

MICA



Museum of
Contemporary Art
Chicago

Members' Magazine
Fall 2016

100 SURREAL
SNAPSHOTS

To celebrate the opening of Basim Magdy’s first US museum survey, the MCA is releasing a limited-edition artists’ book in December, titled *Every Subtle Gesture*. The book includes a poem authored for the artist by the MCA’s Manilow Senior Curator, Omar Kholeif, as well as one hundred sumptuously colored photographs chosen by the artist himself. Taken together, these surrealist snap-shots—whose titles are at once descriptive and impossible to decipher—seem like pieces of a larger puzzle that is as enigmatic and as evocative as Magdy’s MCA exhibition.

The exhibition *Basim Magdy: The Stars Were Aligned for a Century of New Beginnings* opens Dec 10, 2016.

Every Subtle Gesture will be available at the MCA Store in December.

mcachicagostore.org



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MCA
CHIC
AGO

Museum Hours

Mon	Closed
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 proud member of Museums in the Park and receives major support from the Chicago Park District.

Cover: Diana Thater, *Delphine*, 1999. Four video projectors, nine-monitor video wall, five players, and four LED wash lights; overall dimensions variable. Installation view, Kunsthalle Bremen, Germany, 2004. © Diana Thater. Photo © Roman Mensing/artdoc.de.

WE BRING
THE WORLD
TO YOU



Madeleine Grynsztejn

The places we live in shape our sense of the world around us. I was born in Peru, raised in Venezuela and England, and educated in the United States and France before I began my career in this country, and living on three continents has profoundly influenced who I am today. The places we visit change our perceptions, too. Traveling invites exploration and allows the heart and mind to wander away from comfort zones and toward greater cultural sensitivity.

We don’t need to leave the country to broaden our horizons, however. Visiting museums and other cultural institutions also expands our surroundings. As “a cultural leader of local necessity and international distinction,” the MCA promotes art that crosses borders and breaks down barriers, art that celebrates differences while also reminding us of our fundamental similarities.

Many of the artists we present this season are interested in ideas of place. Andrew Yang creates imaginative cosmic installations for his BMO Harris Bank Chicago Works show that remind us that we are all residents of the same planet, the same galaxy. Los Angeles artist Diana Thater immerses us in ecosystems around the world—from Jaipur, India, to Giverny, France—in her sumptuous retrospective. And Basim Magdy, who grew up in Egypt and now works in Switzerland, creates visually poetic works that evoke specific places while also appealing to universal human experiences.

Connecting people and places isn’t just important when organizing exhibitions, though. Our staff members come from all over the world, and we count on them to bring their diverse ideas and perspectives to all of our programming. Whether we are partnering with artists in Chicago at an event like Prime Time or inviting internationally acclaimed performers to the MCA Stage, we are always striving to expand our public’s awareness of the world around us, to create a museum that is cherished by local, national, and international visitors alike.


Madeleine Grynsztejn
Pritzker Director

CURRENT
AND
FUTURE
EXHIBITIONS

CLOSING SOON

Kerry James Marshall: Mastry
Closes Sep 25

Kerry James Marshall draws on the great masters of art history to tell stories about contemporary black life in this major museum survey showcasing many of Marshall’s large-scale paintings.

The Propeller Group
Closes Nov 13

The Propeller Group—an artist collective based in Ho Chi Minh City, Vietnam—creates multi-media works that blur the line between fine art and popular culture and often plumb Vietnam’s history and present culture.

Johnston Marklee:
Grid Is a Grid Is a Grid Is a Grid

The Los Angeles-based architectural firm Johnston Marklee transforms the MCA Café by creating clusters of interlocking black-and-white grids that span the walls and stretch across the ceiling. The installation hints at what the café will look like after its renovations, to be completed in fall 2017.



The Making of a Fugitive



BMO Harris Bank Chicago Works:
Andrew Yang



Witness



Above, Before & After

ON VIEW NOW

The Making of a Fugitive
Through Dec 4

This exhibition presents artists from across the United States—as well as from South Africa and Israel—who combine text and image to examine the assumptions we make about criminality, innocence, and security.

