



The Newsletter/Journal of The Cliff Dwellers

ON AND OFF THE CLIFF

Volume 43, Number 2

The 1st Post-Pandemic Issue (but not theLast)

March-April 2021

President's Update

Carla J. Funk CD'16

Club Re-opening—

I am very happy to report that The Cliff Dwellers is now open on a limited basis for meetings, sitting and talking with friends, or relaxing by the fireplace. Although no food and beverage will be served prior to April 15, you can bring in your own to enjoy. Club Manager Don Santelli is currently working part-time so you must contact him at (312) 922-8080 or manager@cliff-chicago.org to schedule your visit in advance.



Beginning April 15, 2021, The Cliff Dwellers will reopen for daily lunch service Tuesday through Friday. Lunch reservations must be made in advance by calling the Club at (312) 922-8080 or emailing Don at manager@cliff-chicago.org. The Club will also be open upon reservation for private events. Please contact Don for more information.

Beginning on Monday, April 19, The Cliff Dwellers will be open for dinner on Monday evenings continuing into May. You must make reservations at least 24 hours in advance as space is still limited by contacting Club Manager Don Santelli at 312-922-8080 or manager@cliff-chicago.org.

Artists-in-Residence Program 20th Anniversary--

The year 2020 marked the 20th anniversary of The Cliff Dwellers Artist-in-Residence program. Since we couldn't celebrate last year we are planning on having a celebration this year at the Club in Fall 2021. As part of the celebration we would like to identify all AIR recipients, particularly those between 2000 and 2016. Please send any recipients' names to me at cjfunk46@gmail.com.

Club Website Update--

During this "quiet" period due to the pandemic, we have been working on updating the Club's website. With the help of our newly established Social Media Committee chaired by David Neary '20 and our tech support contractor, we are working on updating the online member directory and establishing an easier login process for the "members only" portion of the site. Future plans call for moving more Club information into the "members only" area to more fully comply with our private club 501(c)7 tax status. We will keep you updated as this project progresses.

I want to thank everyone again for their donations to the 21st Century Fund and to the staff fund over the past several months. It has really helped the Club during this very challenging time. Looking forward to seeing everyone back in the Club.

Zivio!
Carla

The Cliff Dwellers Celebrate International Women's Day

On March 8, 2021, our Club marked its 9th IWD event at the Cliff. Unlike our traditional style of celebrations which in past years featured high school students and their teachers, this year's gathering was produced via Zoom. We deeply appreciate all our fellow club members and friends who joined in the virtual event and to those unable to attend--here is an overview of our 2021 celebration.

In the early moments (as everyone was connecting), I asked members of our dear audience to reflect upon and silently celebrate their own personal heroes.



Past President
Eve Moran again
hosted IWD

The Heroes Among Us

By Eve Moran CD'10

In these times "the heroes among us" are especially plentiful—

Women who battle health issues with grace and strength.

Women who are loving caregivers for the sick.

Women who champion for good in their communities.

Women who aid in feeding the hungry.

Woman of great virtue but no celebrity.

Women who bring us much-needed advances in science.

Women who till the soil that brings the food.

Women in hot kitchens who make and pack the meals.

Women who drive the buses, cars, and other modes of transportation.

Women in home offices also keeping close watch over their children.

Women who tirelessly clean and sanitize over, and over, and over again, to create safe spaces.

Women who reach out and visit the lonely.

Women who take selfless personal risk each day in the service of strangers.

We know these heroes and many, many more.



Vice-President
Kamala Harris

It's been a long and difficult year since our last celebration of International Women's Day. And yet, there were joyful moments. History was made, and huge numbers of women and young girls rejoiced worldwide when Kamala Harris became the first female Vice-President of the United States. But, a sad moment also arose in this time. On September 18, 2020, our most-treasured women's champion, Ruth Bader Ginsburg, left us. So many of us are still pained at the loss of our *Notorious RBG*.



Justice
Ruth Bader Ginsburg

We celebrate the accomplishments of these two trail-blazing women. But, let us also take a close look at a pair of heroes here in our own backyard.

I. Celebrating Women's Powerful Leadership – A Talk by Eve Moran

Hard times raise the heroes among us. We look to leaders for competency, calm, comfort, consistency, and compassion.



Dr. Allison Arwady

In the time of this pandemic, two remarkable women, Allison Arwady and Ngozi Ezike, have become front and center in our lives. Each is an accomplished physician and a highly dedicated public servant. For nearly a year now, we have given full attention to their press conferences, briefings, radio spots, and social media engagements. We welcomed them into our homes, sometimes on a daily basis, as information on the pandemic unfolded in pieces with ever-changing statistics and data.



Dr. Ngozi Ezike

At these events, each was so knowledgeable and masterful in delivery, that it became easy to overlook the actual breadth and depth of her service.

So, let's go behind their reporting and attempt to grasp some of the unseen work:

- Imagine the heavy responsibility of tending to public health in this pandemic.
- Imagine the rigor of coordinating information, preparing briefs and reports from multiple far-reaching sources.
- Imagine defending the need for unwelcome restrictions and urging best health practices.
- Imagine the fear that some of the audience would disregard your words and instructions.
- Imagine the strength needed to resist pushback and lead onward when some around you are losing all reason.
- Imagine the weight of escalating COVID-19 cases, of pushing social distancing and face mask requirements to a wide population, and struggling with the multiple aspects of vaccine dissemination.
- Imagine the burden of dispelling myths and correcting misinformation.
- Imagine the task of keeping the public vigilant as tiredness and the effects of insolation set in.
- Imagine the challenge of timely data collection, of gathering scarce medical supplies, of collaborating with researchers, hospitals, nursing homes, neighborhood centers and multiple others.
- Imagine the horror of reporting statistics and knowing, intimately, that each number is actually a beloved mother, father, child, other close relative or friend.
- Imagine working in an environment of food and house supply shortages, rising unemployment, and even periods of social unrest.
- Imagine uncovering the disparities within the population you serve. And understanding the many challenges for implementing a correction.
- Imagine the self-confidence required to answer a wide range of questions from government officials, news reporters, and the general public in times of uncertainty and rapid change.
- Imagine the struggle of finding a message that will succeed in keeping all the communities within your jurisdiction safe.

