

Exits Exist continues and expands the presentation of Solomon's *Relax Into the Invisible*, originated by LAXART in Los Angeles and curated by Catherine Taft and Hamza Walker in 2019. At the Graham Foundation, the exhibition is organized by Sarah Herda, director; and realized with Ava Barrett, program and communications manager; and Alexandra Lee Small, senior advisor; and features new supergraphics by Barbara Stauffacher Solomon, installed by Nellie King Solomon, and painted by Andrew McClellan and Kelsey Dalton of Heart & Bone Signs. Gratitude for the work and support of Chris Grunder; Amavong Panya of NFA Space; and the Graham Foundation staff: Carolyn Kelly, Ron Konow, Tomi Laja, and James Pike.

About LAXART
LAXART is a nonprofit visual art space that promotes developments in contemporary culture through exhibitions, publications, and public programs. LAXART believes that contemporary art is a means of understanding key issues of our time with all their inherent contradictions. Contemporary art assumes many forms. Rather than provide answers, it raises questions. Through a range of offerings, LAXART contextualizes contemporary art both socially and art historically. The programs are free and designed to be accessible to the general public.

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 producing exhibitions, events, and publications.

EXITS EXIST
Barbara Stauffacher Solomon
February 25–July 9, 2022

Free admission, reservations required
Group tours available by request

Graham Foundation for Advanced Studies in the Fine Arts,
Madlener House, 4 West Burton Place,
Chicago, IL 60610
info@grahamfoundation.org
grahamfoundation.org

Artist's Books

Publications by Barbara Stauffacher Solomon are on display in the Graham Foundation Bookshop:

Green Architecture & The Agrarian Garden
Rizzoli, 1988

Good Mourning California
Rizzoli, 1992

WHY? WHY NOT?
Fun Fog Press, 2013

UTOPIA MYOPIA: 36 PLAYS ON A PAGE
Fun Fog Press, 2013

READ ANY GOOD BOOTS LATELY?
Owl Cave Books, 2018

MAKING THE INVISIBLE VISIBLE
Owl Cave Books, 2018

DITTO
Colpa Press, 2021

WE&ME
Colpa Press, 2022

Gallery and Bookshop Hours:
Wednesday to Saturday, 12–5 p.m.

Evening Gallery and Bookshop Hours:
Thursday, April 28, May 26, and June 30, 5–8 p.m.

Weekly Exhibition Walkthrough: Friday, 12 p.m.
and Saturday, 2 p.m.

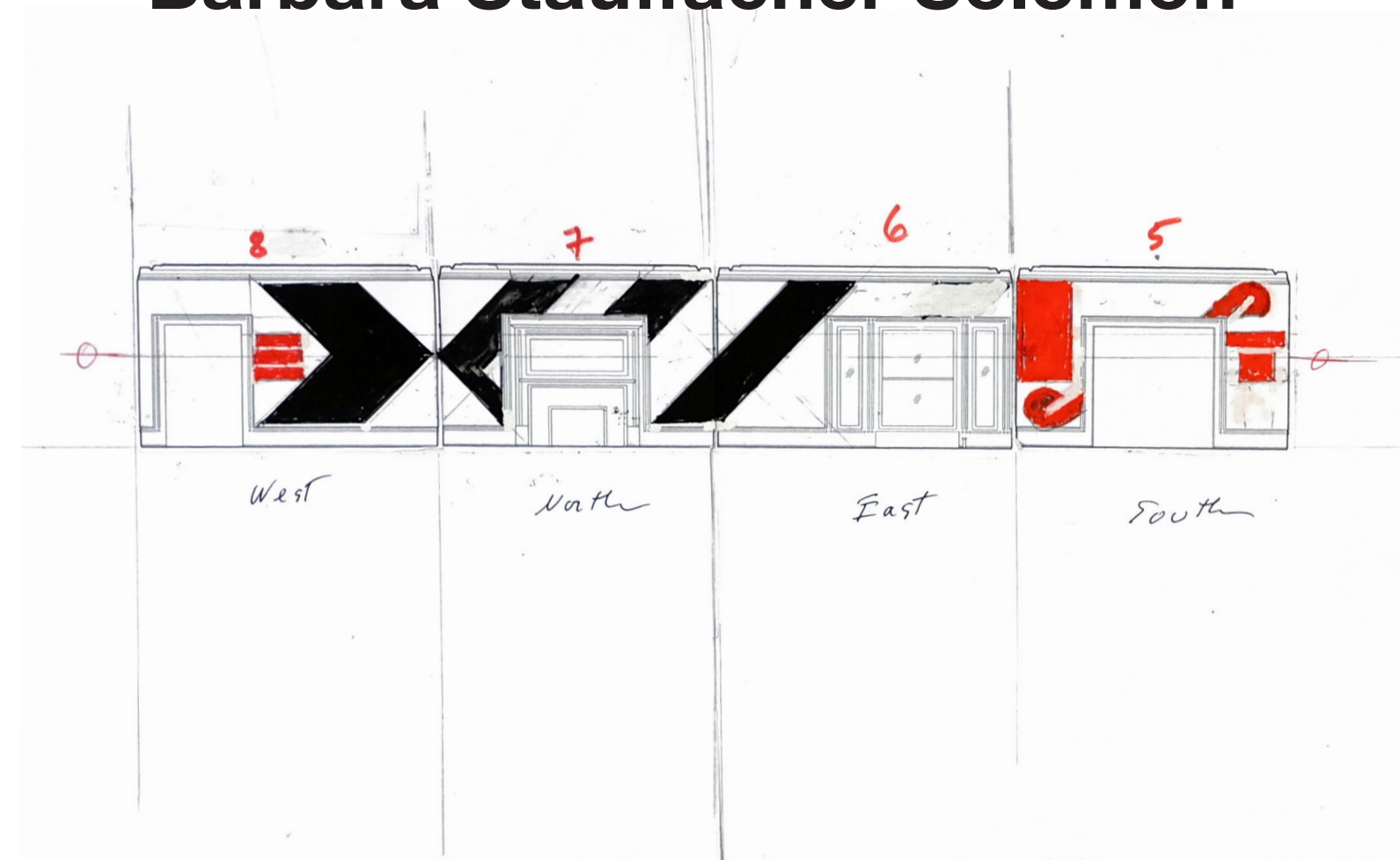
Register to visit on exploretock.com/grahamfoundation

Graham Foundation



EXITS EXIST

Barbara Stauffacher Solomon



This exhibition by San Francisco-based Barbara Stauffacher Solomon features site-specific supergraphics for the Graham Foundation's Madlener House, and is accompanied by a selection of works on paper, a new series of sculptures, and artist's books she has made over the last decade.

Exits Exist is the title of the first chapter of Solomon's experimental autobiography *Why? Why Not?* She begins the story of her life with her move to Switzerland to study design with Armin Hoffman at the Basel School of Design in the 1950s. There, the only American in the rigorous program at the time, she began her nearly 70-year exploration of letterforms. Armed with the rules of Swiss graphic design, Solomon went on to break them as she combined her training as a dancer and painter, with her study of architecture to establish her own oeuvre. From her work on 8 1/2 x 11 inch sheets of paper, to the pioneering supergraphics at The Sea Ranch in the 1960s, Solomon shifts in scale from the page to the wall—to make, as she says, the invisible visible.

Here, in the former living room and music room, on the first floor, the bold, hard-edged abstracted letters of black and vermillion painted on the walls proclaim, "EXITS EXIST." She manipulates the bare white expanse of the walls for her composition to completely transform the 1902 interiors of the Prairie style mansion. On the second floor, the letterforms envelop the viewer—from the walls to the ceilings—and extend out into the space in a new series of three-dimensional objects. If the supergraphics are punctuated with empty space, the works on paper, also on the second floor, fill space with complex grids and collage in "an infinite collection of infinite collages." Her penchant for wordplay and graphic invention is in full force throughout the exhibition, including artist's books on display in the bookshop, such as *Utopia Myopia*, with the subtitle: *36 Plays on a Page, Typography & Pornography, Lines & Lies & Clues to Use, Nonsense Invents Events, A Kind of Novel Novel*.

Originally planned for the spring of 2020, *Exits Exist* was realized through Barbara Stauffacher Solomon's 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 galleries in Chicago. The Fellowship program extends the legacy of the Foundation's first

awards, made in 1957, and continues the tradition of support to individuals to explore innovative perspectives on spatial practices in design culture. The presentation also reengages with research that Solomon received support for in 1993, when she was first awarded a grant from the Graham Foundation for her work.

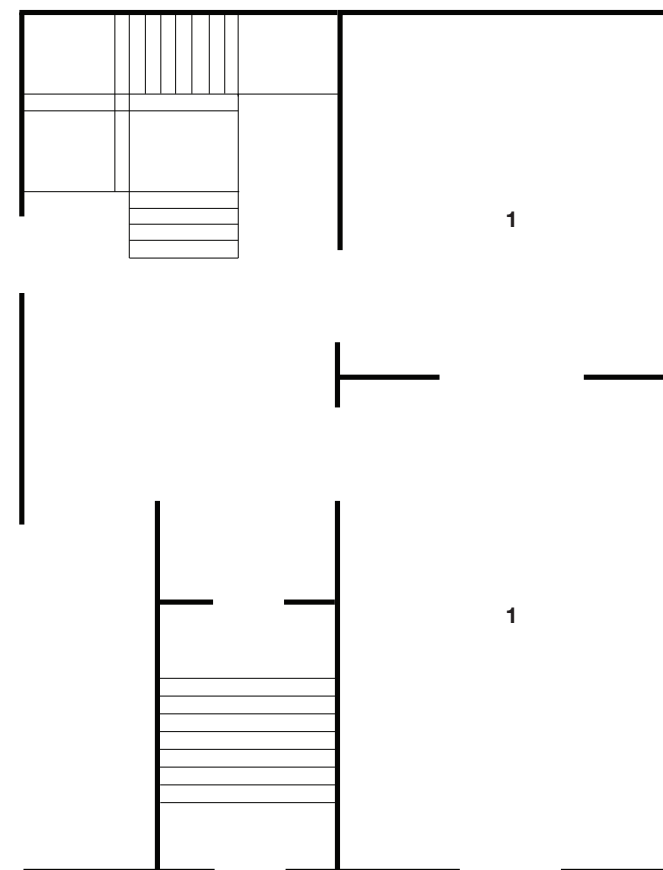
California native Barbara Stauffacher Solomon (b. 1928) began her career as a dancer, before studying painting and sculpture at the San Francisco Art Institute. She studied graphic design at the Basel School of Design in Switzerland and later established her own graphic design firm in San Francisco—creating the groundbreaking supergraphics and graphic identity for The Sea Ranch. Solomon returned to school in the 1980s to study architecture at the University of California, Berkeley. Her books include *Green Architecture and the Agrarian Garden* (Rizzoli, 1988); *Good Mourning California* (Rizzoli, 1992); *Utopia Myopia* (Fun Fog Press, 2012); *Why? Why Not?* (Fun Fog Press, 2013); *Read Any Good Boots Lately* (Owl Cave Books, 2018); *Making the Invisible Visible* (Owl Cave Books, 2019); *Ditto* (Colpa, 2021); and *WE&ME* (Colpa, 2022). She has exhibited her work widely and is in the permanent collections such as the San Francisco Museum of Modern Art; Los Angeles County Museum of Art; and Walker Art Center. Solomon is a fellow of the American Academy in Rome.



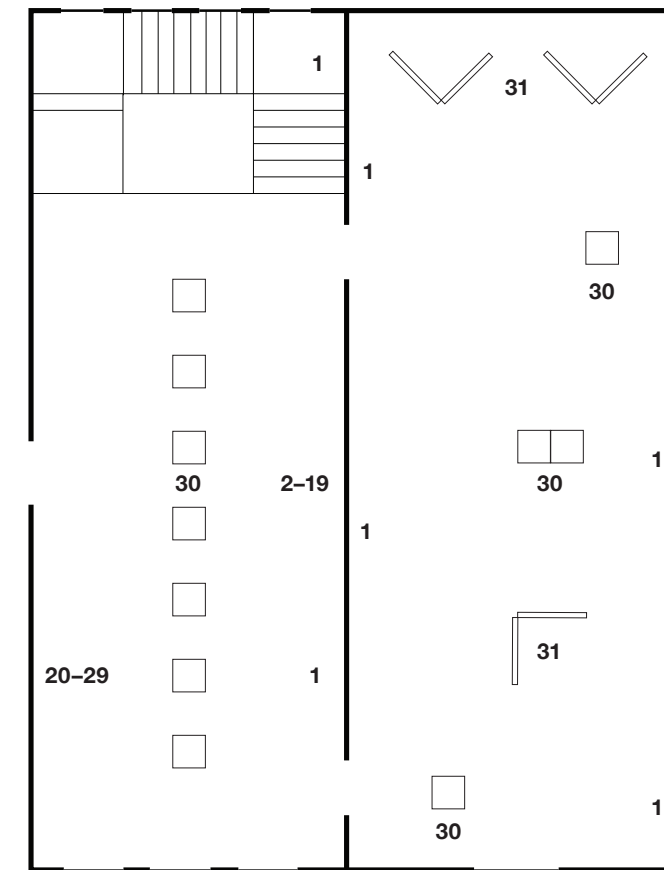
Above: Barbara Stauffacher Solomon with "Exit" sign mock-up at Demonstration House, The Sea Ranch, c. 1965. Source: Lawrence Halprin Collection, Architectural Archives, School of Design, University of Pennsylvania

Cover image: Barbara Stauffacher Solomon, installation sketches for *Exits Exist* at the Graham Foundation, 2020. Courtesy the artist

First Floor



Second Floor



First and Second Floor

All works by Barbara Stauffacher Solomon

1 *EXITS EXIST*, supergraphics installed by Nellie King Solomon and painted by Heart & Bone Signs, 2022

Second Floor

Works on paper 8 1/2 x 11, graphite on paper unless otherwise noted

- 2 *Street Sign #1 (Beach & Bay)*, 2018
- 3 *Street Sign #2 (Castro & Clay)*, 2018
- 4 *Street Sign #3 (Jessie & Jones)*, 2018
- 5 *Untitled*, ca. 2017
- 6 *When? Is a not not a knot but a bullseye*, 2017
- 7 *Women tied in (k)nots, trying to see what they can see, and maybe be what they can be: in this case both are me*, 2017
- 8 *May May Not Knot*, 2017
- 9 *Doing the forbidden: mixing the 2 Grids at the same time*, 2017
- 10 *SuperClouds*, 2015
- 11 *Plays on a Page*, 2017, mixed media on paper
- 12 *Question in Quotes*, ca. 2018, mixed media on paper
- 13 *The Rockettes Today*, 2017

- 14 *Woman in Quotes*, ca. 2018 mixed media on paper
- 15 *This Woman Questions the Quotes*, ca. 2018, mixed media on paper
- 16 *LAX*, 2019
- 17 *ART*, 2019
- 18 *3 Cubes I*, 2019
- 19 *3 Cubes II*, 2019
- 20–29 *Exits Exist*, 2012

Sculptures

- 30 Prototypes, *Untitled (EXITS EXIST)*, 2019, lacquer paint on wood panels, piano hinges
- 31 Prototypes, *Untitled (Twelve Cubes)*, 2019, lacquer paint on wood