

GRAHAM FOUNDATION

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*Everything Loose Will Land*  
May 1, 2014–July 26, 2014

**Chicago, April 22, 2014** — The Graham Foundation is pleased to present *Everything Loose Will Land*—an exhibition that explores the dynamic intersection of architecture and the visual arts in Los Angeles during the 1970s. Reframing Frank Lloyd Wright's famous quip, "Tip the world over on its side and everything loose will land in Los Angeles," the exhibition demonstrates that rather than merely abject disarray, the city's characteristic 'looseness' dislodged the arts from their separate habits, realigning and ultimately redefining cultural practices and their relationship to the city.

*Everything Loose Will Land* explores the cultural ecology of 1970s Los Angeles—a period when the city's eclecticism and vast conglomeration of freeways, billboards, and commercial strips catalyzed radical investigations into space, structure, and pattern. Transforming architecture's conceptual boundaries and loosening the grip of the modern movement on the arts, this feedback between architecture and other art forms in Los Angeles played a crucial role in the development of postmodernism, a still-contested term describing a complex of interests in representation, signification, and advanced economies that manifested itself across a wide range of disciplines beginning in the late 1960s. Even though an interest in art is often considered a primary feature of the so-called Los Angeles School of Architecture, the 1970s reveals as many misunderstandings and conflicts as it does traditional forms of collaboration between art and architecture. This exhibition argues that art and architecture informed one another during this prolific period, providing operational models for rethinking the nature of medium and materiality, the transformation of passive viewers into active participants, and the development of an environmental approach to the space of art.

The exhibition is organized around four primary means by which architecture found itself in unprecedented, and if at times inadvertent, contact with other artistic practices: overlaps in their working methods (**PROCEDURES**); the conversion of their respective viewers and clients into active participants (**USERS**); their responses to the collapse of utopianism under the weight of social injustice and ecological conflict (**ENVIRONMENTS**); and the shared fascination with exploiting the potential of light (**LUMENS**). Broad historical forces intersected with institutional, geographical, and social conditions unique to the city, making these cultural shifts especially visible in Los Angeles. Examining the city's often misaligned contact between architecture and the arts during the 1970s offers a uniquely effective means of describing the emergence of a new cultural logic that extended beyond Los Angeles.

Bringing together over 120 drawings, photographs, media works, sculpture, prototypes, models, and ephemera, the exhibition provides an archive of architectural ideas and makes unexpected connections between familiar and rarely seen works across different media and disciplines. Projects by Peter Alexander, Carl Andre, Archigram, Michael Asher, Denise Scott Brown, Judy Chicago, Craig Elwood, Feminist Studio Workshop, Frank Gehry, Craig Hodgetts, Andrew Holmes, Coy Howard, Robert Irwin, Peter Kamnitzer, Ray Kappe, Robert Kennard, Alison Knowles, Leonard Koren, L.A. Fine Arts Squad, Morphosis, Ed Moses, Bruce Nauman, Maria Nordman, Elizabeth Orr, Peter Pearce, Cesar Pelli, Noah Purifoy, Jeff Raskin, Ed Ruscha, Richard Serra, Miriam Shapiro, Paolo Soleri, Studio Works, Bernard Tschumi, James Turell, and others are explored and on view.

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**Expanding on the interplay between art and architecture, sections of *Everything Loose Will Land* will be installed inside of Judy Ledgerwood's immersive wall painting, *Chromatic Patterns for the Graham Foundation*, which will remain on view in the first floor galleries of the Madlener House.**

*Everything Loose Will Land* was curated by Sylvia Lavin, Director of Critical Studies in the Department of Architecture and Urban Design at UCLA. It was originally organized by the MAK Center for Art and Architecture, Los Angeles, at the Schindler House, as a part of *Pacific Standard Time* and traveled to Yale University, School of Architecture Gallery prior to its presentation at the Graham Foundation. Major support was provided by the Getty Foundation, with additional support from Elise Jaffe and Jeffery Brown and the Graham Foundation for Advanced Studies in the Fine Arts (for the Yale and Chicago presentations).

**Sylvia Lavin** is a leading figure in contemporary architectural history, theory, and criticism. Lavin is the recipient of a 2011 Arts and Letters Award, as well as previous awards from the Getty Center, the Kress Foundation, and the Social Science Research Council. In addition to her most recent book, *Kissing Architecture* (Princeton University Press, 2011), Lavin is the author of *Quatremère de Quincy and the Invention of a Modern Language of Architecture* (MIT Press, 1992); *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture* (MIT Press, 2005); and the forthcoming *The Flash in the Pan and Other Forms of Architectural Contemporaneity* (recipient of a Graham Foundation grant). She initiated a series of architectural projects for the Hammer Museum, and has been a guest curator for the Canadian Center for Architecture, Montreal, and Ace Galleries.

