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Dean's welcome

I am proud to present the spring issue of the College of Architecture, Design, and the Arts newsletter, and with it, two new features: "Faculty in the Field," which highlights varied notable work by CADA faculty, and "One-Off," an Op-Ed in which a member of the CADA community airs ideas for our consideration—no presets, but with an eagerness to stir multifarious debate.

I'd like to thank Robert Somol, Director of the School of Architecture, for diving in and

contributing our inaugural Op-Ed, "That was Now, This is Then."

Whether you see the arts as deep immersions, acts of reaching outward (or both), it's the risk-taking that provides the common denominator. From participating in the Field Trip/Field Notes/Field Guide consortium, to embarking on a partnership with the Basel School of Design ten years ago, to supporting young thespians as they deliver monologues alone on a stage, acts of courage are endemic to our College.

So here's to the heady gamble of making, talking about, and placing our faith in architecture, design, and the performing and visual arts. Here's to accomplishment by risk, spring by way of winter, and inspiring good work by doing it.

Cordially,
Steve Everett



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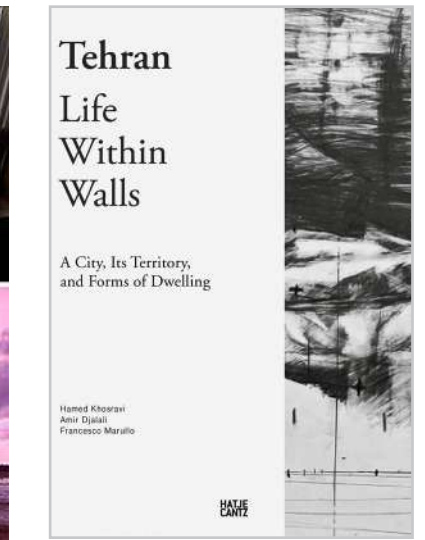
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Faculty in the field

Recent local, national, and international work by CADA faculty



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MSP
1 Daria Tsoupikova, *Hearts and Minds, the Interrogations Project*. Exhibition. September 15, 2017. Nobel Peace Prize Forum, Minneapolis.

NYC
2 Beate Geissler/Oliver Sann, *Knowledge Comes with Death's Release*. Exhibition. Cindy Rucker Gallery, New York. April 28, 2018.

CHI
3 Shanésia Davis, *Billy Elliot*. Performance. October–December, 2017. Porchlight Music Theatre, Chicago. Photo by Austin Packard.

PHL
4 Chris Madsen, *Kings of the Lobby*. Album. Summer 2017.

5 Laurie Jo Reynolds with Solitary Watch, *Photo Requests from Solitary*. May 4, 2018–May 4, 2021. Eastern State Penitentiary, Philadelphia.

6 Francesco Marullo, *Tehran: Life within Walls: A City, Its Territory, and Forms of Dwelling*. Hatje Cantz, Stuttgart, 2017.

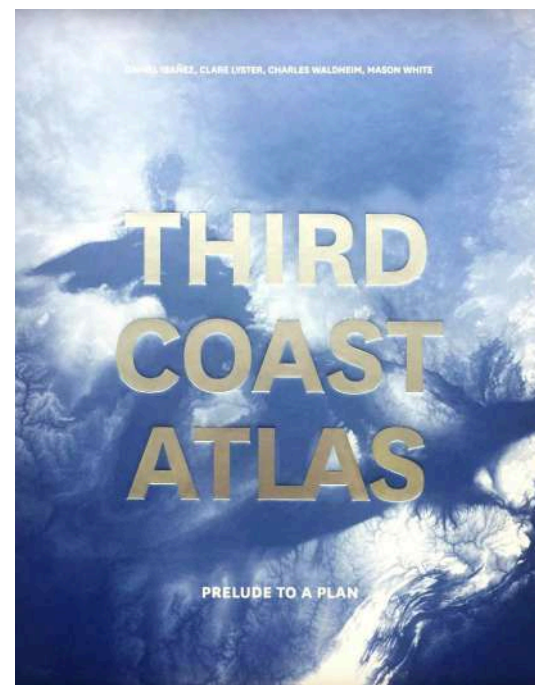
PAR
7 Ania Jaworska and Thomas Kelley, *No-thing: An Exploration into Aporetic Architectural Furniture*. Exhibition. January 18–February 17, 2018. Friedman Benda, New York. Photo courtesy of Friedman Benda.

8 Felicia Ferrone, *Maison&Objet*. Exhibition. Paris.

9 Clare Lyster, *Third Coast Atlas: Prelude to a Plan*. Actar, 2017.

10 Amir Berbic, *Identity for a Refugee Camp: Design as Agent for Resilience*. Presentation. October 16–20, 2017. World Design Summit, Montreal.

