

and complexity of human relationships, and penchant for digital over in-person engagement—particularly in urban environments—this installation provides space to nurture basic human needs, grounding this experience with opportunities to connect with nature.

Looking to the natural world to facilitate the return to direct human engagement, the materiality of the exhibition underscores that the relationship with nature is fundamental, exists unconsciously, and enables communities to consciously relate to public space and each other. Here, the installation is activated, and content continues to build, as collaborative programming in the galleries embraces the inherent complexity of modern living to create spaces that support connection and encourage the creation of new relationships.

At the core of *Unraveling Modern Living* is a modular furniture system developed in collaboration with Emmanuel Pratt and Sweet Water Foundation. The plywood cubes of the system stack and fit together like puzzle pieces to form tables and shelves or stand alone as seats. The pieces create a simple infrastructure to support groups of people gathering, sharing knowledge, and engaging in dialog. In this same vein, Tatiana Bilbao Estudio designed a new 1,000 square foot garden for the Graham that features over 45 native and regionally appropriate plant species in soil amended by Nance Klehm, punctuated by large-scale volcanic boulders and intricate brick carpets that demonstrate the design ethos of starting with local knowledge, building methods, and materials that bring influences from Mexico to Chicago. Initiatives such as the perennial garden will continue to thrive at the Madlener House beyond the life of the show. Additionally, resources, including the furniture system and book collection relating to the commons, will move to Sweet Water Foundation once the show closes, continuing the community cycle.

Unraveling Modern Living is the product of Tatiana Bilbao's 2019 Graham Foundation Fellowship—a program that provides support for the development and production of original and challenging works and the opportunity to present these projects in an exhibition at the Graham's Madlener House galleries in Chicago. The Fellowship program extends the legacy of the Foundation's first awards, made in 1957 and 1958, and continues the tradition of support to individuals to explore innovative perspectives on spatial practices in design culture.

This exhibition is presented in partnership with the 2019 Chicago Architecture Biennial.

Tatiana Bilbao founded her Mexico City-based eponymous architecture studio in 2004. Her work analyzes site specificity and creates built environments through multidisciplinary and cross-cultural perspectives. She has taught as a visiting professor at the Yale School of Architecture, Harvard Graduate School of Design and Columbia University Graduate School of Architecture, Planning and Preservation. Bilbao's work has been published in *Architecture + Urbanism*, *Domus*, and *The New York Times*, among other outlets.

Tatiana Bilbao Estudio creates work internationally at various scales, translating vernacular social codes into architecture, to develop affordable and sustainable architectural practices. Highlighted projects in Mexico include: the Culiacán Botanical Garden; the Pilgrim Route, Jalisco; and the Biotechnological Center, Sinaloa. In 2015 the studio built the Sustainable House, a social housing prototype displayed at the Chicago Architectural Biennial. The work has been recognized widely with awards such as the Berlin Art Prize and the Global Award for Sustainable Architecture.

The exhibition is organized by director Sarah Herda and Ellen Alderman deputy director of exhibitions and public programs. The Graham Foundation would like to thank all of the exhibition collaborators. The Graham extends special thanks to Archeworks; Colectivo 1050°: Kythzia Barrera Suárez and Diego Mier y Terán with María Bautista Leon; Cultural ReProducers: Christa Donner with Alberto Aguilar and Hui-min Tsen; Fieldwork Collaborative Projects: Nelly Agassi and Andrew Schachman; Stefan Gruber; Lurie Garden: Laura Ekasetya; MAS Context: Iker

Gil; Midewin National Tallgrass Prairie: Veronica Hinke and Michelle Pearion; Social Ecologies: Nance Klehm with Nick McMillan and Montreal Sims; Sweet Water Foundation: Emmanuel Pratt; The Weaving Mill: Emily Frances Winter; and Anna Martine Whitehead. Additional thanks to Christopher Abraham; Chris Cunningham, Loupe, LLC; Assaf Evron; Jim Fuentes, Fuentes Cabinets; Gethsemane Garden Center; Chandra Goldsmith Gray; Thomas Kelley; Mark Kuberski, Central Building & Preservation; Jason Lewis, Jason Lewis Furniture; Rock Valley Garden Center; Kyle Schlie; Brent Schmitt, Bricks Incorporated; Dan Sullivan, Navillus Woodworks; John Syvertsen; and Glenn Wexler. Finally, gratitude for Tatiana Bilbao Estudio: Tatiana Bilbao, Alba Cortés, Ayesha Ghosh, and Sebastian Vizcaíno; and the Graham Foundation staff: Vidisha Aggarwal, Ava Barrett, Alexandra Drexelius, Carolyn Kelly, Ron Konow, Jillian Lepek, Junxi Lu, James Pike, Dylan Rollo, and Alexandra Small.

Unraveling Modern Living is activated by collaborative projects and on-site talks and workshops throughout the run of the exhibition. For upcoming program dates, visit our website grahamfoundation.org

COLLABORATORS

Archeworks mission is to use the power of design to challenge social, cultural and environmental challenges in Chicago. Founded in 1994 by architect Stanley Tigerman and designer Eva Maddox, Archeworks has collaborated with over 80 partners and completed more than 80 design projects in communities throughout Chicago. Past partners include community organizations, urban farms, advocacy groups, healthcare organizations, schools, municipalities, and cultural institutions. These collaborative design projects have addressed subjects ranging from universal design and accessibility to community health, local food systems, and sustainable land use.

Colectivo 1050° is the commercial arm of the nonprofit Innovando la tradición that aims to preserve the traditional pottery skills from artisan communities in Oaxaca, Mexico. The organization holds workshops, courses, and skill exchanges to share the work of master potters and pass on the discipline to younger artisans. All products are handmade in Oaxaca by traditional potters and designers and are lead free. The company operates on principles of fair trade, with a strong emphasis on ecologically sound practices.

Cultural ReProducers is an evolving group of active cultural workers—artists, designers, curators, musicians, performers, writers, etc.—who are also parents. Founded in 2012 by artist Christa Donner, the group is a creative platform, web resource, and community-based initiative that is for anyone interested in making the art world a more inclusive and interesting place by supporting arts professionals raising kids.

Fieldwork Collaborative Projects is an interdisciplinary nonprofit dedicated to increasing cultural activity in the Chicago region. Established by artists with backgrounds in architecture, urban planning, anthropology, research, and criticism, the group has extensive experience with curatorial work and institutional administration. By working beyond the confines of the museum or gallery, Fieldwork transforms underutilized spaces traditionally used for sport or recreation by organizing performances, exhibitions, or other unexpected activities to expose the unseen, unconsidered, underestimated or overlooked potential of a particular place.

Stefan Gruber, of STUDIOGRUBER, is an associate professor in architecture and urbanism at Carnegie Mellon University. His work spans design-built projects and interventions in public space, urban design, and research with a particular focus on spatial practices and the political as articulated through the negotiation of top-down planning and bottom-up transformations of cities. He guest-edited ARCH+ magazine 232: *An Atlas of Commoning* and cocurated the eponymous travelling exhibition. Gruber's research and work has been published and exhibited internationally and supported by the organizations such as the Graham Foundation.

Nance Klehm is founder and director of operations of **Social Ecologies**, an organization that creates durational projects that aim to build healthy habitat and interaction through direct engagement of place with those who dwell there. Social Ecologies seeks to encourage holistic, systematic thinking through varying levels and degrees of project participation. Projects are typically birthed and supported for several years for substantial research, learning and dialogue to develop and ideas to emerge and become embodied in continued action.

Lurie Garden in Millennium Park combines naturalistic plantings and ecologically sensitive maintenance practices to create an urban oasis for city dwellers and wildlife alike. The garden offers a four-season experience and pays homage to Chicago's transformation from flat marshland to a city heralded for investing in extensive green spaces, or "Urbs in Horto" (City in a Garden). Lurie Garden was designed by Gustafson Guthrie Nichol Ltd. and Dutch planting designer Piet Oudolf, and opened in 2004.

MAS Context is a nonprofit quarterly journal created by MAS Studio in Chicago that addresses concerns that affect the urban context. Each issue delivers a comprehensive view of a single topic through the active participation of people from different fields and perspectives who, together, instigate the debate.

United States Department of Agriculture (USDA) Forest Service International Programs & USDA Forest Service—**Midewin National Tallgrass Prairie** is the first of its kind in the country. Midewin represents a major effort to restore 20,000 acres of farm and industrial land to a unique American landscape and the complex ecology of the prairie. It is the largest open space in the Chicago metropolitan area and northeastern Illinois and the largest tallgrass prairie restoration effort east of the Mississippi River.

Emmanuel Pratt is cofounder and executive director of the Sweet Water Foundation. His work explores architecture, urbanization, race, identity, gentrification, art and social praxis, and transformative processes of community economic development through intersections of food security and sustainable design innovation. He was a Loeb Fellow, Charles Moore Visiting Lecturer at Taubman College of Architecture and Urban Planning at the University of Michigan, and is currently a visiting lecturer for Environmental and Urban Studies at the University of Chicago.

Sweet Water Foundation practices regenerative neighborhood development, a creative social justice method, that creates safe and inspiring spaces by establishing healthy, intergenerational communities that transform the ecology of once-"blighted" neighborhoods. The Foundation utilizes a blend of urban agriculture, art, and education to transform vacant spaces and abandoned buildings into economically and ecologically productive and sustainable community assets that produce engaged youth, skilled workers, art, locally-grown food, and affordable housing. These principles are realized in the flagship Foundation project, the Perry Avenue Commons, encompassing approximately three acres on the South Side of Chicago.

The Weaving Mill is an experimental weaving studio in Chicago's Humboldt Park that blends design, fine art, textile education, and research-based practice.

Anna Martine Whitehead is a transdisciplinary artist interested in the body as material, signal, and archive. She received her master of fine arts in social practice from California College of the Arts, her work has been presented widely across the country, and she works closely with Onye Ozuzu, Jefferson Pinder, Every house has a door, and the Prison + Neighborhood Art Project, among others. Whitehead writes about blackness, queerness, and bodies in action for publications worldwide. She is supported by numerous organizations including the Graham Foundation.

ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts fosters the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society. The Graham realizes this vision through making project-based grants to individuals and organizations and by producing exhibitions, events, and publications.

THE MADLENER HOUSE

Since 1963, the Graham Foundation has been located in the Madlener House, a turn-of-the-century Prairie-style mansion designed by Richard E. Schmidt and Hugh M. G. Garden. Built 1901–02, it was later renovated by prominent modern architect Daniel Brenner. The 9,000 square-foot historic home now hosts galleries, a bookstore, an outdoor collection of architectural fragments, an extensive non-lending library of grantee publications, and a ballroom where the foundation hosts a robust schedule of public programs.

BOOKSHOP

The Graham Foundation's bookshop, 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 Foundation.

GALLERY HOURS AND VISITOR INFORMATION

The galleries and bookshop are open to the public Wednesday through Saturday, 11 a.m.–6 p.m. Admission is free. Group tours are available by request.

ACCESSIBILITY

The second-floor galleries and the third-floor ballroom, where events are held, are only accessible by stairs. The first-floor galleries and bookshop are accessible via outdoor lift. Please call ahead to make arrangements.

MEDIA CONTACT:

High-resolution digital images are available on the press section of our website; email Ellen Alderman for the press login or additional information. Press tours welcome by appointment.

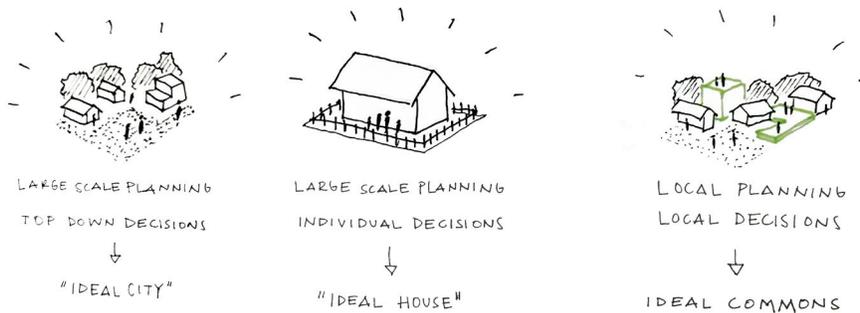
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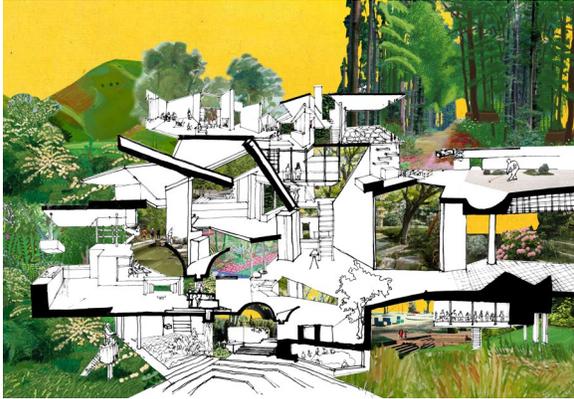


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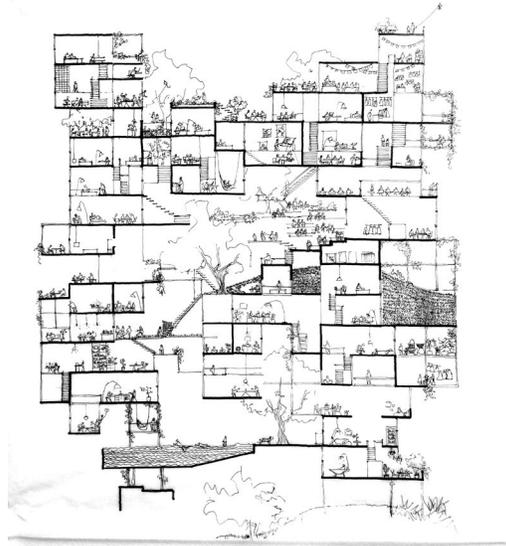


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(1) Tatiana Bilbao Estudio, concept sketch from *Unraveling Modern Living*, pen and marker on paper, 2019. Courtesy of Graham Foundation; (2) Tatiana Bilbao Estudio, from *Unraveling Modern Living*, digital collage, 2019. Courtesy of Graham Foundation; (3) Tatiana Bilbao Estudio, concept diagram from *Unraveling Modern Living*, pen and marker on paper, 2019. Courtesy of Graham Foundation



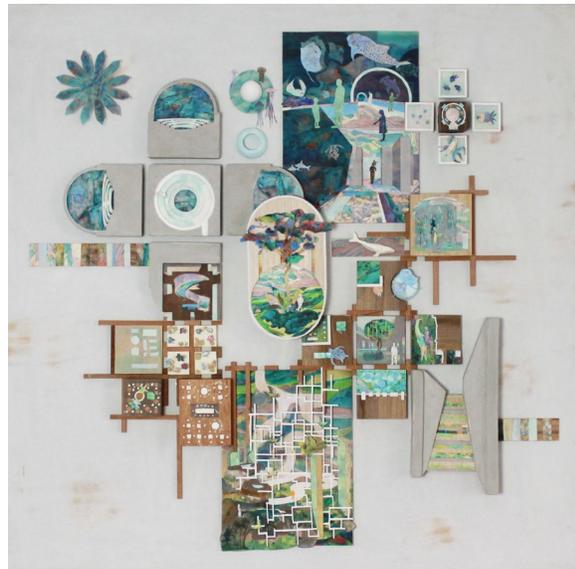
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(5) Tatiana Bilbao Estudio, *Ways of Life*, Collage, 2016; (6) Tatiana Bilbao Estudio, Hunter's Point Substation, San Francisco, CA, collage, 2016; (7) Tatiana Bilbao Estudio, Hunter's Point Substation, San Francisco, CA, digital collage, 2016; (8) Tatiana Bilbao Estudio, Acuario Mazatlan, Mazatlan Sinaloa, model collage, 2017