

MICA

Museum of
Contemporary Art
Chicago

Members' Magazine
Fall 2015

MCA CALENDAR

Unless otherwise noted, events are free for MCA Members.

Illinois residents receive free general admission every Tuesday.

Ticket required

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

The MCA is honored to be collaborating with many other arts and culture organizations this season, including the World Music Festival, Hubbard Street Dance, the Chicago Architecture Foundation, the Richard and Mary L. Gray Center for Arts and Inquiry, the Chicago Humanities Festival, Pitchfork, the National Endowment for the Humanities, the Poetry Foundation, Illinois Humanities, and Asian Improv aRts Midwest.

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.

The Living Room

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

Open Mics

October 24 and November 7, 1 pm. The MCA's Open Exchange program hosts open mics with participating community groups.

SEPTEMBER

Sat, Sep 12, 3 pm

MCA Studio: Barak adé Soleil

Adé Soleil creates dance that explores the beauty of the disabled, racialized body and its inherent humanity.

Sat, Sep 19, 7:30 pm 

MCA Stage: Tanya Tagaq

Nanook of the North

This live concert brings a First Nations view to a classic silent-era documentary about Inuit life. Copresented with World Music Festival Chicago.

Sun, Sep 27, 3 and 7:30 pm 

MCA Stage: Roscoe Mitchell

Trios

Eight distinctive musicians join master musician/composer Roscoe Mitchell in four separate trios.

Wed, Sep 30, 6 pm 

MCA Talk: William Forsythe

This intimate conversation sets the stage for Hubbard Street Dance Chicago's all-Forsythe Fall Series, October 15–18. With Hubbard Street Dance Chicago.

OCTOBER

Fri, Oct 2, 7–11pm 

MCA Prime Time

Join us for the premier of our new late-night event, MCA Prime Time.

Sat, Oct 3, 7:30 pm

MCA Screen: Scott Reeder

Moon Dust

Moon Dust, painter Scott Reeder's first feature-length film, is a sci-fi comedy set 100 years in the future.

Sun, Oct 4, 1 pm 

MCA Talk: Architecture

is Art . . . Is Architecture Art?

Atelier Bow-Wow

This discussion with Atelier Bow-Wow, a Tokyo-based architecture firm, is moderated by Reed Kroloff. With the Chicago Architecture Foundation.

Tue, Oct 6, 6 pm

MCA Live: David Grubbs, John

McEntire, Rob Mazurek

Key members of Chicago's genre-defying post-rock scene come together for a special improvised

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MCA CALENDAR

performance and conversation.

Sat, Oct 10, 11 am–3 pm

Family Day: Kaleidoscopic

Concoct vibrant, complex, unexpected artworks at this Family Day, with guest artist Regina Baiocchi Harris. Free for families with children twelve and under.

Sat, Oct 10, 2 pm

MCA Live: Ann Ward + AACM

Free School (part of Family Day) Composer, vocalist, pianist, and African percussionist Ann Ward directs the AACM School of Music in a program of Great Black Music.

Tue, Oct 13, 6 pm

MCA Studio: David Little

Composer David Little discusses his work with members of new music ensemble eighth blackbird, as part of the group's MCA residency.

Thu, Oct 15, 2–4 pm

MCA Studio: George Lewis, Catherine Sullivan, Sean Griffin
Museum visitors are invited inside the theater to observe the artists working on the production of *Afterword, an Opera*.

Fri–Sat, Oct 16–17, 7:30 pm 

MCA Stage: George Lewis, Catherine Sullivan, Sean Griffin
Afterword, an Opera

This multidisciplinary chamber opera imagines the future of experimental black music—commissioned and presented in association with the Richard and Mary L. Gray Center for Arts and Inquiry.

Tue, Oct 20, noon

MCA Talk

Exhibition Curator Dieter Roelstraete on *The Freedom Principle: Experiments in Art and Music, 1965 to Now*.

Tue, Oct 20, 6 pm

MCA Studio: Chicago Hip Hop

This program explores hip-hop and spoken word poetry in Chicago.

Tue, Oct 20, 6-7:30 pm

MCA Talk: Same Planet

Different World and

Niv Sheinfeld/Oren Laor

These prolific choreographers talk about the personal and political of dance making.

Wed, Oct 21, 2–4 pm

MCA Studio: Same Planet

Different World and

Niv Sheinfeld/Oren Laor

Museum visitors are invited inside the theater to observe the artists working on *Stripped* and *Two Room Apartment*.

Thu and Sat, Oct 22 and 24,

7:30 pm; Sun, Oct 25, 3 and

7:30 pm 

MCA Stage: Same Planet

Different World and Niv

Sheinfeld/Oren Laor

Stripped* and *Two Room Apartment

Chicago choreographer Joanna Rosenthal Read explores politics with her dancers and Sheinfeld and Laor.

Fri, Oct 23, 9:30–11:30 am 

MCA Studio: Niv Sheinfeld/Oren Laor

The Tel Aviv-based duo lead a master class on their distinctive choreography.

Sat, Oct 24, 2 pm

MCA Live: Ayako Kato/Art Union
Humanscape (AUH)

This duet is electrified by free jazz and experimental choreography.

Tue, Oct 27, 7:30 pm 

MCA Talk: Sanford Biggers with Romi Crawford

Artist Sanford Biggers discusses the role of improvisation and experimentation in civic engagement through art. He is joined in conversation by Romi Crawford. With the Chicago Humanities Festival.

Tue, Oct 27, 6 pm and Wed, Oct 28, 8:30 pm

MCA Stage: Annie Dorsen

Spokaoke

At this karaoke bar, pop songs are replaced by utopian speeches colliding across time. With the Chicago Humanities Festival.

Wed, Oct 28, 6 pm 

MCA Talk: Architecture

is Art . . . Is Architecture Art?

Asymptote

New York-based Asymptote Architecture participates in a discussion moderated by Reed Kroloff. With the Chicago Architecture Foundation and Chicago Women in Architecture.

Listings continue

on backflap >>>

Fri, Oct 30, 6 pm 

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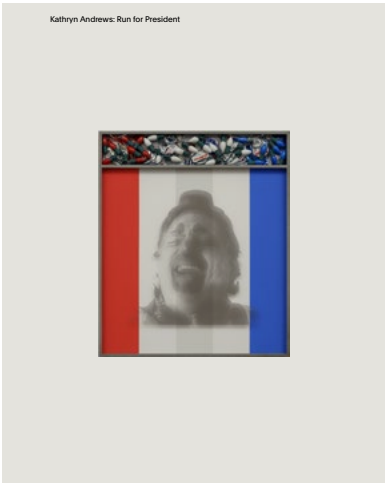
The architectural rendering that appears on the cover of this magazine is _____.

- A a two-dimensional translation of a three-dimensional form
- B the result of a collaboration with architects Sharon Johnston and Mark Lee
- C an idealized depiction of a proposed architectural project
- D something we're excited to share with you
- E all of the above

E is the correct answer.

The MCA has engaged Johnston Marklee to help us reimagine the museum's interior space, and the firm has begun to draft plans for exciting new dining and learning spaces that will better reflect our vision. In the meantime, they have also been selected as contributors to the inaugural Chicago Architecture Biennial. Their installation in the MCA Café will be titled *Johnston Marklee: Grid is a Grid is a Grid is a Grid is a Grid*. Using spare materials to suggest architectural forms, the project invites the viewer to see a familiar space in a new way. The installation features one of the core components of our identity—a grid that alludes at once to the architecture of our museum and the layout of our city. We hope that you love it as much as we do.

EXHIBITION
CATALOGUE



Power, politics, and pop art collide in the pages of *Kathryn Andrews: Run for President*. Featuring essays by exhibition curator Julie Rodrigues Widholm and art historian Kristine Stiles, as well as a conversation with curator Hamza Walker and the artist, this stunning catalogue showcases Kathryn Andrews's sharp wit and sharper intellect.

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mcachicagostore.org
(Members \$31.50) \$35

KATHRYN ANDREWS
RUN FOR PRESIDENT

Opens Nov 21, 2015

FALL 2015

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

MCA
CHIC
AGO
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.

Cover rendering: Tom Hancocks

BLUEPRINTS
FOR A BRIGHT
FUTURE



Madeleine Grynsztejn

You don't have to look far to find compelling architecture in Chicago. Ludwig Mies van der Rohe's elegant steel and glass structures stretch skyward, while Frank Lloyd Wright's prairie houses hug the earth as gently as the tall grasses that once covered the region. And throughout the city contemporary architects are transforming the built environment into a new kind of prairie—an undulating urban landscape of metal, glass, wood, and stone.

A spirit of architectural innovation also permeates our programming this season. In August *BMO Harris Bank Chicago Works: Ania Jaworska* opens. The first in the Chicago Works series to feature a trained architect, the exhibition includes prints and sculptures that playfully engage with the history of architecture and prompt visitors to reexamine their relationship with architectural forms.

In October we partner with the Chicago Architecture Foundation to present *Architecture is Art . . . Is Architecture Art?*, a series of conversations about the intersection of the two disciplines. The series coincides with the first-ever Chicago Architectural Biennial—North America's largest international survey of contemporary architecture—which runs from October 3 through January 3. We are thrilled to be collaborating with other arts organizations for this important inaugural event.

We are equally delighted to be working with award-winning architectural firm Johnston Marklee, whom we have invited to reimagine the interior of the museum. The architects have begun to draft plans for a new restaurant and learning space that will better reflect our identity. In the meantime, they are working on a proposal for the Architecture Biennial, to be installed inside the museum café.

