

Winter/Spring 2015

MCA Chicago



Winter/ Spring 2015

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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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Promotional banners at the Ohio Street feeder ramp for *David Bowie Is* and *Doris Salcedo* are provided by East Bank Storage.

Cover:

Doris Salcedo

A Flor de Piel, 2011–12

Rose petals and thread

257 x 421 $\frac{1}{4}$ in. (652.8 x 1070 cm)

Installation view, White Cube, London, 2012

Photo: Joerg Lohse

Courtesy of the artist

***Doris Salcedo* Catalogue**

Copublished by the University of Chicago Press



The cover of this issue of *MCA Chicago* features an installation of Doris Salcedo's *A Flor de Piel*, which also graces the jacket of the exhibition catalogue. Edited by Julie Rodrigues Widholm and Madeleine Grynstejn, with contributions by Elizabeth Adan, Katherine Brinson, Helen Molesworth, and Doris Salcedo.

Available at the MCA Store and mcachicagostore.org
Hardcover \$50 (Members \$45)

The Green Grass of Winter

While it might be frigid outside this Chicago winter, inside the MCA green grass is growing.

The grass appears in *Plegaria Muda*, one of the many works featured in the landmark retrospective of the work of renowned Colombian artist Doris Salcedo (see p. 6). Blades of turf burst forth through tiny holes in wooden-slat tables that are inverted and stacked one atop another. As with much of Salcedo's work, *Plegaria Muda* offers a moving and poetic meditation on memory and mourning, survival and recovery. Sometimes stark and shocking, Salcedo's creations are also beautiful and deeply affecting. We invite you to join us in contemplating them as they germinate and nurture thoughts and emotions in us throughout the winter and into the spring.

And *Doris Salcedo* is far from the only thought-provoking exhibition at the MCA this season. Visitors can also experience Anne Collier's photographic explorations of pop psychology; Clemens von Wedemeyer's cinematic meditations on the history of Nazi Germany; and Keren Cytter's videos, drawings, and live performances, which probe the line between fantasy and reality. Additionally, we present two thematic exhibitions drawn from our collection: *Body Doubles* delves into the relationship between the body and identity, and *S, M, L, XL* groups four sculptures that playfully ask us to consider scale, size, and space.

After numerous sold-out shows this fall, our performance program, MCA Stage, continues to present cutting-edge music, theater, and dance. And our many educational programs continue apace. The MCA will be bustling this winter and into the rest of 2015, both at the museum and online: we are proud to share two new media projects on our website. Our recently relaunched blog, MCA DNA, utilizes multimedia formats—animated gifs, short videos, and musical recordings—to chronicle the museum's programs and reflect upon the MCA's place within the larger world of contemporary art. We have also created a new online interpretive guide, 4 Stories, to enrich the visitor experience and highlight objects on each of the museum's four floors. Visit mcachicago.org/blog and 4stories.mcachicago.org to enjoy these projects.

The MCA also welcomed a new Chief Operating Officer, Teresa Samala de Guzman, to our executive team (see p. 21). We are delighted that Marissa Reyes, our Polk Bros. Associate Director of Education, was named the 2014 Illinois Museum Art Educator of the Year by the Illinois Art Education Association. Congratulations Marissa!

Overall, the weather outdoors may be cold, but the MCA is filled with life, energy, and activity. We encourage you to take part in our exciting and engaging offerings.

Madeleine Grynsztejn
Pritzker Director



Madeleine Grynsztejn

On View

On View Now

Anne Collier

Through Mar 8

Anne Collier's cool, detached photographs frequently depict objects that already exist in popular culture. Like Marcel Duchamp and Andy Warhol before her, she captures content-laden artifacts of our media age, often while exploring a feminist reversal of the "male gaze."

Body Doubles

Through Apr 19



Body Doubles investigates the complex relationship between the body and identity. The exhibition highlights works that use the body to dismantle established ideas about subjectivity, gender, and sexuality.

MCA DNA: Alexander Calder

Through May 10

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

MCA DNA: Richard Hunt

Through May 17

This installment of the MCA DNA exhibition series explores the evolution of Chicago-based artist Richard Hunt's work—from small, expressive objects to monumentally scaled steel sculptures. One of the most commissioned artists in the US, Hunt is well represented in the MCA Collection.

Closing Soon

Chicago Works:

Sarah Belknap and Joseph Belknap

Through Feb 24



Right:
Sarah and Joseph Belknap
Deflated Exoskin (1)
(left) and *Deflated Moon Skin (1)* (right), 2014
Silicone
24 x 52 x 14 in.
(60.96 x 132.08 x 35.56 cm)
Courtesy of the artists

Far right:
Paul McCarthy
She Man, 2004
Silicone, aluminum,
wood, latex, foam,
urethane, and metal
Unique
66 $\frac{7}{8}$ x 47 $\frac{7}{8}$ x 95 $\frac{5}{8}$ in.
(170 x 121.5 x 243 cm)
Collection of Rena
Conti, Chicago
Courtesy of the artist
and Hauser & Wirth

Artists Sarah and Joseph Belknap looked to celestial bodies, such as the sun and moon, to create new works for this exhibition. Their sculptures, photographs, and videos—which examine our ideas of the cosmos—are influenced by scientific images, popular imagination, and the artists' own acts of observation.

On View Next

MCA Screen: Clemens von Wedemeyer

Feb 24–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 and ambiguous incarnations of German history and culture. Displayed on three screens, the work allows viewers to watch only one or two films at a time; at least one of the three narratives is always just out of reach.

Doris Salcedo

Feb 21–May 24

This exhibition, the first retrospective of the work of renowned Colombian sculptor Doris Salcedo, features all major bodies of work from the artist's thirty-year career—many of which have never been shown together before. Salcedo's work is celebrated for fusing postminimalist forms with sociopolitical concerns to explore experiences of loss and trauma due to political violence.

Chicago Works: Faheem Majeed

Mar 10–Aug 16

In his sculptural works, Faheem Majeed breathes new life into recycled and often overlooked and devalued materials—such as particle board, scrap metal, and wood—to engage issues of civic-mindedness, community activism, and institutional racism. As part of the exhibition, Majeed invites long-time as well as new collaborators to participate in events and performances that take place periodically throughout the run of the exhibition.

Keren Cytter

Mar 28–Oct 4

Israeli-born, New York-based artist Keren Cytter has received widespread acclaim for her video works, which explore and often subvert the conventions of narrative cinema. The exhibition *Keren Cytter* will be the first representative showcase of the artist's work in the US and will include drawings and performance pieces in addition to her film works.

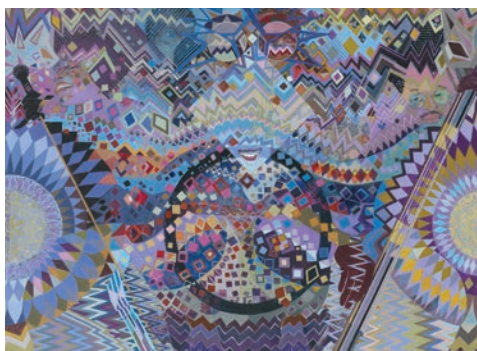
S, M, L, XL

May 9–Oct 4

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

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

Jul 11–Nov 22



This large-scale group exhibition foregrounds the flowering of avant-garde jazz and experimental music in Chicago in the 1960s and 1970s, when African American musicians and visual artists blurred boundaries between disciplines. Their legacy deeply informs contemporary artists whose works also appear in the exhibition.

MCA Screen: Jos de Gruyter and Harald Thys

Aug 8–Jan 17

For the past thirty years Belgian artists Jos de Gruyter and Harald Thys have collaborated on a body of work marked by a sardonic sense of humor, where language and communication—as well as their absence—occupy a pivotal place. On view is an installation comprising two-hundred-plus paintings ascribed to a painter named Johannes, the fictional protagonist of the accompanying twenty-five-minute video *Das Loch* (The hole).