My imaginings here likely miss much of the tireless work of our heroes in these trying times. So, let me center my remarks in a different way:

Let's consider the way of heroes.

A hero raises the hopes and understands the realities of a community. Well, I recall Dr. Arwady's catchy reminder to "Spread Joy, not Covid." There is much depth here. Her words energize us to stay mindful of taking precautions but also keeping our spirits positive. Dr. Arwady insightfully urges that we find delight within ourselves despite all the uncertainties. We cling tightly to that life lesson and message of hope!

A hero shows what goodness looks like. I vividly remember the day when Dr. Ezike had to briefly step aside while giving yet another painful statistics report. She showed her great empathy in that moment and it was powerful. It touched our common humanity and, importantly, gave permission for many of us to release our own long-withheld tears.

Remarkably, too, each of our heroes has an international sensitivity.

We've all seen Dr. Ezike easily transition from English to Spanish when providing her Covid-19 updates. And, it's reported that she also speaks French and Swahili and is learning Portuguese. At bottom, Dr. Ezike understands the exceptional trust, understandability and relationship-building that occurs from communicating with a community in its native language. She is a special gift to our Spanish-speaking community.

Dr. Arwady's many international excursions have given her a full array of critical insights. It is reported that, during medical school, Arwady spent a summer providing AIDS education to an impoverished community in rural South Africa. Further, in her work for the epidemic intelligence service at the CDC, she traveled to Saudi Arabia to investigate MERS and to Liberia to study Ebola. These rich experiences, significant in the moment, would prove themselves invaluable in these times.

Final thoughts and a wonderful surprise.

At bottom, and in so many ways, Dr. Arwady and Dr. Ezike have each shown themselves to be our heroes. Their leadership styles may differ, but Arwady and Ezike are united in their strength, reason, passion, and supreme dedication to the people of this great city and state. In honoring our heroes, we include their respective hard-working and devoted teams. We also say "Thank you" to all front-line medical workers and staffs, and to essential workers in all fields, that took and take great personal risk to make life function for us in these trying times.

Imagine our delight when Dr. Arwady appeared on screen and spoke to the IWD audience. Her time with us was understandably short, but her words were memorable. Had the audience not been muted, there would have been deafening applause!

When these difficult times come to an end, and when these two women can finally exhale, we'll plan to bring Dr. Arwady and Dr. Ezike to the Club for a proper lunch and celebration of our heroes.



To reassure the Cook County community that the Covid vaccination process is safe and easy to receive, Dr. Ngozi Ezike modeled the procedure for all to see.

II. Celebrating Women's Music and Voice --Performance by Alexandra Plattos Sulack

Music is magical in its power to heal, soothe, stimulate, and raise up the human soul. Universal in its language, music serves to spiritually unite us with our sisters across the country and around the world. I speak of women in big cities, small towns, and tiny rural villages who sing, dance, and make music in celebration of International Women's Day.

On this special day, music by Amy Beach brought us hope. And, the beautiful voice of Alexandra Plattos Sulack (AIR'19) lifted our spirits.

Alexandra introduced me to Amy Marcy Cheney Beach, a prominent name on the list of great American music composers. Born in New Hampshire in 1867, Beach was a gifted pianist from a young age. She grew to become America's first significant and successful female composer. Beach took on major works. Her *Gaelic Symphony* (1894), was the first ever symphony by an American woman composer. And, it was performed internationally. Her *Festival Jubilate*, was commissioned for the Dedication of the Woman's Building at the World's Columbian Exposition in Chicago in 1893. In 1932, she composed *Cabildo*, a one-act opera. A highly versatile composer, Beach engaged in many different musical genres. One of her best-loved works is a setting of the poetry of Robert Browning, *The Year's at the Spring* from 1899.



Alexandra Plattos Sulack
CD AIR'19

We needed an artist to bring Beach's work to life. So, it was thrilling to have soprano Alexandra Plattos Sulack take the stage and perform for us *The Year's at the Spring*. The virtual environment proved no obstacle to her magnificent voice. She soared and we followed along in that uplifting moment.

Importantly, too, we dedicated this stellar performance to each of the many heroes among us!

III. Celebrating Women's Poetry--Reading by Leslé Honoré

In these trying times, we need the arts more than ever. And, we are fortunate to be living in what I would term, the "era of women's poetry." Consider this proof:

Joy Harjo is Poet Laureate of the United States. She is the first Native American to hold this prestigious position.

Angela Jackson is our Illinois Poet Laureate. She is also an Honorary Member at our Club, and we joyfully celebrated her art in 2017.

Meera Dasgupta is National Youth Poet Laureate. At age 16, she is the youngest ever to hold the title.

Louise Glück took the Nobel for Literature in 2020 for her "unmistakable poetic voice that with austere beauty makes individual existence universal." www.nobelprize.org.

And, the profound works of *Phillis Wheatley*, the first published African-American poet, are being re-discovered and celebrated anew.

Poetry is powerful art! *Ferlinghetti* wrote that it is "*the shortest distance between two humans.*" With delicate phrasing and rhythms, poets deliver life's messages.

Amanda Gorman, rocked the inauguration this year, telling us: "*There is always light. If only we're brave enough to see it. If only we're brave enough to be it.*" ("The Hill We Climb," 2021).

Maya Angelou, spoke the great truth: "*Nobody, but nobody can make it out here alone.*" ("Alone," 1975).

Ana Castillo would have us "*make our planet a holy place again.*" ("These Times," 2018).

Marilyn Chinn speaks universally of "*I being what my ancestors were not.*" ("Identity Poem #99" 2003).



Poet Leslé Honoré

And, Leslé Honoré let young girls everywhere know they can see and be and do, with her distinctly relatable words, to wit:

*Brown girl Brown girl
What do you see?
I see a Vice President
That looks like me.*

On a recently televised WTTW program, beautiful young girls, full of confidence, took turns chanting each of the seven stanzas in Honoré's work. Here, was vivid proof of the power of poetry to both engage and uplift young minds. So, it was exciting to have poet Leslé Honoré with us on the program. And, she graciously agreed to read her stirring work, "Notorious R.G.B."

We all know the remarkable woman who earned this moniker. She is our deeply admired and beloved, Ruth Bader Ginsberg.

