

Wrightwood 659 Spring 2026 Exhibitions Announced

On View April 17 – July 18, 2026

- ***Martin Wong: Chinatown USA***
- ***Dispossessions in the Americas:
The Extraction of Bodies, Land, and Heritage from
La Conquista to the Present***

Martin Wong: Chinatown USA

On view this spring at Wrightwood 659, *Martin Wong: Chinatown USA* is the first US monographic museum exhibition since 2017 of Chinese American artist Martin Wong (1946–1999). The exhibition features over 100 paintings, sculptures, drawings, and photographs illustrating Wong's idiosyncratic urban realism, his innovative approach to technique and form, his rich surfaces, and the inspiration he took from astrology, architecture, and various modes of language. Curated by Yasufumi Nakamori, PhD, with Ashley Janke, Assistant Curator, Wrightwood 659, the exhibition is presented by Halsted A&A Foundation.



Martin Wong, *Chinese New Year's Parade*, 1992-94

Martin Wong: Chinatown USA traces the development of the work of the queer painter and poet, highlighting Wong's connection with the art and culture of Asia, in particular through his collecting of pre-modern Asian art and antiquities and his explorations of the Chinatowns of New York and San Francisco from 1970 through the 1990s. A large portion of the exhibition is devoted to his Chinatown paintings, which were the subject of a major exhibition titled *Chinatown USA* presented at P.P.O.W. Gallery in New York City and the San Francisco Art Institute in 1993. These works depict notable architecture such as the Chinese pagoda-style building at 241 Canal Street, icons including actor Bruce Lee and Peking opera performer Mei Lanfang, festivities like the Chinese New Year Parade, and street scenes. The exhibition also explores Wong's interest in counterculture communities (such as Puerto Rican poets and graffiti artists) and language through his poetry and American Sign Language paintings. The latter are presented alongside a small selection of works by artists of the modern graffiti movement from Wong's personal collection, which he donated to the Museum of the City of New York in 1994. Wong died in 1999 at the age of 53 from an AIDS-related illness.

Martin Wong: Chinatown USA is accompanied by a fully illustrated catalogue published by Halsted A&A Foundation and Gregory R. Miller & Co. Edited by Yasufumi Nakamori, it includes six essays by leading scholars Solomon Adler, Lisa Hsiao Chen, Mark D. Johnson, Vivian Li, Margo Machida, and Lydia Yee.

Dispossessions in the Americas:

The Extraction of Bodies, Land, and Heritage from La Conquista to the Present

Dispossession—the deprivation of land, culture, language, or all three—has been a defining and enduring condition across the Americas, initiated by the expansion of European colonialism. *Dispossessions in the Americas: The Extraction of Bodies, Land, and Heritage from La Conquista to the Present* brings together over 40 works by 36 contemporary artists from across Latin America whose work broadly seeks to critique and unsettle the long-standing American politics of dispossession. Curated by Jonathan D. Katz, Associate Professor of Practice, History of Art and Gender, Sexuality, and Women's Studies, University of Pennsylvania, and Eduardo Carrera, the exhibition is presented by Alphawood Exhibitions.



Karina Aguilera Skvirsky, *Monumento al pasado para el futuro, Luna*, 2024

Dispossessions in the Americas features photographs, videos, installations, performances, sculptures, and paintings produced between 1960 and 2025. A selection of these artworks circulated in Latin American museums from 2021–2025 as part of the [Dispossessions in the Americas project](#), a transdisciplinary research project, teaching initiative, and community engagement program led by the University of Pennsylvania with support from the Mellon Foundation. Organized around three constellations — Territory, Body, and Cultural Heritage — the exhibition explores the colonial legacies in the Americas as territories marked by dispossession (of land, culture, and language) and their continued affect on Indigenous, Afro-descendant, queer, and trans communities, while also fostering resistance and reimagined forms of belonging.

Featured artists include: Karina Aguilera Skvirsky, Colectivo Ayllu, Deborah Anzinger, Carlos Arias, Archivo de la Memoria Trans, Purita Pelayo, Felipe Baeza, Tania Bruguera, Saskia Calderón, Seba Calfuqueo, Javier Cardona Otero, Wilson Díaz, Frau Diamanda/Héctor Acuña, Augusto Falconi, Ani Ganzala, Frank Gaudlitz, Camilo Godoy, Regina José Galindo, Thomas Locke Hobbs, David Lozano, Cinthia Marcelle, Laryssa Machada, Carlos Martiel, Ana Mendieta, Joiri Minaya, Lulu Molineros, Lizette Nin, Kiván Quiñones, Madorilyn Crawford, Miguel Ángel Rojas, Deborah Thomas, Gihan Tubbeh, Javi Vargas Sotomayor, Antonio Wong Rengifo, Rember Yahuarcani, Luis Fernando Zapata.

About Wrightwood 659

Wrightwood 659 hosts exhibitions on socially engaged art and architecture, on issues facing LGBTQ+ communities, and on Asian art and architecture. Located in Chicago's Lincoln Park neighborhood in a building transformed by Pritzker Prize winner Tadao Ando, Wrightwood 659 encourages visitors to engage with pressing issues of our time in an intimate and beautiful space. For additional information, please visit wrightwood659.org.

Hours of Operation and Tickets

Fridays 12 noon-7 pm; Saturdays 10 am-5 pm. Admission is \$20 and is available online only at <https://tickets.wrightwood659.org/events>. Please note, admission is by advance ticket only. Walk-ups are not permitted.

For additional information and images, please contact:

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Image Credits

Martin Wong, *Chinese New Year's Parade*, 1992-94, acrylic on linen; Collection of SFMOMA [Purchase, by exchange, through a fractional gift of Shirley Ross Davis]; © Martin Wong Foundation. Courtesy of the Martin Wong Foundation, P·P·O·W, New York.

Karina Aguilera Skvirsky, *Monumento al pasado para el futuro, Luna*, 2024. Hand-cut collage, alpaca, archival inkjet prints. 56 × 37.5 in (142.25 × 95.25 cm). Courtesy of RGR Gallery and the Artist.