Jeff Donaldson
JamPact and Jelly Tite
(for Jamila), 1988
Mixed media on canvas
35 x 50 in.
(88.9 x 127 cm)
Photo: Mark Gulezan,
Quicksilver Photographers



Feb 21–
May 24, 2015

Doris Salcedo

Never before has a museum mounted a comprehensive retrospective of Doris Salcedo's thirty-year career. Opening on February 21, 2015, *Doris Salcedo* presents examples of all major bodies of the artist's work. Many, such as *A Flor de Piel* (shown on the cover)—a forty-foot-long shroud composed entirely of rose petals painstakingly sewn together by hand—will be making their US debut. Others have not been shown together for twenty years.

A Colombian artist whose large-scale sculptures recognize the victims of political violence, Salcedo came of age during one of the most tumultuous and conflicted periods in her country's history, scarred by *los desaparecidos* (the disappeared). Her sculptural works function as testaments to loss and to human suffering as well as survival. By giving the abstract concept of suffering a concrete, physical form, she strives to restore a sense of power to the powerless. She also draws attention to larger social and political forces that influence nearly every aspect of society today.

Salcedo grounds her work in extensive research, often collecting witness statements and personal testimonies from victims and their family members. By listening to the stories of grieving families and translating their ineffable loss into symbolic artworks, she considers what it means to bear witness.

Two works in this landmark retrospective, *Plegaria Muda* and *Noviembre 6 y 7*,

highlight the artist's interest in examining political violence and creating spaces for individual and collective mourning.

I. *Plegaria Muda*, (2008–10)

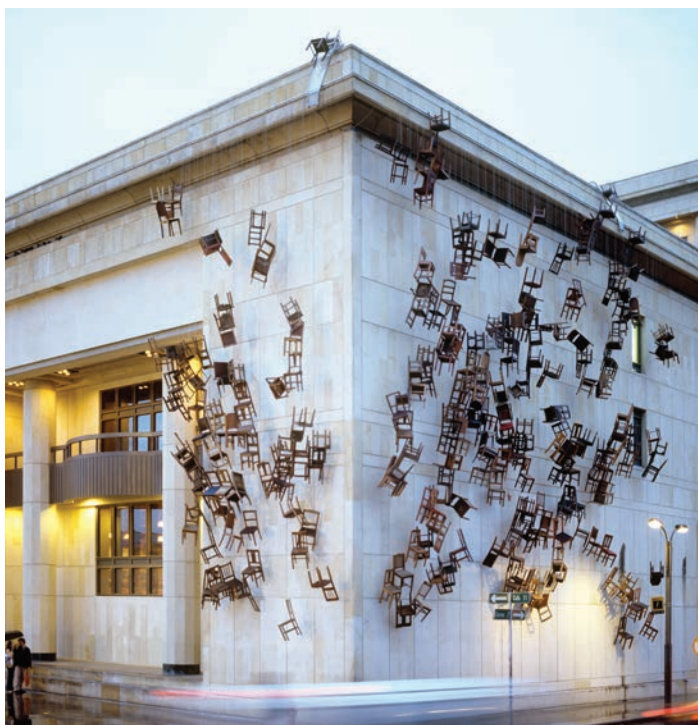
Plegaria Muda (2008–10), one of Salcedo's sculptural installations, functions as a testament to loss and potential renewal. The work is composed of handmade wooden tables—each approximately the size of a human-scaled coffin. The artist inverted the tables and stacked them atop one another, planting grass seeds so that blades of grass could grow through tiny holes perforating the surface of the tables. The installation—configured so that the vast field of table-graves fills the entirety of the gallery space—was inspired in part by the discovery of a site of mass graves in the Colombian countryside and in part by

Doris Salcedo
Plegaria Muda (detail),
2008–10
Wood, concrete, earth,
grass, and water
One hundred and twenty-
two of one hundred and
sixty-six parts;
each: 64 $\frac{5}{8}$ x 84 $\frac{1}{2}$ x 24 in.
(164 x 214 x 61 cm)
Overall dimensions
variable
Inhotim Collection, Brazil

Opposite:
Installation view,
Museo Universitario Arte
Contemporáneo (MUAC),
Mexico City, 2011
Photo: Jason Mandella

Below:
Installation view, MAXXI
National Museum of XXI
Century Arts, Rome, 2012
Photo: Patrizia Tocci





the murder of nearly 2,500 poor young men, who were lured to their deaths by a misleading promise of jobs. Their bodies were falsely presented as captured guerillas killed in combat by Colombian army units seeking bounties.

Salcedo, who accompanied a group of mothers of these *desaparecidos* (disappeared) to find their bodies, suggests in *Plegaria Muda* that a crucial part of the grieving process for the families of the victims can occur only when the victims' bodies have been identified and given a proper burial. The delicate blades of grass growing from within, seeking light and life by pushing through the surface of the tables, suggest the renewal of life, but they also allude to the sometimes painful way in which life continues as normal even during times of great tragedy.

II. *Noviembre 6 y 7, 2002*

This examination of grief in the aftermath of tragedy is also exemplified by the work *Noviembre 6 y 7*, a site-specific piece that Salcedo initiated at 11:35 am on November 6, 2002, exactly seventeen years after a group of thirty-five M-19 guerrilla rebels stormed the Colombian Palace of Justice in Bogotá, demanding that then-president Belisario Betancur stand trial. The Colombian army soon retaliated. By the end of the siege, eleven supreme court justices were killed, three hundred hostages were taken, and twelve people disappeared.

Doris Salcedo
Noviembre 6 y 7, 2002
 Two hundred eighty wooden
 chairs and rope
 Dimensions variable
 Ephemeral public project,
 Palace of Justice, Bogotá,
 2012
 Photos: Sergio Clavijo

Opposite:
 Doris Salcedo
Untitled, 2008
 Wooden armoire, wooden
 cabinet, concrete, and steel
 85 1/2 x 95 1/2 x 40 in.
 (220 x 242 x 120 cm)
 Collection Museum of
 Contemporary Art Chicago,
 gift of Katharine S.
 Schamberg by
 exchange, 2008.20

To mourn the victims of the tragedy, Salcedo suspended two hundred eighty chairs from the roof of the Palace of Justice. At the exact moment of the first fatality, she began to lower the first chair from the roof. She continued to lower additional chairs over the course of the next fifty-three hours, the duration of the original siege. No images of the siege itself are visible in the work to tell the stories of those who died. Rather, the charged history of the site, along with the work's title, are the contextual clues that hint at the meaning of the work. An original MCA documentary, featuring this work and several others, chronicles Salcedo's monumental public works.

Julie Rodrigues Widholm
Curator



Related Events

MCA Talk **Feb 21**
Doris Salcedo

MCA Talk **Mar 3**
Julie Rodrigues Widholm, Curator

Doris Salcedo Panel **Apr 7**

MCA Talk **May 9**
Drea Howenstein and
Margarita Saona

For a complete listing of events,
visit mcachicago.org.

Lead support for *Doris Salcedo* is provided by the Harris Family Foundation in memory of Bette and Neison Harris: Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris. Additional lead support is provided by Stefan Edlis and Gael Neeson, The Bluhm Family Foundation, Anne Kaplan, Howard and Donna Stone, The Andy Warhol Foundation for the Visual Arts, and Helen and Sam Zell.

Major support is provided by The Chicago Community Trust; Ministry of Foreign Affairs of Colombia, Ministry of Culture of Colombia and Embassy of Colombia in Washington DC; Barbara Bluhm-Kaul and Don Kaul; Paula and Jim Crown; Nancy and Steve Crown; Walter and Karla Goldschmidt Foundation; Liz and Eric Lefkowsky; Susana and Ricardo Steinbruch; and Kristin and Stanley Stevens.

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AND AFFILIATES



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DEDALUS
FOUNDATION



The artist's galleries have also provided support to present the exhibition and catalogue: White Cube and Alexander and Bonin, New York.