Clearly, we have architecture on our minds. As such, we have decided to dedicate this issue of the magazine—the first to incorporate a more editorial approach to content—to *architecture*. Within these pages, you will read articles that engage with the subject quite literally and others that approach it more metaphorically.

So, please read on to learn more about how the MCA is blurring the boundaries between art and architecture to build a better, brighter future for the surrounding community.

Madeleine Grynsztejn
Pritzker Director

CURRENT
AND
FUTURE
EXHIBITONS

CLOSING SOON

Keren Cytter

Closes Oct 4
Keren Cytter has received widespread acclaim for her video works, which explore and often subvert the conventions of narrative cinema. This MCA exhibition includes her drawings in addition to her film works.

S, M, L, XL
Closes 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 from the MCA collection.

Keren Cytter, Video still, *Something Happened*, 2007. Digital video (color and sound), 7 minutes. Courtesy of the artist and Nagel Draxler, Cologne and Berlin; Pilar Corrias, London; and Galleria Raffaella Cortese, Milan.

Freedom Principle Opening Day
Photo: Alice Feldt, © MCA Chicago

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. Photo: Nick Ash, courtesy of Isabella Bortolozzi Galerie, Berlin.

Ania Jaworska, *Sign of their Place*, 2012/2015
Courtesy of the artist.



Keren Cytter



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



MCA Screen: Jos de Gruyter and Harald Thys



BMO Harris Bank Chicago Works:
Ania Jaworska

ON VIEW NOW

**Freedom Principle:
Experiments in Art and
Music, 1965 to Now.**
Closes Nov 22
See and hear how avant-garde musicians and visual artists on Chicago's South Side expanded the boundaries of jazz and art in the 1960s—and how contemporary artists continue to respond to their legacy.

**MCA Plaza Project:
Alexandre da Cunha**
Closes Jul 24, 2016
Brazilian artist Alexandre da Cunha is a poet of found materials. For the museum's fifth *MCA Chicago Plaza Project* he presents several large-scale works that reveal the inherent form, beauty, and mystery of often-overlooked objects.

**MCA Screen: Jos de Gruyter
and Harald Thys**
Closes Jan 17, 2016
Over the course of thirty years,

Belgian artists Jos de Gruyter and Harald Thys have created darkly humorous works that explore language and communication. The MCA presents one such work, *Im Reich der Sonnenfinsternis* (2010–11), an installation comprising two-hundred-plus paintings and a twenty-five-minute video.

**BMO Harris Bank Chicago
Works: Ania Jaworska**
Closes Jan 31, 2016
Architect Ania Jaworska explores the history of architecture through prints, drawings, scale models, and functional objects—using humor, irony, and bold, minimalist forms. The exhibition runs in tandem with Chicago's first Architecture Biennial.



MCA DNA: Rafael Ferrer



Surrealism: The Conjured Life



Kathryn Andrews: Run for President



Kerry James Marshall: Mastry

ON VIEW NEXT

MCA DNA: Rafael Ferrer
Sep 19, 2015–Mar 6, 2016
In the late 1960s and early 1970s, Puerto Rican-born artist Rafael Ferrer was one of the prime instigators of a movement now called process art, which focused on the process of creating, rather than on the resulting object.

Surrealism: The Conjured Life
Nov 21, 2015–Jun 5, 2016
This exhibition presents more than one hundred paintings, sculptures, drawings, and photographs that demonstrate the enduring influence of surrealism since its emergence in the first half of the twentieth century. A global movement that encompassed a variety of art forms—including film, theater, poetry, and literature—surrealism continues to enthrall artists and audiences to this day.

Kathryn Andrews: Run for President
Nov 21, 2015–May 8, 2016
Kathryn Andrews charts the rise and fall of the president—a metaphorical double for the artist as well as the viewer—for her first solo exhibition in the United States, which features sculptures, installations, and works on paper. Situating these works against the conceptual and pictorial backdrop of an election, she raises questions about power, pop culture, and politics.

Pop Art Design
Dec 19, 2015–Mar 27, 2016
In the 1960s and 1970s, the spirit of pop art not only manifested itself in the works of artists like Andy Warhol, it also influenced design and architecture. *Pop Art Design*, an exhibition organized by the Vitra Design Museum, in Germany, pairs iconic design objects with artworks from this

celebrated era to show the cross-pollination between these creative worlds.

The Street, the Store, and the Silver Screen: Pop Art from the MCA Collection
Dec 19, 2015–Mar 27, 2016
Conceived as a complement to *Pop Art Design*, this exhibition celebrates the MCA's holdings of iconic pop art. During the 1960s and 1970s, many artists gravitated toward the brash colors, simplified designs, and

direct salesmanship of the burgeoning commercial world and incorporated these strategies into their fine art practices.

Kerry James Marshall: Mastry
Apr 23–Sep 25, 2016
The MCA is honored to present a major museum survey of one of America's greatest living artists, Kerry James Marshall. The exhibition focuses on Marshall's paintings, from his early *Portrait of the Artist as a Shadow of His Former Self* (1980) to his recent explorations of African American history and pictorial abstraction, as well as the ongoing comic book series, *Rhythm Mastr* (2000–present).

Rafael Ferrer, *Coronación y Masacre de la Reina de Madagascar* (*Coronation and Massacre of the Queen of Madagascar*), 1982. Oil on canvas; 21 1/2 × 16 1/2 in. (54.6 × 41.9 cm). Collection Museum of Contemporary Art Chicago, gift of Earl and Betsy Millard, 1991.46.8. Art © Rafael Ferrer/Licensed by VAGA, New York.

René Magritte, *Les merveilles de la nature* (*The Wonders of Nature*), 1953. Oil on canvas Collection Museum of Contemporary Art Chicago, gift of Joseph and Jory Shapiro, 1982.48. © 2015 C. Herscovici/Artist Rights Society (ARS), New York.

Kathryn Andrews, "Bozo"™ "The World's Most Famous Clown" *Bop Bag with Occasional Performance* (*Blue Variation*) (detail), 2014. Aluminum, vinyl, polyurethane, and chrome-plated steel; 92 × 36 × 36 in. (233.7 × 91.4 × 91.4 cm). Courtesy of David Kordansky Gallery, Los Angeles, CA. Photo: Fredrik Nilsen.

Kerry James Marshall, *Untitled (Painter)*, 2009. Acrylic on PVC; 44 5/8 × 43 1/8 × 3 7/8 in. (113.4 × 109.5 × 9.8 cm). Collection Museum of Contemporary Art Chicago, gift of Katherine S. Schamberg by exchange, 2009.15. © 2009 Kerry James Marshall.

American Architect Philip Johnson once wrote:

“all architecture is shelter . . . the design of space that contains, cuddles, exalts, or stimulates the persons in that space.”

The four articles in this special section of the magazine are thematically linked. All are about architecture: the construction of spaces for exchange, the intersection of art and architecture, the foundation of a stable museum, the pillars of community collaboration. But, taken together, they are more than the sum of their parts. They speak to the MCA’s status as the sort of shelter Johnson described above, a place where people can gather, learn, and grow.

SPACES OF EXCHANGE

A PLACE TO ENGAGE

“THESE PROJECTS INVITE VISITORS TO ENGAGE WITH THE MUSEUM AND THE WORLD AROUND THEM.”

—Heidi Reitmaier

Right: To celebrate the opening of *The Freedom Principle*, the MCA invited Douglas R. Ewart, George Lewis, and Douglas Repetto to perform their latest installation, *Rio Negro II*, for hundreds of visitors. Photos: Alice Feldt, © MCA Chicago.

Below: Chicago artist Lisa Alvarado performs with Natural Information Society, a band led by Joshua Abrams.



DESIGNING SPACES FOR ART AND ARCHITECTURE

Heidi Reitmaier
Beatrice C. Mayer
Director of Education

We believe that the MCA would be nothing without the visitors who come through its doors, transforming it into a hub of warmth and energy. To that end, we are committed to the activation of spaces where our audiences can meet and interact, and we strive to create “spaces of exchange” for visitors.

Over the next six months, we are hosting three artists to create these spaces of exchange.

John Preus, a Chicago artist and one of the MCA’s most consistent collaborators, has created an installation in our fourth floor lobby. The work, *Da Dee Dee Da De Profundis*, advances our commitment to create opportunities for physical exploration as well as intellectual play. Created in response to *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, Preus has repurposed salvaged furniture from recently closed Chicago public schools, located primarily on the South Side, to provide a stage for performances and public conversations, as well as a space where visitors are welcome to rest, socialize, and explore materials related to the exhibition.



Another group of artists, the musical supergroup eighth blackbird, has also transformed one of our galleries into a rehearsal space. Our 2015–16 resident artists, eighth blackbird has partnered with us in the past to create new experimental works for the MCA Stage. For this residency, the group has established a salon and studio within the museum, which acts at various times as a meeting space for artists, fellow collaborators, and visitors. This space also houses an archive of experimental graphic scores by numerous composers selected from the Northwestern University Library, a series of questions inviting visitors to consider the relationship between art and music,

The ensemble members of eighth blackbird, the MCA's 2015–16 resident artists, combine the virtuosity of a string quartet with the energy of a storefront theater company. The images of the three-time Grammy-winners shown here (right and below) are stills from an MCA documentary about the supergroup, to be released this fall.



Artist Alexandre da Cunha presents three monumental sculptures (right) for MCA Chicago Plaza Project: *Alexandre da Cunha* (Jul 18, 2015–Jul 24, 2016), as well as a large-scale beach landscape (below), which greets MCA visitors as they enter the museum's second-floor atrium.