11 Zeljko Dukich, *Gentle from Dostoyevsky's The Meek One*. Performance. Spring 2017. TUTA Theatre, Chicago. Photo: Austin D. Oie; Actors: Dani Tucker and Tom Dacey Carr.



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Art & Art History

For the third consecutive year, the UIC School of Art & Art History is participating in the Field Trip/Field Notes/Field Guide consortium. Fellows from four great Chicago institutions of higher learning—UIC, the University of Chicago, the School of the Art Institute of Chicago, and Northwestern University—explore Chicago's urban environment through the unique perspectives and methodologies of their individual studies. The consortium enhances the institutional support offered to these MFA alumni and PhD candidates, in areas as diverse as art, architecture, art history, the humanities, and social and natural sciences, as they pursue their research "in the field," while sharing, communicating, and formulating their work within the context of a collective body.

The 2017/2018 UIC Field Trip/Field Notes/Field Guide Fellows are Robyn Mericle (PhD

candidate, art history), Liz McCarthy (MFA '17), and Nellie Kluz (MFA '17). Mericle received an MFA in electronic intermedia from the University of Florida and is currently researching the ways issues of gender, race, and ecology are presented and distilled in early 20th-century cinema and photography. She is an Instructor of Art History in the Fine and Performing Arts department at Loyola University.

McCarthy combines photography, sculpture, and performance to explore themes around the materiality of human bodies and their complicated physical and psychological relationship to a material world. Her work has been included in various group and solo exhibitions nationally at galleries such as ACRE Projects, Heaven Gallery, Calvin College Gallery, Roots and Culture, Mana Contemporary, Gallery 400, and Threewalls.

Working in video and using curiosity, observation, and analysis, Kluz records and interprets various locations and

communities—focusing on social interactions and aesthetics, belief systems, and material realities. Her movies have screened at the Full Frame Film Festival, Festival de Popoli, the Chicago Underground Film Festival, Camden International Film Festival, the Maryland Film Festival, and Rooftop Films. She has a BA from Boston University and just completed an MFA degree at UIC.

Previous Fellows from UIC include Kera MacKenzie (MFA '13), Nicoletta Rousseva (PhD student, art history), Sherwin Ovid (MFA '15), and Javairia Shahid (PhD student, art history).

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Nellie Kluz (left), Liz McCarthy (center). Photos courtesy of Liz McCarthy. Robyn Mericle (right).

Chicago's energy field



A decade of international design education



Design

It started, like many great ideas in higher education, over a lively, collegial meal. One evening, more than 10 years ago, Philip Burton, Professor and Founding Chair, Graphic Design, had dinner with Michael Renner, Director of the Basel School of Design's Visual Communication Institute, and Marcia Lausen, now Director of UIC's School of Design. Burton recalls, "Michael is Swiss, and like me, he studied at the Basel School of Design." After graduation, Renner lived in the United States and worked for Apple, and by this time he had taken over the helm of the famous institute. As the three of them dined, they shared institutional aspirations, and Renner mentioned that he had ambitions to offer a master's degree. "He wanted the Basel School to be the first in Switzerland to offer such a degree," says Burton, "and right then and there, Marcia made the commitment to do all she could to make the degree happen in partnership with UIC." Lausen saw the initiative as mutually beneficial: "Basel would acquire an internationally accredited master's degree, and UIC Design would extend its global presence."

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Today the UIC International Master of Design delivered at HGK Basel is a seminal program of the UIC's School of Design. Students in the Graphic Design MDes program study either in Chicago or in Basel, and faculty from both locations review student work. To enhance the exchange between the two locations, Chicago students attend Basel summer workshops each year (where their adventures include floating down the Rhine and exploring European art and culture). Burton says, "They come back transformed. In Basel they are in the hands of different teachers who develop well-constructed projects, and the city is so beautiful and culturally rich." Basel students and faculty also visit UIC every other spring, when they undertake a joint project with the Chicago students; participate in workshops, thesis reviews, and public lectures; and take field trips to places such as Mies van der Rohe's Farnsworth House and Chicago design studios and museums. This international exchange is thus woven into the fabric of UIC's graduate design programs.

Lausen points out that the Basel program is among the ways that UIC School of Design earns its reputation for being on the

vanguard. "With a commitment to traditions that honor the individual designer, we have extended this joint program into areas of interdisciplinary design, advanced image research, and evolving technologies," she says.

With founding faculty members such as the great Swiss typographer Emil Ruder (1917–1970) and the legendary graphic designer Armin Hofmann (b. 1920), in addition to Renner's ongoing stewardship, the Basel School of Design shares with UIC a legacy of both rigorous training and pioneering invention. UIC's design students gain exposure to the process-driven and experimental methodologies for which the Basel School has become renowned. "It would be one thing for us to say we want to have a foothold in a school in a foreign country," says Burton, "but that's not what this is. It's two excellent schools that are seeking, in whatever way they can, to join their curricula for the benefit of the students."