Defying Gravity with Richard Hunt

Dec 18–
May 17, 2015

Exhibitions 10

In conjunction with the recently opened exhibition *MCA DNA: Richard Hunt*, Marilyn and Larry Fields Curator Naomi Beckwith sat down with Hunt in November to discuss his influences and development as an artist.

Naomi Beckwith: How did you come to sculpture as a medium? Your earliest works as a student encompassed molding, modeling, and so forth, but your process now is very different.

Richard Hunt: I came to sculpture when I was about fifteen, after years of drawing and painting . . . When I started college in the 1950s, works in metal—constructed things—were not that common . . . And then I saw a show that came to the Art Institute, *Sculpture of the Twentieth Century* [1953] . . . What most impressed me were the works by Julio González, and those that he had helped Picasso with, like *Monument to Apollinaire* . . . That got me interested in that technique [using hammered or welded metal].

Then there was the idea expressed by González: that this new sculpture was a marriage of material and space. He even talked about drawing in space, which was a very liberating concept.

NB: How things expand in space is a feature of your work, especially since the 1970s, when things began to move out away from a central axis. How did those forms come to be?



Photo: Amanda Lucier,
The Virginian-Pilot

RH: It goes back to González's idea, and of course the mid-1950s marked the beginning of man's exploration of space. In fact, when I graduated from the School of the Art Institute, I received a traveling fellowship and went to Europe. Around the same time, the Russians sent up Sputnik, and Kennedy said they were going to put a man on the moon . . .

The idea of being able to use the tensile strength inherent in metals to make something was another kind of opening up . . . It was about exploring space, about freedom [within the medium].

NB: Some of these sculptures are quite aspirational—they feel like a breath or a sound going into the air. Can you talk about these forms rising up from their bases?

RH: Man has always been interested in being able to fly, in that kind of freedom—freedom from gravity and all that. . . . There's been a lot of that in my work.

Don't miss *Richard Hunt: Sixty Years of Sculpture* at the Chicago Cultural Center, on view through Mar 29, 2015.

Clemens von Wedemeyer

Feb 24–
Jul 26, 2015



MCA Screen 11

MCA Screen presents *Muster (Rushes)*, a 2012 video installation by German artist and filmmaker Clemens von Wedemeyer.

A film in three acts, *Muster (Rushes)* evokes the horror of Nazi concentration camps and the idea that psychological scars can remain long after physical wounds have healed. Each act is set in or near the former Benedictine monastery of Breitenau, Germany—which was infamously converted into a concentration camp in 1933—and each revisits a tragic moment in the monastery's postwar history. The acts play simultaneously, in German with English subtitles, and are projected across three screens that have been arranged in the MCA Screen gallery so that only two can be seen at a time.

Like many of Wedemeyer's films, *Muster (Rushes)* blurs the line between truth and fiction. Its unsentimental depictions of Breitenau and its understated dialogue are reminiscent of documentary footage. But its deeply personal subject matter and sweeping cinematography call to mind dramatized works. This uncomfortable juxtaposition between objectivity and subjectivity lends the film an air of surrealism, and the fact that the three films play simultaneously—so that each vies for the viewer's attention and threatens to muddle his or her understanding of the others—further heightens this sense of unreality.

Clemens von Wedemeyer's works have been shown throughout the United States and abroad, at solo and group exhibitions. According to MCA James W. Alsdorf Chief

Curator Michael Darling, *Muster (Rushes)* was “a clear standout at the 2012 international exhibition Documenta 13, and we felt it would be an outstanding addition to the MCA's collection of video works. Our colleagues at the Dallas Museum of Art felt the same, and we decided to acquire the work jointly.”

Lindsey Anderson
Associate Editor

Clemens von Wedemeyer
Still from *Muster (Rushes)*, 2012
© Clemens von Wedemeyer and VG Bild-Kunst, Bonn 2014
Courtesy of KOW, Berlin

Faheem Majeed

Mar 10—
Aug 16, 2015

Chicago Works 12

When I invited Faheem Majeed to participate in the *Chicago Works* exhibition series, I knew the format of the exhibition would not be a straightforward display. The artist is increasingly known in Chicago for his multifaceted approach to art, for which he treats his various roles in the artistic community on equal footing.

It is difficult to pinpoint where Majeed's artmaking begins and ends. He is an artist, arts administrator, educator, curator, and community activist. These blurred boundaries raise important questions about the role of art and artists in society, notions of authorship, and art's ability to make the invisible visible—whether marginalized, underserved communities or the social, economic, and political forces that shape and create such divisions.

In light of these considerations, it is not surprising that the artist has conceived of a wide range of exhibition components and programs to present at the MCA.

Through the inclusion of sculpture, installation, performance, and new cross-organizational partnerships, the exhibition is poised to extend far beyond the walls of the galleries. Informed and shaped by multiple voices and perspectives, *Chicago Works: Faheem Majeed* explores the potential for art to enact change, to bring people together, and to create greater opportunities for meaningful interaction.

Steven L. Bridges
Curatorial Assistant



Faheem Majeed
Photo: Devin Mays

Keren Cytter

Keren Cytter, who was born in Israel but now calls New York City home, has distinguished herself internationally for her video works, which play on the ideas of narrative cinema while upending their conventions.

Often working with the barest of resources—and utilizing deliberately kitschy, lo-fi effects—Cytter's videos often have the look and feel of mid-1990s Dogme films, in that they advocate for a low budget and pared-down style of filmmaking. But while most Dogme works reflect the idea that simple filmmaking techniques allow more access to the protagonists, Cytter's video works place her characters in moments of intense, dramatic build-up in which the actors are often emotionally detached from the drama or are even playing multiple roles. Cytter also has a knack for moving between multiple languages, plotlines, and genres within a single work, placing her viewers in varied states of anticipation and disbelief.

Featuring films from the past decade, *Keren Cyttter* is the first comprehensive presentation of the artist's work in the United States. While primarily known as a filmmaker, Cyttter is a multidisciplinary artist. She also writes and has founded a dance and theater company, D.I.E. NOW (Dance International Europe Now) and cofounded APE (Art Projects Era), a nonprofit organization that presents art outside of traditional gallery and museum settings.

The MCA's exhibition also includes a new series of drawings and live performances by the artist. Whether working with actors, dancers, musicians, or by herself, Cyttar is motivated by a DIY aesthetic and a sense of the homemade as a humble means of filtering reality through fantasy and vice-versa.

Originated at the Kunsthall Charlottenborg in Copenhagen, the Chicago presentation of the exhibition will be accompanied by a new artist's book featuring a catalogue containing all of Cytter's film treatments—introduced by myself and Jacob Fabricius, exhibition curator and Director of the Kunsthall Charlottenborg.

Naomi Beckwith
Marilyn and Larry Fields Curator

Mar 28–
Oct 4, 2015

Exhibitions 13



Keren Cytter
Still from *Video Art Manual*, 2011
Digital HD video (color/
sound)
14 minutes, 43 seconds
Courtesy of the artist
and Nagel Draxler,
Berlin; Pilar Corrias,
London; and Galleria
Raffaello Cortese, Milano

S, M, L, XL

May 9–
Oct 4, 2015

Exhibitions 14



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

Support for *S, M, L, XL* is generously provided by
The Pritzker Traubert Collection Exhibition Fund.

One of the primary preoccupations of contemporary art is the relationship of the viewer to the art object itself.

During the 1960s, sculptors abandoned the use of the pedestal in order to situate their artworks in the same physical space as the viewer, creating works that break down the barrier between art and life and require the bodily presence of an audience to activate them and give them meaning. Many contemporary artists continue to adopt this symbiotic approach, constructing works that are quite interactive and honest in their acknowledged dependence on an audience.

This exhibition, *S, M, L, XL* highlights four works from the last five decades that trace the development of this artistic attitude. Each increases in ambition, size, and scale—thus the title—and each offers a slightly different experience depending on one's own body size.

