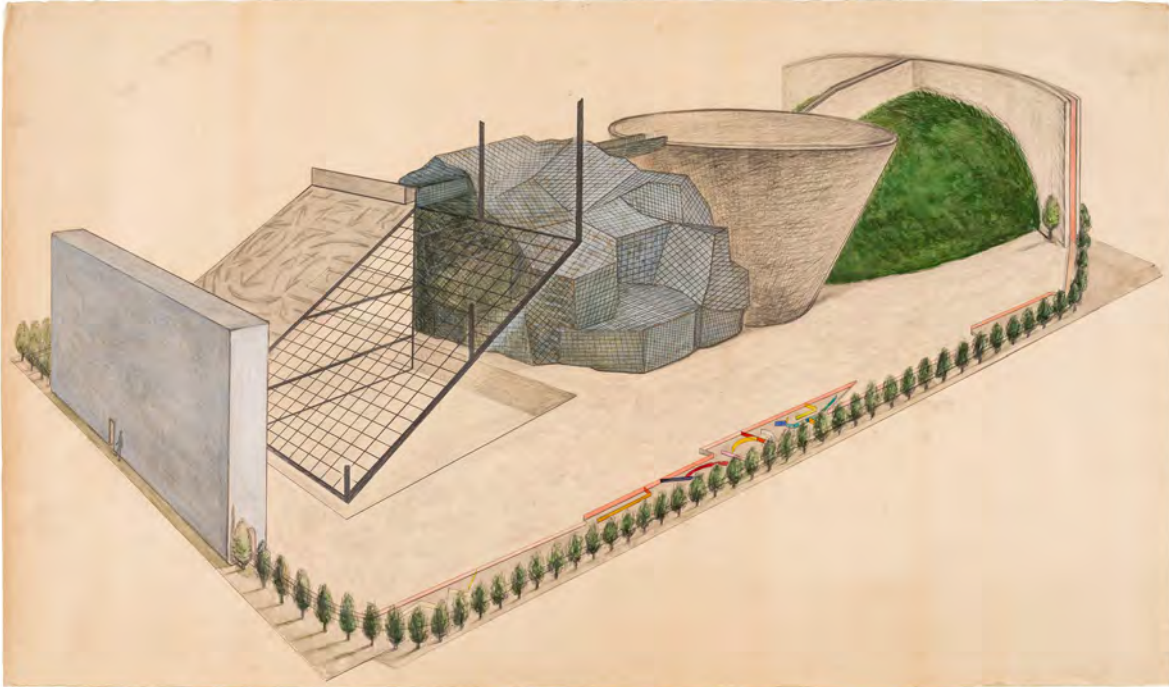


Graham Foundation



Arakawa and Madeline Gins, *Drawing for Container of Perceiving*, 1984. Acrylic, watercolor and graphite on paper. 42 1/2 x 72 3/4 in. Photo: Nicholas Knight. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins

For Immediate Release

Arakawa and Madeline Gins: Eternal Gradient

February 7–April 27, 2019

Opening Reception: Thursday, February 7, 2019, 6–8:00 p.m.

Chicago, (January 28, 2019)—The Graham Foundation is pleased to present *Arakawa and Madeline Gins: Eternal Gradient*, an exhibition tracing the emergence of architecture as a wellspring of creativity and theoretical exploration for the artist Arakawa (1936–2010) and poet and philosopher Madeline Gins (1941–2014). Including over 40 drawings and a wide-range of archival materials, this presentation illuminates a pivotal moment within a collaborative practice that spanned nearly five-decades.

In the early 1960s, Arakawa and Gins began a remarkably original and prolific partnership that encompassed painting, installations, poetry, literature, architecture, urbanism, philosophy, and scientific research. Complementing their independent artistic and literary practices, their collaborative work launched with visual, semiotic, and tactile experiments that questioned the limits and possibilities of human perception and consciousness. During the 1980s—a critical juncture in their careers—this line of inquiry became increasingly spatial as Arakawa and Gins together developed a series of speculative architectural projects that sought to challenge the bodily and psychological experience of users. Through these investigations, the artists began to articulate their concept of “Reversible Destiny,” arguing for the transformative capacity of architecture to empower humans to resist their own deaths.