BSL

Photo courtesy of Lucia de Mosteyrin.

"One-Off" is a new Op-Ed feature of the CADA newsletter designed to instigate debate and disagreement within the College's community by presenting a current preoccupation of one of its members. The views expressed in the column are, more than likely, exclusively those of the author, Robert Somol.

CHI

That was now, this is then



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University Archives, University
of Illinois at Chicago.

by Robert Somol
Director, School of Architecture

The 2017-18 academic year marks the 50th anniversary of the School of Architecture's first graduating professional class and the phase one completion of Walter Netsch's debut field theory building on campus, the definitively unfinished Architecture and Arts Laboratories (now Architecture + Design Studios). Locally and internationally, this year has also witnessed the second installment of the Chicago Architecture Biennial (CAB), with its significant theme "Make New History," itself a sly recollection of 1980's inaugural Venice Architectural Biennale, "The Presence of the Past." Taken together, the two commemorations (ours, projecting the past, and CAB's, historicizing the future) provide possible alternatives to the current politics of temporality, or what might be seen as the midlife crisis of postmodernism.

Two months after graduating, UIC's class of '68 would directly experience "the siege of

Chicago" during the Democratic National Convention. Though they were probably not aware of this at the time, the school those architecture grads had just left would pose a similar generational challenge to its more established local competition, the Illinois Institute of Technology (IIT), whose Miesian legacy had turned 30, and, in the youthful wisdom of the day, could no longer be trusted. The coincidence of these political and architectural events (and the death of Mies himself a year later, in 1969) was not lost on key members of the UIC faculty (in particular Stanley Tigerman, Stuart Cohen, and, later, Tom Beeby) who subsequently dubbed their group "the Chicago Seven," in homage to the yuppies charged with conspiracy to incite a riot during the '68 convention. Despite a few notable exceptions on both sides, the storyline of IIT as an academy that embodies the Miesian dicta of "Build don't talk" (a slogan whose rhetorical articulation and apparent necessity, it should be noted, belies its content) and UIC as a school built on incendiary words still holds some credible sway. Whereas IIT maintains its standing through an identification with

selected design realizations in Chicago, UIC communicates a discursive epidemic that has spread through the field. Given this ongoing contrast of IIT's corporate tragedy against UIC's boutique farce, it is probably no coincidence that the College of Architecture at IIT has for the last five years promoted its thematic relevance through the trademark temporality of "Nowness" (think driverless cars), while UIC has exploited a disciplinary anachro-futurism of untimeliness. This latter approach represents our ongoing wager that the promiscuous mixture of a forgotten past with an unknown future provides one of the few remaining ways to stage an alternative to the pervasive political and cultural closure of the now. In this regard, the disciplinary is the political.

Under contextual cover of the pragmatic "city that works," the UIC School of Architecture's paradoxical strength has been its fevered generation of disciplinary ideas, or *projects for architecture*, that it has, equally systematically, been unwilling to capitalize or institutionalize

as *products of building*. Centered around design, the most significant and continuous contribution of the school over its 50-year history has been the proliferation of antithetical ideologies and movements that it has launched and then abandoned, often to wild institutional success elsewhere: infrastructuralism (via Alvin Boyarsky to the Architectural Association, ca. 1971), postmodernism (via the Seven, everywhere, ca. 1976), neo-traditionalism (via Tom Beeby to Yale, ca. 1985), deconstructivism (in the form of Paul Florian and Steve Wierzbowski's "violated perfection" to MoMA, ca. 1986), neo-classicism (via Thomas Gordon Smith to Notre Dame, ca. 1989), digital organicism (via Greg Lynn to Columbia and later UCLA, ca. 1991), public interest design (via Stanley Tigerman and Eva Maddox to Archeworks and beyond, ca. 1993), landscape urbanism (via Charles Waldheim to Toronto and later Harvard's GSD, ca. 1997), and so on. In today's context such attention to ideas without "impact" appears quaintly obsolete, if not ethically irresponsible, as the contemporary university increasingly moves from staging a marketplace of ideas to incubating ideas for the marketplace.

In the dominant political-economy of "the now," the institutional clichés that motivate universities and biennials alike are "innovation" and "engagement," the measurable twin engines that generate the unholy alliance of market technology with social entrepreneurship, the new gospel of making money and doing good. This temporality of the now is endlessly constructed by a Zeno-like thin-slicing of the present, through continuously updated models, dashboards, feedback, and big data mining. The now has no past and no future, but exists in a perpetual limbo as new numbers roll in, like an election that never ends. And indeed everything is now exactly an "option" that one is compelled to elect, meaning something that can produce a return. Think only of air travel over the last decade: entertainment, food, boarding order, baggage, network access, or seat assignments next to your underage children. Even parental responsibility is converted into a preference that can be monetized.