- A powerful and effective voice for gender equality.
- Lawyer, professor, honorable Justice for 27 years on the US Supreme Court.
- Wife, mother, grandmother, great-grandmother and friend.
- Hailed for her wisdom, intelligence, humor, wit and deep passion for the arts.
- Fearless trailblazer and inspiring role model for women and girls everywhere.

Last September, the world was shaken at the loss of our great hero. Artist Mollie Wallace, working in Iowa, turned her grief into a beautiful art box.



Most of us, however, just sat in stunned and painful silence. We didn't have the voice to say thank-you or goodbye to our hero. But, Leslé Honoré, had written the right words and surely the best words for this tribute.

As members of the audience lit a candle or raised a glass, the spotlight fell on Honoré. We listened closely as she read her important and inspiring work, "Notorious R.G.B." It was a meaningful moment.

James Ginsburg was with us as we paid tribute to his dear mother, Ruth Bader Ginsberg. James is the Founder and President of Cedille Records (with the mission to widely disseminate classical music recordings by Chicago-based musicians and composers). He is an important member of the arts community in our fair City. James shared that, in their respective careers, he and his sister serve their mother's great passions--music (most notably, opera) and law.

Ragdale: Reflections on a Residency

By Jess Sladek CD AIR'19

In the late fall of 2019, I was fortunate to enjoy a residency at the Ragdale Foundation, as a Ragdale-in-Schools Artist Fellow. For one month, I lived and worked in the Friend's Studio, a bright, lovely space full of windows and a cozy sleeping loft. The following are some thoughts and reflections born of that valuable time.

As an artist, having access to time and space (physical and mental) to sink into your practice, can be a challenge. We all have a variety of needs that define what constitutes this "time and space." It seems for many of us, both spaces for making work, and the time we have available, are becoming increasingly transient and uncertain.

For me, a blank studio allows the mental clarity and the physical space my art practice needs.

But, I also need to walk the land.

I need to walk,

and stop,

and look,

and listen,

and breathe,

and smell,

and touch,

and be, within an ecosystem.

All of which is to say, I need to form some relationship to the land, a base of knowing from which to create.

I am working on my bioregionalism, but I am certainly no ecologist, and my knowledge has a lot of gaps. Those gaps feel like rich mysteries to me, and the mysteries help inspire the work. For instance, why were there so many dead shrews on the paths of the Shaw Prairie at Ragdale? I must have come upon half a dozen on my walks there. Some seemed visibly unharmed. Some had small wounds, as if maybe they had been grabbed, but dropped, by some larger predator. I have since learned that shrews tend to die off before the Winter, and can starve after only a couple hours without sustenance. They are voracious eaters and prolific breeders. Some types are venomous, and keep prey alive but immobilized, creating a little living larder. Some swim and hunt underwater. Some can even walk on water. Apparently, they can also die of fright.¹

¹ <https://science.jrank.org/pages/6130/Shrews.html>

I allowed myself to be haunted by a greasy, bloody smudge on a walking path; a small chunk of rabbit fur sat close by. Each day I stepped over that stain and watched it become fainter and fainter, until all I could discern was the briefest outline, a slight directional shift in maybe a hundred blades of grass. This was a spot, I am guessing, where Rabbit became Coyote. Just one of so many spots holding the mark of an event no person would ever witness. I did startle a coyote, one cloudy day, as it loped around a corner. Encountering me, it bolted back in the direction it came and I never saw evidence of it again, aside from some scat and that smudge in the grass.



Rabbit and Coyote, Ragdale, 2019

Many evenings, cold and stiff from walking the prairie, I was relieved to enter the Barnhouse (the oldest house in Lake County) and find a crackling fire that John had built. Any number of our fellow residents might be gathered around, awaiting dinner. Each of us had surfaced from our own distinct world of making to be nourished by the delicious, thoughtful meals of Chef Linda. Much was shared over these meals: thoughts, worries, exhaustion, breakthroughs, stories, laughter, questions, silences. At times, we reflected on how we may be stuck or frustrated with an aspect of our practice. Wordlessly understood as well, was the need to skip the group meal and instead eat in solitude with your work, artistic demons, or in a frenzy of process. One evening, as some of our group remained chatting over wine, we discussed other possible hauntings. The lights flickered on and off above us, as if the house itself was in acknowledgement. It is always helpful and bolstering to be in good company, among a group of other people invested in, and maybe struggling to make the work of a creative life, or to make a creative life work.



The Barnhouse at Ragdale, just before dinner

That time formed a place of calm and quiet in my mind that I can inhabit if I concentrate carefully. Strangely, it also left me with a feeling of homesickness for a place that I only called home for one month. I venture to guess that many creatives who have spent time at Ragdale might see it as a sort of home. For me, this feeling comes from being cared for and prioritized as an artist. It also came from the opportunity to interact with a piece of land repeatedly, even if only through the act of walking and watching. That piece of native prairie survives partially by chance, and in large part thanks to the great efforts of the restorationists, conservationists, and volunteers who have labored to protect it, and preserve its biodiversity. It is a sort of living ghost of the great and intricate ecosystem that once blanketed our Prairie State. Less than 0.01% of the prairie that anchored life in the area now called Illinois remains.

This fact also haunts me.

Within a culture that values capital, product, and quantifiable growth, I am still trying to convince myself that I am allowed to be an artist. I realize I am currently writing to an audience who likely needs no assurance of the integral role of artists in a thriving and progressive society. Yet, I hope among my thoughts and recollections you still find invitation to consider the ways we can encourage and support sacred places that allow artists to practice. At Ragdale, I didn't need to waste any energy convincing myself what I was doing was valid, as the value of artists and makers of all kinds, in all stages, exists there without question. What a relief it is to put down that doubt. What a relief it is to feel at home.

In sincere gratitude to all those who have and continue to make Ragdale a space for artists, and to Judy Natal who nominated me for this residency. Thank-you.

Jess Sladek Chicago, March 2021

Some works I made at Ragdale may be found here : jessicasladek.com

More information on Ragdale may be found here: ragdale.org

Robert Guinan CD'84: Five Years Gone

By Bill Bowe CD'97

In getting my files at home organized for transfer to a new computer, I recently discovered two short video clips I had taken at an evening event at The Cliff Dwellers in 2006. Both clips featured the distinguished artist and Cliff Dweller Robert Guinan (1934-2016). It must have been Irish Heritage night at the Club, because in the first clip we have Bob reciting in a brogue and in the second we have Bob singing in a brogue.