The exhibition opens with the door-shaped *Portal* (1964) by Robert Morris and moves on to the spiral enclosure *Blue* (2006) by Franz West; both of these works are in the MCA Collection. A second work by Morris, *Passageway* (1961) ups the architectural ante with a curving, increasingly claustrophobic room, while Kris Martin's *T.Y.F.F.S.H.* (2011)—also in the collection—supersizes the offerings with a hot air balloon that adjusts to fill any room in which it is placed, regardless of its size. All but one of these works have never been shown at the MCA before, and together they reveal a continuing dialogue about sculptural space between artists of different generations.

Michael Darling

James W. Alsdorf Chief Curator

The Freedom Principle

Jul 11–
Nov 22, 2015



Opening in the summer of 2015, *the Freedom Principle: Experiments in Art and Music, 1965 to Now* links the vibrant legacy of the 1960s African American Chicago avant-garde to current art and culture.

Combining archival materials with contemporary responses, the exhibition is occasioned in part by the fiftieth anniversary of the founding of the Association for the Advancement of Creative Musicians (AACM), a still-flourishing organization of Chicago musicians whose adventurous, boundary-pushing experimentations expanded jazz into a serious, politically charged multimedia art form. The exhibition also includes materials from affiliated groups such as AFRICOBRA, and it documents the AACM's long-running relationship with the MCA.

But *The Freedom Principle* is not merely a retrospective. It brings the history of the AACM into play with more recent works by

artists such as Terry Adkins, Nick Cave, Rashid Johnson, Cauleen Smith, Catherine Sullivan, and Stan Douglas.

The exhibition is accompanied by a micro-site and a fully illustrated catalogue, with contributions from Chicago music expert and gallerist John Corbett, curator and art historian Romi Crawford, AACM member and historian George Lewis, poet and literary theorist Fred Moten, cellist and AACM member Tomeka Reid, curator Hamza Walker, and art historian Rebecca Zorach, as well as exhibition cocurators Marilyn and Larry Fields Curator Naomi Beckwith and Manilow Senior Curator Dieter Roelstraete. Bringing old and new together, *The Freedom Principle* reveals how the principles and spirit of experimental jazz live on actively and dynamically in today's world.

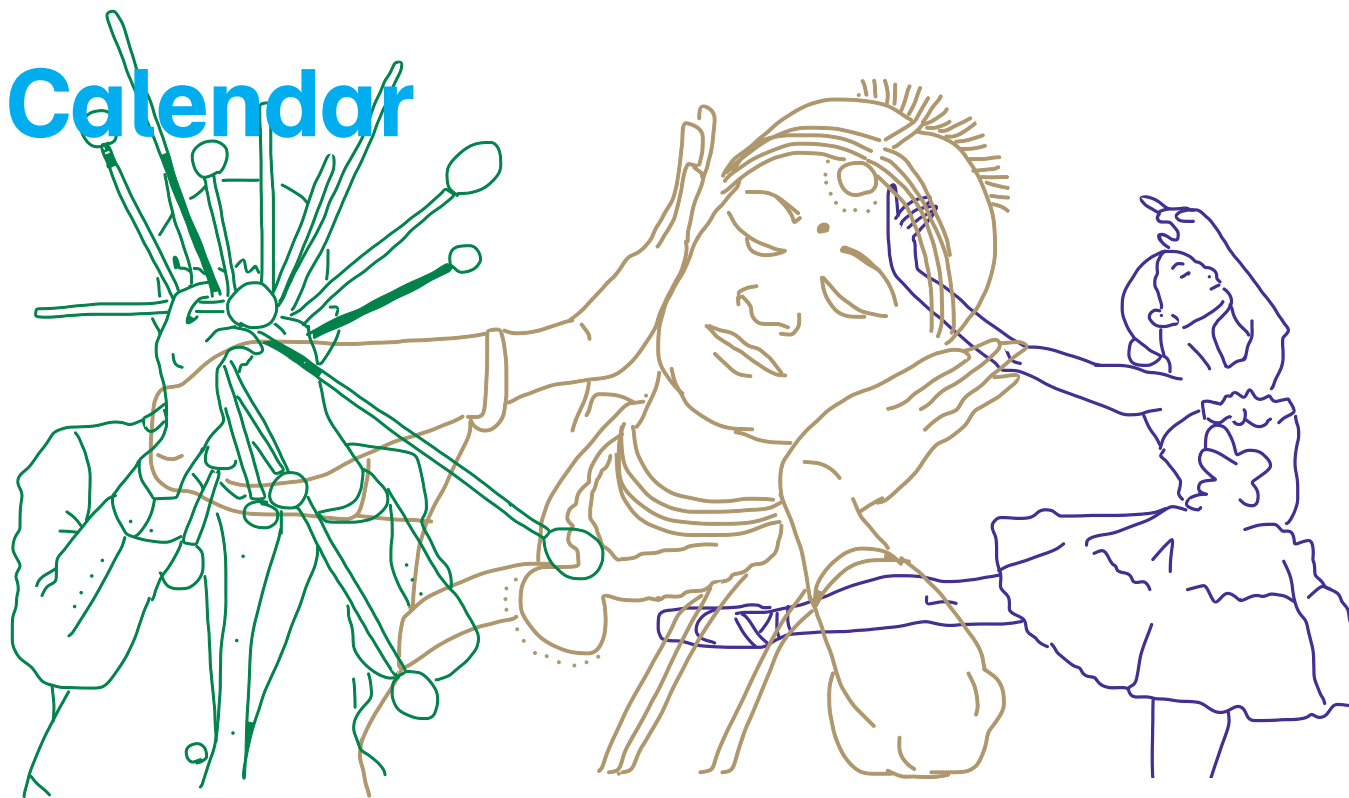
Dieter Roelstraete
Manilow Senior Curator

Stan Douglas
Hors-champs, 1992
Two-channel video
installation with
stereo sound
Dimensions variable
Courtesy of the artist
and David Zwirner,
New York

Support for *The Freedom Principle: Experiments in Art and Music, 1965 to Now* is provided in part by Bill and Vicki Hood.

Calendar

Calendar 16



Illinois residents receive free general admission every Tuesday.

 Ticket required

Talks by exhibiting artists are highlighted in gold.

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

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 para recorrer las exposiciones en Español. (Join a bilingual MCA docent for a tour of current exhibitions in Spanish.)

The Living Room

Fourth Saturday of the month, 2–4 pm
The MCA's Teen Creative Agency hosts this drop-in gathering for intimate conversations and activities.

Open Doors

Museum visitors are invited to observe the rehearsal process of upcoming MCA Stage productions.

Jan

Sat, Jan 3, 6 pm

MCA Talk

St. Vincent

St. Vincent joins writer Jessica Hopper to discuss Bowie's influence.

Sun, Jan 4, 6 pm

MCA Talk

Neil Gaiman

Gaiman will read his short story "The Return of the Thin White Duke."

Tue, Jan 6, 6 pm

MCA Screen

Chicago 8: Small Gauge Film Fest

This presents works on Super 8 mm film by San Francisco collective Silt.

Sat, Jan 10, 11 am–3 pm

Family Day: Wonder

Explore the cosmos with guest artists Sarah and Joseph Belknap and storytelling with Manual Cinema.

Tue, Jan 13, 6 pm

MCA Studio

Pup House: Shadow Puppetry

Learn how to design and create your own shadow puppet in this workshop.

Wed, Jan 14, 2–4 pm

MCA Studio

Open Doors with Manual Cinema

Thu–Sat, Jan 15–17, 7:30 pm

Sun, Jan 18, 3 pm

MCA Stage

Manual Cinema: Mementos Mori

Presented as part of the Chicago International Puppet Theater Festival. See p. 24 for feature story.

Tue, Jan 20, 6 pm

MCA Live

1,001 Chicago Afternoons

and Anthology of Chicago:

Welcome to the Neighborhood

Poetry readers spin stories and spit poetry based on different Chicago neighborhoods, illustrated by local artists.

Above: Third Coast Percussion, Ragamala, Joffrey Academy of Dance. p. 20: Doris Salcedo, Untitled, 2003. All illustrations by Tobey Albright are based on photography by Saverio Truglia, Alice Gebura, Herbert Migdoll, and Sergio Clavijo.

