

GALLERY 400

400 SOUTH PEORIA STREET (MC 034)

Chicago, IL 60607

UIC SCHOOL OF ART & ART HISTORY

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gallery400.uic.edu

Tues–Fri 10–6, Sat 12–6

FOR IMMEDIATE RELEASE:

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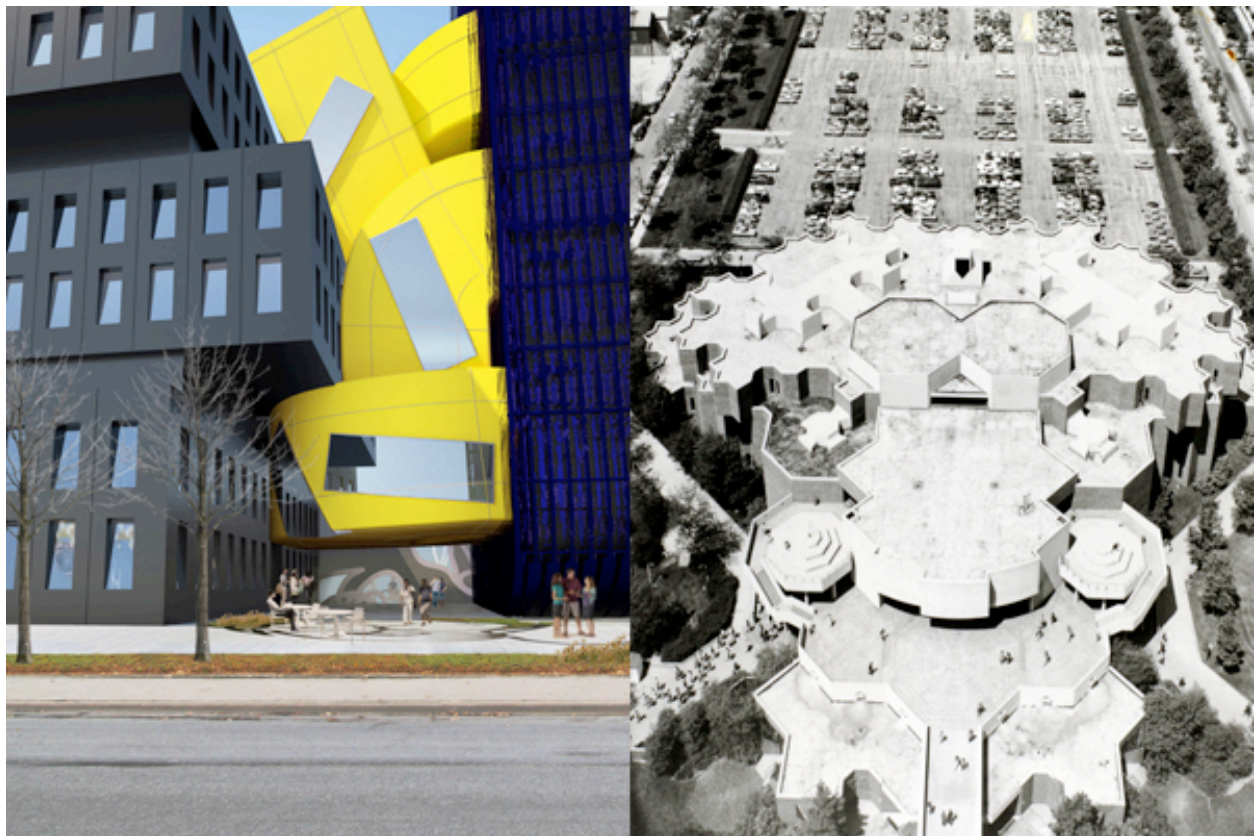
Two Architecture Exhibitions at Gallery 400, University of Illinois at Chicago:

Back to the Future: Visualizing the Arts at UIC

&

The Netsch Campus: Materializing the Public at UIC

August 10-August 27, 2016



Zago/Blankenbaker/Oiga, *Fifth Theatre*, 2015 / Behavioral Sciences Building, c.1979, Skidmore, Owings & Merrill Archives, Orlando Cabanban, photographer.

Back to the Future: Visualizing the Arts at UIC

August 10-August 27, 2016

Architects and Designers: Sarah Dunn, Kelly Bair, Maya Nash, and Cheryl Towler Weese; Sam Jacob, Alexander Eisenschmidt, and Mischa Leiner; Andrew Zago, Sarah Blankenbaker, and Sharon Oiga.