It really set me back watching Bob still very much alive and commanding his audience with a completely unexpected and accomplished voice for both poetry and song. It also made me confront the fact that he's now five years gone. Newer members of the Club will only know Bob from his painting of the Members' Table and the lithograph that celebrated the Club's Centennial in 2007. I was privileged to know Bob over the years from lunch conversations at the Members' Table and evenings such as the one you see on these clips:

Robert Guinan with a Recitation: <https://vimeo.com/525263951>

Robert Guinan Singing an Irish Song: <https://vimeo.com/525263130>

By happenstance, I first shared these clips on St. Patrick's Day with our Members' Committee Chair Bill Drennan CD'02, and Mike Deines CD'03, our Communications Committee Chair. Bill quickly wrote me back, "What a treasure Guinan was with his wry sense of humor and his vast repertoire of stories and knowledge of Irish music. It was a blessing to have known him." Bill's response isn't surprising, of course. He is not only a pushover for Irish brogues, but his wife Kathy can be seen in the clip behind Guinan singing the words along with him.

Mike Deines had a similar reaction, "This is a tremendous find for the Club and its history and helps preserve the memory of our modest and revered friend, Bob Guinan."

Bob had friends all over, not just at The Cliff Dwellers. I remember him telling me of visiting a movie set by the Biograph Theater on Lincoln Avenue to see his friend, and collector of his painting, actor Johnny Depp at work. Depp was filming 2009's *Public Enemies* at the time. Bob said he hadn't intended to intrude on the set, but when Depp found out his friend was nearby, work was stopped for a necessary chat between the two master artists of their respective crafts.

Five years ago, our newsletter had these memories of Bob Guinan:

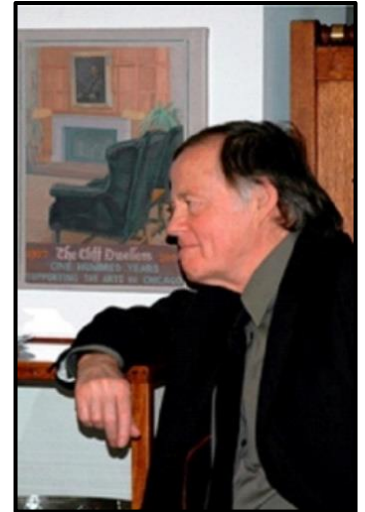
For Bob Guinan

By Eve Moran CD'10

Tell to me, Bob, the tales that well-charmed at the Members' Table.
A table so knowing that it hangs to remind of things that might be.

Sing to me, Bob, those Irish songs
with richly melodic verses
that plead for your voice
intelligent and witty, now sadly silenced.

Paint for me, Bob, the thinking faces



of the lost and the weary,
the jazzed-up scenes that
tear past their frames and
blow into the night.
Sweet bluesy notes that echo still--and evermore.

Know this, Bob, as you walk away
I'm not yet ready to let you go.

If you'd like to know more about how Bob Guinan could cast such a spell, don't miss this WTTW story remembering him: <https://news.wttw.com/2016/04/05/chicago-painter-robert-guinan-dead-82>.

Here is what the Chicago Tribune had to say about Bob in its obituary:
<https://www.chicagotribune.com/news/obituaries/ct-robert-guinan-obituary-20160407-story.html>.

While those stories have their place, you'll get a more intimate picture of the artist and his work in the link below to a pair of National Public Radio interviews. It begins with Bob's friend Paul Berlanga's description and assessment of Bob's work as an artist.

This is followed by the NPR main course: a wonderful earlier interview with Bob himself. You'll hear Bob talk about his life's journey from Rochester, New York, where he went from being a teenage Toulouse-Lautrec wannabe at night to making false teeth in a dental lab during the day. Then it was off to the Middle East in the Air Force, to the School of the Art Institute of Chicago, to finally finding greater success as an artist in Paris and Europe than in his home country: <https://www.wbez.org/stories/remembering-the-life-and-work-of-chicago-artist-robert-guinan/376305b1-8fc4-4660-bcb2-882ed64c0aef>.

If you take the time to listen to Bob in this 2009 NPR interview, you may come to understand that all the hoopla about Bob wasn't just about his art. It was also about that voice. That voice.

The Cliff Dwellers Belongs to *All* of Us



Double Door Memory, 2001 Big Red Hair
by Robert Guinan

WE NEED YOUR INPUT!

MEMBERS WISHING TO CONTRIBUTE TO *ON AND OFF THE CLIFF*
CAN SUBMIT STORIES, REFLECTIONS, ARTICLES, POEMS, PHOTOS AND ACCOMPLISHMENTS IN THE ARTS TO
EDITOR MIKE DEINES by email mjdeines@yahoo.com
Share Current, Past, and Future Stories about The Cliff Dwellers.

A Member Profile

Zurich Esposito Honored by the Club

Timothy Walser CD'16 NR

Following a turbulent start to the new decade, it is important to recognize moments of achievement and opportunity, particularly when they resonate throughout the city. Zurich Esposito CD'97 has been recognized as an Emeritus Member of The Cliff Dwellers Club for his exemplary contributions to the architecture profession and to the greater Chicago community.

Mr. Esposito has been a catalyst of growth during his 24 years as a Cliff Dweller. His 11 years working with the Chicago Architecture Center (CAC) and 14 years at the American Institute of Architects (AIA) Chicago Chapter have transformed the architecture community within the city, widely regarded as the most active in the country. "He raised AIA Chicago to great prominence among the professional societies," said Past Present Walker Johnson, and "increased visibility of the architectural profession."



During his tenure as Executive Vice-President of the AIA Chicago Chapter, Mr. Esposito bolstered the organization's presence with transformative efforts including the establishment of the new chapter headquarters and the widely circulated *Chicago Architect* magazine. He elevated celebrations like "Design Night" to one of the top city events of the year, drawing thousands of attendees. He has also been a leader in making the discipline equitable and accessible, managing a Diversity Scholarship for Chicago students and creating the only LGBTQ+ AIA Chapter group in the nation.