As goes United, so goes the University, in its post-2008, new and improved, RCM-format, where everything, from courses to space, becomes a derivative that can be invested in, charged for, sold off, or colonized. Attempting to produce greater returns on a more or less static population, academic units are compelled to micro-target to a saturated pool of available students by inventing new degrees, along with more online courses, Gen Ed options, concentrations, certificate programs, and minors. As more players enter the game, today's profit-making large lecture course becomes tomorrow's under-enrolled loss. If any part of an academic area or discipline is not explicitly named, it risks being absorbed by another college or department, regardless of its appropriateness in that location, such that formerly synthetic disciplines are distorted and fractured into mere specializations, a series of divisible "core competencies." Design programs in particular have come to connote the vague promise of increased innovation and engagement (measurable "impact"), or student demand (enrollment), or development possibilities (gifts), and are introduced despite their hosts having no tradition or culture of studio-based design education (see the University of Chicago's initial forays to initiate an urban design program for instance, though more proximate examples could be given on this campus).

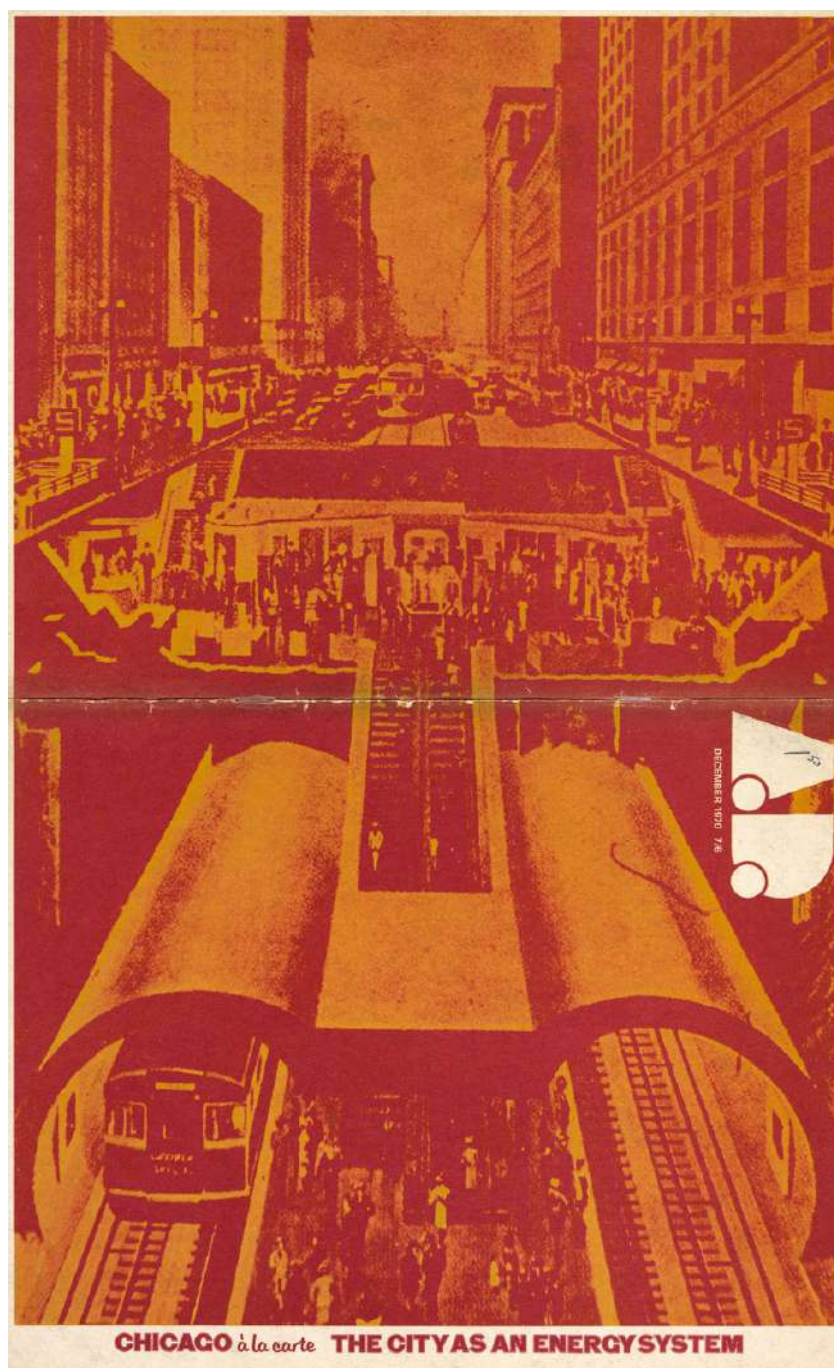
Just as this derivative process unnaturally extends disciplines by accumulation, it