The exhibition examines this pivotal exploratory period through a stunning array of original drawings—many exhibited for the first time—as well as archival material and writings that illuminate the working methods and wide-ranging research interests of Arakawa and Gins. *Eternal Gradient* is organized in five sections with key speculative projects and ephemera from the 1960s through the 1980s, including the artists' first full-scale architectural design, **Container for Mind-Blank-Body**; a group of twenty-four drawings titled **Screen-Valves**; **The Process in Question / The Bridge of Reversible Destiny**, a proposal for a 140-meter sequence of 21 spatial units designed to stimulate users' untapped sensorial powers; a selection of materials that outline the artists' interest in **The Body**; and a selection of archival works that provide a point of entry into Arakawa and Gins' independent practices as **Painter and Poet**.

Eternal Gradient uncovers a little-known body of visionary work that anticipated the artists' subsequent commitment to architecture and their realization of various "sites of Reversible Destiny," including: Ubiquitous Site-Nagi's Ryoanji (1994, Okayama, Japan); Yoro Park (1995, Gifu, Japan); Reversible Destiny Lofts Mitaka (2005, Tokyo, Japan); Bioscleave House (2008, East Hampton, New York); and Biotopological Scale-Juggling Escalator (2013, New York City), completed by Gins after Arakawa's death.

Occupying the first and second floor galleries of the Madlener House, the exhibition also features a series of floor drawings and steel-mesh structures—designed by Norman Kelley—that recall the densely-gridded drawings on display and enable varying levels of intimacy and perspective for engaging the exhibition.

Eternal Gradient originated at the Arthur Ross Architecture Gallery at Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) and is made possible, in part, by the Estate of Madeline Gins and through a partnership with the Reversible Destiny Foundation. It was curated by Irene Sunwoo, GSAPP director of exhibitions and curator of the Arthur Ross Architecture Gallery, with Tiffany Lambert, GSAPP assistant director of exhibitions. The Graham Foundation presentation is organized by Sarah Herda, director, and Ellen Alderman, deputy director of exhibitions and public programs. The exhibition design is by Norman Kelley, a Chicago & New York architecture and design collective founded by Carrie Norman and Thomas Kelley.

(**Shusaku**) **Arakawa** (1936–2010) was born in Nagoya, Japan and attended the Musashino Art University in Tokyo. Renowned for his paintings, drawings, and prints, as well as his visionary architectural constructions, Arakawa was one of the founding members of the Japanese avant-garde collective Neo Dadaism Organizers and was one of the earliest practitioners of the international conceptual-art movement of the 1960s. After moving to New York from Japan in 1961, Arakawa produced diagrammatic paintings, drawings, and other conceptual works that employed systems of words and signs to highlight and investigate the mechanics of human perception and knowledge. Throughout the following decades Arakawa continued to exhibit at museums and galleries extensively throughout North America, Western Europe, and Japan, with works that grew in scale and visual and intellectual complexity.

Madeline Gins (1941–2014) was an American poet, writer, and philosopher. She grew up in Island Park, NY, and graduated from Barnard College in 1962 where she studied physics and philosophy. While studying painting at the Brooklyn Museum Art School in 1962, Gins met Arakawa and she would become one of the primary interpreters of Arakawa's work. With Arakawa, Gins developed the philosophy of "Procedural Architecture" to further its impact on human lives. These ideas were explored through three books that she co-authored with Arakawa: *Pour ne Pas Mourir/To Not to Die* (Éditions de la Différence, Paris, 1987); *Architectural Body* (University of Alabama Press, 2002); and *Making Dying Illegal – Architecture Against Death: Original to the 21st Century* (Roof Books, New York, 2006).

The **Reversible Destiny Foundation** was founded in 2010 by Arakawa and Madeline Gins to promote their work and philosophy in the areas of art, architecture, and writing. The Foundation is dedicated to supporting research and greater public interest in the ideas and artistic practice of Arakawa and Madeline Gins through a range of initiatives to further advance and preserve their legacy.

RELATED PROGRAMS

Thursday, February 7

5:30 p.m. Comments by curator Irene Sunwoo; Stephen Hepworth, director of collections at the Reversible Destiny Foundation; and exhibition designers Carrie Norman and Thomas Kelley
6:00–8:00 p.m. Opening reception

Thursday, February 21, 6:00 p.m.