Wed, Jan 21, 2–4 pm

MCA Studio

Open Doors with Stan's Cafe

Thu–Sat, Jan 22–24, 7:30 pm

MCA Stage

Stan's Cafe: *The Cardinals*

The Stan's Cafe troupe pokes holes into systems of belief—and the suspension of disbelief—in this diabolically funny story about three Cardinals who put on a puppet show to depict the world according to the Bible. Presented as part of the Chicago International Puppet Theater Festival.

Sat, Jan 24, 10:30 am–5:30 pm

MCA Talk

International Puppet Art

Puppet artists talk about puppet art's vitality and the new paradigms they are creating to engage with the world today. This talk is copresented with the Chicago International Puppet Theater Festival and the University of Chicago.

Tue, Jan 27, 6 pm

MCA Talk

Tracers Book Club

Founded by Chicago artist Jennifer Reeder, Tracers Book Club is a social justice initiative dedicated to promoting feminism and self-determination as a civil right. Tracers leads an in-gallery panel discussion on issues of feminism in response to the exhibition *Anne Collier*.

Thu, Jan 29, 6 pm

MCA Talk

Richard Hunt

Longtime Chicago resident Richard Hunt turns eighty this year. To celebrate, the MCA is hosting an exhibition and conversation with the artist; Naomi Beckwith, Marilyn and Larry Fields Curator; and Daniel Schulman, Director of Visual Art, Department of Cultural Affairs and Special Events.

Feb

Tue, Feb 3, 6 pm

MCA Studio

Samantha Hill: *10 Body Performances*

Chicago artist Samantha Hill invites visitors to re-create body interventions originally performed by artists in the MCA's 1975 exhibition *Bodyworks*. Presented as part of a series for which the artist explored the MCA's archives to develop programs based on the museum's history.

Tue, Feb 10, noon

MCA Talk

Naomi Beckwith, Marilyn and Larry Fields Curator, on *Richard Hunt*

Tue, Feb 10, 6 pm

MCA Studio

Joshua Kent: *From within a winter's house*

Extracting poetic instances and images from his work/life practice, Chicago-based artist Joshua Kent explores issues of poverty and longing.

Thu, Feb 12, 2–4 pm

MCA Studio

Open Doors with Sònia Sánchez

Fri–Sat, Feb 13–14, 7:30 pm,
Sun, Feb 15, 3 pm

MCA Stage

Sònia Sánchez: *Le Ça (The Id)*

The artist and her musicians make their North American debut at MCA Stage. See p. 22 for feature story.

Sat, Feb 14, 11 am–3 pm
Family Day: Double

Share, collaborate, and exchange at this Family Day, inspired by the exhibition *BMO Harris Bank Chicago Works: Sarah and Joseph Belknap*. With guest artists Spudnik Press and Adventure Sandwich.

Sat, Feb 14, 1 pm

MCA Studio

Workshop with Sònia Sánchez

The contemporary performer teaches flamenco technique that experiments with the form and rhythm of the body. See p. 22 for feature story. Copresented with Clinard Dance.

Tue, Feb 17, 6 pm

MCA Screen

Jennifer Reeder

Chicago-based filmmaker Jennifer Reeder's award-winning narratives about relationships borrow from many unconventional forms.

Wed, Feb 18, 6 pm

MCA Talk

Zackary Drucker

Artist Zackary Drucker leads a program that explores issues of trans representation and gender equality.

Fri, Feb 20, 5:30–7 pm
Circle Preview: *Doris Salcedo*

Circle Donors are invited for a first look at *Doris Salcedo*.

Fri, Feb 20, 7–9 pm
Members' Preview: *Doris Salcedo*

Be among the first to view the MCA's latest exhibition.

Sat, Feb 21, 3 pm

MCA Talk

Doris Salcedo

The artist discusses the social and political landscapes of her work.

Sun, Feb 22, 5 pm

MCA Screen

Black Radical Imagination

This touring program of visual shorts focuses on new stories within the diaspora. An artistic movement and school of thought, *Black Radical Imagination* focuses on the aesthetics of afro-futurism, afro-surrealism, and the magnificent. Curated by Erin Christovale and Amir George.

Tue, Feb 24, 6 pm

MCA Live

Fifth House Ensemble and Adebukola Bodunrin: Verklärte Nacht

Inspired by the lush sounds of Arnold Schoenberg's *Verklärte Nacht* (Transfigured Night), this new collaboration with Chicago film and video artist Adebukola Bodunrin immerses audiences in a captivating interpretation of poet Richard Dehmel's work.

Wed, Feb 25, 2–4 pm

MCA Studio

Open Doors with Mariano Pensotti**Thu–Sat, Feb 26–28, 7:30 pm;****Sun, Mar 1, 3 pm** 

MCA Stage

Mariano Pensotti: Cineastas

Mariano Pensotti is one of the most critically acclaimed experimental writers and directors working today. Using cinematic techniques and a split-level stage set, in this play he traces the lives of filmmakers entangled in love, work, and friendships in Buenos Aires.

Mar

Tue, Mar 3, noon

MCA Talk

Julie Rodrigues Widholm, Curator, on Doris Salcedo**Tue, Mar 3, 6 pm**

MCA Studio

Feminist Parking Lot: Considering the Radical Handmade

Celebrate and explore crafting as a radical feminist form of production. Tracers Book Club lead workshops and demonstrations in zine production, print making, nail art and more.

Fri, Mar 6, 2–4 pm

MCA Studio

Open Doors with Joffrey Academy of Dance**Sat, Mar 7, 3 and 7:30 pm,****Sun, Mar 8, 3 pm** 

MCA Stage

Joffrey Academy of Dance: Winning Works 2015

This year's Choreographers of Color competition winners, Stephanie Martinez, Jennifer Archibald, and Abdul Latif, showcase innovative works they have created. Presented by Joffrey Academy of Dance in association with MCA Stage.

Tue, Mar 10, 6 pm

MCA Talk

Faheem Majeed

Faheem Majeed discusses his exhibition and his artistic practice with Curatorial Assistant Steven L. Bridges.

Sat, Mar 14, 11 am–3 pm**Family Day: Loop**

Make, explore, and experiment with art that lingers and reverberates, inspired by the exhibition *Doris Salcedo*. With guest artist 500 Clown.

Tue, Mar 17, 6 pm

MCA Talk

Reconfigure: Considering Trans Embodiment

Kristen Schilt, Assistant Professor in the Department of Sociology at the University of Chicago, joins artist Chase Joynt for a conversation that focuses on issues of trans identity and inequality. Presented in association with the exhibition *Body Doubles*.

Thu, Mar 19, 2–4 pm

MCA Studio

Open Doors with the Seldoms**Fri–Sun, Mar 20–29, times vary** 

MCA Stage

The Seldoms: Power Goes

See p. 24 for feature story.

Sat, Mar 21, 1 pm

MCA Talk

The Seldoms: Bodies on the Line

Choreographer Carrie Hanson's multidisciplinary project *Power Goes* raises questions about how power works, what it is, and where it goes. Steve Edwards, of the Institute of Politics, along with others, joins this talk about power's place in the civil rights era and today.

Tue, Mar 24, 6 pm

MCA Studio

Kirsten Leenaars: Notes on Empty Chairs

Chicago-based artist Kirsten Leenaars presents a series of in-gallery programs exploring themes of empathy, community, and remembrance. The program is presented in association with the exhibition *Doris Salcedo*.

Sat, Mar 28, 3 pm

MCA Talk

Keren Cytter

Keren Cytter discusses the works in her current exhibition with Marilyn and Larry Fields Curator Naomi Beckwith.

Tue, Mar 31, 6 pm

MCA Studio

Samantha Hill: Uma Celebração da Cultura

Chicago-based artist Samantha Hill invites members of Chicago's Samba music and dance communities to create a participatory dance performance. The second program from the series *The Happenings*, for which Hill explores the MCA's archives to develop three interactive programs.