also shrinks them by subdivision. In a recent exhibition at the Bridgeport Art Center, "Outside the Practice," architects presented "artworks" that they did in their spare time, beyond the "practical requirements of professional practice." Here, the presumption is doubly offensive. First, it assumes that architecture is limited to the contracted services provided in one's capacity as a professional, while in fact the real "matter" of architecture is more often found in the research studies and self-generated projects one undertakes beyond the confines of a narrow commission. In other words, this kind of disciplinary speculation is not an optional add-on, it is the work of architecture. Reciprocally, the show implies that if you are not being paid for your work, you must be doing art. But unless work engages the equally specific disciplinary issues within art, it cannot be considered art by default any more than it can be seen as architecture—it could just be a hobby (which might account for most of the "artwork" in this show). In this regard, the show evinces a peculiarly reductive market version of disciplinary identity: if it's not for money, it's art. Perhaps the inverse attempt to compensate for this popular misconception has led contemporary art practices to embrace or exaggerate their impact around current urgencies, to take up the "labor problem" as specific subject matter, or to adopt a new metric standard of community engagement and participation. In any case, it is perhaps now possible to paraphrase Roland Barthes's famous observation about sexuality in America, and suggest that aesthetics is everywhere except in art.

While I suspect one could say this about most academic endeavors in the university, I will restrict myself to the case of architecture and flatly declare that it has next to nothing to do with the metrics of innovation or engagement, or with the evaluative criteria of the now. In this way, architecture makes its appearance in distinct contrast to technology and building, which are easily exhausted by those measures. As one example of architecture's untimeliness, take Le Corbusier's Villa Stein at Garches (1927), which recapitulates the Cinquecento organizing geometries of Palladio. Its "modern" manifestation to the contrary, the villa is born, as Colin Rowe's analysis suggests, already four hundred years old. At the same time, consider the photograph of the house taken at the time of its completion, with Corbusier's 1927 Avions Voisin parked in the driveway, staged to indicate (at least in part) the new industrial machine-type toward which the house aspired, through its association with the most up-to-date technology of its day. Now, almost a century later, the "new" car appears antique while the house could have been completed today, its freshness still in evidence. The villa's "youthfulness" is almost an embarrassment to the car, the technology that, like Dorian Gray's portrait, takes the hit and decays for the architecture. One of the things that makes architecture architecture, you might say, is this capacity to invert time. Like Benjamin Button, architecture undergoes duration in reverse: born as old as it will ever be, it gets younger as the future figures out what to make of it. This kind of anachronism is demonstrably not the case for technology, or for building, or those other practices of enforced obsolescence whose expiration date is called innovation.

Many schools of architecture, in a desperate attempt to stay current through associations with *du jour* technologies (innovation) or causes (engagement), become as quickly obsolete as Corb's Voisin, having only managed to model the world as it exists. In a gloss on Robert Mitchum's acting style, Dave Hickey offered that the actor would always set the pace of the

scene, often in contrast to everything else around him: acting quickly and violently in quiet scenes, and remaining perfectly still with everything else moving out of control around him in others. Schools might do well to take Mitchum's lead and be more attentive to establishing their tempo rather than following the alternating demands of the market or the bureaucracy. Sometimes this approach will entail acting faster than the former, and at others being slower than the latter. The issue is simply which tactic is the most effective at injecting surprise and maintaining a slightly out-of-sync alignment. Within the current situation of academic anxiety that has distorted disciplines for the sake of enrollment numbers and problem-solving relevance, the Mitchum playbook might suggest a more casual languor. Confront urgency with indolence. At 50, the School of Architecture may be halfway through, but the question remains: which half? As that kid from Hibbing, Minnesota once sang, "I was older then, I'm younger than that now." We can get by without the crisis.



Cut-away view of Chicago's subway in the central business district. *Architectural Design* 10/1968

An August pursuit

Theatre & Music

"August Wilson was my mentor, and my friend. Once he passed, I was looking for a way to give back, in the way he gave to me." —Derrick Sanders, Assistant Professor, Theatre

Every winter, for the past nine years, Derrick Sanders has watched and listened intently as high-school students have presented monologues written by his mentor and friend the celebrated dramatist August Wilson, and every year Sanders has been impressed. "The kids are amazing," he says. "They perform *Black Mary* from *Gem of the Ocean*, or *Troy* from *Fences*, and they discover not only the genius of August Wilson, but their own talent."

The August Wilson Monologue Competition is national, and thousands of student thespians participate. Held every year in theatres across Chicago, and in other cities across the country, the competition invites sophomore, junior, and senior students to explore and share the richness of August Wilson's work by presenting a two-to-three-minute monologue from Wilson's Century Cycle of plays.