In the community, Mr. Esposito serves as a design council member at the School of the Art Institute of Chicago, where he previously received his Master of Science in Historic Preservation. He also sits on the board of directors for both the Chicago Bungalow Association and the Mies van der Rohe Society. He currently serves as commissioner on the City of Chicago's Zoning Board of Appeals, a mayoral appointment.

Academically, Mr. Esposito has taught architectural history at the University of Illinois at Chicago, and participated in many design-related juries for organizations including the National Endowment for the Arts, the Schiff Foundation Fellowship of the Art Institute of Chicago, and the Chicago Architectural Club.

Beyond his formal contributions, Mr. Esposito has become Chicago's unofficial ambassador of architecture. He has connected countless architects, community leaders, and politicians to one another, and helped launch the careers of many young designers, including myself.

As the recipient of the AIA Martin Roche Travel Scholarship, Mr. Esposito introduced me to the leaders of a renowned, Chicago-based architecture firm who took an interest in my work and interviewed me at The Cliff Dwellers. This moment represented the launch of my career and my introduction to the Club, for both of which I have him to thank.

As someone so impacted by Mr. Esposito's work, I submitted a letter nominating him for Emeritus status to Young Members Chair and board member Andrew Elders who brought the recommendation to the Membership Committee and the Board of Directors with a secondment letter from Past President Johnson. Approval of Emeritus status for Zurich Esposito was swift and unanimous.

"Zurich's influence in both the architecture and preservation communities in Chicago is impressive, born of hard work and deep knowledge," said Mr. Elders. "It is an honor to have him among the ranks of The Cliff Dwellers."

Our Club can feel proud to have Zurich Esposito as a long-standing member. His contributions further elevate Chicago's thriving architecture community. He continues our history as a world-class architecture hub. And, as an Emeritus Member of The Cliff Dwellers Mr. Esposito's contributions to that history have been formally recognized.

"It feels impossible, in a message, to adequately convey the level of gratitude I feel for The Cliff Dwellers board of directors for this very kind and extremely generous recognition," said Mr. Esposito. "I look forward to seeing you all again, hopefully very soon, and thanking you in person."

Getting Connected

By Andrew Elders CD'17

The Cliff Dwellers is growing its online presence! In an effort to keep Club members connected and to pique the interest of non-members, a new Social Media Committee has been formed. Ably chaired by David Neary CD'19, the goal of the committee is to more frequently utilize our social media platforms and to improve the content of our website. We have already begun posting new items on social media and have gotten a good response thus far.

The Cliff Dwellers has a presence on Facebook, Instagram, and Twitter. Facebook has two distinct pages: The Cliff Dwellers, which is our public-facing page where anyone can find out information about the Club, visitors can “check in” and tag us in Facebook photos, and public events such as Art Openings will be publicized. There is also another page called The Cliff Dwellers Members’ Forum, which is a private, members-only group where members can share information, publicize their events, start conversations...whatever we want! This is also where our Club events will be posted such as upcoming lectures, special dinners, and other gatherings for our membership. If you are on Facebook, please join in!

Our public page can be found at facebook.com/cliffdwellerschicago. Please visit it and “Like” the page. The more people who “Like” our page, the greater our reach will be!

Our private page can be found at facebook.com/groups/cliffdwellersmembersforum Request to join if you haven’t already done so and use Facebook to keep abreast of the Club’s doings!

Our Instagram account is Cliffdwellerschicago. Please give us a follow!

Likewise, our Twitter account is CliffDwellersCH. Find us there, too!

Some ideas for planned posts are dives into Club history, accomplishments of our membership, and little facts about our group. We’ve already compiled a list of articles and artifacts to share. We are also planning to delve into the Club’s archives and share pieces of the collection that aren’t typically on display.

If you have any ideas to share or would like to be a part of the Social Media Committee, please contact David Neary or Andrew Elders. Let’s connect!

Obsessed: The Pandemic Meets the 114th Annual Meeting of The Cliff Dwellers

By William Bowe CD'97

For the first time since the Spanish Flu of 1919, The Cliff Dwellers in 2021 held its 114th Annual Meeting of Members in the middle of a full-blown pandemic. Appropriate to the technology of the day, the members turned up thanks to Zoom. Bill Bowe, a former Club President and past emcee of the annual meeting welcomed members by inflicting on them questionable stories of his incarceration during the pandemic, including those dealing with Anthony Canavan, marital stress, anger management, hygiene protocols, herd immunity, designer masks, social distancing for lepers, mob seizure of the Capitol Building in Washington, D.C. and vaccine options for the man who has everything. All in all, many in the crowd felt it was way TMI.

By [Bill Bowe](#) | February 5th, 2021 | [Bowe videos](#), [The Cliff Dwellers](#), [VIDEOS](#), [William John Bowe, Jr.](#) | [0 Comments](#)

[Ctrl+Click to follow he Link](#)

In Memoriam**Richard H. Driehaus CD'18 Honorary**

Richard Driehaus died on March 9, 2021. He leaves behind a legacy of remarkable accomplishments in business and an outstanding history of life-impactful giving. Also, for many of us, a very special memory.

On August 28, 2018, The Cliff Dwellers celebrated Richard Driehaus as “*a person of reputation for distinguished service in the field of the arts for his transformational philanthropic gifts that have touched countless lives.*” At this event, we heard some of Richard’s personal story.

Richard grew up in the Brainerd neighborhood on Chicago’s South Side. The roots of his investing acumen sprung in the 5th grade when Richard took the earnings from his newspaper route and “invested” in hard-to-find coins. Only two years later, he was focused on understanding the listings of the New York Stock Exchange. How brilliant this young mind, the multiple ways it would unfold and the great business success it would bring.

We most applauded Richard for his vision and passionate patronage of the arts. Eve Moran (CD’10) recognized Richard as a person “who understands that beauty is the very food of the soul.” And, she observed, “he has provided for the public’s nourishment in great abundance.” Rolf Achilles (CD’96) noted the “balance” that Richard incorporated into his daily life as he navigated the often chaotic worlds of business, architecture and urban planning. Achilles further had us appreciate Richard’s gifted and balanced eye when setting the light of a lamp or window “precisely as the artist originally intended.” (Such is certainly evident in The Richard H. Driehaus Museum that he lovingly brought to life).