Apr

Tue, Apr 7, 3–6 pm

MCA Talk

Doris Salcedo Panel

This event focuses on the political, social, and philosophical aspects of Salcedo's work, which often addresses the sorrow and loss caused by the civil war in Colombia. Presented in partnership with DePaul University.

Tue, Apr 7, 6 pm

MCA Live

Donda's House

Donda's House honors the educational legacy of Dr. Donda West by implementing arts, wellness, and literature experiences that transform youth. They present a performance program as part of the exhibition *Chicago Works: Faheem Majeed*.

Thu, Apr 9, 2–4 pm

MCA Studio

Open Doors with Ragamala

Thu Apr 9, 6 pm

MCA Talk

Ranee and Aparna Ramaswamy and Rudresh Mahanthappa

The collaborators of *Song of the Jasmine* explore the intersection of jazz and the South Indian dance aesthetic.

Fri–Sat, Apr 10–11, 7:30 pm,

Sun, Apr 12, 3 pm

MCA Stage

Ragamala Dance with Rudresh Mahanthappa: *Song of the Jasmine*

Sat, Apr 11, 11 am–3 pm

Family Day: *Lost and Found*

Uncover hidden secrets, play with new ideas, and find your creative voice at this Family Day, inspired by *Doris Salcedo*. With guest artists Poems While You Wait.

Sat Apr 11, 1 pm

MCA Studio

Master Class by Ragamala Dance

Ranee and Aparna Ramaswamy experiment with South Indian dance forms, music, and improvisation in this class. Copresented with Natya Dance Theatre. See p. 23 for feature story.

Sat, Apr 11, 3 pm

MCA Talk

Malcolm London

Poet Malcolm London gives an in-gallery spoken word performance and speaks with Lisa Yun Lee, Director of the School of Art and Art History at UIC, about activism and social justice in response to *Doris Salcedo*.

Tue, Apr 14, 6 pm

MCA Studio

Kirsten Leenaars: *Notes on Empty Chairs*

See Mar 24.

Sat, Apr 18, 3 pm

MCA Talk

Rebecca Duclos and Daniel Quiles on Doris Salcedo

Rebecca Duclos, Graduate Dean of the School of the Art Institute of Chicago, and art historian Daniel Quiles discuss the social and political context surrounding Doris Salcedo's work.

Sat, Apr 18, 7:30 pm,

Sun Apr 19, 3 pm

MCA Stage

Carmen de Lavallade: *As I Remember It*

The legendary dancer and actor performs and reflects upon challenges she faced as a leading African American artist. Copresented with Illinois Humanities Council.

Tue, Apr 21, noon

MCA Talk

Steven L. Bridges, Curatorial Assistant, on Faheem Majeed

Tue, Apr 21, 6 pm

MCA Live

Ekphest: A Festival of Art + Word

Poets Jamila Woods and Sharrieff Muhammad perform works written in response to artworks in the MCA Collection.

Sat, Apr 25, 7:30 pm

MCA Stage

International Contemporary Ensemble: Anna Thorvaldsdottir

Innovative music ensemble ICE performs *In the Light of Air*, an atmospheric work by Icelandic composer Anna Thorvaldsdottir.

Sun, Apr 26, 1 pm

MCA Talk

Creative Music Summit

Composers Renée Baker and Nicole Mitchell, filmmaker Ulysses Jenkins, and others discuss the intersection of music and media and how their artistic practices converge as part of larger social movements.

Sun, Apr 26, 3–9 pm

MCA Screen

Creative Music Selects

Filmmaker Ulysses Jenkins and historian Jacqueline Stewart curate films from the archives of Black Cinema House.

Tue, Apr 28, 6 pm

MCA Studio

Samantha Hill: *Art + Soul*

Chicago artist Samantha Hill explores the history of Art and Soul, an art center created in 1968 in partnership with the MCA. See Feb 3.

May

May 1–10

Members' Double Discount Days

Members save 20% at the MCA Store and online at mcachicagostore.org.

Sat, May 2, 3 pm

MCA Talk

Theaster Gates and Lisa Lee on Doris Salcedo

These speakers discuss social issues raised in their work.

Sat, May 2, 7:30 pm

MCA Stage

Nicole Mitchell: *Mandorla****Awakening: Emerging Worlds***

Nicole Mitchell reframes progressive movements in history through a sci-fi multimedia concert, performing with the electro-acoustic chamber orchestra Black Earth Ensemble for this collaboration with filmmaker and visual artist Ulysses Jenkins.

Sun, May 3, 7:30 pm

MCA Stage

Renée Baker: *Sunyata: Towards Absolute Emptiness*

Violinist and composer Renée Baker and her magnetic Chicago Modern Orchestra Project perform this chamber opera with dance, inspired by early Buddhist writings of Tibet.

Tue, May 5, 6 pm

MCA Talk

Chicago Home Theater Festival

This festival transforms homes into sites of radical generosity for performance, cinema, and interdisciplinary art. Presented as part of the exhibition *Chicago Works: Faheem Majeed*.

Sat, May 9, 11 am–3 pm
Family Day: Tinker

Experiment and improvise with new materials and ways of making. With guest artist Dave Ford.

Sat, May 9, 3 pm

MCA Talk

Drea Howenstein and Margarita Saona on Doris Salcedo

Drea Howenstein and Margarita Saona discuss the use of objects, memory, and empathy in Salcedo's sculptures and installations.

Tue, May 12, noon

MCA Talk

Naomi Beckwith, Marilyn and Larry Field Curator on Keren Cytter
Tue, May 12, 6 pm

MCA Studio

True Touch: Spa of Guided Conversation

Chicago artist Rachel Ellison invites visitors to take part in an immersive experience, complete with manicures.

Thu, May 14, 6 pm

MCA Talk

Voice of Witness

Mimi Lok, cofounder, executive director, and executive editor of Voice of Witness, a nonprofit whose oral histories shed light on human rights crises, speaks with Max Schoening, editor of *Throwing Stones at the Moon*.

Tue, May 19, 6 pm

MCA Studio

Kirsten Leenaars: *Notes on Empty Chairs*

See Mar 24.

Thu–Fri, May 21–22, 7:30 pm

MCA Stage

Third Coast Percussion with Glenn Kotche: *Wild Sound*

Glenn Kotche's new work incorporates field recordings from the natural world and his travels with Wilco, as well as invented instruments.

Tue, May 26

MCA Live

Avery R. Young

This multidisciplinary artist blends phonetics, linguistics, hymns, jazz and hip-hop to explore race, gender, and politics—for the exhibition *Chicago Works: Faheem Majeed*.

Sat, May 30, 1–5 pm

MCA Live

21Minus

The MCA's Teen Creative Agency curates and hosts our annual exposition of teen creativity.



Introducing Teresa Samala de Guzman

The MCA is delighted to introduce Teresa Samala de Guzman as our new Chief Operating Officer.

Over the course of her thirty-year career, de Guzman has repeatedly demonstrated a capacity for innovation and excellence. Most recently, she founded the Next Step, a company offering strategic financial and operational consulting.



Before founding her own company, de Guzman served as senior associate dean for finance and administration at the University of Virginia's Darden Graduate School of Business, where she led its operational sustainability initiative, developed its international student loan program, and strove to promote diversity and inclusivity within the university community. She also served as chief operating officer and associate head of school at the Ethical Culture Fieldston School in New York, spearheading the launch of a \$70 million LEEDS campus expansion project. Additionally, she has held top positions at American Express, Kwasha Lipton, and Bellcore.

Born and raised in the Philippines, de Guzman earned a BS in accounting from St. Theresa's College and an MBA in finance from New York University's Stern School of Business before becoming a CPA and a designated Associate Certified Coach through the International Coach Federation.

Outside of the office, she works to further causes related to financial literacy, education, and leadership development. She also holds adjunct faculty appointments with Darden, the Federal Executive Institute, and the Piedmont Virginia Community College.