"The competition is a collaboration of mine with the UIC School of Theatre & Music, the League of Chicago Theatres, Goodman Theatre, and Broadway in Chicago. Our corporate sponsor is Allstate, and from the beginning we have received generous funding from the UIC CHANCE Program," Sanders explains. "The competition is promoting literacy and higher education, and UIC provides a modest scholarship to the winner, but it also gets theatres excited about teaching August Wilson in the schools and employs local actors as teachers. Here in Chicago we see 300 or 400 students in preliminaries and bring the number down to 60. Then those 60 compete in semifinals, this year held at the Goodman Theatre, until we get to 20, and then, finally, we will select two students to join the winners from Atlanta, Boston, Buffalo, Dallas, Greensboro, Los Angeles, New Haven, New York, Pittsburgh, Portland, and Seattle to perform their monologues at the August Wilson Theatre in New York."

While in New York the finalists will also see Broadway plays and work with master teachers from the Broadway stage. Sanders adds, "Finally, we select a national winner, but it's the process of learning, delivering,

and understanding the monologues, and lifelong love for theatre and self-discovery that the competition really celebrates. For me, it's a passion piece."

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Derrick Sanders, Assistant Professor, Theatre.

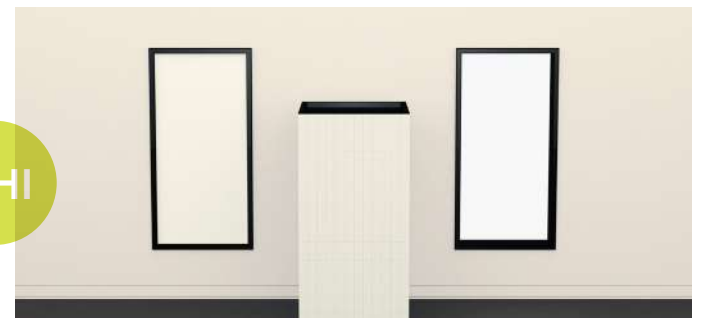


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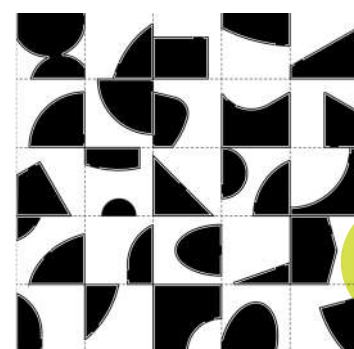
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PAR

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Five years of fellowships honoring Douglas Garofalo

Architecture

The Douglas A. Garofalo Fellowship, named for award-winning architect and educator Doug Garofalo (1958–2011), is marking its fifth year of providing a nine-month teaching fellowship to an emerging designer. The Garofalo Fellow teaches studio and seminar courses in the undergraduate and graduate programs in the School of Architecture and conducts independent design research. The fellowship also includes a public lecture and exhibition in the spring semester of their fellowship year.

For almost 25 years of full-time teaching and professional practice, Doug Garofalo, FAIA, was at the forefront of introducing advanced digital and conceptual models to architectural design and education. In collaboration with small offices in New York and Cincinnati, Garofalo Architects realized the earliest significant digitally

informed project in the United States, the Korean Presbyterian Church of New York in Queens (1996–99), which augured not only a new style of contemporary architecture but, perhaps more radically, a new way of practicing architecture. The fellowship in Garofalo's name reflects the School of Architecture's belief that the purpose of architecture is to anticipate, provoke, and challenge. The College's architecture faculty and students confront the unknown, imagine new worlds, and realize design propositions. Successful candidates for the Garofalo Fellowship share these ambitions and the school's global perspective. Fosco Lucarelli (of Microcities and Socks Studio) is the Douglas A. Garofalo Fellow for the 2017–18 academic year. Past Fellows include Francesco Marullo (Behemoth Press), Sarah Blankenbaker, Pier Paolo Tamburelli (Baukuh, San Rocco), and Molly Hunker (SPORTS).

1 Pier Paolo Tamburelli, *Monuments of America*; 2 Francesco Marullo, *An Analogous Play*. Nine Projects for Bertolt Brecht's Chicago, 2017, "The Real Tribe" drawing by Jimmy Carter; 3 Sarah Blankenbaker, *One and Three*; 4 Molly Hunker, *Myth*, photo: Wallo Villacorta; 5 Fosco Lucarelli, *Dysfunctional Plans*.