Walker Johnson (CD’84) highlighted some of the many stellar funding initiatives in design and historic preservation brought about by the vision of Richard Driehaus and the Richard H. Driehaus Foundation. This included grants to 17 different counties in Illinois for courthouse restoration. Johnson also spoke of the world-wide acclaim given to The Richard H. Driehaus Prize for Classical Architecture given annually at the University of Notre Dame. In closing, Johnson announced Richard as the most generous and effective advocate for historic preservation, classical architecture, and architectural education, in the country.

It is essential to note that Richard’s generosity extended across a full range of arts and into many other life-building areas. (For example, he gave \$30 million to DePaul University for a new business college). Hence, the full measure of Richard Driehaus’ impact on the public good is far beyond anything we can calculate.

Good work, Richard. Zivio!

Remembrance by Walker Johnson, Rolf Achilles and Eve Moran.

Suzanne Cohan-Lange CD’15 NR

Chicago art champion, museum designer, longtime art educator and community artistic pillar. Suzanne Cohan-Lange born on August 1944 in Chicago died in peace and dignity at Journey Care in Rush St. Lukes hospital on September 22.

Suzanne Cohan-Lange taught art for forty years from Skokie to Springfield. Her first job in art was with the Illinois Art Mobile, a 63 foot tractor-trailer that opened hydraulically to become an art gallery on wheels. As both curator and teacher, Suzanne traveled up and down Route 66 from 1970 to 1972.

Suzanne continued her art career at the University of Illinois at Circle campus as well as Columbia College where she created the graduate program of Interdisciplinary Arts in 1976. She continued to teach as chairperson of the department until retiring in 2005 as Professor Emeritus.

Suzanne co-founded the Chicago Children's Museum (then called, "Expressways Children's Museum") in 1982, and designed the Arti-Fact Center at Spertus Institute as well as being involved in the design of many other children's museums. Suzanne served on the board of the Lubeznik Center for the Arts in Michigan City, Indiana for 13 years and recently sat on the board of directors of Chicago Sculpture International. She and her husband Richard Lange are the owners of Blink Contemporary Art in Michigan City, Indiana-- a unique studio art gallery that just celebrated its 11th anniversary. Throughout it all Suzanne continued to make her own art and sculpture, showing throughout the country. Suzanne is survived by her husband of 35 years artist Richard Lange, and stepson Eric Lange, 3 grandchildren, Maeve, Miakoda, and Fletcher of Missoula, Montana.



Jane Addams Hull House

Hull House and the Rise of Modern Chicago Theatre

By Pete Blatchford CD'16

In 1889 Jane Addams and Ellen Gates Starr founded the “Great Experiment” in an old mansion, the former home of Charles Hull, at what is now the intersection of Halsted and Polk Streets. Expanded over the years to a complex of thirteen buildings that filled nearly a city block, Hull House is one of America’s best known settlement houses. As part of its mission to help immigrants assimilate into American culture, Hull House offered art exhibits and instruction, music classes and almost from the very beginning there was theatre. All this, despite being located in a neighborhood that one journalist described as “. . . first in violence, deepest in dirt, loud, lawless, unlovely, ill-smelling, criminally wide-open, commercially brazen, socially thoughtless and raw!” The passion established at Hull House for artistic endeavors helped lead a cultural renaissance in Chicago. None of these programs was more passionate than the establishment of a vital theatre program. Addams believed the theatre essential to promoting her social agenda. Of the theatre and its role at Hull House, Addams had this to say: “The theatre appeared to be one agency which freed the boys and girls from that destructive isolation, and gave them a glimpse of that order and beauty, into which the poorest drama endeavors to restore the bewildering facts of life.”



Pete Blatchford

The Hull House Players, emerged as the theatrical voice of Addams. The Players were capably directed by former actress Laura Dainty Pelham. Of her troupe of rag tag amateurs Pelham had this to say: “. . . they are hard-working young folks, who have plenty of troubles and worries, some of them with families to look after, and yet who come to their acting as something that will freshen up the wild-eyed aspect of life for them after the daily grind.” As time went on the players received much acclaim. Typical praiseworthy articles can be found in this quote from *The Theatre Magazine*: “The Hull House Players act with a finish and artistic precision, which as one Chicago critic said, inflicts on them the penalty as well as the privilege of being professionals.”

Many European playwrights of the time, such as George Bernard Shaw, John Galsworthy and Henrik Ibsen, addressed the social issues that were of greatest concern to Addams--Class inequality, women and children’s issues, and more. The practice of using amateurs and taking drama right into the community to transform it with art and promote social change was Hull House’s main objective. It worked! It caught on!

When Lady Gregory of the Abbey Theatre in Dublin, Ireland said, “By all means, start your own theatre, but make it in your own image. Don’t engage professional players, they have been spoiled for your purpose. Engage and train, as we at the Abbey have done: amateurs, shop girls, school teachers, counter-jumpers, cut throat thieves; rather than professionals, and prepare to have your heart broken.” She could just as easily have

been talking about Dainty-Pelham and Addams. Jane Addams clearly recognized the power of community, and not just community theatre. This recognition is often given to those who came after her and built on her legacy. Without this fertile ground to develop insight into the true function of art, the uplifting of a community and radical social and political agenda, where would the talent that helped set the stage for Chicago's unique theatre have found themselves? It is this author's opinion, that they were done to remove Laura Dainty-Pelham and Jane Addams from the history of Chicago Theatre, enough connections and influences would fall apart to make the history as we have it impossible to write.

The Little Theatre movement as it came to be known, is most closely associated with Maurice Browne, an Englishman, who arrived in Chicago in 1909. He called his theatre the "Little Theatre," which could be why he gets this credit, but the connection to Hull House is clear in this quote by Browne: "The Hull House Players gave plays of distinction with skill, sincerity. Mrs. Pelham, not I, was the true founder of the American Little Theatre Movement."-Maurice Browne.

Little Theatre distinguished itself by its use of amateurs, its dedication to community, and its intimacy on stage. In 1910 when Browne stepped in, theatre had become widely embraced and was no longer thought of as being wicked, immoral, or utterly bad. It had attained a degree of acceptability, not to mention a dedicated following among patrons. However, in the eyes of Maurice Browne theatre had become a victim of its own success. Theatre had become bloated and over commercialized. It had lost its heart and soul. In Browne's view it was time to strip away the artifice and get back to plays that matter. Plays that spoke to issues he cared about.