We welcome Teresa to her new home at the MCA and Chicago!

Heritage Forms in Contemporary Dance

Sònia Sánchez, the phenomenal flamenco *bailaora*, and mother and daughter collaborators Ranee and Aparna Ramaswamy, of the dance company Ragamala, meticulously investigate the techniques of heritage forms and the ways in which culture is mediated and changed by each generation of artists.

In *Le Çà (The Id)*, Sánchez distills the typically ornate presentation of flamenco to a raw, unadorned form. In *Song of the Jasmine*, Ragamala celebrates eighth-century Tamil mystic poet Andal with resplendent costumes and creative fusions of classical Bharatanatyam dance and jazz. Both Sanchez and Ragamala examine our connection as humans to the spiritual, the sensual, and the natural. And both reinterpret their cultural heritage to explore the form, musicality, and rhythm of the body.

Generous support for MCA Dance is provided by David Herro and Jay Franke.

Sònia Sánchez: *Le Çà (The Id)* is made possible by the Program for the Internationalization of Spanish Culture (PICE), under the Mobility grants awarded by the state company Acción Cultural Española (AC/E).



AC/E
ACCION CULTURAL
ESPAÑOLA

Presented as part of
the Chicago Flamenco
Festival 2015.

Sònia Sánchez

Sònia Sánchez completed studies in the Conservatory of Dance in Madrid, Spain. She then continued her flamenco training with La China, in Barcelona, where Hisako Horikawa also introduced her to butoh, a Japanese dance form.

She first conceived of *Le Çà* while living in solitude, experimenting with the sounds of her vocal chords, shoes, and different kinds of wood. At first filtering them through various microphones, she ultimately discarded everything except technique. “As if facing an orchestra that has lost its score,” Sánchez began composing with her body. “The sounds of the forest came in, the sounds of darkness, of pain, of joy, which were my companions for many years.” Carrying this emotional charge into the studio, Sánchez improvised over five months with musicians and dancers of flamenco, jazz, and contemporary forms.

Appealingly moody, *Le Çà* is a genuine creative breakthrough in flamenco, ex-tolling technique and minimal scenery over the expected flourish of ornate costumes and narrative. Sánchez composes her tapping and stamping to the riveting music of two leading musicians, electric guitarist David Soler and vocalist Miguel Angel “el Londono.”

Left:
Sonia Sánchez
Photo: Joan Cortés

Opposite:
Rudresh Mahanthappa
Photo: Jimmy Katz



Sònia Sánchez, *Le Ça*

Feb 13–15, 2015

Ragamala Dance with Rudresh

Mahanthappa, *Song of the Jasmine*

Apr 10–12, 2015

**Ragamala Dance with Rudresh
Mahanthappa**

Ranee and Aparna, who codirect Ragamala Dance, connect us to the spiritual, the sensual, and the natural—the lifeblood of the Indian psyche. The first Bharatanatyam artist to be named by *Dance Magazine* as one of “25 to Watch,” Aparna recently gave a solo performance at the Music Academy in Chennai—one of India’s most prestigious dance venues. Ranee is a 2012 United States Artists Fellow. Since her first cross-cultural collaboration with the poet Robert Bly her pathbreaking creations blur the dichotomy between the classical language of Bharatanatyam and a Western aesthetic.

The central inspiration of *Song of the Jasmine*, Andal’s *Sacred Sayings of the Goddess*, expresses deep longing, anguish, ecstasy, and the desire to merge the soul with a supreme consciousness. Ranee and Aparna’s commitment to entwining Indian and American artistic genres strongly echoes the poet’s intensity of emotion, opening its contemporary interpretive possibility. To approach the poetic, they constructed the choreography and music simultaneously in an artistic dialogue that spanned more than a year. Notably, they expanded the South Indian dance aesthetic with the improvisatory freedom of jazz through their collaboration with saxophonist Rudresh Mahanthappa, a

Guggenheim Fellow who has performed at Carnegie Hall and scores of jazz festivals—including Montreal, North Sea, and Newport. Ranee and Aparna perform with three dancers from their company: Jessica Fiala, Tamara Nadel, and Ashwini Ramaswamy. And Mahanthappa is accompanied by a quartet assembled of versatile jazz and South Indian musicians: Rez Abbasi (electric guitar), Raman Kalyan (South Indian flute), Rajna Swaminathan (mridangam/South Indian percussion), and Anjna Swaminathan (South Indian violin). The staging features a stunning canopy of brass bells and costumes created in Chennai, India.

Yolanda Cesta Cursach

Associate Director of
Performance Programs



Generous support for Ragamala Dance with Rudresh Mahanthappa: *Song of the Jasmine* is provided by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Illinois Arts Council and General Mills Foundation.



Generous support for MCA Dance is provided by David Herro and Jay Franke.

Ragamala Dance with Rudresh Mahanthappa: *Song of the Jasmine* is made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.



Ready for Their Close-Up

Manual Cinema

Paper puppets, oddball props, overhead projectors—Chicago company Manual Cinema creates live-action films before our eyes, channelling a DIY, garage sensibility to transform the experience of attending the movies or the theater. Founded in 2010 by five multidisciplinary artists—Drew Dir, Sarah Fornace, Ben Kauffman, Julia Miller, and Kyle Vegter—Manual Cinema has created live shadow puppet shows, site-specific installations, music videos, puppet versions of StoryCorps stories, and more. The group's new feature-length work, *Mementos Mori*, utilizes live video and an onstage chamber orchestra to present three interrelated tales about mortality and technology. The combination of elements old and new makes for a beguiling meditation on how memory and our relation to death are being reshaped in the twenty-first century.

The premiere coincides with the opening weekend of the new citywide Chicago International Puppet Theater Festival and a related symposium on International Puppet Art.

Manual Cinema, *Mementos Mori*
Jan 15–17, 2015

The Seldoms, *Power Goes*
Mar 20–29, 2015

The Seldoms

Carrie Hanson has a restless imagination and, like many cultural workers, a desire to make a difference. As artistic director of the Chicago dance company the Seldoms, she and her collaborators have created more than twenty-five bold and exacting dances driven by their inquiries into contemporary issues. She has often designed her works for charged, site-specific settings—such as cargo containers, truck depots, and a drained Olympic-sized outdoor pool.

In March, the Seldoms return to MCA Stage with *Power Goes*, a breakthrough work of dance that takes on issues of political power, exploring public frustration with political gridlock and politics as performance. Informed by the legacy of Lyndon Johnson's presidency, particularly the passage of legislation on key social issues and the tragic consequences of his decision to escalate the Vietnam War, *Power Goes* draws upon Johnson as both subject and metaphor and examines his maxim "power is where power goes."

For this complex project, Hanson is enlarging her artistic practice by working with stellar collaborators, such as playwright Stuart Flack and historian/dramaturge Michael Kramer. Bob Faust's visuals and Mikhail Fiksel's soundscore anchor the strong design team.

Peter Taub
Director of Performance Programs

Manual Cinema: Mementos Mori is developed in part through the MCA Stage New Works Initiative, with lead support from Elizabeth A. Liebman. The MCA Stage presentation is generously supported by Lois and Steve Eisen and The Eisen Family Foundation.

Generous support for the Seldoms: *Power Goes* is developed in part through the MCA Stage New Works Initiative, with lead support from Elizabeth A. Liebman.

Generous support for MCA Dance is provided by David Herro and Jay Franke.

The Seldoms: *Power Goes* is supported by a National Performance Network (NPN) Creation Fund Project co-commissioned by the MCA Chicago in partnership with Southern Illinois University Edwardsville, and NPN. Additional support comes from the NPN Forth Fund and Performance Residency Program.



The Seldoms: *Power Goes* is made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from National Endowment for the Arts.



Power Goes is supported in part by Audience Architects' New Stages for Dance Initiative. Leadership support for the New Stages for Dance Initiative is provided by MetLife Foundation and Dance/USA.