Of note at the College



6 Sung Jang's *Mobi*, *DaVinci: Codex*, Seoul (2017). Photo: Wooseop Hwang.

ICN

1 Art & Art History: Deborah Stratman receives Sundance Institute grant

Associate Professor Deborah Stratman, Head of Art, has received a grant from the Sundance Institute's Art of Nonfiction Initiative. Tabitha Jackson, Director of Sundance Institute's Documentary Film Program, noted that the current cohort of recipients "signals our commitment to supporting artists in getting inventive nonfiction work made, seen, and situated within the culture." The institute's Art of Nonfiction Fund supports pioneering artists at the forefront of creative nonfiction filmmaking by providing grants annually to filmmakers developing a project that takes on an inventive cinematic approach and pushes the boundaries of the form. Stratman has received the grant for her upcoming work, *Hello Ladies*, a hybrid documentary that looks to women's language, gesture, rhythm, and the public voice as modes of resistance—a social science—nonfiction in celebration of women and alternative voices.

NYC

2 Design: Sung Jang's *Mobi* on view

"I use design as a platform to investigate ideas or opportunity for expression," says Sung Jang, Assistant Professor and Chair, Industrial Design. Sung Jang's *Mobi* project—a series of industrially made, mass-produced, injection-molded module units—reflects the artist's belief that "an array of ideas such as narrative, making, efficiency, scale, proportion, simplicity, and complexity can be condensed into two larger ideas: Elegance and Extravagance." He explains, "While the Elegance is expressed by the relationship between a great outcome through a little effort, the Extravagance deals with absolute ideas such as scale, quantity, and expense that we tend to react to. *Mobi* was an attempt to hybridize these two ideas into one system of expression—a modular system that can effortlessly expand into

an extravagant form." An ongoing project, *Mobi* has been exhibited in various forms and sizes at an array of venues, including Volume Gallery Chicago (2015), Expo Chicago (2015), Hong Kong Shenzhen Architecture Biennale (2016), *DaVinci: Codex*, Seoul (2017), *The Armory Show*, New York (2016), and the Art Institute of Chicago (2017).

HKG

3 Theatre & Music: Lydia Diamond and the authorship track

New faculty member Lydia Diamond, Clinical Associate Professor, is a prolific playwright and teaching artist whose plays include *Smart People*, *Harriet Jacobs*, *Voyeurs de Venus*, *The Gift Horse*, *The Inside*, and her adaptation of Toni Morrison's novel *The Bluest Eye*. Her works have been presented around the country at theatres including Arena Stage, Company One, the Goodman, the Guthrie, the Huntington, Kansas City Rep, Steppenwolf, True Colors, and her Broadway run of *Stick Fly* at the Cort Theatre on Broadway. Arena Stage, the Huntington, the Humana Festival, the Roundabout, Steppenwolf, and True Colors are among the numerous theatres that have commissioned her work, and she has been tapped by HBO to develop an original series. Diamond also teaches the Department of Theatre's playwrighting course, one of the keystones of the school's BA authorship track. This spring she is directing UIC Theatre's production of Lynn Nottage's *Intimate Apparel*, thus contributing her talents to UIC's theatre practice, modeling the practice of a multidisciplinary author, and demonstrating an expanded definition of "authorship" that includes directing.

4 MoMA names Kelly Bair 2018 YAP Finalist

The firm BairBalliet—a collaborative effort of UIC Assistant Professor of Architecture Kelly Bair and Kristy Balliet, who serves on the faculty of Southern California Institute of Architecture (SCI-Arc)—is a finalist

for the 2018 Young Architects Program (YAP) at the Museum of Modern Art. Each year, 30 young practices are nominated by deans of architecture schools and editors of architecture publications for a chance to compete to build a temporary outdoor installation in the courtyard of MoMA PS1. After a portfolio review, five of the firms are asked to submit initial proposals for the project. Through both speculative and built work, BairBalliet explores precedent and form in two and three dimensions. The firm's work was included in the US Pavilion at the 2016 Venice Architecture Biennial.

5 Art & Art History: S. Elise Archias awarded Frank Jewett Mather Prize

S. Elise Archias, Assistant Professor, has received the Frank Jewett Mather Prize for art criticism for her book *The Concrete Body: Yvonne Rainer, Carolee Schneemann, Vito Acconci* (2016, Yale University Press). The award, first presented in 1963 for art journalism, is awarded by the College Art Association (CAA) and named in honor of the art critic, teacher, and scholar Frank Jewett Mather, who was affiliated with Princeton University until his death in 1953.

6 Design: Dubai Design Week

PostPostPostHuman, a poster by Pouya Ahmadi, Assistant Professor of Graphic Design, was featured in the 2017 Dubai Design Week (DDW) exhibition *Delusions and Errors*. The exhibition explored notions of embracing seemingly imperfect processes, malfunctions, or the unpredictability of different methodologies of working. Alumni Lauren Bach and Brennan Gudmundson (both BDes 2017) also participated in DDW, presenting their undergraduate thesis work in *Global Grad Show*, an exhibition of groundbreaking work from the world's leading design schools. Since launching in 2015, the show has grown to become the world's largest

DXB

student gathering, involving 92 universities from 43 countries. Kimberlee Wilkens, Instructor of Industrial Design, accompanied the former UIC ID students to Dubai.