Likeminded artist collectives started to emerge to make and produce plays with more emotional and human complexity. Maurice Browne's theatre was one these playhouses.

Located in the Fine Arts Building at 410 S. Michigan Avenue, the Little Theatre for years attracted Chicago's greatest literary luminaries. Unfortunately, the company's success was short-lived. 1915 saw the departure of some members. Actors complained of Browne's unrealistic demands. It was not unusual for him to rehearse nine hours a day, seven days a week. Others thought the productions had become too avant-garde and would not appeal to large enough audiences. Browne's quarrels with the building's management only served to hasten the closing of his theatre.

As the curtain came down on The Chicago Little Theatre, there were other groups waiting in the wings to fill the void. Among them was a young Chicago businessman and aspiring playwright, Kenneth Sawyer Goodman. Goodman along with his friend and colleague Thomas Woods Stevens were among those who saw potential in the frenzy of the booming art scene that followed in the wake of the Great Chicago Fire, and founded the Chicago Theatre Society in 1911. The group was established not to produce plays, rather to be supporter of the arts. During his brief career in the theatre, Goodman was involved in little theaters around the country; beginning with The Wisconsin Players while he was working for his family's lumber business, and including The Chicago Little Theatre before its untimely demise. Goodman and Stevens adhered to the principles of the little theatre movement: the experimental material, the use of amateurs, the intimacy of the small stage and the development of intellectual community. What Goodman seemed to realize was that these powerful ideas and venues required adequate and sustained funding. Mere subscriptions, as Browne had tried, wouldn't be enough. He addressed this issue in a letter to The Art Institute of Chicago in September of 1915:

"The difficulty is to get started, even a small start, under proper conditions especially under proper and reasonable auspices. Mr. Stevens worked with me, or rather I worked with him, on a number of things in Chicago. After seeing what has come, or failed to come of other experiments in Chicago, I am convinced that the best start for a real workshop would be under the roof and under the direct auspices of the Art Institute.

Such housing and connection would at once furnish much that is needed in a workshop at the lowest possible cost, and free the organization of a tremendous overhead expense in rent, heat, janitor service, etc.

At least I should want enough money definitely in sight to run it for two seasons if it showed any healthy symptoms during the first few months, and I should not want to be obliged to count upon the box office returns or upon casual donations as I went along. I should want enough actually pledged to cover the minimal expenses of the experiment as an out and out gift and if money began coming in I would apply it to bettering the equipment, the permanent staff, and the productions.”

His life cut short during the influenza epidemic of 1917, Goodman never lived to see his dream of a perfect theatre--one with a professional theatre ensemble and a school, allowing amateur actors to work alongside professionals. Fortunately, his parents were believers in Kenneth’s dream. They donated sufficient funds to the Art Institute which culminated in the creation of the Kenneth Sawyer Goodman Memorial Theatre and The Goodman School of Drama.

By its second season, Theatre Magazine had recognized the new repertory company and theatre on the city’s lakefront as:

“A very unusual, extremely beautiful house devoted to repertory and experimental drama that should rank with the Theatre Guild of New York and the Repertory Theatre of Boston and other leading art theaters of the country.”

With the inception of the Goodman Memorial Theatre, and with Kenneth’s old friend Thomas Woods Steven at the helm, Chicago had an “Art” house, an acclaimed drama school, and a professional ensemble in one ‘perfect’ community. Goodman had succeeded where Maurice Browne failed. However, it was the groundwork laid down by Laura Dainty Pelham and The Hull House Players who had created an audience for Goodman and his theatre.

Audience building is essential to the lifeblood of any theatre and it was hoped future patrons of the Goodman, would come from the thousands of Chicagoans who got their first taste of theatre at the Goodman’s weekend matinees. While The Goodman School of Drama had established a formidable reputation, the school was also becoming well-known for its theatre for children.

Charlotte Chorpenning, whose adaptations of children’s stories made her the most produced playwright in Goodman Theatre history. Chorpenning adapted and directed countless plays for children, validating the formal movement for children’s theatre.

Her goal was to share the theatrical experience, making children’s plays an inspiring adventure, even for the adults who brought their kids to the play.

Charlotte was one of the first writers of theatre for children to have her plays produced nationally. She was a student of Winifred Ward, the pioneer of the progressive Children’s Theatre Movement and co-founder of the Evanston Children’s Theatre. Ward was in turn indebted to Neva Boyd and the Recreational Training School at Chicago’s Hull House.

Neva Boyd was a leader in the children’s theatre movement and the founder of the Recreational Training School at Hull House. She conducted workshops that emphasized play as a learning discipline.

Her program received funding from Franklin Roosevelt’s Works Progress Administration and under its auspices Boyd developed her games. She taught both children and adults these games that stimulated personal expression through self-discovery and personal experience. It was the games that Boyd developed at Hull House that one of her students, Viola Spolin would further develop and expand on; creating a new discipline Spolin called Game Theatre.

Viola taught these games to her son Paul Sills, whose own group was the Playwrights Theatre Club, initially. Then he along with David Shepherd went on to found The Compass Players and subsequently The Second City.

Following in her mentor's footsteps, Spolin worked extensively with Children, eventually creating The Young Actors Company. The Young Actors Company was the distillation of the games into 5 basic principles. These principles are fundamental to the technique of Spolin's Game Theatre. They are:

- 1) Physicalization-showing and not telling
- 2) Spontaneity-a moment of explosion
- 3) Intuition-unhampered knowledge beyond the sensory equipment of physical and mental
- 4) Audience-part of the game, not the lonely looker-onners
- 5) Transformation-actors and audience alike receive the appearance of a new reality

These terms form the foundation of the work of Viola Spolin and are still practiced today.

By 1955 Game Theatre had become the basis for modern-day improvisation. Neva Boyd probably never imagined that her games and exercises would launch a revolution in the American theatre. Her importance to Chicago and indeed to the world theatre cannot be over-emphasized. It is safe to say that without the work of Boyd and Spolin there would be no Second City or Saturday Night Live!

By the time of the emergence of The Compass, Playwrights and Second City, the theatre at Hull House had become a shadow of its former self. It needed to reclaim its original purpose, that of theatre that served the community, using amateurs, and addressing social issues that served Hull House's original mission. In 1962 they found a different, but nevertheless worthy successor of the work Laura Pelham had started years ago.