Léopold Lambert

Manifesto for an Anti-Normative Architecture: A Political Reading of Arakawa+Gins
Talk

Wednesday, April 17, 6:00 p.m.

Charles Bernstein

Near/Miss

Bollingen Prize Poetry Reading

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.

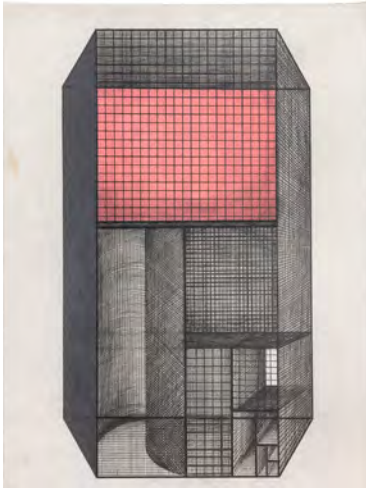
ACCESSIBILITY

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.

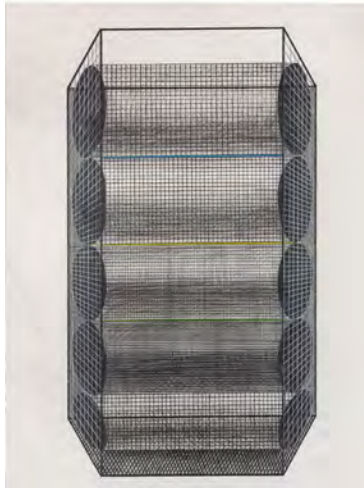
MEDIA CONTACT:

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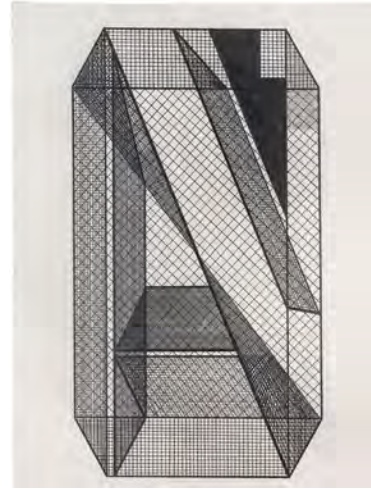
High-resolution digital images are available on the press section of our website; email Ellen Alderman for the press login or additional information. Press tours welcome by appointment.



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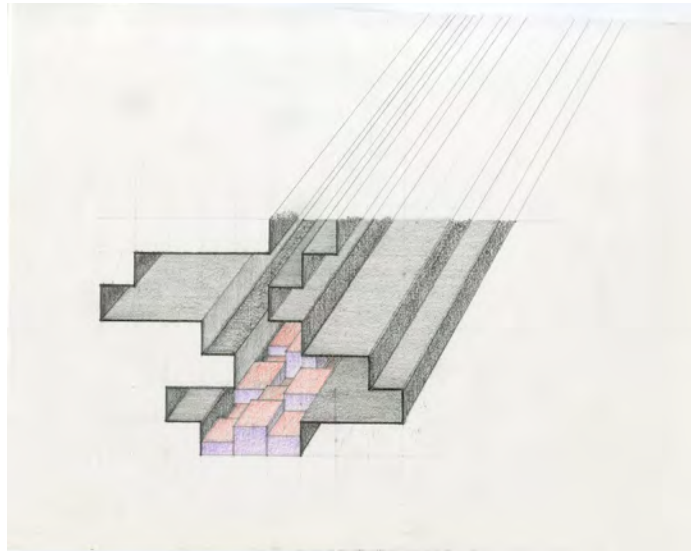
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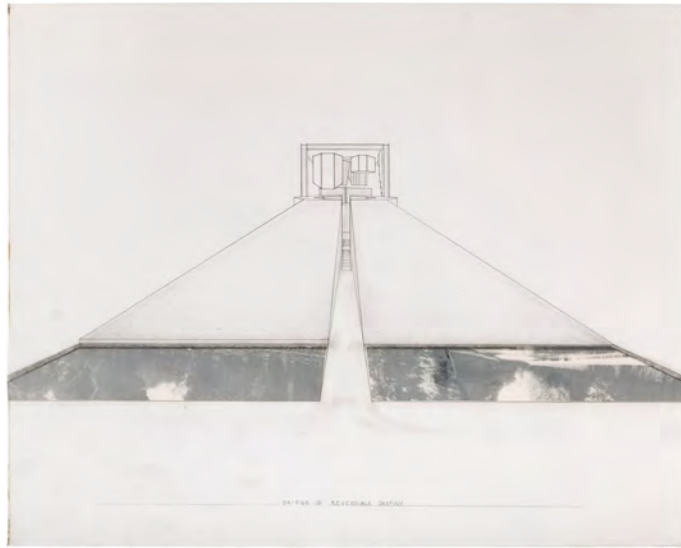