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. Coney and Mesirow Financial, Anne and Don Edwards, Denise and Gary Gardner, Vicki and Bill Hood, Jeanne and Kevin Poorman, Linda Johnson Rice, Desirée Rogers, Lloyd A. Fry Foundation, Nickol and Darrel Hackett, Connie and Ed Horner, Inman Gallery, and Shirley and Walter Massey.

Lead support for the eighth blackbird residency is provided by Helen and Sam Zell. Additional generous support is provided by Anne Kaplan.

Major support for *Alexandre da Cunha* is provided by Anne Kaplan. Additional generous support is provided by Charlotte Feng Ford and Sara Szold.



a free-choice digital archive of important new music, and an innovative invitation to play a seminal work by composer John Cage.

And a third artist, Brazilian Alexandre da Cunha, reminds visitors that the MCA's artists often step outside the museum, into the heart of the city itself, to engage visitors. We hope that Da Cunha's works, the latest sculptures in our ongoing *MCA Chicago Plaza Project* series, will entice all who encounter them to think about art in public spaces. And we hope the works will encourage passersby—even those who wouldn't normally step into the interior of our museum—to broaden their understanding of art and perhaps consider the MCA's ongoing commitment to bringing the most radical and inventive contemporary artists to this city.



Each of these projects invites visitors to engage with the world around them. And each furthers our commitment to build a better museum for visitors, with greater opportunities for exchange.

"SPACE, MATERIALS, FORM, ARCHITECTURAL ELEMENTS, AND HISTORY ARE THINGS THAT I CONSIDER."

—Ania Jaworska

Right: Ania Jaworska, *Sign of Their Place*, 2012. Screen print on folio paper; 30 x 22 in. (76.2 x 55.9 cm). Courtesy of the artist.

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

In 2013 Ania Jaworska created an installation for the Graham Foundation (below) that featured four mesh structures reminiscent of architectural forms. The installation was as beautiful as it was functional—doubling as display shelves for the Foundation's bookstore. Photo: Travis Roozé.

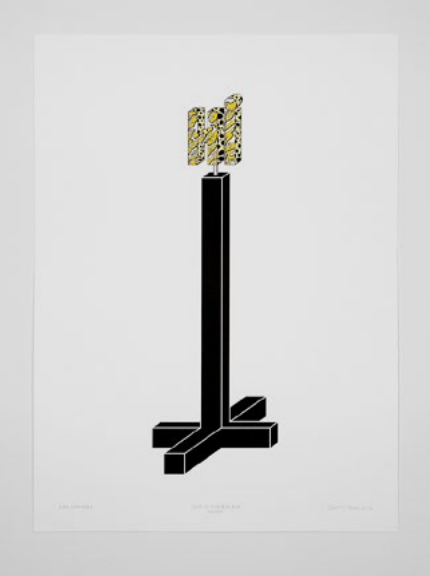


ON ART AND ARCHITECTURE

Ania Jaworska
In Her Own Words

Architect Ania Jaworska explores the history of architecture in *BMO Harris Bank Chicago Works: Ania Jaworska*, an exhibition running in tandem with Chicago's first Architecture Biennial Oct 3, 2015–Jan 3, 2016. Jaworska recently sat down with the curator of our exhibition, former Marjorie Susman Curatorial Fellow Grace Deveney, to share her approach to art and architecture.

My training as an architect has had a big impact on the way I think and work. Space, materials, form, architectural elements, and history are things that I consider. I mostly work on three-dimensional objects or drawings that function as proposals for larger three-dimensional works. I have earned two master's degrees in architecture from programs that have a strong connection to art. While studying architecture at the Kraków University of Technology in Poland, I chose to study under Dariusz Kozłowski, a well-known Polish architect, painter, and poet whose buildings use architectural elements as symbols to communicate specific messages. His studio placed an emphasis on composition, drawing, and meaning and often used constructivists' paintings as a starting point for a design. While at the Cranbrook Academy of Art in Michigan, I focused on developing my personal work.



The small architecture department placed within an art school provided an opportunity to explore media, techniques, and thinking beyond architecture, which was very significant to the evolution of my work and approach. For my works, I continually turn to simple and iconic architectural elements, transforming them into simultaneously familiar and unfamiliar forms.

I'm from a small, picturesque town in Poland called Stary Sacz. It's 750 years old—one of the oldest towns in Poland. It used to be an important center for trade, which allowed the town to

For *BMO Harris Bank Chicago Works: Ania Jaworska*, the artist presents two new projects that are at once works of art and architectural proposals for larger edifices. The exhibition also showcases a series of screen prints of columns that probe the historical and cultural importance of architecture.

Major support for *BMO Harris Bank Chicago Works: Ania Jaworska* is provided by BMO Harris Bank.

BMO  Harris Bank

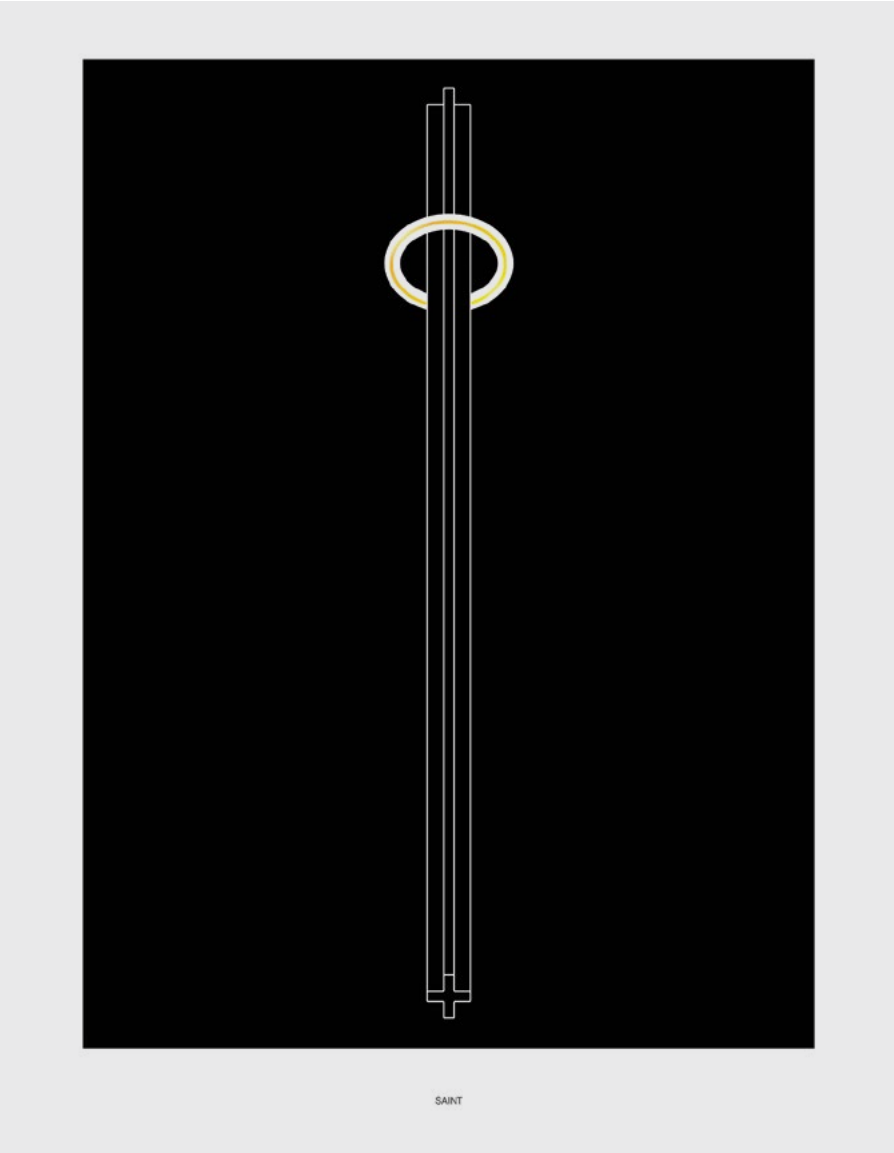
Additional generous support is provided by the Sandra and Jack Guthman Chicago Works Exhibition Fund.

Right: Ania Jaworska, *Saint*, 2015. Screen print on folio paper; 30 × 22 in. (76.2 × 55.9 cm). Courtesy of the artist.

Below: Ania Jaworska, *Wow, After Slavin House*, 2015. Screen print on folio paper; 30 × 22 in. (76.2 × 55.9 cm). Courtesy of the artist.



construct impressive gothic and baroque churches and a large market square lined with storefronts. Growing up there, and later living in Kraków, I had a deep awareness and respect for the history, but it can be limiting and hard to move past . . . In contrast, Chicago is a relatively new city with a history of looking into the future, which provides freedom to explore new ways of thinking. I’m currently an architecture faculty member at both SAIC and UIC, which are stimulating environments that motivate me to produce more challenging work. And I’ve definitely been inspired by iconic Chicago buildings, like the Willis Tower and the Hancock! I love the simplicity and honesty of their forms. I guess those are standards.



I’ve also been inspired by Italian architect and designer Ettore Sottsass (1917–2007), and the whole Memphis group, actually. They developed their own strong style and produced work ranging from architecture to furniture to product design, and I would love to learn about their production process. I really appreciate Sottsass’s interest in archetypal forms and his adoption of what was, at the time, such a contemporary approach—which continues to influence designers today.

“THERE IS A WONDERFUL SENSE OF CAMARADERIE AMONGST OUR BOARD”

—Anne Kaplan

MCA Board Chair Anne Kaplan is pictured here at far left with new trustees Eve Rogers, Dia Weil, and David Jacobson.