The Netsch Campus: Materializing the Public at UIC

August 10-August 27, 2016

Architects: Walter Netsch and Skidmore, Owings & Merrill

July 7, 2016—Chicago, IL—***Back to the Future: Visualizing the Arts at UIC*** and ***The Netsch Campus: Materializing the Public at UIC***, co-curated by **Judith K. De Jong** and **Lorelei Stewart**, are complementary exhibitions that explore architecture's agency in the imagined futures and materialized past of the visual and performing arts at an urban public university.

Continuing a long architectural history of projecting possible futures, *Back to the Future: Visualizing the Arts at UIC* presents three speculative architectural proposals intended to provoke discourse about the future of the arts at the University of Illinois at Chicago and their relationships to the city. Developed by teams of School of Architecture and School of Design faculty who worked from the same brief, each proposal for a visual and performing arts building is conceptually and aesthetically distinct. Collectively, however, they reveal shared preoccupations regarding architecture's role in the envisioning of that future. Through architectural diagrams and drawings, all re-interpret design principles of the Walter Netsch UIC campus to imagine a new arts site that centers currently-dispersed academic programs and makes visible, often quite literally, the creative and educational processes of thinking and making in the visual and performing arts. All explore how architecture can engage new and existing audiences, both internally and externally, by operating as a new gateway between UIC and the world, and by promoting democratic access and exchange across wide-ranging publics. All of the proposals suggest ways architecture can broadcast the ambitions of UIC to be recognized as a nexus of innovation in arts and cultural production and a major public arts destination in the city.



Public Space in Behavioral Sciences Building, Skidmore, Owings & Merrill Archives, Orlando Cabanban, photographer

Presaging the 50th anniversary of the 1967 opening of UIC's Architecture and Art Building, *The Netsch Campus: Materializing the Public at UIC* re-visits architect Walter Netsch's vision of a new model for an urban public university, for which architecture and art were both anchor and future, and re-affirms its continuing importance as a symbol of the University of Illinois at

Chicago's urban public mission. Urban and architectural diagrams by Netsch's Skidmore, Owings & Merrill team, original watercolor "sketches" by Netsch, and black and white photography by Orlando Cabanban of the completed buildings and campus trace the evolution of this new model from ideas to built form, provoking a renewed understanding and appreciation of the urban and architectural design of the campus. And in a particularly timely discovery, the exhibition also reveals a never-before displayed watercolor rendering of a massive visual and performing arts project proposed by Netsch for the West Loop, showing that even with arts facilities under construction on campus, Netsch, too, speculated on an alternative future for the arts at UIC.



Dunn/Bair/Nash/Towler Weese, Exterior view of visual and performing arts center, 2015

With this exhibition, the College of Architecture, Design, and the Arts continues its commitment to research and scholarship that challenges and provokes new ways for the public to imagine our collective futures.

Gallery 400 *Back to the Future* and *The Netsch Campus* Related Programs:

Wednesday, August 10, 10am—**Exhibitions Open**

Thursday, August 18, 5-8pm—**Public Reception**

Saturday, August 27, 6pm—**Exhibitions Close**

Additional program details to be announced.

Tours:

Gallery 400 also offers guided tours for groups of all ages. Tours are free of charge but require reservation. Please complete our online form (accessible at gallery400.uic.edu/visit/tours) to schedule a tour of *Back to the Future* and *The Netsch Campus*. For more information, or to discuss the specific needs and interests of your group, please contact us at 312.996.6114 or gallery400@uic.edu.

Support for *Back to the Future: Visualizing the Arts at UIC* and *The Netsch Campus: Materializing the Public at UIC* is provided by the College of Architecture, Design, and the Arts, University of Illinois at Chicago; the UIC School of Art & Art History, and Gallery 400. The Daryl Gerber Stokols and Jeff Stokols Voices Series Fund provides general support to Gallery 400.

Founded in 1983, Gallery 400 is one of the nation's most vibrant university galleries, showcasing work at the leading edge of contemporary art, architecture, and design. The Gallery's program of exhibitions, lectures, film and video screenings, and performances features interdisciplinary and experimental practices. Operating within the School of Art and Art History in the College of Architecture, Design, and the Arts at the University of Illinois at Chicago (UIC), Gallery 400 endeavors to make the arts and its practitioners accessible to a broad spectrum of the public and to cultivate a variety of cultural and intellectual perspectives. Gallery 400 is recognized for its support of the creation of new work, the diversity of its programs and participants, and the development of experimental models for multidisciplinary exhibition.