MetLife Foundation



Lula del Ray, Photo: Katherine Greenleaf

A Visionary Gift

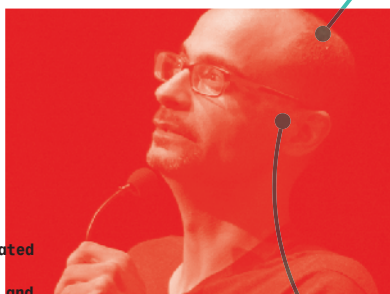
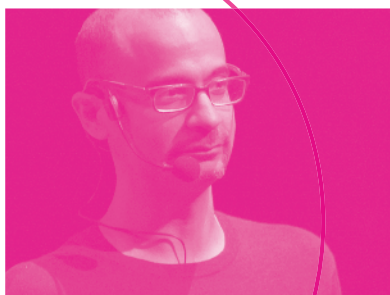
As a center for contemporary art and culture, the MCA is committed to presenting and supporting important voices and visions of our time. To that end, MCA Stage consistently introduces new, innovative artists and projects to Chicago audiences. And now, thanks to a generous gift from **Elizabeth A. Liebman**, it has the capacity to build a program that helps artists develop new works with commissions and residencies. Her invaluable support makes projects such as those by Manual Cinema and the Seldoms possible.



The Seldoms, Photo: Andrew Musch

Reading Our Way to a Better World

Education 26



Pulitzer Prize winner. MacArthur “Genius” Fellow. *New York Times* best-seller. Junot Díaz has amassed a slew of awards and accolades over the course of his twenty-year career as an author, but he is nearly as well known for his tireless work as a social activist.

Accordingly, when the MCA announced that Díaz would speak at Dialogue 6—its yearly conversation on museums, diversity, and inclusion—tickets sold out in record time.

Over the course of the Dialogue, Díaz discussed the enduring presence of racism in “postracial” America and the lingering effect of colonialism, often expounding upon his points by drawing connections to his childhood as an outcast, a nerd, and a reader: “a Clark Kent in a family of Batmans.”

Many local high school students attending the Dialogue seemed to find these childhood stories particularly moving. Toward the end of the evening, Díaz spoke to the students directly, assuring them that, even if they felt out of place at home, or struggled to find likeminded students or sympathetic teachers at their schools, they could at least find—in literature—people whose experiences and beliefs reflected their own.

“You’ve got to get your reading in,” he told them, explaining that reading could be a bridge to a better, more inclusive world, a way to combat a long history of oppression with knowledge and understanding.

Lindsey Anderson
Associate Editor

Dialogue was inaugurated in 2008 by the MCA’s Audience Development and Diversity Committee. Generous support for the September 2014 event was provided by Lois and Steven Eisen and the Eisen Family Foundation, Mary E. Ittelson, Helen and Sam Zell, Sylvia Neil and Dan Fischel, Carol Prins and John Hart, and Marquis Miller.

Modeling the Museum



The MCA is more than just brick and mortar or a collection of art objects. It is a place to gather, to learn, to share.

With that in mind, the MCA recently approached two designers, Jessica Charlesworth and Tim Parsons, and invited them to create a series of take-away posters to help visitors navigate each floor of the museum. The posters will be more than simple guides, though. They will also serve as a beautiful visual representation of the MCA's latest exhibitions and programming.

To that end, Charlesworth and Parsons created a detailed, 3D model of the museum. They then photographed it and transformed it into a 2D print piece.

"Architectural models and miniature buildings have widespread appeal for us," they explained. "Materials for architectural

modeling—such as white card and foam-core—offer a subtle, blank canvas for imagery to be added, either by us or by visitors." They told museum staff members that they were inspired, in part, by a visit to Miniatur Wunderland, a model world in Hamburg, Germany that encompasses thousands of square feet of warehouse space and teems with miniature figures, moving vehicles, and intricate buildings.

"We were amazed by the detailed model people," they explained, "and this led us to conceive of using model figures in narratives for the MCA."

So, the next time you stop by, be sure to pick up one of these creative guides to get a glimpse of the museum in miniature.

Susan Musich
Programmer of Education

**Jessica Charlesworth
and Tim Parsons at home
in their studio**
Photo: Parsons and
Charlesworth

Spotlight on MCA Members

Membership 28

Share how you're inspired by the MCA. Enter our #MCAinspired contest.

The MCA is a place that sparks personal creativity. How has the MCA inspired you? Send your story to MemberServices@mcachicago.org, post it to our Facebook page, or tag #MCAinspired on Twitter and Instagram. We're giving away prizes to the most touching, creative, and inspiring submissions. To learn more, visit: mcachicago.org/inspired.

"I'm not an artist, but this place refreshes me. I work across the street, and I make a point to come to the MCA every week. I love this place."

Yumi Nishiyama, who works in inside sales for an industrial steel company, has been coming to the museum for years and frequently volunteers at MCA events.



"The arts are very important to us. We love Family Days at the MCA and have been coming for years."

New members **Erin and Tim Mason** are creative professionals who hold the arts near and dear to their hearts. They are both improvisers, and they met while performing at theaters like the Improv Olympic and Second City.

Photo: Tim Mason



"The MCA is just a place that lifts you up. Even on a dreary day, the place is so open, it feels like you are in an art bubble."

Dona Williams, pictured with husband **Lewis**, has been a member of the MCA for six years. She also serves on the board of another Chicago-based arts organization, the Human Rhythm Project.

Member Benefits



Jesse Malmed, *Mies Choir*
Conducted for MCA Word Weekend, 2014.

Are you
maximizing
your
benefits?

MCA Membership has its privileges!



Members receive free admission to the museum for any nonticketed exhibition.



Members receive a 10 percent discount at the MCA Store and Puck's Café.



Discounts are available for most ticketed performances, talks, and events.



Members are also invited to exclusive previews of exhibitions.

Is your email linked to your membership?

Don't miss out! Make sure your contact information is up-to-date—including your email address—so that you receive advance notifications and invitations to events and access to your member discounts online.

Call Member Services at 312.397.4040 or email memberservices@mcachicago.org to update or set up your email address.

MCA Seen

Clockwise from top right:

- Tony Karman, Madeleine Grynstejn, Michelle T. Boone, Steve "Mac" MacLellan, and Nicolas Ricroque at the MCA Vernissage celebrating the opening of EXPO CHICAGO
- Volume 1: STARDUST, an exclusive event held in celebration of *David Bowie Is*, featured a special DJ set by acclaimed electronic music artist Boy George
- Electronic music artist Boy George
- Pritzker Director Madeleine Grynstejn congratulates the cohosts of Vernissage: Janet Anixter, Marlene Breslow-Blitstein, and Linda Meyer
- Vernissage 2014
- Jennifer Aubrey, Anne Kaplan, and Dia Weil at the MCA and Dior Event for *Anne Collier*



artEdge 2014

More than 750 people attended the MCA's celebrated annual fundraising gala, artEdge, in September, raising more than \$2.85 million for museum programming.

This year's event was timed to coincide with the opening of the MCA's sensational *David Bowie Is* exhibition. Those in attendance enjoyed a preview of the exhibition, an elaborate dinner, and a special concert featuring the acclaimed musician Bryan Ferry.

Each year, the artEdge cochairs work tirelessly to produce a celebration to remember, and this year was no exception. Nancy Crown, Caryn Harris, Liz Lefkowsky, and Cari Sacks are all ardent supporters of the museum, and their orchestration of this fundraiser illustrates their commitment to art and culture in Chicago.

Clockwise from top left:
 —artEdge attendees enjoyed an elegant dinner
 Pop icon Bryan Ferry dazzled audiences
 —David Herro, Anne Kaplan, Heiji Choy Black, and Jay Franke
 —artEdge cochairs: Cari Sacks, Caryn Harris, Nancy Crown, and Liz Lefkowsky with James W. Alsdorf Chief Curator Michael Darling (center)
 —Marc Brooks and Nick Cave
 —Kristin and Stan Stevens



Museum of
Contemporary Art
Chicago

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