THE ARCHITECTURE OF LEADERSHIP

Lisa M. Key
Chief Development Officer

Beyond the brick and mortar of a building, the true personality of an organization like the MCA is bolstered by the volunteer leaders who give their time and talents to the museum every day. In fact, the MCA was founded by a group of individuals who saw a need for a contemporary-focused museum in Chicago and took it upon themselves to create one.

Today, that spirit emboldens one of the pillars of the MCA—the Board of Trustees, whose involvement is critical to the museum’s success. This summer, longtime trustee Anne Kaplan became Chair of the Board succeeding King Harris. Anne is keenly aware of the architecture of our board and hopes to create new ways for individuals to become involved. “The MCA is blessed with a tremendous group of leaders who serve with passion. There are many longtime trustees (and founders!) who welcome new leaders with open arms,” says Kaplan. “There is a wonderful sense of camaraderie amongst our board, and I am thrilled to continue my involvement as chair.”



Kaplan takes pride in newly elected trustees: Nancy Crown, David Jacobson, Jim Litinsky, Jay Owen, Eve Rogers, and Dia Weil. All bring unique expertise to their service—strengthening the museum’s foundation and building excitement as they introduce others to the museum. With such longstanding involvement, Kaplan is the perfect person to lead as we look toward our fiftieth anniversary in 2017.

There are many committed individuals who support our efforts beyond the trustee leaders, and there is always room to welcome more. “My priority,” Kaplan says, “is to grow the number of people who connect with the MCA and help them find a deeper involvement with our staff—who do such fantastic work—and our programs.” From her perspective, this growth will fuel the museum’s plans to become vital to all Chicagoans and the broader museum public.

“WE HOPE
TO BRING
UNIQUE,
CREATIVE
VOICES TO
THE FORE.”

—Heidi Reitmaier

Pitchfork and the MCA present Carrie Brownstein (center right and below)—of *Sleater-Kinney* and *Portlandia* fame—for *In Sight Out*, a collaborative series that explores new perspectives on music, art, and culture. Photo: Brigitte Sire (right) and Matt Lief Anderson (below).

Below: earlier this summer Jeff Tweedy of Wilco (Jul 16) kicked off this year’s Pitchfork collaboration. Photo: Zoran Orlic.



In Sight Out is sponsored in part by MailChimp

MailChimp

BUILDING
COMMUNITY

Heidi Reitmaier
Beatrice C. Mayer
Director of Education

The work of museum educators is often to introduce visitors to novel ideas and invite artists and cultural thinkers to ask different questions. By doing this, we can facilitate exchange and conversation with our audiences.

These opportunities for exchange can be wildly different. They can be intimate gatherings in the galleries or more formal occasions in the theater. They are not unique to museums. In fact, this year we are partnering with several cultural institutions in this city who also bring audiences together. The museum is coproducing talks with Pitchfork, the Chicago Humanities Festival, and the Chicago Architecture Foundation. Through these collaborations, we hope to bring unique, creative voices to the fore and provide audiences with new insights about art and culture.



In Sight Out, our first collaboration with indie tastemaker Pitchfork, explores new perspectives in music, art, and culture. Just this summer we welcomed musician Jeff Tweedy, and this fall we will host actor, writer, and musician Carrie Brownstein.

We are also working closely with the Chicago Humanities Festival, whose theme this year is citizenship—a concept that resonates with the MCA’s commitment to building a community around social issues. To that end, we have invited poet Claudia Rankine (who will be joined by journalist Jeff Chang, composer and bandleader David Boykin, and poet Christine Hume) and artist and musician Sanford Biggers to speak inside the museum.

And this is our second year working with the Chicago Architecture Foundation on coproducing and developing the series *Architecture is Art . . . Is Architecture Art?* Many architects and artists share similar concerns about space and social

The MCA and the Chicago Humanities Festival work together this fall to bring influential artists and literary luminaries to the museum for a conversation about community. Chicago Humanities Festival, 2009. Photo: Justin Kern (right), Al Zayed (below). Courtesy of Chicago Humanities Festival.



One of the elements of the MCA’s new identity is a grid that represents both the architecture of the museum and the design of the city’s streets. Architectural firm Johnston Marklee intends to incorporate this design element in their plans for the museum’s café and engagement zone. Photos: Iwan Baan. Courtesy of the Chicago Architecture Biennial.



engagement. This year we welcome a series of thinkers who design buildings, imagine new urban geographies, and experiment in different ways inside galleries and museums. The work of these architects coincides with our interest in collaborating with Johnston Marklee to construct a new restaurant and engagement zone where visitors can gather and share ideas. We believe that Johnston Marklee, renowned for their cool, curvilinear forms and thoughtful use of space, are perfectly suited to the task of making these spaces more open and accessible to visitors.



These partnerships and collaborations are at the heart of what we do at the MCA: create local and global connections and find new ways of collaborating with our colleagues in the city. By joining our interests and intellects, the conversations and the learning will only get better and better.

THE MCA
GETS A
MAKEOVER

MCA will become a warmer, more welcoming place that appeals to audiences of all ages and backgrounds—while still supporting and promoting cutting-edge artists.

We have asked the Dutch design duo Mevis & Van Deursen to rebrand the museum. With help from our new design director, Dylan Fracareta, and our talented in-house design team, Armand Mevis and Linda van Deursen have created a compelling visual identity that will complement our commitment to openness and accessibility.

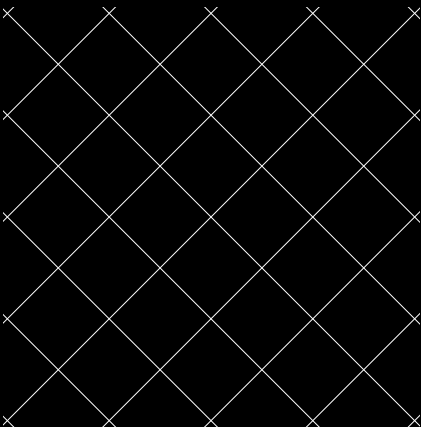
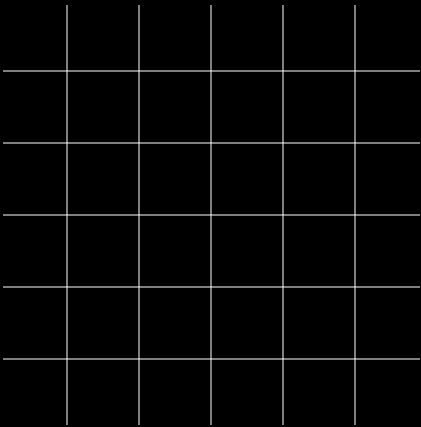
The MCA, like any good contemporary art museum, is a site of constant change. New works appear in the galleries almost every month, and the strength of the permanent collection, as well as the tenor of exhibitions, grows and changes each year.

In short, our institution’s very identity is in a state of constant flux.



One of our four interchangeable new logos.

Pritzker Director Madeleine Grynsztejn suggested as much in February of this year, when she convened nearly one hundred members of the national and international press to announce that we are reimagining the way we relate to audiences. We strive to foster an even more open, accessible atmosphere within the museum, Grynsztejn explained to the crowd. In doing so, we hope that the



Grids feature prominently in the MCA’s new identity.

The museum’s new identity features a grid—which refers both to the city grid of Chicago and the the MCA itself. Squares form an architectural motif throughout the building, from the limestone and cast-aluminum facade to the windows, ceiling, and floor patterns.

When you start looking around, squares are everywhere! The identity also features a



The new MCA logo in an active state.

new logo and a suite of typefaces, developed exclusively for the museum by German designer Karl Nawrot. Nawrot created the typefaces, which appear throughout the pages of this magazine, by combining squares to form a series of fonts that range from playful to classical and evoke our institutional values.

In this sense, the new identity’s reach extends beyond concrete visuals and helps clarify who we are—a museum that is smart, playful, and welcoming.



One of six signature cuts of our new typeface.

It also alludes to who we are becoming—a contemporary art institution par excellence. We are thrilled to share more about the details of this exciting new identity in the months to come, and we look forward to showing visitors just how bold we can be.

Nov 21, 2015–
May 8, 2016

Steven L. Bridges
Curatorial Assistant

KATHRYN
ANDREWS

RUN
FOR
PRESIDENT



Kathryn Andrews, *Coming to America (Filet-O-Fish)*, 2013. Stainless steel, paint, found object, and certified film props; 104 1/4 × 54 × 43 in. (264.8 × 137.2 × 109.2 cm). Courtesy of David Kordansky Gallery, Los Angeles. Photo: Fredrik Nilsen.



Kathryn Andrews, *Gift Cart*, 2011. Stainless steel and rented props; 60 × 38 × 24 in. (152.4 × 96.5 × 61 cm). Courtesy of David Kordansky Gallery, Los Angeles. Photo: Fredrik Nilsen.



Kathryn Andrews, "Bozo™ The World's Most Famous Clown" Bop Bag with Occasional Performance (*Black Variation*), 2014. Aluminum, vinyl, polyurethane, chrome-plated steel; 92 × 36 × 36 in. (233.7 × 91.4 × 91.4 cm). Courtesy of David Kordansky Gallery, Los Angeles. Photo: Fredrik Nilsen.



Kathryn Andrews, *Hobo (Santa's Helper No. 2)*, 2014. Ink on paper and plexiglas, aluminum, paint, and mixed media; 43 3/4 × 37 × 2 1/4 in. (111.1 × 94 × 5.7 cm). Courtesy of David Kordansky Gallery, Los Angeles. Photo: Fredrik Nilsen.

Visitors who enter Los Angeles-based artist Kathryn Andrews's first major solo museum exhibition in the United States—organized by former MCA Curator and current Director of the DePaul Art Museum Julie Rodrigues Widholm—will encounter a photomural of cultural icon Bozo the Clown. Towering over viewers, Bozo stands at a podium with what appear to be Secret Service agents encircled around him, all of whom are wearing Bozo's signature red ball nose. A spectacular publicity stunt at the time, the image of Bozo the Clown making a bid for the US presidency in 1984 sets the tone for the artist's investigation of the relationship between art, power, celebrity, and different forms of capital—political, economic, social, cultural, and so on.

The subtext for the exhibition—"run for president"—however, is a foil for the artist's interest in exploring the role of art in society. For this exhibition, Andrews situates her sculptures against a conceptual and, at times, pictorial backdrop of presidential elections that functions as a rich allegory. The loosely constructed narrative explores candidates, campaigns, holding office, the end of the presidential term, and charting the rise and fall of the president—a metaphorical double for the artist as well as the viewer. Revealing cultural connections that are both humorous and critical, while questioning the consequences of seeing anything as fixed, Andrews demonstrates how meanings are always contingent and in flux.

With their bright colors and shiny metallic surfaces, many of the works in the exhibition exert a strong gravitational pull on visitors—beckoning them to look closer. In considering how different audiences engage with her work, Andrews is keen to point out that "the deeper you look, the more is revealed." While this certainly holds true for the fifteen sculptures on display, this notion works doubly well in the context of the relationship the artist composes between her artworks and the five large-scale photomurals she will have fabricated for the exhibition (one being an image of Bozo as a presidential candidate). Dovetailing with the conceptual conceit of the exhibition, each of these wall-sized murals

will serve as a backdrop, thereby conjuring new and different connotations from the works of art in their proximities.

The images presented here translate these relationships onto the pages of this magazine. The black-and-white photograph on the following spread depicts the Oval Office in the White House—the ultimate seat of power in the United States. In front of the photograph is the sculpture *Lethal Weapon* (2012), a cylindrical steel form with a hole cut out on one side roughly at eye-level. While the reflective quality of the work's surface disorients—blurring reflections of visitors, along with the Oval Office and the surrounding gallery space—the hole in the piece again invites closer inspection. However, once their eyes adjust to the darkened interior of the sculpture, viewers are confronted by a gun pointing directly at them. Though the pistol is a decommissioned prop from the movie that also lends its name to the title of the sculpture, the threat is still felt. The playful fantasy of presidential intrigue is here undermined by the threat of assassination, and of constantly being "under the gun."

This mash-up of readymade images and the artist's work is also featured in the catalogue that accompanies the exhibition. Developed in close collaboration with the artist—and the first publication designed by the MCA's new Design Director, Dylan Fracareta—the catalogue also takes its cues from the exhibition and Andrews's conceptual underpinnings. Together, both the exhibition and catalogue invite interlocutors to reflect on their relationship to and role in constructing power. Ranging from the utterly absurd to the uncomfortably poignant, the exhibition creates an arena for the exploration of art as political circus.

FOLLOWING SPREAD

- 1 Foreground: Kathryn Andrews; *Lethal Weapon*, 2012. Stainless steel, paint, and certified film prop; 76 × 36 × 36 in. (193 × 91.4 × 91.4 cm). Courtesy of David Kordansky Gallery, Los Angeles. Photo: Fredrik Nilsen.
- 2 Background: Oval Office; View looking South—White House, 1600 Pennsylvania Avenue, Northwest, Washington, District of Columbia, DC. Photo: Jack E. Boucher.

Generous support for *Kathryn Andrews: Run for President* 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; Christen and Derek Wilson; the Pamela Alper Curatorial Fund; Cari and Michael Sacks; and Rena and Daniel Sternberg; and Lisa Roumell and Mark Rosenthal.



TOWARD A
SHARED
PERFORMANCE
SPACE

As ongoing changes affect our social structures, economic conditions, and environment, many people are reexamining how they live and work, and the ways they can make an impact through their choices. To that end, performing artists are developing ways to change the stakes and terms of involve—ment, rejecting traditional hierarchies of expressive performers and passive audiences in favor of engaged experiences for all.

Choreographers Niv Sheinfeld and Oren Laor reflect upon their relationship as partners in life and dance in *Two Room Apartment*, a spirited duet that is both personal and political. Photo: Vojtech Brtnicky.



Experimental theater director and playwright Peter Brook, famed for his austere and powerful works, has described his task as building “a necessary theater, one in which there is only a practical difference between actor and audience, not a fundamental one.” Three projects presented in our MCA Stage series at the Edlis Neeson

Peter Taub
*Director of Performance
Programs*

Theater this fall build upon this in different ways.

Stripped and *Two Room Apartment* Inventive Chicago dance company Same Planet Different World (SPDW) and gripping Israeli choreographer/dancers Niv Sheinfeld and Oren Laor probe personal boundaries and larger social structures. *Stripped*, by SPDW’s artistic director Joanna Rosenthal Read, replaces our constant digital interface with ritualized movements to rebuild human connections. Niv Sheinfeld and Oren Laor, based in Tel Aviv, perform a spirited male duet that is both personal and political. *Two Room Apartment*

is about boundaries in various contexts: physical borders between charged territories, divisions between life and performance, and the limits people set for themselves. Partners in life, Sheinfeld and Laor made this work as a real and symbolic revision of a milestone in modern Israeli dance, the *Two Room Apartment* created a generation ago by the



male-female duo of Nir Ben Gal and Liat Dror. The program also features the premiere of a new piece by Niv and Oren for Same Planet Different World.

Escuela (School) A different experience awaits us in *Escuela (School)*, by risk-taking playwright and director Guillermo Calderón—“an authentic genius of the theater” (*The New Yorker*)—as part of an ongoing MCA series presenting vital voices of Ibero American theater. Born in Chile’s capital, Santiago, Calderón came of age in a time shaped by the violence and terror of a military dictatorship. In *Escuela*, Calderón raises subtle but troubling questions about how power can be misused, regardless of political position. And in a small coup of a different sort, the MCA is very pleased to welcome playwright Guillermo Calderón as a lead performer for these Chicago performances.

Spokaoke Annie Dorsen works in theater, film, and dance—and has in

recent years pioneered quirky projects that reorient us to the experience of theater by integrating computer-driven devices. In *Spokaoke*, she creates a karaoke bar unlike any other, replacing the pop playlist with her Top 100 speeches across time, from Socrates to Susan B. Anthony, from Charlie Chaplin to



Chelsea Manning. Instead of singing along, we join this temporary public square by performing one speech or another. In the emotional monologues, each stirring us to

A revolutionary writer and director, Guillermo Calderón dissects the conditions that drive ordinary citizens to take up arms in *Escuela*. Photo: Valentino Saldivar.

CONTEMPLATING
THE AACM:

MUSIC,
MOVEMENTS,
ATMOSPHERE,
AND FUTURES

Yolanda Cesta Cursach
*Associate Director of
Performance Programs*

For fifty years, artists of the AACM have been unreserved in distilling and refining music in order to reach its core—individual expression. Their sound can be as intricate as a progression of dynamic and rhythmic contrasts within phrases, or the slow vibrato of a horn ushering in a single line of poetry or visual sequence. Two concerts featuring AACM members this fall fundamentally exert this freedom of expression that courses through the collective music.



“As both musician and composer, Mitchell is always the scientist, tirelessly experimenting with musical forms, textures, and instrumentation” (*BBC Music*). Photo: Lauren Deutsch.

Trios Chicago native and master reeds artist Roscoe Mitchell helped establish the AACM and co-led the Art Ensemble of Chicago, the earliest group of

mance resurrects these old political ghosts—traumas and triumphs both reanimated by the living enactor . . . Heard again, with our contemporary ears, the texts resonate with lost hope, vicious irony, and historical contradiction.”



Lead support for the 2015-16 season of MCA Stage is provided by Elizabeth A. Liebman. Generous support for MCA Dance is provided by David Herro and Jay Franke. Additional generous support is provided by Caryn and King Harris, and Lois and Steve Eisen and the Eisen Family Foundation. The MCA is a proud member of the Museums in the Park and receives major support from the Chicago Park District.


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AACM members to tour internationally. His resurrection of long-neglected woodwind instruments of extreme register and his reassertion of the composer into what has traditionally been an improvisational form have placed him at the forefront of contemporary music.

For his latest project Mitchell performs in four different trios during two concerts, over a single day. He also scored this music—for trumpets, electronics, bass, woodwinds, trombone, piano, drums, and percussion—drawing a dynamic range of musical styles from his eight invited musicians: Hugh Ragin, Tyshawn Sorey, Craig Taborn, James Fei, Jaribu Shahid, Kikanju Baku, William Winant, and Tani Tabbal, who all perform with Mitchell for each

concert, providing an exceptional composition.

In addition to *Trios*, Mitchell's paintings, his invented instruments, and his stage installation, "the Cage" of the Art Ensemble of Chicago, are on view on the fourth floor, where archival photographs of Mitchell and artworks referencing him, like Rashid Johnson's *Roscoe's Target* (2014), are also displayed.

Above: Catherine Sullivan with George Lewis, Charles Gaines, and Sean Griffin; *Afterword* via *Fantasia*, 2015; Single-channel video (color, sound) and mixed media installation; Dimensions variable; Courtesy of the artists.

Right: *Afterword, an Opera*. Photo: Ross Karre, at Roulette.



Afterword, an Opera Another Chicago native, trombonist George Lewis—recipient of a MacArthur Fellowship and an Alpert Award in the Arts—studied composition with Muhal Richard Abrams at the AACM School of Music and has been a member of the AACM since 1971. He is fusing his formidable composing work for mixed media into his first chamber opera with real-time improvisation,

Afterword, an Opera, in collaboration with media-theater artist Catherine Sullivan and writer-director Sean Griffin. The artistic team created the work over a year at the Gray Center for Art and Inquiry at the University of Chicago and at the MCA. The MCA premiere performances feature trailblazing new music collective International Contemporary Ensemble, with guest soloists.

The libretto is based upon the concluding chapter in Lewis's 2008 book, *A Power Stronger Than Itself: The AACM and American Experimental Music*, a chronicle of the collective's emergence at a time when a new black identity and social activism flourished. Lewis collected many voices for his book. At once independent and in harmony, they invoke a humanistic vision for today and years to come.

MCA PRIME TIME

Michael Green
Programmer of
Education:
Public Programs

MCA Prime Time is an after-hours series that taps into the creative pulse of Chicago with an eclectic mix of live music, art, and interactive programs that transform the museum in spectacular ways. Taking place three times a year, the series provides a platform for visitors to collaborate with artists and key cultural organizations in the city.

OCTOBER 2, 7-11 PM

For the inaugural event, on October 2 from 7-11 pm, the MCA collaborates with Chicago-based Land and Sea Dept., the concept and project development studio behind such famed restaurants as Longman & Eagle, Parson's Chicken & Fish, and the Cherry Circle Room at the newly reopened Chicago Athletic Association.

Each event in the series will explore a specific theme. The first, titled "Vibes," encourages visitors to connect with other community members while enjoying performances and exhibitions throughout the museum. Electropop star Dan Deacon brings his blissfully frenetic dance music and unpredictable theatrics to a live music performance powered by infectious pop beats, audience participation, and general comic mayhem. Alongside the interactive art elements presented by local artists, pop-up bars and restaurants from the Land and Sea Dept. make for an experience that's rich in art, design, music, and—of course—good food and drinks.

Future partnerships include cocurated events with indie music tastemakers Pitchfork (Feb 5); Chicago's home of house music, Smart Bar; and renowned music venue The Metro (May 6).

This fall, get ready for MCA Prime Time.

This December, MCA members can see two of the museum's most anticipated exhibitions, *Pop Art Design* and *The Street, the Store, and the Silver Screen*, before they open to the public. The exhibitions, which showcase striking examples of pop art from within the MCA's collection and around the world, are already shaping up to be a smashing success.



Dec 19, 2015–
Mar 27, 2016

Michael Darling
James W. Alsdorf
Chief Curator

Pop Art Design and *The Street, the Store, and the Silver Screen*



Members can see these exciting exhibitions the evening before they open to the public:

5:30–7:30 pm
Circle-level members welcome

7:30–9:30 pm
All members welcome

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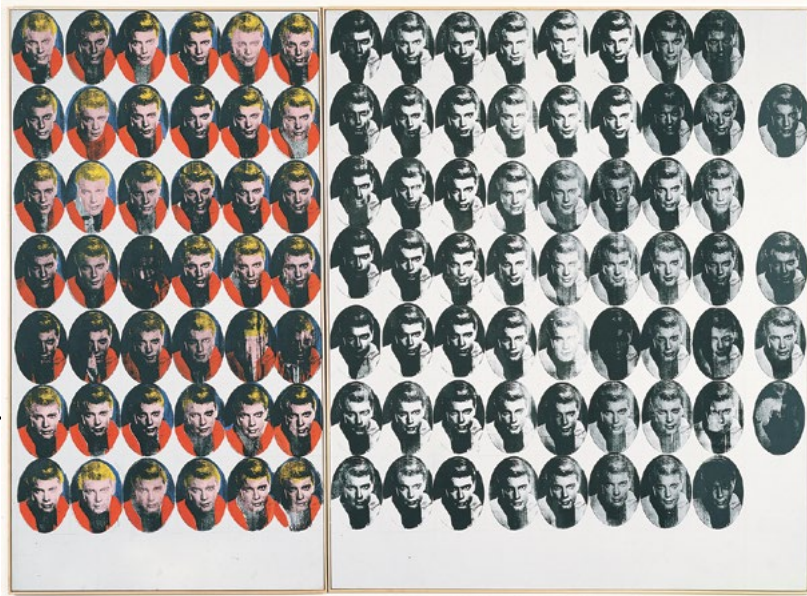
SEE AND SHOP!

See page 30 for an assortment of new selections.

MAKE THIS MEMBERS' PREVIEW REALLY POP.

See the show and wrap up your holiday shopping at the MCA Store.

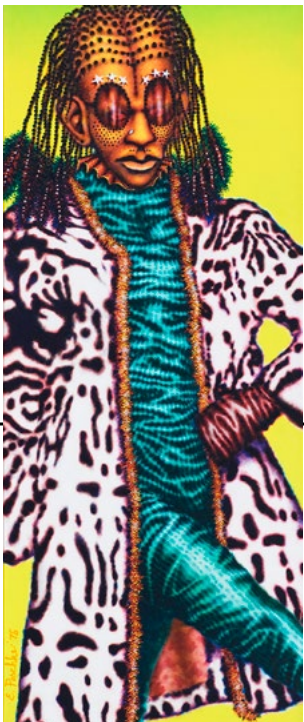
Museum and Store hours are extended to 9:30 pm.



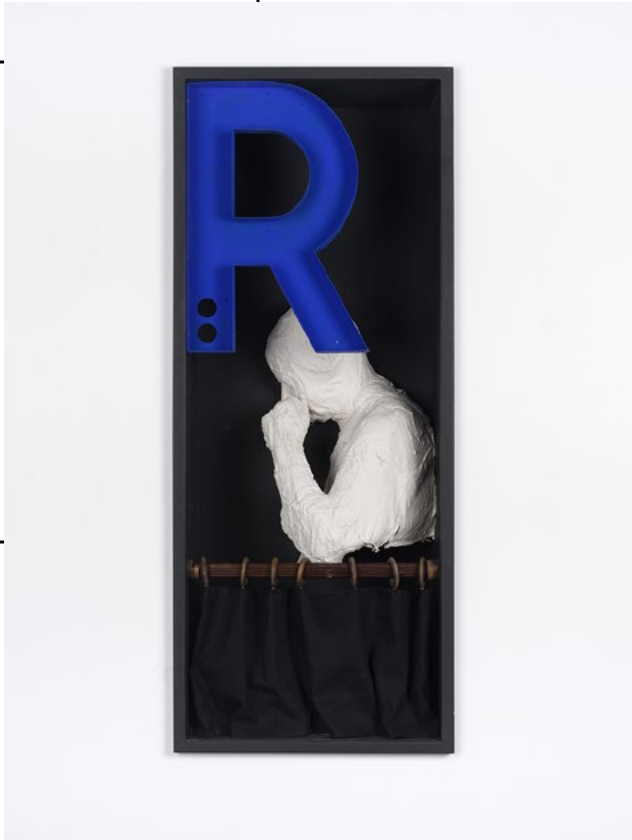
Andy Warhol, *Troy Diptych*, 1962. Silkscreen ink on synthetic polymer paint and graphite on linen; Overall: 81 × 110 3/4 in. (205.7 × 281.3 cm). Collection Museum of Contemporary Art Chicago, gift of Mrs. Robert B. Mayer, 1984.1.a–b. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York.



Ed Paschke, *Hair Bag*, 1971. Oil on canvas; Canvas: 34 × 20 in. (86.4 × 50.8 cm). Collection Museum of Contemporary Art Chicago, bequest of Ruth S. Nath, 1998.17.



Ed Paschke, *Casey*, 1975. Oil on canvas; Canvas: 48 × 20 in. (121.9 × 50.8 cm). Collection Museum of Contemporary Art Chicago, bequest of Ruth S. Nath, 1998.16.



George Segal, *Box: Man in Bar*, 1969. Plaster, tempera on metal, wood, and cloth; 60 1/2 × 24 1/2 × 12 3/8 in. (153.7 × 62.2 × 31.4 cm). Collection Museum of Contemporary Art Chicago, gift of Mr. and Mrs. E. A. Bergman, 1974.12. Art © The George and Helen Segal Foundation/Licensed by VAGA, New York.

Since coming to the MCA more than five years ago, I have tried to bring new awareness, prominence, and pride to the museum's collection. Built up over more than forty years by gifts and purchases large and small, the collection is a compelling record of some of the most lasting moments and ideas in contemporary art of the past half century. We often put together exhibitions that mine strengths in the collection—like conceptual photography, minimalism, personal identity, and politics. And one of the most impressive strains within the bedrock of the MCA collection is pop art. So when we were given the opportunity to present *Pop Art Design*, organized by the Vitra Design Museum in Germany, I knew it could offer a great new perspective on this beloved period of contemporary culture, one that we were especially poised to interpret.

The Vitra show illustrates how the spirit of pop not only manifested itself in Andy Warhol's paintings of icons like Mao Zedong and Campbell's soup cans but also influenced the look of chairs, sofas, lamps, and even architecture during the culturally ebullient 1960s and 1970s. This exhibition pairs iconic design objects from this celebrated period with artworks from the same era to show the active cross-pollination between these creative worlds.

Alongside it, we will take a careful look at the MCA's own holdings of pop art. As I examined the themes present in the Vitra exhibition, I determined that the concepts of "the Street," "the Store," and "the Silver Screen" would be a great way to organize the content of the sister exhibition and also speak to some of the primary inspirations of designers and artists of the time. Creatives were enormously enamored by the commercial buzz of "Main Street," where commerce, advertising, and everyday life coexisted in brash new ways in the 1960s. Main Street was also as far away from the pure precincts of fine art museums and galleries as possible, a territory that artists keen to usher in a new understanding of art sought to exploit.

Artists were also drawn to the heresy of connecting the fine art world with the

proletarian supermarket during this period, inspiring "The Store" section within the exhibition. This attitude was perhaps most concisely expressed in Claes Oldenburg's 1961 installation, aptly called *The Store*, in which he took over a New York storefront and filled it with painted papier-mâché objects, from food to wedding dresses, all available for sale. Objects from this landmark project are included in the current exhibition alongside other pop provocations, like Oldenburg's pile of giant green beans.

Finally, many pop artists were fascinated by celebrity culture, which, again, could be seen as a transgression against the highbrow aspirations of art and its traditional privileging of values like timelessness and purity. Movie stars and politicians (major and minor) didn't fit that description and were fantastic fodder for provocateurs like Warhol or Ed Paschke, who celebrated these topical characters instead of mythical figures of yore.

Taken as a whole, all of these rebellious gestures were designed to shake up the straight-laced, ultimately elitist world of fine art and push it into the modern age. *The Street, the Store, and the Silver Screen* were the models for this new portrait of our culture, and we resemble these models more than ever, revealing just how prescient the pop artists and designers of the 1960s and 1970s were.

FOLLOWING SPREAD

- 1 Verner Panton, *Heart Shaped Cone Chair K3*, 1959. Collection Vitra Design Museum. © Panton Design, Basel.
- 2 Eero Aarnio, *Pastilli*, 1967. Collection Vitra Design Museum. © Studio Eero Aarnio. Photo: Andreas Sütterlin.
- 3 Claes Oldenburg, *Sculpture in the Form of a Fried Egg*, 1966/71. Canvas, dyed cotton, and expanded polystyrene Unique; Diameter: 122 in. (309.9 cm). Collection Museum of Contemporary Art Chicago, gift of Anne and William J. Hokin, 1986.65 © 1964 Claes Oldenburg
- 4 Claes Oldenburg, *Green Beans*, 1964. Vinyl and acrylic on plaster; Eighteen parts, each: 2 × 11 3/4 × 5 in. (5.1 × 29.8 × 12.7 cm). Collection of the Museum of Contemporary Art Chicago, Gift of Anne and William J. Hokin, 1996.5.a–r © 1964 Claes Oldenburg
- 5 Studio 65, *Capitello*, Easy Chair, 1971. Collection Vitra Design Museum. © Gufram. Photo © Vitra Design Museum.

Generous support for Pop Art Design is provided in part by Melissa Weber and Jay Dandy.

Generous support for *The Street, the Store, and the Silver Screen: Pop Art from the MCA Collection* is provided by Cari and Michael Sacks, and Melissa Weber and Jay Dandy.



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2

3

4

5

Sep 19, 2015–
Mar 6, 2016

MCA DNA:
RAFAEL FERRER

We are proud to have forty of Rafael Ferrer’s works in our collection, many of which come from Ferrer’s 1972 *Tierra del Fuego (Land of Fire)* exhibition at the MCA.

The artist recently spoke with Curator Lynne Warren about the exhibition and some of his earlier, process-driven work.



Rafael Ferrer, *Untitled*, 1974. Pastel on craft paper bag; 9-7/8 x 8 in. (25.1 x 20.3 cm)
Collection Museum of Contemporary Art Chicago, gift of Earl and Betsy Millard, 1991.34.
Art © Rafael Ferrer/Licensed by VAGA, New York.

LYNNE
WARREN
How was the *Tierra del Fuego* exhibition, which featured paper-bag paintings, found object constructions, altered maps, and invented flags—among other items—a turning point for you?

RAFAEL
FERRER
The key work which preceded all the so-called process works was the *Three Leaf Pieces* [wherein Ferrer made guerilla installations using autumn leaves in three contemporary art sites in Manhattan]. The reaction I perceived at that time from colleagues and tastemakers was that my work was excessive. I come from a culture where purity, denial, and guilt are not the driving forces. Mine is a place of improvisation, wit, and invention.

I found a map store in Philadelphia that sold aeronautical navigation charts with the whole world in quadrants. I bought the areas of the globe that resonated with tales, history, memories that intrigued me. Thus, *Tierra del Fuego* and the South Pole started the avalanche. Like melting ice, the maps began a warming of sterile dogma, mocking critical idiocy, making art with my hands rather than from arcane philosophical tenets. My earliest motivations leading to a desire to make art came from the excitement and admiration I perceived from the works of early twentieth-century artists. The Dadaists—with their irreverence and black humor—were important, as were the developments of their influence in New York City in the early 1950s. Assemblage and Happenings became significant, as did the works of Rauschenberg and Claes Oldenburg. As my work accumulated, paper bag faces and maps were objects which in turn led to flags, hybrid constructions made of boat parts and oars, ironing boards with metal hats, and then to the kayaks made of corrugated steel and rawhide.

This became a museum, my museum or *MUSEO*. It was my natural history, and the MCA allowed this museum’s incarnation to occur, a most generous and welcome act by Steve Prokopoff, the then-director.

LW
Two major works from *Tierra del Fuego* will be featured in the MCA DNA presentation: *A Flag for the Straits of Magellan* and *Kayak #2: Norte*. You grew up in Puerto Rico and had a very cosmopolitan background, and these works in particular evoke for me great realms carved out by your imagination and experience, which allow me to travel to places that become vivid and real through your artworks. Did you ever actually visit the *Tierra del Fuego* islands, or are they a proxy for your experience of the island of Puerto Rico?

RF
I went to Syracuse University for two years. During that time I began to work as a musician—playing drums—and formed a Latin jazz group that played in a local night club. I enrolled at the University of Puerto Rico in the fall of 1953, and it was there that I met and studied with Eugenio Fernandez Granell, a surrealist painter and writer. His influence was manifested in long conversations, books that he suggested, and anecdotes involving his friendship with the ample panoply of surrealist poets and

painters. This led to my traveling to Europe in the summer of 1954. I spent that summer in Paris, where I met up with Granell. Through him I met André Breton and Benjamin Peret and joined their weekly meetings in cafés. I attended openings, most memorably one of the works of Pablo Picasso from collections in Russian museums. With Granell I visited the studio of Wifredo Lam. This was significant because Lam, being Cuban, enabled me to speak about Afro Cuban music, my knowledge of it, and its power.

This answer suggests that my choices are tied to my imagination. No doubt that having been born on an island in the Caribbean, which became a colony of the United States in 1898 and is now the oldest colony in the world, is part of who I am. My art is personal, which means that it responds to my nervous system and is not guided by any overarching philosophy. I do believe that democracy and capitalism have reached a point of incompatibility. Predatory capitalism devours systems, converting them into entertainment, which is highly lucrative. Art faces this dilemma.



Rafael Ferrer, *El Cuarto del Coronel Aureliano Buendia (The Room of the Colonel Aureliano Buendia)*, 1982. Oil on canvas; 21-1/2 x 16-7/16 in. (54.6 x 41.7 cm). Collection Museum of Contemporary Art Chicago, Gift of Earl and Betsy Millard, 1991.46.6. Art © Rafael Ferrer/Licensed by VAGA, New York.

Rafael Ferrer, *Kayak #2: Norte*, 1972. Corrugated steel, bone, rawhide, fur, wood, knife, string, hair, siding, and paint; 26 x 119 5/8 x 16 in. (66 x 303.8 x 40.6 cm). Collection Museum of Contemporary Art Chicago, gift of MCA Collectors Group, 1976.17. Art © Rafael Ferrer/Licensed by VAGA, New York.



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1
CHARDON
BAGUETTE BROOCH
Designed by
Tzuri Gueta

2
RHODIUM LINKS
NECKLACE
Designed by
Isaac Manevitz

3
TRINITY
CITRUS BASKET
Designed by
Adam Cornish

4
FOX WARMING
NECK PILLOW
Designed by
Leschi

5
LIPSTICK MIRROR
Designed by
Maurizio Cattelan,
Pierpaolo Ferrari
and Stefano Seletti

6
ICEBERG CANDLES
Designed by
Brynjjar Sigurðarson

7
MOTORCYCLE
HELMET
CHAMPAGNE BUCKET
Designed by
Rébecca Vallée-Selosse



MARK YOUR CALENDAR

Check your mailbox, inbox, and our website often for more information about these exciting events.

Vernissage
September 17
5–9 pm

The MCA hosts Vernissage, the opening night preview of EXPO CHICAGO, at Navy Pier. This extraordinary benefit, organized by the MCA Women’s Board, is one of the city’s most highly anticipated events of the year. Proceeds support the MCA Education Department, whose programs offer compelling opportunities to explore art and culture at the MCA and beyond.

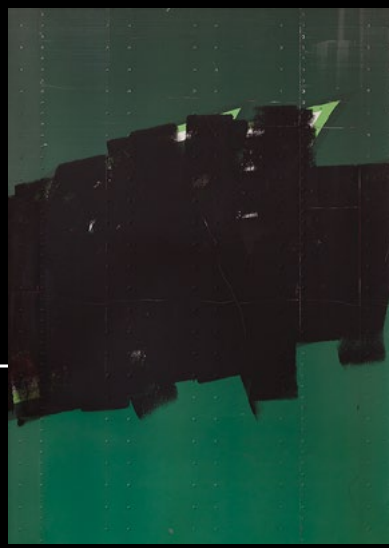
MCA Prime Time
October 2
7–11 pm

Taking place three times a year, MCA Prime Time provides a platform for artists and key cultural organizations to connect with our visitors.

For the inaugural event, on October 2 from 7–11 pm, the MCA collaborates with Land and Sea Dept.—the studio behind such famed restaurants as Longman & Eagle and Parson’s Chicken & Fish—to orchestrate an evening of art and entertainment. Future partnerships and collaborations include cocurated events with indie music tastemakers Pitchfork (Feb 5); Chicago’s home of house music, Smart Bar; and renowned music venue The Metro (May 6).



MCA Prime Time



2015 Benefit Art Auction



Pop Art Members’ Preview

2015 Benefit Art Auction Preview Week
October 19–23
Be the first to view the featured works of the 2015 Art Auction, which include contemporary artwork by exciting emerging artists and some of the most significant artists working today.

2015 Benefit Art Auction
October 23
6–11 pm

Get your paddles ready! The Art Auction continues to be the museum’s most significant fundraising event. The event this year culminates in a live auction with Oliver Barker, Sotheby’s Deputy Chairman. All proceeds from the Benefit Art Auction support the museum’s ambitious exhibitions and public programs.

Pop Art Members’ Preview
December 18
5:30–9 pm

This December, MCA Members can see two of the MCA’s most anticipated exhibitions of the season, *Pop Art Design* and *The Street, the Store, and the Silver Screen*, before they open to the public. Circle-level members are invited to tour the exhibitions from 5:30–7 pm and all other members may preview the galleries from 7:30–9 pm.

Musician Dan Deacon photographed in his studio November 17, 2014. Photo: Frank Hamilton

Gedi Sibony, [Title Unknown], 2015. Aluminum semi-trailer; 98 1/2 x 71 in. (250.19 x 180.34 cm). Courtesy of the artist and Greene Naftali, New York. Photo: Gustavo Murillo.

Andy Warhol, *Campbell’s Soup Cans II*, 1969. Screenprint on paper; Edition 17 of 250; 35 x 23 in. (88.9 x 58.4 cm). Collection Museum of Contemporary Art Chicago, gift of Beatrice Cummings Mayer, 1991.89.1. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York. Photo: Michal Raz-Russo.

MCA SEEN



MCA CALENDAR

MCA Talk: Carrie Brownstein
Comedian and Sleater-Kinney guitar player reads from and discusses her memoir with cultural critic and Pitchfork Senior Editor Jessica Hopper. With Pitchfork.

Sat, Oct 31, 7:30 pm 
MCA Talk
Claudia Rankine's *Citizen: Poetry in Performance*

Artists, musicians, historians, and others join Claudia Rankine for a performance that reflects on race in America today. With the Chicago Humanities Festival, National Endowment for the Humanities, the Poetry Foundation, and Illinois Humanities.

NOVEMBER

Tue, Nov 3, 6 pm
MCA Live: Alexis Gideon
The Crumbling
New York-based songwriter and animator Alexis Gideon performs this stop-motion animation video opera. Set in a dream-like town, the video tells the story of an apprentice librarian trying to save her city from ruin.

Fri–Sat, Nov 6–7, 7:30 pm; Sun, Nov 8, 3 and 7:30 pm
MCA Stage: Guillermo Calderón
Escuela (School)
What conditions drive ordinary citizens to take up arms? With the Chicago Humanities Festival.

Sat, Nov 7, 2 pm
MCA Live
The Bridge # 3: Hamid Drake, Harrison Bankhead, Benjamin Duboc, Ramon Lopez
The Bridge brings together musicians from Chicago and Paris who are inspired by the AACM.

Tue, Nov 10, noon
MCA Talk: Peter Taub
Director of Performance Programs
Peter Taub on eighth blackbird.

Tue, Nov 10, 6 pm
MCA Studio
Child of Tree
This performative and participatory program explores John Cage's *Child of Tree*. Part of the MCA's eighth blackbird residency.

Wed, Nov 11, 2–4 pm
MCA Studio: Gisèle Vienne, Dennis Cooper, and Puppettheater Halle
Museum visitors are invited inside the theater to observe the artists working on the production *The Ventriloquists Convention*.

Thu–Sat, Nov 12–14, 7:30 pm 
MCA Stage: Gisèle Vienne, Dennis Cooper, and Puppettheater Halle
The Ventriloquists Convention
Uncanny interactions occur when a group of ventriloquists and their dummies gather at an annual convention.

Nov 13–22
Members' Double Discount Days
Members save 20% at the MCA Store and at mcachicagostore.org.

Sat, Nov 14, 11 am–3 pm
Family Day: Listen
Experiment with sound, make some noise, and use your ears to see at this Family Day, with guest artist Douglas R. Ewart. Free for families with children twelve and under.

Sat, Nov 14, 3 pm
MCA Talk: Ania Jaworska
Ania Jaworska discusses her Chicago Works exhibition with curator Grace Deveney.

Sun, Nov 15, 3 pm
MCA Talk: Roscoe Mitchell + John Corbett
Musician Roscoe Mitchell discusses his work as a composer and improviser with writer, gallerist, and record producer John Corbett.

Sun, Nov 15, 7 pm 
MCA Dialogue: W. Kamau Bell
Sociopolitical comedian W. Kamau Bell leads our seventh annual Dialogue on museums, diversity, and inclusion with his one man show *The W. Kamau Bell Curve: Ending Racism in About An Hour*.

Tue, Nov 17, 6 pm
MCA Talk
The Freedom Principle/Black Arts Movement: Rebecca Zorach, Pemon Rami, Cauleen Smith
These distinguished speakers discuss the history and the legacy of the AACM, AfriCOBRA, and the Black Arts Movement.
Sat, Nov 21, 2 pm

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MCA CALENDAR

MCA Talk: Kathryn Andrews
Kathryn Andrews discusses her current exhibition with curator Julie Rodrigues Widholm.

**Sat, Nov 21, 3 pm (start time);
Sun, Nov 22, 4 pm (end time)**
**MCA Live: Pope.L,
Cage Unrequited**
Cage Unrequited is a twenty-five-hour marathon reading of John Cage's *Silence: Lectures and Writings* (1961) organized by visual artist William Pope.L.

Tue, Nov 24, 6 pm
**MCA Screen: Robin Deacon
Spectacle: A Portrait of
Stuart Sherman**
Performance artist Robin Deacon screens a documentary about the late American artist Stuart Sherman.

DECEMBER

Tue, Dec 1, 6 pm
**MCA Studio: Lyra Hill
Moon Mood**
Artist Lyra Hill invites visitors to create visuals and sounds for a meditative lunar ritual.

Fri, Dec 4, 6 pm
**MCA Studio: eighth blackbird
Hand Eye**
The MCA has commissioned *Hand Eye*, eighth blackbird's collaboration with the Sleeping Giant collective, premiering in January of 2016. The artists discuss their process after a brief work-in-progress performance.

Tue, Dec 8, noon
MCA Talk
Exhibition curator Julie Rodrigues Widholm on *Kathryn Andrews: Run for President*.

Tue, Dec 8, 6 pm
**MCA Studio
Olagon**
Composer and musician Dan Trueman, vocalist Iarla Ó Lionáird, and chamber ensemble eighth black bird lead a workshop around their new work *Olagon*. Part of the eighth blackbird residency.

Thu, Dec 10, 6 pm 
MCA Talk: Neko Case
Singer-songwriter Neko Case discusses her life and music with cultural critic and Pitchfork

Senior Editor Jessica Hopper. With Pitchfork.

Sat, Dec 12, 11 am–3 pm
Family Day: All In
Get together, collaborate, and make bold moves at this Family Day. Free for families with children twelve and under.

Tue, Dec 15, 6 pm
MCA Talk: School Night
Formerly known as Homeroom 101, School Night is an informal lecture series in which experts and enthusiasts explore culture in front of a drinking crowd. Organized and hosted by Fred Sasaki and Seth Vanek.

Tue, Dec 15, 6–8 pm
MCA Screen: Tatsu Aoki
Tsukasa Taiko director Tatsu Aoki curates a selection of rare 16 mm prints from his archive and introduces digital prints of more recent collaborations.

Fri, Dec 18, 2–4 pm
MCA Studio: Tatsu Aoki/Tsukasa Taiko
Museum visitors are invited inside the theater to observe the artists working on the productions of *Taiko Legacy 12* and *Reduction*.

Sat–Sun, Dec 19–20, 3 pm 
**MCA Stage: Tatsu Aoki/Tsukasa Taiko
Taiko Legacy 12**
This annual winter solstice concert embraces improvisation across time, cultures, and forms. With Asian Improv aRts Midwest.

Sat, Dec 19, 7:30 pm 
**MCA Stage: Tatsu Aoki/Tsukasa Taiko
Reduction**
This concert features contemporary dance artist Ayako Kato alongside Nicole Mitchell on flutes; Ari Brown and Douglas R. Ewart on reeds; and percussive talents Eigen Aoki, Hamid Drake, and Michael Zerang. With Asian Improv aRts Midwest.

Tue, Dec 22, 6 pm
MCA Studio: Fa la la la la
Tiny Cover Band performs your favorite songs of the season on tiny instruments, while Secret Sticker Club leads a sticker-making session at this special holiday-themed event.

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Contemporary Art
Chicago

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The Giant Game
of Sculpture, designed
by Hervé Tullet

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JOURNAL

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