

ACTION : FACE : SECTION
INTERACTION : INTERFACE : INTERSECTION

AN EXHIBITION/INSTALLATION FEATURING TEN unTENured FACULTY

Doug Garofalo	Steve Perrella
Catherine Ingraham	Mark Rakatansky
Mark Linder	Bob Somol
Gregg Lynn	Maria Whiteman
Eva Maddox	Lily Zand

Gallery 400 UIC

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Curated by Stanley Tigerman, Director
UIC's Chicago School of Architecture

Three Assistant Professors, six adjunct faculty and one visiting critic. Four women and six men. Three who build now, five who might build later and two who may never build. Two decade age spread from late 20's to late 40's. Three with PhD's, six with Ivy League pedigrees. Two who edit, six who write. None from Chicago. Two raised abroad.

Why these ten? All are obsessed by the conjunction between writing and architecture, all are committed teachers, the work of each is paradigmatic for students, each is near the top of their multivalent game(s) (non is parochial). Collectively they represent the trajectory that UIC's Chicago School of Architecture has taken. They are "the best of breed" of a new day dawning on architecture/architecture. Now they are called upon to interact/interface/intersect one with the other, and the other, and the other. And UIC's Gallery 400 as well.

This is a time of collaboration - not competition. The spirited production - and teaching - of these ten young-to-middling talented women and men is crucial in a time delimited more by need than by desire. Realizing as we must the mandate for an architectural hypocritical oath, the ethical conduct of each and every one of these generously endowed souls may cause us to reconsider our otherwise myopic, and too often wilful, behavior. This modest exhibition, for all its enthusiasms, will tell us more about what we have to do to fulfil our obligations not to our discipline, certainly not to our profession, but to our humanity. The interaction/interface/intersection on display here is inevitably a small-scale version of our larger need to interact/interface/intersect with each other individually as well as collectively.

Our culture maintains its uncertainty about the individual versus the collective, the value of ethnic/racial/religious/gender

diversity versus the benefits of "the melting pot." There is a refreshing quality attached to that uncertainty. It is also naive. Our architects and teachers all are responsible to not only reflect "the will of the epoch," but to point to "a better way." I believe that the generation that these ten represent understand the difficulties connected with the disparity of these challenges. I also believe that those on exhibit here do NOT see those challenges as mutually exclusive. Misread this exhibition as each of you must, but understand the challenge implicit in coping with your neighbor, even as you insist on your own individuation.

This gallery then, is not only IN the city, but it is also ABOUT the city. The nomadic squatters here now in this hall obligate themselves to confront/contend with each other, even as their initiative drives them to proceed along each and every career path. Their success and/or failure here is a metaphor, like it or not, of their ability to deal with mutual exclusivity rooted in the individual versus the collective. Their willingness to place themselves in such a dangerous situation is a testimony to their courage - and it will take courage to deal with our explosive society both as an architect and as a teacher. Such is the need for an architectural hypocritical oath, without which we luxuriate in our self-removal from responsibility for contending with the disjunctions of our age.