### RELATED EVENTS

**Thursday, May 01, 2014**

6PM Remarks by curator Sylvia Lavin  
6:30-8:30PM Opening Reception

**ALISON KNOWLES**

READING

WED, May 14, 2014, 6PM

**JASON PAYNE**

TALK

WED, July 16, 2014, 6PM

Additional events will be announced throughout the run of the show. For more information about upcoming events, visit: [www.grahamfoundation.org/public\\_events](http://www.grahamfoundation.org/public_events)

### PUBLICATION

The accompanying full color, 272-page catalog for *Everything Loose Will Land* (MAK Center and Verlag für modern Kunst Nürnberg, 2013) is available for purchase in the Graham Bookshop. The catalog includes critical essays by curator Sylvia Lavin, Margo Handwerker, Alex Kitnick, Suzy Newbury, Peggy Phelan, and Simon Sadler. Support for the catalog was provided by Elise Jaffe and Jeffery Brown.

### ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts makes project-based grants to individuals and organizations and produces public programs to foster the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society.

### THE MADLENER HOUSE

Since 1963, the Graham Foundation has been located in the Madlener House, a 9,000 square foot Prairie-style mansion located in the historic Gold Coast neighborhood of Chicago. In its

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compact, cubic massing the house is related to the German neoclassical work of Karl Friedrich Schinkel and his followers in Berlin, but in many of its details it clearly reveals the influence of Louis Sullivan and Frank Lloyd Wright.

### BOOKSHOP

The Graham Foundation's bookshop, recently designed by Ania Jaworska, offers a selection of new, historically significant, and hard-to-find publications on architecture, art, and design, many of which have been supported by grants from the Graham. Located in the former dining room of the turn-of-the-century Madlener House, the bookshop carries titles from an international roster of publishers as well as an extensive collection of local and international periodicals.

### EXHIBITION LOCATION, HOURS & ACCESSIBILITY

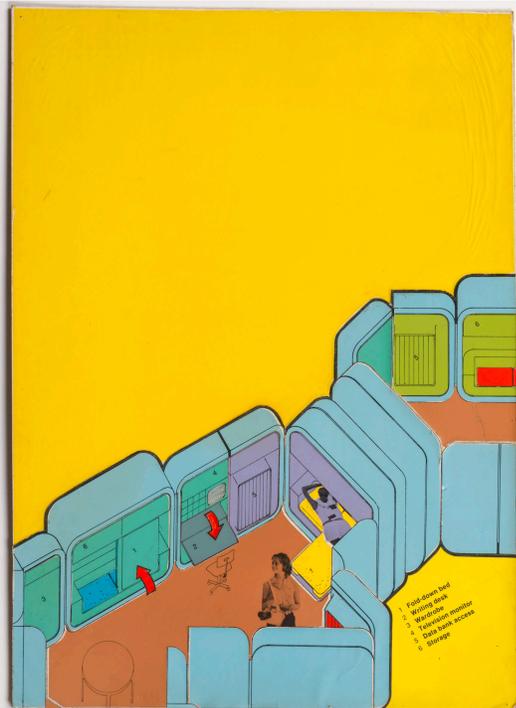
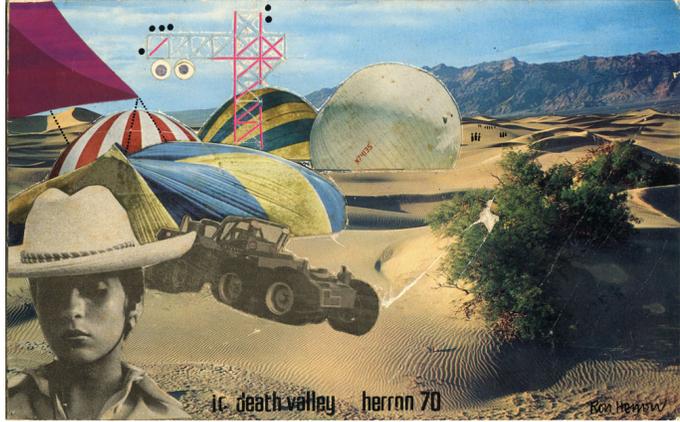
Graham Foundation  
for Advanced Studies in the Fine Arts  
Madlener House  
4 West Burton Place  
Chicago, IL 60610  
[www.grahamfoundation.org](http://www.grahamfoundation.org)

The Graham Foundation will offer public tours of every Saturday at 2PM. Saturday tours do not require reservations and are free and open to the public. Tours begin in the foyer on the first floor and last approximately 30 minutes.

**Gallery & Bookshop Hours:**  
Wednesday to Saturday, 11AM to 6PM.  
Group tours available.  
**Admission:** Free

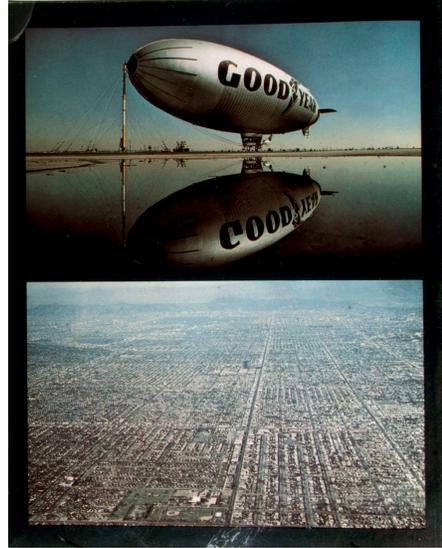
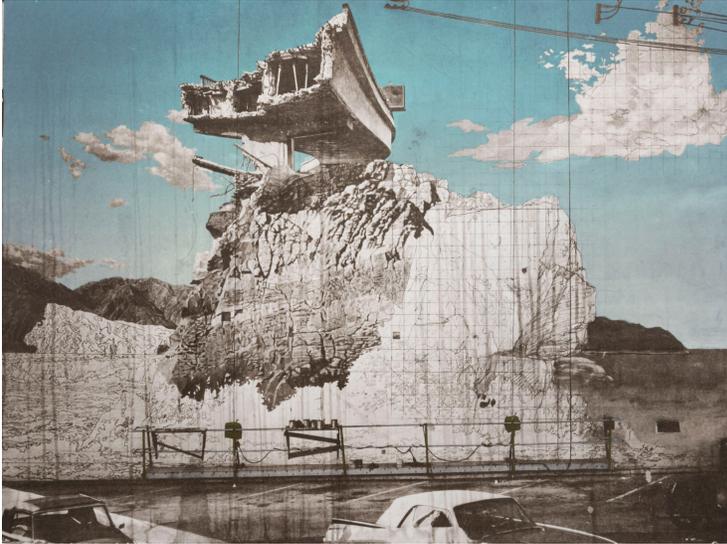
**Accessibility:** Galleries are located on the first, second, and third floors of the Madlener House. The second and third floors are only accessible by stairs. The first floor is accessible via an outdoor lift. Please call 312.787.4071 to make arrangements.

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Images (Top Left) Ron Herron (Archigram), *Instant City, Santa Monica and San Diego Freeway Intersection*, 1968. Collage, photographic print, ink, letrafilm on board, 8 x 10 inches. Copyright Ron Herron (Archigram). Courtesy of Simon Herron. (Top Right) Ron Herron (Archigram), *Instant City, Death Valley*, 1970. Collage, ink, letrafilm on photo, on mountboard, 5 ½ x 8 ¾ inches. Copyright Ron Herron (Archigram). Courtesy of Simon Herron. (Bottom Left) Craig Hodgetts with Keith Godard, *UniverCity Now*, 1969. Collage with ink on yellow reproduction, 21 ½ x 15 ¼ inches. Copyright Craig Hodgetts and Keith Godard. Courtesy of Hodgetts + Fung. Photo Joshua White. (Bottom Right) Judy Chicago and Miriam Schapiro, *Womanhouse*, 1971. Catalog. Designed by Sheila Levrant de Bretteville. 8 ½ x 8 ½ inches. Copyright Judy Chicago and Miriam Schapiro. Courtesy of the California Institute of the Arts, Institute Archive. Photo Joshua White.

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Images (Top Left) L.A. Fine Arts Squad (Victor Henderson, Terry Schoonhoven), *Isle of California*, 1971. Lithograph, 28 x 35 ¼ inches. Copyright L.A. Fine Arts Squad, Sheila Schoonhoven and Victor Henderson. Courtesy of Sheila Schoonhoven. (Top Right) Environmental Communications, *1979 Catalog*, 11 x 8 ½ inches. Copyright Environmental Communications. Courtesy of David Greenberg. (Bottom) Sheila Levrant de Bretteville, *Women in Design*, 1975. Poster, 15 x 21 inches. Copyright Sheila Levrant de Bretteville. Courtesy of David Lieberman. All photos Joshua White.

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Image: View of "Judy Ledgerwood: Chromatic Patterns for the Graham Foundation," 2014, Graham Foundation, Chicago. Photo Thomas Rossiter.