Robert Sickinger inherited a solid infrastructure when he became director of Hull House Theatre. When Hull House celebrated its Centennial, Wilfred Cleary wrote this about the theatre's new artistic director:

“For all the acclaim given to Robert Sickinger for his success at Hull House Theatre during the 1960s, Hull House had, in fact, established itself as a center for innovative theatre many years ago. The harsh economic realities of World War II abruptly ended a long tradition of stimulating performances on the Halsted Street stage; to his credit it was Mr. Sickinger who revived the dream Janes Addams had envisioned 100 years ago.”

Sickinger had his own unique and powerful contribution. He took on subjects that heretofore had been taboo in an unadventurous theater environment, presenting Jack Gilbert's grim portrayal of drug addiction, *The Connection* and John Herbert's harsh prison rape drama *Fortune and Men's Eyes*.

The Connection helped to redefine the boundaries of theatre. It is a play within a play, introduced by actors playing the director and the author, who the audience is told, has been living among drug addicts. As the play unfolds, the addicts are waiting for their connection, a dealer named Cowboy. While they wait, they play jazz. The spontaneity of the dialogue and the interplay with the audience challenged theatrical convention, causing some theatergoers to believe there were eavesdropping on actual addicts. The realism was accentuated by the fact that the actors solicited money from the audience during intermission.

But, Bob Sickinger did so much more for theatre in Chicago. Under his leadership, Hull House theatre expanded city wide, with locations on the North, South, and West sides of Chicago--furthering Jane Addams' original agenda. Moreover, his innovative and provocative productions created a whole new audience and demand for neighborhood theatre. He along with Paul Sills at Second City created the bedrock on which the Off-Loop theatre Movement of the 60's and 70's was built.

Hull House was a constant presence in the development of theatre here in Chicago. Sadly, that venerable institution is no more. Happily, the legacy of Hull House and its theatre lives on in the over 200 off-loop theatres still operating today!

Pete Blatchford is a Chicago based actor and the author of *Wicked, Immoral, Utterly Bad: An Illustrated History of Chicago Theatre 1837-1974*. For more information about Pete and his book please visit wickedchicagostage.com

Cliff Notes—

❖ 2021 Arts Foundation Grantees

Some members of The Cliff Dwellers have asked how to contact the recently announced Arts Foundation grantees to find out more about them, their work, and ways that our members can support them. **Arts Foundation President Trish VanderBeke** has provided the following contact information for the latest round of grantees:

*Cabinet of Curiosity - **Frank Maugeri** - cabinetchicago@gmail.com

*Theatre Y - **Melissa Lorraine** - info@theatre-y.com

*CItY Lit Theater - **Terry McCabe** - tmccabe@citylit.org

*Big Shoulders Ensemble - **Aurelien Pederzoli** - aurelien@bigshouldersensemble.org

*Pigment International - **Patricia Andrews-Keenan** - Pigmentintl@gmail.com

***Jyl Bonaguro** - see www.jylbonaguro.com

*Lakeshore Rush - **Henry Zheng** - lakeshorerush@gmail.com

We congratulate this year's grantees and wish them all the best, especially during these challenging times.

❖ A New *Ulysses*-related Book Is Coming Soon from Our Own Literary Reeder

Bloomsday, the celebration of James Joyce's great novel, *Ulysses*, has become a much-anticipated annual event at The Cliff Dwellers. Now our Club's connection with *Ulysses* will be even stronger with the upcoming publication of Richard Reeder's novella, *The Curious Odyssey of Rudolph Bloom*.

Richard CD'13, the Secretary of The Cliff Dwellers, and moderator of our long-standing book club, has written the first ever prequel to *Ulysses*. It reveals the secret life of Rudolph Bloom, the father of Leopold. The writers, Oscar Wilde and Bram Stoker, play major roles in the book.



The publisher is Propertius Press. The scheduled publication date is February 2, 2022, to commemorate the 100th anniversary of the publication of *Ulysses* and the 140th birthday of James Joyce.

❖ Renew Your Parking Discount at the Millennium Garages

Members of The Cliff Dwellers have special discount daily rates at the four Millennium garages: the Grant Park North and South garages, \$13.95 for up to 12 hours, and Millennium, \$12, and Millennium Lakeside, \$11. These are new rates for 2021. All current Club members who have a discount card will need to submit a new form to Don Santelli to confirm their information, including their current credit card information, which will be used to automatically charge their parking fee when using a garage.

Don will provide your form to the garage to confirm that you are a current member of The Cliff Dwellers. The new form is on The Cliff Dwellers website and you should fill it out and fax it to 312 922-8084, or scan and send it to Don at manager@cliff-chicago.org or deliver the form to Don. This is a great member benefit and it will encourage us to come back to The Cliff Dwellers after we reopen in April. Please call Don Santelli at 312 922-8080 if you have any questions about the parking discount.

At Last...the Last Page...

Putting this issue of *On and Off the Cliff* together has answered a question that has been haunting me (to echo AIR Jess Sladek's insightful term in her reflections about Ragdale in this newsletter/journal): "What have my fellow Cliff Dwellers been doing during this Covid year?"

And, if you have leafed through the stories in the previous pages, followed the links attached to many of the pieces, thought about your friends who created and shared these tales, and imagined yourself once again stepping off the elevator on 22 and entering the Kiva—you will realize that you are ready to return to the top of 200 S. Michigan and collect the answers to that question in person.

So, go get a pleasant beverage of choice—a good cup of coffee, a glass of nice wine, or a CD Manhattan—and get ready for an unexpected adventure: time travel to Tokyo and tour FLW's Imperial Hotel. Sit down, relax, and follow the link to "The Lost Works." Have fun! Hope to see you all soon back on the Cliff.

Mike

Welcome to Frank Lloyd Wright's Imperial Hotel

We are pleased to announce the public video release of *Frank Lloyd Wright: The Lost Works - The Imperial Hotel*.

Based on a Japanese publication of original plans and historical photos, this comprehensive digitally-animated recreation of Wright's masterpiece is breathtaking.

[VISIT "THE LOST WORKS"](#)

Your support makes educational initiatives like this possible.

[Please consider making a donation to the Frank Lloyd Wright Trust today.](#)