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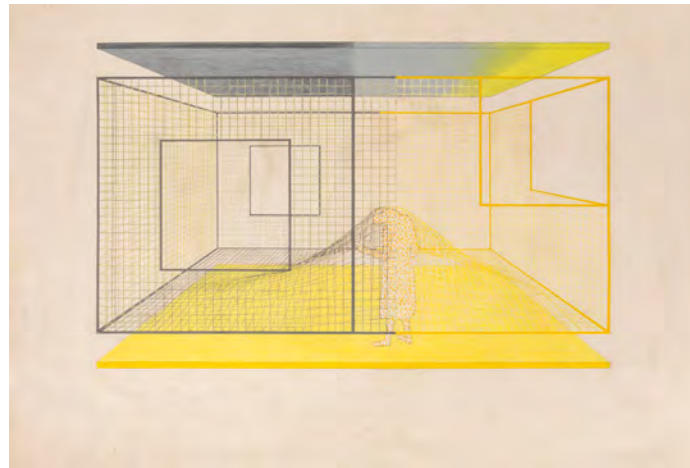


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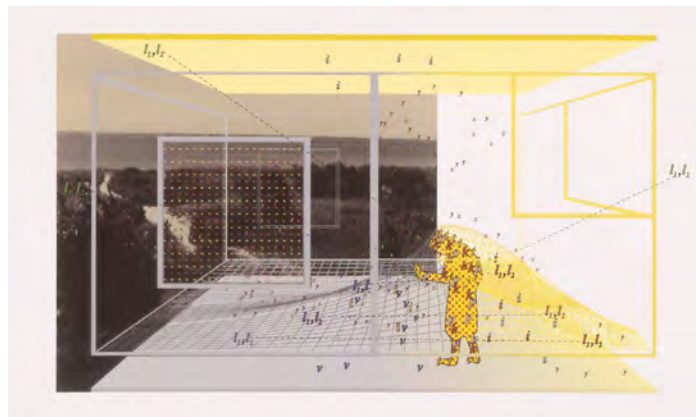
(1) Arakawa and Madeline Gins, *Screen-Valve*, 1985-87. Graphite and acrylic on paper. 30 x 22 1/2 in. Photo: Nicholas Knight. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins; (2) Arakawa and Madeline Gins, *Screen-Valve*, 1985-87. Graphite and color pencil on paper. 30 x 22 1/2 in. Photo: Nicholas Knight. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins; (3) Arakawa and Madeline Gins, *Screen-Valve*, 1985-87. Graphite on paper. 30 x 22 1/2 in. Photo: Nicholas Knight. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins; (4) Portrait of Arakawa and Madeline Gins, 2000. Courtesy Dimitris Yeros; (5) Arakawa and Madeline Gins, *Drawing for Trench*, 1984 (detail). Graphite and color pencil on paper. 6 1/2 x 10 in. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins



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(6) Arakawa and Madeline Gins, *Perspectival view showing entrance to Bridge of Reversible Destiny*, 1989. Graphite and collage on vellum. 24 x 30 in. Photo: Nicholas Knight. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins; (7) Arakawa and Madeline Gins, *Study for Critical Holder*, 1990. Acrylic, graphite and color pencil on paper. 42 1/2 x 61 inches. Photo: Nicholas Knight. © 2018 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins; (8) Arakawa and Madeline Gins, *Critical Holder Chart 2 (detail)*, c.1991. C.G. print. 19 x 18 in. (total dimensions) © 2017 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins