

Summer 2015

MCA Chicago



Unless otherwise noted, events are free for MCA Members.

Illinois residents receive free general admission every Tuesday.

🎫 Program related to *The Freedom Principle*

🎫 Ticket required

🗣️ Talks by exhibition artists

For a complete listing of events and ticket information, visit mcachicago.org, or call 312.397.4010. Events are subject to change.

SOAR Farmers' Market

Every Tuesday, 7 am–2 pm

Midwest vendors offer a variety of fresh produce, flowers, baked goods, and more, June 2–October 27.

Stroller Tours

First Wednesday of the month, 11:30 am
Experience a stimulating hour of art with your little one and keep up-to-date with contemporary art.

Segunda Semana

Second Tuesday of the month, 6 pm

Participe en una visita guía bilingüe el segundo martes de cada mes, para recorrer las exposiciones en Español. (Join a bilingual MCA docent on the second Tuesday of each month for a tour in Spanish.)

Jun

Tue, Jun 2, 5:30 pm
Tuesdays on the Terrace: Dana Hall's Black Fire

Drummer, composer, and bandleader Dana Hall celebrates the work of Chicago jazz piano innovator, Andrew Hill.

Fri, Jun 5, noon
MCA Talk
Michael Darling, James W. Alsdorf Chief Curator, on S, M, L, XL

Sat Jun 6, 3 pm
MCA Talk 🗣️
Clemens von Wedemeyer

The artist discusses his MCA Screen installation with James W. Alsdorf Chief Curator Michael Darling.

Tue, Jun 9, 5:30 pm
🎫

Tuesdays on the Terrace: Juli Wood's Chicago Calling

Performing music by innovators such as Sun Ra, Dinah Washington, Fred Anderson, and Nat King Cole, Chicago Calling celebrates the greats from Chicago jazz.

Fri, Jun 12, 10 am–5 pm
MCA Studio
Théarê Group

Théarê Group, a corporation that functions as a collaboration between businesses and community-minded artists, occupies Faheem Majeed's exhibition for a series of engagements that explore self-awareness, self-expression, financial sustainability, and social justice.

Sat, Jun 13, 3–4 pm
MCA Live
Caroline Picard and

Devin King

Chicago artists Caroline Picard and Devin King present an in-gallery performance in response to *Keren Cytter*.

Tue, Jun 16, 5:30 pm
Tuesdays on the Terrace: Maggie Brown

With her swank voice and smooth swagger, Maggie Brown, daughter of legendary Oscar Brown Jr., captivates crowds. Her music touches on rap, spoken word, and jazz.

Sun, Jun 21, noon–5 pm
Make Music Chicago
Come and play a part in Chicago's annual, day-long free music festival.

Tue, Jun 23, 5:30 pm
🎫

Tuesdays on the Terrace: James Sanders's Proyecto Libre

Violinist James Sanders combines his Caribbean heritage and command of Afro-Latin idioms with a forward thinking, purely improvisational aesthetic in a freewheeling musical experiment.

Sat, Jun 27, 3–4 pm
MCA Talk 🗣️
Made-Up with Danny Volk

Chicago Works artist Faheem Majeed discusses his work and life with artist Danny Volk while doing the host's makeup.

Tue, Jun 30, 5:30 pm
Tuesdays on the Terrace: Victor Garcia
Trumpeter Victor Garcia performs with Rocky Year on tenor sax, Dan Trudell on organ, and Greg Artry on drums.

MCA Chicago

Jul

Tue, Jul 7, 5:30 pm



Tuesdays on the Terrace: David Boykin

Composer, bandleader, and multi-reed instrumentalist David Boykin performs on the tenor and soprano saxophones.

Sat, Jul 11, 9:30 am



Members' Preview: *The Freedom Principle*

Be among the first to view the MCA's most recent exhibition.

Sat, Jul 11, Noon–7 pm

MCA Live

The Freedom Principle: Opening Day

Celebrate the opening of *The Freedom Principle* with performances, talks, screenings, workshops, and installations by artists and musicians represented in the exhibition as well as other local artists.

Sat, Jul 11, 7:30 pm

MCA Stage

**Douglas R. Ewart
Clarinet Choir,
Homage to Malachi
*Maghostut Favors***

Artist and composer Douglas R. Ewart convenes a super-group of reedists, vocalists, poets, and visual artists to express the history and consciousness of the AACM in celebration of *The Freedom Principle*.

Tue, Jul 14, 5:30 pm



Tuesdays on the Terrace: Corey Wilkes

One of the best creative improvising trumpeters in the modern era, Corey Wilkes approaches both the mainstream repertoire of jazz standard and contemporary hip-hop.

Thu, Jul 16, 6 pm

MCA Talk

Jeff Tweedy

Music icon Jeff Tweedy discusses his highly innovative and influential work as the singer/songwriter behind the seminal Chicago band Wilco. Presented with Pitchfork Media.

Thu, Jul 23, 6 pm

MCA Studio

Afterword

George E. Lewis, Catherine Sullivan, and Sean Griffin perform a work-in-progress that draws on Lewis's book, *A Power Stronger Than Itself: The AACM and American Experimental Music*. A departure from conventional opera, *Afterword* premieres at MCA Stage in October.

Sat, Jul 18, 3 pm

MCA Talk

Alexandre da Cunha

The artist discusses his MCA Plaza Project with Michael Darling, James W. Alsdorf Chief Curator.

Tue, Jul 21, 5:30 pm



**Tuesdays on the Terrace: Fred Anderson
Legacy**

The Fred Anderson Legacy, which includes Tatsu Aoki, Mwata Bowden, and Edward Wilkerson, honors the legendary Chicago saxophonist.

Sat, Jul 25, 2 pm

MCA Live

Urban Haiku

Regina Harris Baiocchi's poetry and music reclaim singular voices of the Black Arts Movement, from vocalist Betty Carter to writers Zora Neale Hurston and Langston Hughes. She performs with her ensemble

in celebration of *The Freedom Principle*.

Tue, Jul 28, 5:30 pm

**Tuesdays on the Terrace: Marlene
Rosenberg Quartet**

Bassist Marlene Rosenberg has performed around the world. Her quartet features Geoff Bradfield, Scott Hesse, and Makaya McCraven.

Thu, Jul 30, 7 pm

MCA Stage

**Chicago Human
Rhythm Project:
Jubalee Gala**

Celebrate the 25th anniversary of CHRP with nine-time Tony Award- and National Medal of the Arts-winner Tommy Tune. Gala tickets are available at chicagotap.org.

Fri, Jul 31, noon

MCA Talk

**Naomi Beckwith,
Marilyn and Larry
Fields Curator, on
*The Freedom Principle***

Fri, Jul 31, 7:30 pm

MCA Stage

**Chicago Human
Rhythm Project: *JUBA!***

Masters of American tap connect with Billy Strayhorn, the late legendary pianist, composer, and collaborator with Duke Ellington, for an evening of new arrangements and choreography set to his cherished songbook.

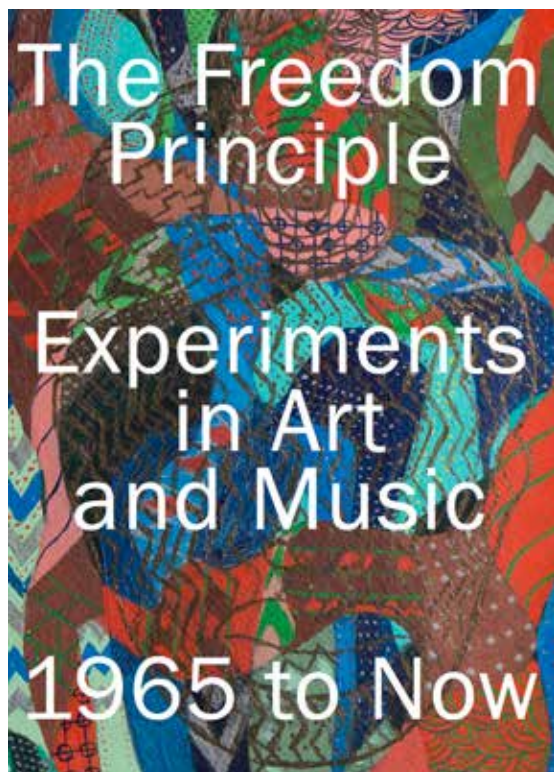
MCA Chicago

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Summer 2015

The Freedom Principle Catalogue

Copublished by the University of Chicago Press



Experimentation, improvisation, and collectivity are at the heart of this exhibition and catalogue, which features essays by exhibition cocurators Naomi Beckwith and Dieter Roelstraete; Chicago music expert and gallerist John Corbett; award-winning composer, musician, and AACM historian George Lewis; AFRICOBRA art historian Rebecca Zorach; a roundtable conversation with AACM cellist Tomeka Reid, scholar Romi Crawford, and curator Hamza Walker; and an afterword by poet and critic Fred Moten.

Available at the MCA Store and mcachicagostore.org
\$45 (Members \$40.50)

Museum of Contemporary Art Chicago
 220 East Chicago Avenue, Chicago, IL 60611

Museum hours
 Closed Mondays
 Tue 10 am–8 pm
 Wed–Sun 10 am–5 pm
 Admission is free for Illinois residents every Tuesday.

Information 312.280.2660
Box Office 312.397.4010
Member Services 312.397.4040

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The MCA is a nonprofit, tax-exempt organization accredited by the American Alliance of Museums. The museum is generously supported by its Board of Trustees; individual and corporate members; private and corporate foundations, including the John D. and Catherine T. MacArthur Foundation; and government agencies, including the Illinois Arts Council, a state agency, and the City of Chicago Department of Cultural Affairs and Special Events. Museum capital improvements are supported by a Public Museum Capital Grant from the Illinois Department of Natural Resources. The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.

Erratum:
 The correct caption for an image on page 29 in the Winter/Spring 2015 issue of *MCA Chicago* is: Jesse Malmé, Mies Choir. Conducted for MCA Word Weekend, 2014.

Cover:
 Portrait of Sanford Biggers wearing his *Ghettobird Tunic*, 2012. Photo: Barron Claiborne.

Experimentation, Improvisation, Collectivity



Madeleine Grynsztejn

As summer heats up, Chicagoans are flocking to the city's cultural institutions for a respite from the sun's rays. Fortunately, the MCA's standout summer exhibition, *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, keeps it cool all season long.

An explosion of color and sound, *The Freedom Principle* takes visitors on a multisensory trip through time and space—from Chicago in the 1960s, when African American artists pushed boundaries in painting and music, to contemporary studios around the world, where a new generation of artists is responding to those who came before them. This genre-bending exhibition is driven by three core principles: experimentation, improvisation, and collectivity.

The MCA has always embodied the same principles, and they are especially evident this season.

Earlier this year, we awarded our latest annual audience engagement residency to eighth blackbird, a Grammy-winning ensemble whose members light up MCA Stage with their illuminating, improvisational works. Now, they will bring their brilliance into our 3rd-floor exhibition galleries. And we continue to invite jazz icons to perform at Tuesdays on the Terrace, where they dazzle audiences of all ages with their often-improvised sets.

A spirit of collectivity permeates our collection shows like *S, M, L, XL* and *Out of Office*. Similarly, *BMO Harris Bank Chicago Works: Faheem Majeed* honors an artist who views collaboration as a necessary component of his artistic process.

And, of course, the MCA has always been a bastion of experimentation. Exhibitions like *Keren Cyffer* and *MCA Screen: Jos de Gruyter and Harald Thys* feature the works of bold artists who are reimagining art for twenty-first-century audiences, while talks by hometown heroes like Jeff Tweedy exemplify innovation and excellence.

So, as the temperature outside continues to climb, remember that you can always find relief from the summer sun at the MCA, where this season's standout programming—anchored by *The Freedom Principle's* offerings—promises to keep the museum cooler than ever. It also signals to visitors that the museum will continue to remain committed to the principles of experimentation, improvisation, and collectivity for years to come.

Madeleine Grynsztejn
Pritzker Director

On View

Closing Soon

MCA Screen: Clemens von Wedemeyer Through Jul 26

A recent acquisition to the MCA Collection, Clemens von Wedemeyer's *Muster (Rushes)* (2012) is a film in three acts that offers complex, misleading, and often violent incarnations of German history and culture.



On View Now

MCA DNA: Alexander Calder Through Aug 9

Alexander Calder's mobiles, stabiles, and works on paper show how his ideas about sculpture evolved over a fifty-year career.

Out of Office Through Sep 6

This exhibition highlights five works in the MCA Collection that use materials, processes, and objects typically associated with daily administrative functions to playfully analyze the relationship between art and life.

Keren Cytter Through Oct 4

Artist Keren Cytter employs a DIY aesthetic, recognizing the homemade as a humble means of filtering reality through fantasy and vice-versa. The exhibition *Keren Cytter* is the first comprehensive presentation of the artist's work in the United States and includes drawings and performance pieces in addition to her film works.

S, M, L, XL Through Oct 4

S, M, L, XL showcases four sculptural works that depend upon the bodily presence of an audience to imbue them with meaning and relevance. The exhibition highlights recent acquisitions to the MCA Collection.



On View Next

MCA Chicago Plaza Project: Alexandre da Cunha Jul 2015–Jul 2016

Alexandre da Cunha is a poet of found materials, inventing creative ways to repurpose already-existing items to bring out their inherent form, beauty, and mystery. He has performed this alchemy with straw hats, plastic soda bottles, umbrellas, and striped awning fabric, but here he will try his hand at objects of an even larger scale.

Right:
Clemens von Wedemeyer,
Video still, *Muster*
(*Rushes*), 2012. Collection
Museum of Contemporary
Art Chicago, Dallas Museum
of Art through the DMA/
amFAR Benefit Auction Fund
and Museum of Contemporary
Art Chicago, gift of
Mary and Earle Ludgin by
exchange, 2013.14.
© Clemens von Wedemeyer and
VG Bild-Kunst, Bonn 2014.
Courtesy of KÖW, Berlin.

Far right:
Kris Martin,
T. Y. F. F. S. H., 2011. Hot
air balloon, basket, metal
ring, and fans; dimensions
variable. Collection Museum
of Contemporary Art Chicago,
gift of Mary and Earle
Ludgin by exchange, 2011.43.
© 2011 Kris Martin. Photo:
Robert Wedemeyer. Courtesy
of the artist and MARC FOXX,
Los Angeles; Sies + Hoeke,
Düsseldorf.

The Freedom Principle: Experiments in Art and Music, 1965 to Now

Jul 11–Nov 22, 2015

This large-scale group exhibition highlights the flowering of avant-garde jazz and experimental music in Chicago in the 1960s and 1970s, when musicians and artists on the South Side blurred boundaries between the two disciplines. The exhibition combines historical materials with contemporary artworks to reveal a powerful, ongoing conversation about experimentation, collective action, improvisation, and the search for freedom.



MCA Screen:

Jos de Gruyter and Harald Thys

Aug 8, 2015–Jan 17, 2016

Jos de Gruyter and Harald Thys have created a body of work marked by a sardonic sense of humor where language and communication—as well as their absence—occupy a pivotal place. The sole work on view, *Im Reich der Sonnenfinsternis*, is an installation comprising more than one-hundred paintings ascribed to a painter named Johannes, the fictional protagonist of the twenty-five-minute video *Das Loch* (*The Hole*), which is equally part of the work.

eighth blackbird: Artists in Residence Sep 2015–June 2016

As the first music-based group to participate in the MCA's residency series, Chicago chamber music ensemble eighth blackbird fuses different ideas and approaches to making art and becomes a catalyst for community engagement and timely discussions that reach communities all over the city. Potential projects include creating an open rehearsal space, broadcasts and recordings of new works, and a visual gallery.

BMO Harris Bank Chicago Works:

Ania Jaworska

Aug 25, 2015–Jan 31, 2016

Architect Ania Jaworska explores the built environment and society through drawings and scale models, which are marked by humor, irony, and a use of bold, minimalist forms. This exhibition runs concurrently with the city's first Architecture Biennial.



MCA DNA: Rafael Ferrer

Sep 19, 2015–Mar 6, 2016

Rafael Ferrer has worked in a broad range of forms since he first emerged as a national and international figure in the late 1960s. His early installations, featuring ephemeral materials such as leaves, quickly evolved into installations that were more narrative in nature and included evocative, handcrafted artifacts. The concentration of works by Ferrer in the MCA Collection reflects the museum's long association with the artist.

MCA Benefit Art Auction

Oct 23

The Art Auction features works donated by the world's most renowned gallerists, artists, and collectors.

Kathryn Andrews: Run for President

Nov 21, 2015–May 8, 2016

Kathryn Andrews samples the aesthetics of pop art, minimalism, and conceptualism as readymades and reinscribes them into new narratives about gender, class, and race. For this exhibition, she situates her sculptures in a linear narrative that charts the rise and fall of a president—a metaphorical double for the figure of the artist as well as the viewer.

Left:

Ania Jaworska, *Landmark of the Area AKA: Fancy Pants Is Always Late*, 2012. Screen print on folio paper with hand drawing and pattern by Beverly Frésh; 30 × 22 in. (76.2 × 55.9 cm). Courtesy of the artist.

Ania Jaworska, *Monument For Them*, 2012. Medium-density fiberboard, wood glue, and paint; 102 × 20 × 30 in. (259.1 × 50.8 × 76.2 cm). Photo: Zachary Ostrowski.

Far left:

Rashid Johnson, *Roscoe's Target* (detail), 2014. Burned red oak flooring, black soap, wax, spray enamel, vinyl, plant, shea butter, and books; 106 $\frac{2}{3}$ × 132 $\frac{1}{4}$ × 10 $\frac{1}{2}$ in. (270.8 × 335.9 × 25.7 cm). Courtesy of David Kordansky Gallery, Los Angeles. Photo: Martin Parsek.



**Jul 11–
Nov 22**

**Sights and
Sounds from
*The Freedom
Principle***

Previous pages:**Background:**

Ayé Aton, *Untitled*, 1964. Acrylic on paper; 22 × 27 ½ in. (56 × 70 cm). Collection of John Corbett and Terri Kapsalis.

Nick Cave, *Speak Louder*, 2011. Mixed media, including black mother-of-pearl buttons, embroidery floss, upholstery, metal armature, and mannequin; installed: 93 ½ × 199 × 123 in. (237.5 × 505.5 × 312.4 cm). Courtesy of the artist and Jack Shainman Gallery. Photo: James Prinz Photography.

Wadsworth Jarrell, *New Orleans-style group photo in painter Wadsworth Jarrell's backyard*, c. 1968. Archival pigment print. Courtesy of George Lewis.

Ayé Aton, *The Eye of Ra*, 1972. Color photograph; 10 × 8 in. (25.4 × 20.3 cm). Collection of John Corbett and Terri Kapsalis.

Jamal Cyrus, creating the sculpture/sound work *Texas Fried Tenor*, from the ongoing series *Learning To Work the Saxophone*, 2012. Photo: Max Fields, courtesy Contemporary Arts Museum Houston.

Opposite:

AACM 10th Anniversary Poster, 1975. Courtesy of Muhal Richard Abrams.

Nari Ward, *We The People*, 2011. Shoelaces; 96 × 324 in. (243.8 × 823 cm). In collaboration with the Fabric Workshop and Museum, Philadelphia. Installation view, Lehmann Maupin, New York, 2012. Courtesy of the artist and Lehmann Maupin. Photo: Gregory LaRico.

Wadsworth Jarrell, *Revolutionary*, 1972. Screenprint on paper; 34 × 26 ½ in. (86.4 × 67.3 cm). Courtesy of the artist.

Roberto Masotti, Art Ensemble of Chicago performance, Bergamo, Italy, 1974. Archival pigment print. Courtesy of the artist.

In Chicago during the mid-1960s and into the 1970s, African American musicians pushed the boundaries of jazz by devising new approaches to improvisation and composition; in the same South Side neighborhoods, visual artists developed new graphic languages, their paintings and prints filled with vivid color and a political urgency. As they established new forms of self-organization and collective action, this emerging avant-garde contributed to the civil rights and black nationalist movements. Today their work lives on among contemporary artists who grapple with the legacy of that era.

The artworks, photographs, and historical ephemera that appear on the surrounding pages are selected from the MCA's upcoming exhibition, *The Freedom Principle: Experiments in Art and Music, 1965 to Now*; they reflect a dynamic mix of historical and contemporary materials, telling a story that is rooted in a certain time and place but still unfolding now, well beyond its Chicago origins. Artists today may work in different styles and media than their predecessors, but they continue to explore the rich intersections between the visual and the musical, the political and the aesthetic, the individual and the collective.

Karsten Lund
Curatorial Assistant

Grace Deveney
Marjorie Susman Curatorial Fellow

RELATED EVENTS

Sat, Jul 11, noon
Sun, Jul 12, 1 pm
MCA Live
The Freedom Principle: Opening Weekend

Sat, Jul 11, 7:30 pm
MCA Stage
Douglas R. Ewart
Clarinet Choir,
Homage to Malachi
Maghostut Favors

Thu, Jul 23, 6 pm
MCA Studio
Afterword

Sat, Jul 25, 2 pm
MCA Live
Urban Haiku

Sat, Aug 8, 2 pm
MCA Live
Poetry Picnic Preview

Sat, Aug 22, 2 pm
MCA Live
Chicago Human
Rhythm Project

Sun, Sep 27, 3 and 7:30 pm
MCA Stage
Roscoe Mitchell, *Trios*

Sat–Sun, Oct 17–18, 7:30 pm
MCA Stage
George Lewis,
Catherine Sullivan,
and Sean Griffin,
Afterword

Lead support for *The Freedom Principle: Experiments in Art and Music, 1965 to Now* is provided by Cari and Michael Sacks. Additional generous support is provided by the Pamela Alper Curatorial Fund, Dr. Anita Blanchard and Martin H. Nesbitt, Lester N. Cone and Gary Mesirov Financial, Anne and Dan Edwards, Denise and Gary Gardner, Vicki and Bill Hood, Jeanne and Kevin Poorman, Linda Johnson Rice, Desirée Rogers, Fry Foundation/Amina Dickerson, Nickol and Darrel Hackett, Connie and Ed Horner, Inman Gallery, and Shirley and Walter Massey.

AACM

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-10-11

TRANSITIONS EAST

8236 SOUTH COTTAGE GROVE

TWO SHOWS NIGHTLY 9:00 & 11:20 P. M.



THE MAKING OF THE

Auction 08

2015 Benefit Art Auction

Occurring every few years since its inauguration in 1968, the Benefit Art Auction is the result of a collective effort by curators, galleries, artists, trustees, and development staff. To understand the work involved in organizing this event, we asked some of the key players one simple question: What role do you play?

Michael Darling

James W. Alsdorf Chief Curator

"My role in the Auction is doing the actual asking of galleries and artists if they would contribute a work of art. Madeleine is also doing the same thing. We have close partnerships with artists and commercial galleries due to the exhibitions we organize as well as the acquisitions we make for our permanent collection, so there are strong and deep relationships there that make these conversations easier to have. But, this is still a tremendous sacrifice on the part of the artists and galleries, as they are making donations of great art to benefit the MCA's exhibition and education programs."

Hillary Hanas

Director of Development Events

"I work directly with Madeleine, Michael, and the co-chairs to solicit artwork for the Benefit Art Auction. I also work with internal staff to coordinate logistics, such as navigating the hanging and installation of all artworks for the silent and live auctions. Having received all those tremendous contributions from our friends in the art world, it's incumbent upon us to do our very best to place works intelligently."

Gina Crowley

**Director of Special Events
and Rentals**

"With the Benefit Art Auction co-chairs and event vendors, I orchestrate décor, lighting, audio visual, tenting, catering, and any necessary licensing involved to create an unforgettable event for our many MCA friends and supporters that generates a zest for sales."

The event is cochaired by MCA Trustee Larry Fields and his wife Marilyn Fields as well as MCA Trustee Don Kaul and wife Barbara Bluhm-Kaul.

All proceeds from the Benefit Art Auction support the museum's ambitious exhibitions and public programs.

Marcela Andrade

Auction Assistant

"My primary role is that of liaison between the MCA and the many galleries and artists involved in the Benefit Art Auction. I help Michael and Madeleine by conducting research. I also help to organize the trips to these galleries and schedule meetings with them. After the artworks are secured, I work with the registrars to organize the shipment of each piece and then make sure the works arrive safely at the museum in time for the Auction."

Leah Singsank

Assistant Registrar

"I work closely with the Auction Assistant tracking donations. I am also responsible for all of the art-related logistics of the Auction, including crating and shipping of the artwork, to make sure all are safely transported to the MCA."

Oliver Barker

Deputy Chairman, Sotheby's

"It's been a great pleasure to participate in the Benefit Art Auction, and I am so pleased to do so once again as the auctioneer in October 2015!"

Helyn Goldenberg

MCA Life Trustee

"I take great pride in the work I've done over the years to ensure great success at the MCA Art Auction and am so pleased that it continues to be the museum's most lucrative fundraising event!"

**Preview the works
Wednesday, October 21**

**Save the date for
the Benefit Art Auction
Friday, October 23**



May 23–
Sep 6

Out of Office

Scanning, copying, scheduling, saving receipts—the often-overlooked tasks of the office environment become the focal point of the exhibition *Out of Office*. Featuring five works created within the last five years, the exhibition playfully examines the use of materials, processes, and objects typically associated with the business of working in the twenty-first century.

The idea for the exhibition initially came about after I noticed a theme emerging in recent acquisitions by the museum. Artists appeared to be honing in on the bureaucratic functions and tools that help us organize our lives as source material for their work. For example, Gabriel Kuri's *untitled tsb mini statement details*, 2014—one of the museum's most recent acquisitions—presents the relationship between art and quotidian bureaucracy in an unexpected way: through the use of a centuries-old weaving tradition. For this work, Kuri commissioned weavers in Guadalajara to re-create both the front and back of an ATM mini-statement using a laborious form of tapestry weaving developed in seventeenth-century France. By monumentalizing the common ATM receipt, the artist draws the viewer's attention to this humble, yet ubiquitous object in an entirely new way. Furthermore, the act of slowly reproducing in Guadalajara what was printed in a matter of seconds from a machine in Glasgow reflects the kind of networks that exist between sites of production and consumption in our global economy.



The exhibition also features works by Jason Dodge, Wade Guyton, Hugh Scott-Douglas, and Eric Wesley, each of which offers a different perspective on the visual language of administration. Together these works explore connections between the artistic and the bureaucratic through playful transformations and subversions of the objects we associate with administrative functions.

Grace Deveney
Marjorie Susman Curatorial Fellow

Top left:
Jason Dodge, *Scale*, 2010.
Scale and string; 14 × 13 × 4 in. (35.6 × 33 × 10.2 cm).
Collection Museum of Contemporary Art, gift of Marshall Field's by exchange, 2011.16.

Above:
Gabriel Kuri, *untitled tsb mini statement details*, 2014. Hand-woven wool Gobelin; two parts, each: 83.5 × 59 in. (212.1 × 149.9 cm).
Collection Museum of Contemporary Art, Anixter Art Acquisition Fund, 2015.11.a-b. © Gabriel Kuri. Courtesy of Regen Projects, Los Angeles.

A Gift to the MCA from the Kenneth C. Griffin Charitable Fund



MCA Board Chair King Harris, Pritzker Director Madeleine Grynsztejn, Ken Griffin, and Helen Zell.

“It is an honor to support the outstanding organizations that make our community unique, vibrant, and diverse. I am grateful for Madeleine’s leadership and vision. My hope is that this gift helps to ensure that the MCA continues to provide artistic programming that is accessible, dynamic, and relevant to audiences today and into the future.”

—Kenneth C. Griffin

In February 2015, Pritzker Director Madeleine Grynsztejn announced the extraordinary gift of \$10 million from the Kenneth C. Griffin Charitable Fund to create the Griffin Galleries of Contemporary Art on the museum's fourth floor.

An avid collector of modern and contemporary art, Kenneth Griffin has served on the MCA Board of Trustees since 2000 and has regularly supported the museum's largest and most successful exhibitions over the years. These include *Andy Warhol/Supernova*, *Rudolf Stingel*, *Jeff Koons*, *Take your time: Olafur Eliasson*, *Alexander Calder and Contemporary Art*, *Destroy the Picture: Painting the Void, 1949–1962*, *Isa Genzken: Retrospective*, and most recently, the record-breaking *David Bowie Is* exhibition. In recognition of this continued support, the MCA's new Griffin Galleries of Contemporary Art will nurture the curatorial program under the direction of James W. Alsdorf Chief Curator Michael Darling.

Chair of the Board of Trustees King Harris reflected on this pivotal moment: "A gift of this magnitude enables our long-term financial sustainability along with creative new initiatives. The Griffin Galleries of Contemporary Art elevate the museum to new heights in programming and ensure the future of this outstanding museum. This gift is emblematic of Ken's philanthropy and leadership, and we are extremely fortunate that he has invested in the MCA and Madeleine's vision."

Griffin is an active and generous supporter of educational, civic, and cultural institutions that drive community improvement. He has made notable contributions to the University of Chicago, Lurie Children's Hospital, and the Art Institute of Chicago, among others. The MCA donation continues this tradition of philanthropy by helping fund the MCA Vision and by bringing exciting, innovative exhibitions to diverse audiences in Chicago and beyond.

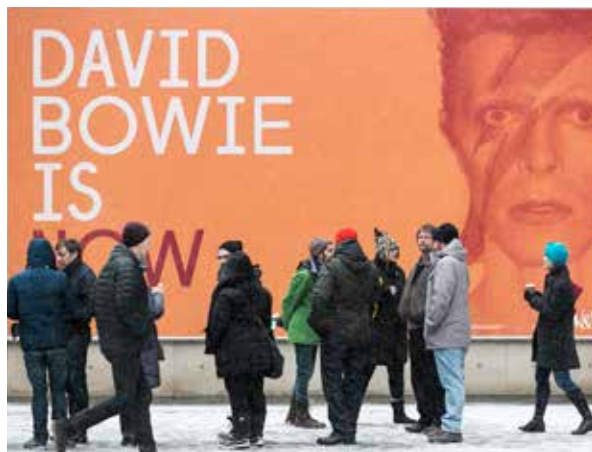
Curating the Vision

Right:
Installation view, *Isa Genzken: Retrospective*,
MCA Chicago, April 12–
August 3, 2014.

Below:
Guests queueing for
tickets in front of the
MCA during the final
days of *David Bowie Is*.



Exhibitions 13



In the back of many peoples' minds is the question: "How will the MCA top *David Bowie Is*?" With lines that began at seven in the morning and wrapped around our building, and programs that sold out in mere minutes, it is no secret how record-breaking an exhibition it was. Its significance, however, goes beyond the sheer number of people it attracted. It extends to and reaffirms our commitment to inspirational, multidisciplinary programming at the heart of our vision and our ambitions for the new Griffin Galleries of Contemporary Art.

The Bowie exhibition challenged many to reconsider what constitutes art. It also provided a lot of freedom in terms of interpretive programs and, because we were the only US venue for the exhibition, it allowed us to reach an even wider audience. These aspects all inspire our new vision.

The MCA has a long tradition of presenting large, ambitious exhibitions, including both thematic group shows and solo presentations of contemporary masters. When Michael Darling began his tenure as James W. Alsdorf Chief Curator in 2010, he and Pritzker Director Madeleine Grynsztejn began planning for the museum's future. One of the first changes they made was to relocate major exhibitions to the fourth floor. Once home to mostly collection-based shows, the shift not only allowed for more freedom to experiment architecturally with the space, it also signaled pinnacles within the museum's exhibition program by placing standout shows on the museum's highest public level—visually signaling the international importance of these exhibitions.

Some of the highlights from the past five years include *Luc Tuymans*, a traveling exhibition co-organized by Grynsztejn, which featured the first US mural by the artist, commissioned by the MCA (2010); *Destroy the Picture: Painting the Void, 1949–1962*, which provided new insight into postwar art (2013); *The Way of the Shovel: Art as Archaeology*, which looked at works created after 2000 through the lens of history, archaeology, and archival research (2013); and *Isa Genzken: Retrospective*, the first large-scale, US retrospective of the artist's work, organized by the MCA, the Museum of Modern Art, New York, and the Dallas Museum of Art (2014).

This work was further established by the recent exhibition highlighting Doris Salcedo's thirty-year career, which travels to the Solomon R. Guggenheim Museum, New York, and the Pérez Art Museum, Miami. The result of five years of dedicated research by our director and Curator Julie Rodrigues Widholm, the retrospective produced a catalogue, which provides new research on the artist's career; a documentary; and a microsite, allowing us to extend our reach globally. It also spawned many blog posts from historians, students, and staff.

These exhibitions speak to common themes: a desire to push the boundaries of art, the development of relationships with artists, and the promotion of new art and ideas within Chicago and the wider world.

We have always prided ourselves on being one of the only institutions in Chicago that presents large, thematic group shows highlighting

contemporary art: *This Will Have Been: Art, Love & Politics in the 1980s*, a traveling exhibition the MCA organized in 2012, comes to mind. These exhibitions, along with our major solo museum presentations, have all produced substantial publications that will undoubtedly inspire the next generation of art historians.

Moving forward, we will continue this tradition of presenting Chicago's most innovative exhibitions. We also want to develop more exhibitions—what Darling describes as “exports”—that we can share with other museums. In turn, we hope to bring groundbreaking shows being developed by other museums to Chicago. Through this exchange we will introduce new work and ideas to local audiences while also establishing our place in a global network of museums.

In July we open *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, an exhibition that coincides with the AACM's fiftieth anniversary, and features a vibrant series of activations and concerts (see the feature story on page 4). This is followed by *Pop Art Design*, an exhibition from the Vitra Design Museum that provides a new perspective on a beloved movement in art (see story on page 28), which is complemented by *The Street, the Store, and the Silver Screen*, a celebration of the MCA's and its community's holdings in pop art. In spring 2016, we present a retrospective of Kerry James Marshall's work, an artist with whom we have a long history, which will travel to The Metropolitan Museum of Art and the Museum of Contemporary Art, Los Angeles. And in 2017 we will feature Takashi Murakami, the prolific Japanese artist known for his paintings of “jellyfish eyes” and his collaborations with Louis Vuitton, but whose work we will reveal to be a fierce interpretation of historical precedent.

With these future exhibitions, we will continue to provide multidimensional interpretation for audiences. Like the walls that allow us to experiment spatially, we challenge ourselves to experiment virtually, with new apps and websites, as well as within the museum space, with high-profile public programs and more opportunities for visitors to engage with both art and artists. In doing so, we will further ground ourselves within the arts ecosystem of Chicago while cementing our status as a prime example of a contemporary art museum internationally.

Alexandre da Cunha

Right:

Alexandre da Cunha, *Mix (Americana)*, 2013. Found cement mixer and wooden blocks; 97 × 179 × 96 in. (246.4 × 454.7 × 243.8 cm). Courtesy of the artist and CRG Gallery, New York.

Below:

Preliminary study for Alexandre da Cunha's MCA Plaza Project. Drawing: Alexandre Canonico. Courtesy of the artist.



For several summers, the MCA has engaged artists to enliven the plaza in front of the museum with their work, extending our programming beyond the museum walls and into the broader public arena. This summer, we welcome to the neighborhood the playful works of Brazilian artist Alexandre da Cunha.

Previously featured in the MCA exhibition *Homebodies*, da Cunha has gained attention for his inventive use of found objects, both from the realm of the home—mops, toilet plungers, beach towels—and the commercial—cement mixers, industrial stairs, café umbrellas. In these commonplace items he finds geometric rigor and textural beauty, reminding viewers of the subtle poetry present in our everyday.

An inspirational starting point for the MCA Plaza is *Mix (Americana)* (2013), a full-size cement mixing barrel, detached from its supporting truck and placed squarely on the ground. The barrel was not manipulated by the artist (the patriotic whimsy of the red-white-and-blue decorations were left as is); instead, the simple removal of one access portal allows light to filter in, creating a strange optical device when one peers into the spiral interior. Alongside this work, the artist is developing a group of concrete sculptures. Intrigued by the giant tubes that hide under our streets, transporting water and waste, da Cunha has found they vary from country to country and have inherent geometries that he can uniquely exploit.

MCA Plaza Project Jul 2015–Jul 2016

Michael Darling
James W. Alsdorf Chief Curator

eighth blackbird Residency

Sep 2015–Jun 2016

Over the past year, we've been developing a large project with eighth blackbird, a Grammy award-winning group that calls Chicago home. Starting this August, they'll make the MCA their musical home as yearlong artists in residence.

MCA Stage has presented eighth blackbird in a wide range of concerts—

Lead support for the eighth blackbird residency is provided by Helen and Sam Zell.

from last fall's fantasy song cycle *Heart and Breath*, to programs of minimalist and maximalist music in response to MCA exhibitions.

For our next project together, we are bringing music and the performing arts into an even more central place in the museum. As artists in residence,



eighth blackbird will inhabit two museum galleries—one as a studio and one as a salon—and will develop new concert programs. MCA curators, designers, and educators are collaborating with the six members of the ensemble to explore the broad potential of this multidimensional platform.

Their “studio,” located on the museum’s third floor, becomes a place for rehearsals and working meetings, all open to the public. When the artists are away on tour, the studio-gallery continues to be activated and accessible through videos, audio, and interactive modules. Visitors can also access stories of the group and their contemporary music through their twenty-year archive of working notes, correspondence with composers, scores, recordings, press coverage, and more in the gallery.

The adjacent gallery is being transformed into a living room salon for monthly public discussions and in-progress concert readings. Visual artists who are part of eighth blackbird’s interdisciplinary approach to MCA Stage concerts this year, like Deborah Johnson/Candystations, will also show works in this gallery.

In the Edlis Neeson Theater, the MCA is supporting eighth blackbird’s development of new concert programs, created in collaboration with such composers as the Sleeping Giant collective, David T. Little, Bryce Dessner, and others. Through all levels of this multi-faceted project, the MCA and eighth blackbird aim to engage the general public, other musicians and artists, and students in understanding more about music and the working processes of creative exploration.

New music—or contemporary classical music—is about creative exploration; it’s music that pushes boundaries and challenges labels. Now is an exciting time for new music in Chicago, with



Above:
eighth blackbird performing
Amy Beth Kirsten's
Colombine's Paradise
Theatre. Photo: Sylvianne
Shurman.

Opposite:
eighth blackbird
Photo: Luke Ratray

For information about
the residency and
related programs, visit
mcachicago.org.

many stellar ensembles and inventive composers, as well as a steadily growing number of venues and enthusiastic audiences. Our upcoming residency with eighth blackbird builds upon this, providing opportunities for their fans and for people who don’t yet know the group to experience the individuals contributing to the vital new music scene today.

Peter Taub
Director of Performance Programs

MICA Screen

Because art is subjective, it's difficult to determine its aesthetic merit. Nevertheless, many visitors who step into *Im Reich der Sonnenfinsternis* (*In the Empire of the Solar Eclipse*), a large-scale installation by Belgian artists Jos de Gruyter and Harald Thys, believe that the more than one hundred paintings on display—all attributed to an amateur artist named Johannes—are undeniably ugly.

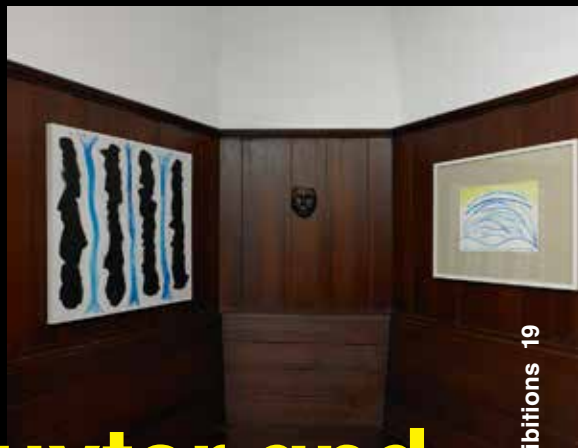
A twenty-five minute video aptly titled *Das Loch* (*The Hole*) accompanies the paintings. It explores Johannes's failed career, as well as the diminishing relevance of art in the eyes of society, and is meant to seem nearly devoid of artistry. De Gruyter and Thys have intentionally limited its narrative coherence and cinematic finesse. On top of that, the entire cast of characters—including Johannes—is composed of polystyrene mannequins, whose crude features are often shown in extreme close-up for minutes on end, and whose computerized voices are flatter than a painter's palette. Staring into their lifeless eyes while listening to them deliver dreary monologues about the futility of human existence and the death of art is, accordingly, a daunting task.

And yet, in spite of its deliberately clumsy doggerel, *Im Reich der Sonnenfinsternis* is, at its core, sharp and hauntingly poetic. By blotting out the beauty in their paintings and film, de Gruyter and Thys encourage viewers to think of nothing but its absence. And by tempering their work with black humor and a touch of sympathy, they seem to suggest that, though humanity may be deeply flawed and the state of art may be dire, there is perhaps still a glimmer of hope for both.

Lindsey Anderson
Associate Editor



Aug 8, 2015–
Jan 17, 2016



Exhibitions 19

Jos de Gruyter and Harald Thys

Jos de Gruyter and Harald Thys, *Das Loch—Im Reich der Sonnenfinsternis*, 2010–11. Color video transferred to DVD, folding display boards, plinth mounted sculptures, and oil and acrylic on board; dimensions variable. Collection Museum of Contemporary Art Chicago, gift of Mary and Earle Ludgin by exchange, 2012.120. Courtesy of Isabella Bortolozzi Galerie, Berlin. Photos: Nick Ash.



Artist Faheem Majeed, featured in our Chicago Works exhibition series, invited Kara Franco and Lamar Gayles, aspiring curators and alumni of the MCA's Teen Creative Agency (TCA), to curate an exhibition at the South Side Community Arts Center (SSCAC)—the oldest African American art center in the country—in honor of its seventy-fifth anniversary. Joined by their mentor, MCA Curatorial Assistant Steven L. Bridges, they discuss the project and the role of the museum in young peoples' lives.

Steven Bridges

What is it like to experience a history lesson through archival material and learn about African American artists who have shaped the SSCAC's collection?



Kara Franco at Dialogue 5, September 5, 2013.

Kara Franco

This is my first real exposure to black artists. It was overwhelming because when I began the research, I recognized just a few names. As I started digging I realized these are significant artists making really deep works, yet I felt a little cheated because I was never exposed to them in school. It was like I had missed out on a large part of art history.

SB

What has been the most surprising thing about this project?

A Conversation with Aspiring Curators

KF

For most of the artists there was nothing online, maybe a mention here or there, but no real information about their careers or artworks. It was a surprise that these works don't necessarily have a home besides this place.

Lamar Gayles

I agree. I went to SSCAC expecting to see a lot of work by Margaret Burroughs and Archibald Motley. But when I looked into the archives I saw artists that might have been hobbyists or artists who learned in this space and never practiced in a professional context.

SB

What does the MCA mean to you as a young person, an artist, and an emerging curator?

LG

The MCA has helped me become a stronger artist, a stronger thinker, a critic. I've had a chance to meet some phenomenal artists and to see how the museum works behind the scenes. It has also helped guide my future career goals. I see the museum as a home.

SB

The MCA and the SSCAC need to cultivate young audiences to remain relevant. What are your thoughts on this?

KF

People our age are searching for a place where they can talk about life and stuff that matters. We have



Lamar Gayles

such strong beliefs. Our generation doesn't have an attitude; we have opinions, and we want them to be heard. Institutions like the MCA and SSCAC need to reach out and say, "Hey you guys, does this make you angry? Come inside and let's talk about it. Let's make this place for you."

The TCA is a unique program at the MCA for curious, ambitious, and creative young people. Members meet every Saturday for two years to learn about and participate in the inner workings of the museum, developing deep critical and creative aptitude. Know someone who could be the next creative and cultural leader of Chicago? Connect them with the TCA at mcachicago.org/teens.

The Elizabeth Morse Charitable Trust is the generous sponsor of the TCA. Major support is provided by Exelon. Additional support is provided by Lewis S. and Anne Neri Kostiner and Luminarts Cultural Foundation at the Union League Club of Chicago.



Enhancing Visitors' Experiences

Above:
Alberto Aguilar, *Home Field Play*, 2013. Installation during *Homebodies*, MCA Chicago, June 29–October 13, 2013.

Right:
Edra Soto, *The Wedding Cake Project*, 2013. Intervention in Alberto Aguilar's *Home Field Play*.



At the MCA, we strive to be an engaging and participatory place of discovery. One way we do this is by inviting artists to create social spaces that relate and respond to our special exhibitions. You may remember playing ping-pong, relaxing on a bed, or going through VHS tapes to watch while visiting the MCA in the summer of 2013 as part of artist Alberto Aguilar's *Home Field Play*. Created for the exhibition *Homebodies*, Aguilar envisioned a space where visitors could hang out.

For *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, we've commissioned Chicago artist John Preus to create a space that is inspired by the show's themes of improvisation, collectivity, and experimentation. Using standard teachers' desks collected from recently closed Chicago Public Schools, Preus creates a stage for performances and public talks as well as a place where visitors can stop, rest, and recuperate. *The Freedom Principle* celebrates the Association for the Advancement of Creative Musicians' fiftieth anniversary, and the desks reference its mission of teaching and use of nontraditional materials.

In addition to these artist-created spaces, we are also working to ensure that the museum welcomes and engages the full spectrum of our visitors: artists and art enthusiasts, families, and first-timers. We want to make sure we communicate our passion and knowledge to the public. To do this, it is imperative that we understand who MCA visitors are and what tools and experiences they need to have the most enriching visit. As we work to create a more open, engaged experience, you may be stopped by one of our researchers and asked about your experiences at the museum or invited to share your thoughts on the draft of an exhibition label for a forthcoming show.

We want to get to know our visitors and how we can deepen their connection to the artworks. Through this dialogue, we hope to become a more adaptable, responsive, and participatory museum for you, our enthusiasts and supporters.

Rosie May
Associate Director of Education:
Public Programs and Interpretive
Practices

New to the MCA Family

Noteworthy Upcoming Events

Opening

Weekend: Jul 11–12

A two-day event celebrating the opening of *The Freedom Principle*

Tuesdays on the Terrace:

Jun 2–Sep 29

Every Tuesday through the end of September, enjoy jazz on the MCA terrace

We welcomed many new faces into the MCA family during *David Bowie Is*, so at the Members' Preview of *Doris Salcedo*, we asked our new members about some of their most exciting MCA discoveries:

"I joined the MCA for *David Bowie Is* member privileges, but since joining, it's been like having a friendly new neighbor—someone who enjoys having me stop by and visit. I am welcomed into this fabulous museum with open arms, and I always get a new story from this new friend told in an inventive, fresh, and fun way. Since joining, I have attended the *David Bowie Is* and *Doris Salcedo* Members' Previews as well as a stage performance, and each time I've visited, it's been like peeling off a new layer and getting to know my new friend in a new way."

—Stephanie Luetkehans

"I joined the MCA in the fall of 2014 by being the high bidder in a silent auction. I immediately took advantage of the David Bowie exhibit (twice!). I'm looking forward to the Creative Music Summit as well as more frequent access to the museum and all that it offers."

—Craig Hansen

"What I see as the best perk of being an MCA Member is all the events. I make a point of joining a different Chicago institution every year. I've been a member of the Art Institute, the Field Museum, and the Museum of Science and Industry in the past, and I feel like the MCA offers the most accessibility and events to members. And as a jazz fan, I'm really looking forward to spending summer nights on the patio, listening to some great music at Tuesdays on the Terrace."

—Nicole Spieth

Members' Top 3

During our Members' Preview of *Doris Salcedo*, we asked members what benefits, free events, and exhibitions most excite them.

Left:

Guests at the *Doris Salcedo* Members' Preview, February 20, 2015, pictured with: *Thou-less*, 2001–02. Stainless steel; nine parts, overall dimensions variable. Museumslandschaft Hessen Kassel, Neue Galerie, State and Municipal Art Collections, Germany.

Below:

Guests at the *Doris Salcedo* Members' Preview, February 20, 2015.

Here are the results:

Favorite benefits

- 1 Members' Previews
- 2 Free admission to the MCA
- 3 Guest passes for friends and family

Upcoming exhibitions to check out

- 1 *The Freedom Principle*, opens Jul 11
- 2 *Pop Art Design*, opens Dec 19
- 3 *Kerry James Marshall*, opens April 23, 2016

Favorite Member discounts

- 1 Special-event discounts
- 2 MCA Store discount (10% off)
- 3 MCA Stage discount (20% off)

Free events to attend:

- 1 Tuesdays on the Terrace: live jazz performances offered during the summer
- 2 Tuesday Evenings: MCA talks, screenings, live performance art, and studio workshops offered every Tuesday starting at 6 pm, October–May
- 3 Family Days: free activities for kids twelve and under offered the second Saturday of each month, October–May

Want to take our survey? Go to mcachicago.org/membersurvey and tell us what makes you a happy MCA Member.



Right:

Christo, *Orange Store Front*, 1964–65. Painted wood, Masonite, Plexiglas, galvanized metal, pegboard, fabric, and electric lights; 112 $\frac{1}{2}$ × 101 $\frac{1}{8}$ × 23 $\frac{7}{8}$ in. (285.8 × 256.8 × 60.6 cm). Collection Museum of Contemporary Art Chicago, gift of Natalie and Irving Forman, 1975.50.

**Dec 19, 2015–
Mar 27, 2016**

Below:

Superstudio, *Passiflora*, lamp, 1968. Collection Vitra Design Museum. © Centro Studi Poltronova.

**Members' Preview
Dec 18**



One of the exhibitions I am looking forward to this winter is *Pop Art Design*. Organized by the Vitra Design Museum, a world-renowned furniture and design museum in Weil am Rhein, Germany, the exhibition introduces a new perspective on the world of pop art. Although pop arguably manifested itself best in Andy Warhol's paintings of Marilyn Monroe and Campbell's soup cans, it also influenced the look of chairs, sofas, lamps, and even architecture. While we tend to think we know pop inside and out through the well-documented and discussed work of Warhol and his peers—Roy Lichtenstein, Claes Oldenburg, and others—this exhibition turns art history on its head by pairing iconic design objects from the 1960s and 1970s with artworks from the same period to show the cross-pollination between these two worlds, reinforcing just how pervasive a cultural phenomenon pop was. Designers such as Charles Eames, George Nelson, Ettore Sottsass, and Achille Castiglioni were as enamored of the everyday energy of Main Street America as artists were, and they similarly embraced the banality of everyday objects, the brash colors of advertising, and the standardization at the heart of mass-consumer products in the creation of their work. Their furniture and graphic designs stand as equally valid exemplars of the pop spirit that swept the Western world during this period, yet they have not received the attention they deserve, until now. Presented alongside a companion exhibition of classic pop works from the MCA Collection, the exhibition offers a fresh perspective on this beloved period of cultural production.

Michael Darling
James W. Alsdorf Chief Curator



Pop Art Design

MCA Seen

20, 2015. The Living Room, Jan 28, 2015, Photo: Mia Neumann. Rick Waddell and King Harris, Corporate Art Award Luncheon, Mar 16, 2015. MCA Family Day, Jan 10, 2015. Doris Salcedo and Madeleine Grynsztajn, Doris Salcedo Lender Sponsor Dinner, Feb 20, 2015.

Salcedo, Untitled, 1989-90, Steel bed frames, plaster, cotton shirts, and animal fiber, two parts, each: 71 $\frac{1}{8}$ x 35 $\frac{1}{4}$ x 5 $\frac{1}{2}$ in. (182.6 x 89.5 x 14 cm), San Francisco Museum of Modern Art, purchase through a gift of Shawn and Brook Byers, Doris Salcedo Members' Preview, Feb

2015. Anne Kaplan, Richard Hunt, and Lois and Steven Eisen, Richard Hunt Dinner, Jan 29, 2015. Kerry James Marshall and guest, Doris Salcedo Members' Preview, Feb 20, 2015. Sten Shellabarger and Dutes Miller pictured with: Doris



Aug

Sat, Aug 1, 7:30 pm

MCA Stage 

Chicago Human

Rhythm Project: JUBA!

CHRP resident ensemble, BAM, perform Michelle Dorrance's Princess Grace Award—commission, *Push Past Break*, and Artistic Director Lane Alexander's sublime works *Reflections* and *Prisms*. Derek K. Grant, Sarah Savelli, and other soloists cap the evening.

Tue, Aug 4, 5:30 pm

●

Tuesdays on the

Terrace: Ari Brown Quintet

Multi-reedist and pianist, Ari Brown, is a dynamic and important member of the Chicago avant-garde jazz scene. Brown has performed all over the world, touring with Elvin Jones, and working with musicians such as Lester Bowie and Anthony Braxton.

Sat, Aug 8, 2 pm

MCA Live ●

Poetry Picnic Preview

AACM Chairman Discopoet Khari B and Deana Dean of Chicago Poetry Alliance cohost performances by poets whose words uphold the principles of the AACM and build the art and community around spoken word and creative expression.

Tue, Aug 11, 5:30 pm

●

Tuesdays on the

Terrace: Douglas R. Ewart

The kaleidoscopic talents of Douglas R. Ewart are evident in many forms: instruments that double

as sculptures, music that combines the traditions of four continents with fresh inventions, and death-defying improvisations combining master musicianship and acting.

Sun, Aug 16, 3 pm

MCA Talk ●

LaShana Jackson and Faheem Majeed

Prompted by the many late-night conversations between husband (Faheem Majeed) and wife (LaShana Jackson), this discussion provides a view into the intimate dialogue that occurs around Majeed's work outside of the typical art-artist conversation.

Tue, Aug 18, 5:30 pm

Tuesdays on the Terrace: Jason Stein Quartet

Jason Stein is one of a few musicians working today to focus entirely on the bass clarinet as a jazz and improvisational instrument. His quartet features a double-horn frontline allowing for torrid, bop-rooted synchronicity and numerous moments of unfettered exploration.

Fri, Aug 21, noon

MCA Talk

Michael Darling, James W. Alsdorf Chief Curator, on *Alexandre da Cunha*

Fri, Aug 21, 6 pm

MCA Studio

Blair Thomas & Co., *Moby-Dick*

Blair Thomas directs his company's work-in-progress performance of *Moby-Dick*, which distills the potent symbolism of Herman Melville's epic tale using shadow and Bunraku puppets on a sparse environment

made of paper. *Moby-Dick* premieres at MCA Stage in April 2016.

Sat, Aug 22, 2 pm

MCA Live ●

Chicago Human Rhythm Project

The deep roots of improvisation extend to the music of the AACM and percussive dance, and emerge to the fore in this dynamic set featuring bassist Junius Paul and tour-de-force tap soloists Starinah Dixon, Jumaane Taylor, and Martin Bronson.

Tue, Aug 25, 5:30 pm

●

Tuesdays on the Terrace: Tatsu Aoki, Miyumi Project

Tatsu Aoki is one of the most recorded artists in the Chicago music scene, working in a wide range of musical genres—from jazz to traditional Japanese music. The Miyumi Project features Mwata Bowden, Edward Wilkerson, Jaime Kempers, Kioto Aoki, and Coco Elysses.

Wed, Aug 26, 6 and 8 pm

MCA Stage 

Chicago Dancing Festival

Since its founding in 2008, the Chicago Dancing Festival has presented more than sixty touring companies—many performing world premieres of festival commissions. The MCA hosts two distinct programs of affecting dance works in its intimate theater as part of the citywide festival as well as the gala on Friday, August 28.

MCA Chicago

Sep

Tue, Sep 1, 5:30 pm



Tuesdays on the

Terrace: Corey Wilkes

Corey Wilkes's stylistic versatility as an improvising trumpeter has been praised by numerous critics.

Tue, Sep 8, 5:30 pm

Tuesdays on the

Terrace: Chris Greene Quartet

The Chris Greene Quartet uses familiar, modern materials as a bridge between jazz and other genres.

Thu, Sep 10, 7 pm

MCA Screen

Vision Quest 2015

Vision Quest 2015 is a post-internet experience that travels the niches of internet art, computer art, new and experimental media, and avant-garde film through screenings and A/V performances.

Sat, Sep 12, 6 pm

MCA Studio

Alice Sheppard & Barak adé Soleil, ShepparddeS

Alice and Barak are two queer, disabled artists of color committed to exploring the beauty of the disabled, racialized body as an inherent reflection of humanity. As a newly formed company, they perform a work-in-progress of their first repertory.

Sat, Sep 12, 2 pm

MCA Live

John Preus, New Material

New Material performances are improvised arrangements, which often weave in popular pieces from folk, rock,

jazz, and classical, using instruments built in artist John Preus's studio. New Material is Mikel Avery, Leroy Bach, Tadd Cowen, and John Preus.

Tue, Sep 15, noon

MCA Talk

Grace Deveney,

Marjorie Susman

Curatorial Fellow, on

BMO Harris Bank

Chicago Works: Ania Jaworska

Tue, Sep 15, 5:30 pm

Tuesdays on the

Terrace: Ryan Nyther Quartet

Trumpeter Ryan Nyther has shared the stage with Wynton Marsalis and Roy Hargrove. His quartet features Pete Benson on piano, Junius Paul on bass, and Marcus Evans on drums.

Thu, Sep 17, 6–9 pm



Vernissage at Navy Pier

The MCA celebrates the opening night of EXPO CHICAGO. Visit mcachicago.org/vernissage.

Fri, Sep 18, 7:30 pm

MCA Live

Keren Cytter, Show Real Drama

The third part in a trilogy of interconnected plays written and directed by Keren Cytter, *Show Real Drama* is based on the life of actor Fabian Stumm. The plays address the differences between stage and cinema, especially in French and English film. Presented as part of *Keren Cytter*.

Sat, Sep 19, 7:30 pm

MCA Stage

Tanya Tagaq, Nanook of the North

Through innovative vocals and a deep sense

of Arctic life, Inuit throat singer Tanya Tagaq reclaims the controversial 1922 silent film, *Nanook of the North*, a semi-documentary of an Inuk family. Copresented with World Music Festival Chicago.

Tue, Sep 22, 5:30 pm



Tuesdays on the

Terrace: Joshua

Abrams Quartet

Composer and bassist Joshua Abrams is known for playing a diverse range of genres. Grounded in jazz bass interplay, this quartet features Jason Adasiewicz, David Boykin, and Frank Rosaly.

Sat, Sep 26, 2 pm

MCA Live

Mikel Patrick Avery

Jazz drummer Mikel Patrick Avery is commonly recognized for an orchestral and melodic style of drumming that often involves the use of “non-musical” objects. For this program he assembles a group of improvisers for a performance presented in association with *The Freedom Principle*.

Sun, Sep 27, 3 and 7:30 pm

MCA Stage

Roscoe Mitchell, Trios

A founding member of the world-renowned Art Ensemble of Chicago, Roscoe Mitchell ushered in the post-Coltrane period through his body of musical literature. As a solo performer, his innovations have reclaimed the woodwind's possibilities in the extreme register and notated music's fluency as improvisational form.

MCA Chicago

Museum of Contemporary Art Chicago

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