set the stage
but our fate always triumphs in the end
and sweeps them away as it sweeps us too
actors and actors' manager
prompter and musicians all disappear
scattered to the five hungry winds.
Bodies, mats, wood, make-up
rhymes, feelings, veils, jewellery
masks, sunsets, wails and howls
exclamations and suns rising
cast off helter-skelter along with us
(where are we going? where are you going?)
nerves naked upon our skin

like the stripes of an onager or zebra
exposed and naked, dry and burning
(when were we born? when buried/)
and taut like the strings of a lyre
incessantly humming. Look also
at our heart: a sponge
ambling through the street and market-place
soaking up the blood and bile
of both the tetrarch and the thief.

Middle East, August '43

Originally published in *Logbook II* (1945). Republished with permission of Princeton University Press from George Seferis: Collected Poems, Revised Edition, trans. Edmund Keeley and Philip Sherrard (Princeton, NJ: Princeton University Press, 1995), p. 266. Copyright © 1995 Princeton University Press; permission conveyed through Copyright Clearance Center, Inc.
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DIONYSIAC VISIONS

“...a man who has lived the drama of modern art with all the power of his soul.”



Tsarouchis identified theater as visual acts of poetry, like a dream rehearsed in real life. From Maurice Maeterlinck's *Princess Maléne* to *Orestes* by Euripides, his passion for theatrical production provided a foundation for his career and punctuated his life. The interdisciplinary dialogue between his paintings, costumes, and set designs profoundly influenced his experimentation of spatial composition. After Sotiris Spatharis, master of shadow theater, commissioned by Tsarouchis a life-sized painting of red curtains framing a landscape, he used this work as a prop to frame his subjects, artificially flattening the space. Through the acquaintance

of Eva Palmer-Sikelianos, a co-revivalist of the Delphic festival, he discovered open air theater and later took this approach a step further in 1977 by moving his production of *The Trojan Woman* into a vacant Athenian parking lot.

Throughout his acclaimed career, Tsarouchis worked with theaters across Europe and, among others, designed the sets and costumes for *Medea* at the Dallas Civic Opera featuring Maria Callas, in 1958. Fascinated with the work of Euripides, a decadent intellectual and one of the three ancient Greek tragedians Tsarouchis translated many of his works into modern Greek. His theatrical interpretations radically reframed the ancient social commentary.

QUOTE: Y. Tsarouchis. Yannis Tsarouchis Foundation

IMAGE: Yannis Tsarouchis, *Set Design for As You Like It by William Shakespeare*, 1937, watercolor on paper. © Yannis Tsarouchis Foundation

ALLEGORY AND SELF

“I am preparing the scenery of my life.”



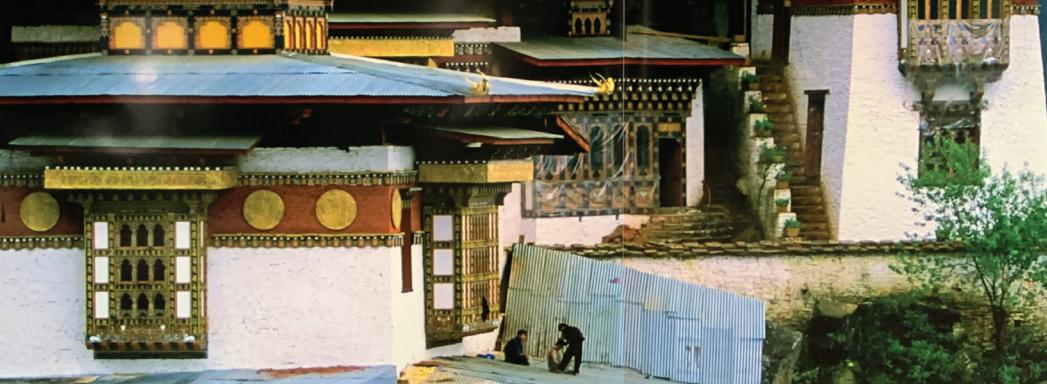
Like a message written in a bottle and cast into the endless sea of time, Tsarouchis used painting as a vessel for intergenerational communication. He believed the work of an artist writes their truest tale, and by observing the material and aesthetic references of a work, the personal and societal views can be understood. Nevertheless, there is no use in an unread message. Despite his growing national and international acclaim, Tsarouchis only received one retrospective exhibition in a Greek museum toward the end of his life.

Suspicious of the dominant art historical views of his period, Tsarouchis took steps to care for the future of his heritage towards the end of his career, ensuring the significance of his work would transcend his own life. He placed himself in dialog with masters ranging from Titian to Vermeer, embedding himself between the present and the past. He published

his early "Poems" (1934-1937) in 1980. In 1981 he established the Yannis Tsarouchis Foundation in his Marousi home, self-built as a variation on typical Athenian neoclassical houses, to preserve the contextual atmosphere of his studio. With these measures, Tsarouchis hoped to connect to the future debates around his work—and mitigate the risk of his oeuvre falling into historical oblivion.

QUOTE: Y. Tsarouchis. E. D. Matthiopoulos, "Observations with modest audacity on the life and work of Yannis Tsarouchis"

IMAGE: Yannis Tsarouchis, *Copying Titian*, 1971, oil on canvas. © Yannis Tsarouchis Foundation



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 on 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.

COMING THIS FALL

ROMANTICISM IN RUIN: TWO LOST WORKS OF SULLIVAN AND WRIGHT

THE GARRICK:
**ADLER & SULLIVAN'S
LOST MASTERPIECE**

THE LARKIN:
**FRANK LLOYD WRIGHT'S
MODERN ICON**

**OPENING AT WRIGHTWOOD 659
SEPTEMBER 23, 2021**

SIGN UP FOR UPDATES AT:
Wrightwood659.org



Financial support for *Romanticism in Ruin: Two Lost Works of Sullivan and Wright* is provided by Alphawood Foundation Chicago.

WRIGHTWOOD 659 GENERAL INFORMATION

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

THROUGH JULY 31, 2021

Last entry is one hour before closing

FRIDAY

Open: 12:00pm - 2:00pm
Closed: 2:00pm - 3:00pm
Open: 3:00pm - 5:00pm
Closed: 5:00pm - 5:30pm
Open: 5:30pm - 7:30pm

SATURDAY

Open: 10:00am - 12:00pm
Closed: 12:00pm - 1:00pm
Open: 1:00pm - 3:00pm
Closed: 3:00pm - 3:30pm
Open: 3:30pm - 5:30pm

Each block is limited to 24 guests. 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.



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. Educators are available to answer your questions about this exhibition 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.



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



Installation view of *Balkrishna Doshi, Architecture for the People* at Wrightwood 659. 2020.



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.

YANNIS TSAROUCHIS: DANCING IN REAL LIFE

Wrightwood 659's presentation of *Yannis Tsarouchis: Dancing in Real Life* is made possible by support from Alphawood Exhibitions.



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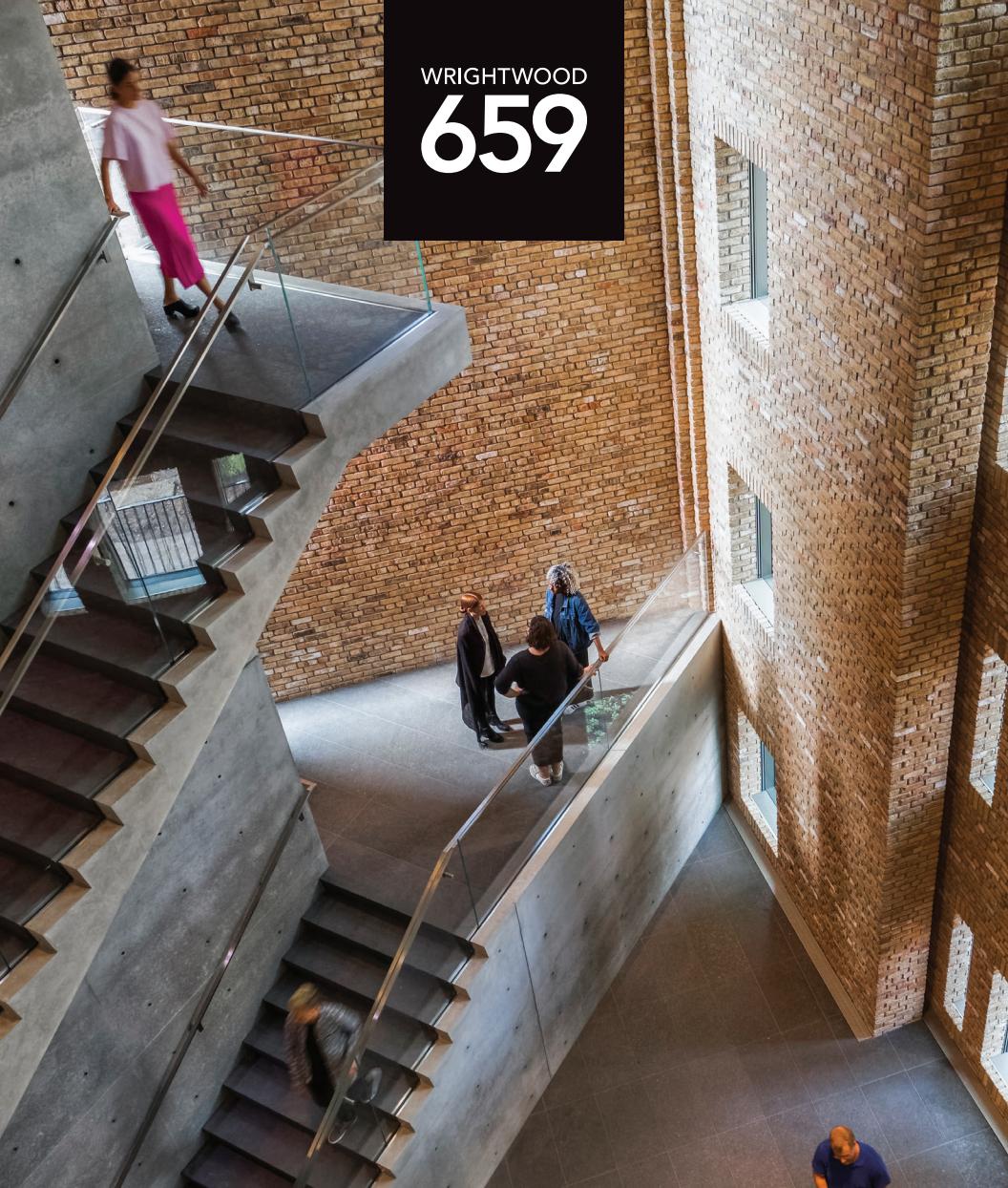


ABOUT WRIGHTWOOD 659

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.

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.

Stay up-to-date on new website content and upcoming exhibitions. Subscribe at wrightwood659.org



WRIGHTWOOD

659

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.