7 Theatre & Music: Jamey Aebersold Jazz Concert Series

Jamey Aebersold, a jazz saxophonist who began publishing the "Play-A-Long" instructional series in 1967, is sponsoring a series of free jazz concerts at UIC. "Jazz has been my life and I try to spread the music to people who may not otherwise go to a jazz concert," said Aebersold. Assistant Professor of Music Zvonimir Tot, a jazz guitarist, composer, and arranger helped organize the series. "We are grateful to Mr. Aebersold for his generous support and look forward to presenting the finest Chicago jazz musicians in a concert setting at UIC," said Tot. This year's featured musicians included harmonica virtuoso Howard Levy, Chicago jazz icon Eric Schneider, trumpeter Victor Garcia of the Chicago Afro-Latin Jazz Ensemble, and composer and saxophonist Greg Ward.

8 Architecture: In memoriam

Ed Uhler, 1944–2017

From 1973 to 1998, Ed Uhler (BArch 1969) worked for the Chicago Park District, where his tenure included stints as both Chief Architect and Director of Research and Planning. At the Park District Uhler oversaw the restoration of the South Shore Country Club (now the South Shore Cultural Center) and Cafe Brauer, as well as enhancements to Lincoln Park Zoo, Lincoln Park, and the facilities surrounding Buckingham Fountain. After retiring from the Park District he intended to enter the private sector, but he was quickly tapped by Mayor Richard M. Daley to serve as Millennium Park's Project Director. For the next six years, Uhler worked diligently behind the scenes, brilliantly managing the interests and egos of politicians, famous artists and architects, corporate executives, philanthropists, and civic leaders as the project expanded well beyond the relatively modest initial plans for a new city park, to the spectacular destination that includes the *Cloud Gate* sculpture by London-based Anish Kapoor, Spanish artist Jaume Plensa's *Crown Fountain*, and the Jay Pritzker Pavilion by Los Angeles architect Frank Gehry.

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1 Deborah Stratman's *Hello Ladies*.



3 Lydia Diamond, Clinical Associate Professor, School of Theatre & Music.



4 *Loud Lines*, MoMA PS1 Young Architects Program proposal. Photo courtesy of BairBalliet.

Art & Art History, Gallery 400

Gallery 400, in partnership with the DePaul Art Museum and the Rebuild Foundation's Stony Island Arts Bank, is presenting the groundbreaking exhibition *Out of Easy Reach*, guest curated by Allison Glenn. Featuring the work of 24 artists, the exhibition counters conventional accounts of art history that have often overlooked the artistic contributions of women of color. Works made between 1980 and 2018 by American, female-identifying artists

from the Black and Latina diasporas reflect myriad ways artists employ abstraction as a tool to explore histories both personal and universal, across a spectrum of themes, including mapping, migration, archives, landscape, vernacular culture, language, and the body.

The three venues opened the exhibition consecutively over three days, April 26 at DePaul, April 27 at Gallery 400, and April 28 at Stony Island Arts Bank. Each venue is featuring works grouped by thematic affinities with conceptual pairings throughout.

Gallery 400 is exhibiting artworks concerned with spatial politics, mapping, and migration. The DePaul Art Museum and Stony Island Arts Bank are featuring artworks that consider landscape, the body, the archive, process, time, and material culture.

Otherwise Incorporated, with key contributions from UIC alumnus and Otherwise graphic designer Alex Sommerville, designed a fully illustrated 64-page exhibition catalogue with essays by Glenn and writer Cameron Shaw, as well as essays on

each artist, including several by Gallery 400 Director Lorelei Stewart and Assistant Director Erin Nixon. Stewart says, "We could not be more excited to debut this important exhibition that not only expands the discourse around abstraction, includes new work, and features intergenerational dialogues, but also has been developed with an incredible collaborative team and a deep network of supportive individuals and foundations, such as De and Paul Gray, the Joyce Foundation, and the Nathan Cummings Foundation."



College of ArchDesignArts

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Out of Easy Reach April 26–August 5, 2018

Gallery 400
University of Illinois at Chicago
Art and Exhibition Hall, First Floor
400 South Peoria Street
Chicago, IL 60607

gallery400.uic.edu

Tuesday–Friday: 10 am–6 pm
Saturday: noon–6 pm and by appointment

(Clockwise, top left to right) Yvette Mayorga, *Monuments 1, 2, 3, 4, 5*, 2015; Torkwase Dyson, *Untitled (Hypershape)*, 2017; Zipporah Camille Thompson, *prismatic root (detail)*, 2015; Howardena Pindell, *Free, White and 21*, 1980.