BMO Harris Bank Chicago
Works: Andrew Yang
Through Dec 31

Fascinated by Carl Sagan’s claim that “the total of stars in the universe is greater than all the grains of sand on all the beaches of Planet Earth,” artist Andrew Yang poured seven tons of sand across the floor of an MCA gallery. Each grain represents a single star in the Milky Way, evoking the staggering scale of the cosmos.

Witness
Through Feb 19, 2017

Photographers often bridge the worlds of art and documentary journalism. The artists featured in this exhibition, whose work spans fifty years, question their dual role as creator and witness.

Above, Before & After
Through Apr 16, 2017

This exhibition includes a selection of Alexander Calder mobiles—along with works by other artists in the MCA’s collection who share Calder’s aesthetic sensibility.

ON VIEW NEXT

MCA Screen: Camille Henrot
Sep 3–Dec 18

Camille Henrot’s video installation *Grosse Fatigue*, which won the Silver Lion at the fifty-fifth Venice Biennale in 2015, invokes a dream as old as humankind: to know it all, see it all, and understand it all.



Diana Thater: The Sympathetic Imagination



MCA DNA: Riot Grrrls



BMO Harris Bank Chicago Works:
Chris Bradley



Merce Cunningham: Common Time

An incisive meditation on contemporary image culture, the work depicts the dizzying wealth of the Smithsonian Institution’s more than 137 million holdings.

Diana Thater:
The Sympathetic Imagination
Oct 29, 2016–Jan 8, 2017

This large-scale retrospective, which spans most of the museum’s fourth floor, immerses viewers in Los Angeles-based artist Diana Thater’s colorful film and video installations. Thater, who has been a pioneer of video and installation art since the 1990s, incorporates larger-than-life projections of flora and fauna into her work that invite visitors to ruminate on animals and nature—and our relationship to them.

Basim Magdy: The Stars
Were Aligned for a Century
of New Beginnings
Dec 10, 2016–Mar 19, 2017

Egyptian-born artist Basim Magdy creates paintings, photographs, and films that depict uncomfortably cheery, colorful dystopian scenes. The artists pairs his works with cryptic titles that offer poetic observations of everyday life.

Riot Grrrls
Dec 17, 2016–Jun 4, 2017

Working in a genre dominated by men, the women featured in this exhibition use abstract expressionism to break down barriers. Their large-scale paintings prompt us to wonder why women are still under-represented in most museum collections and exhibitions.

BMO Harris Bank Chicago
Works: Chris Bradley
Jan 17, 2016–Jul 2, 2017

Sculptor Chris Bradley is interested in the things around us that become so commonplace we stop noticing them. For Bradley, the everyday world is a resource used to access what is not apparent at first glance.

Merce Cunningham:
Common Time
Feb 11–Apr 30, 2017

Merce Cunningham—who was active from the late 1930s through the early 2000s—revolutionized modern dance through his choreography and his partnerships with leading artists, who created costumes, lighting, and set designs for his company’s performances. This major retrospective exhibition, organized by the Walker Art Center in Minneapolis, will appear simultaneously at the Walker and the MCA.

David Hammons, *Praying to Safety*, 1997. Thai bronze statues, string, and safety pin; 36 ½ x 59 ¾ x 15 in. Collection Museum of Contemporary Art Chicago. Restricted gift of Mr. and Mrs. J. Paul Beitler, Lindy Bergman, Carol and Douglas Cohen, Robert and Sylvie Fitzpatrick, Penny Pritzker and Bryan Traubert, Nancy A. Lauter and Alfred L. McDougal Charitable Fund, Ed and Jackie Rabin, Marjorie and Louis Susman, and Helyn D. Goldenberg, 2000.5.a–d. © 1997 David Hammons.

Andrew Yang, *A beach (for Carl Sagan)*, 2016. Installation view. Overall dimensions variable. Courtesy of the artist. Photo: Paul Esposito, © MCA Chicago.

Alfredo Jaar, *The Sound of Silence*, 2006. Wood, metal, fluorescent tubes, LED lights, video projection, flashlights, and tripods; overall dimensions variable. Software design by Ravi Rajan. Purchased jointly by the Museum of Contemporary Art Chicago, with funds provided by the Pritzker Traubert Visionary Art Acquisition Fund and the Susan Devine Camilli Foundation, and the Philadelphia Museum of Art, through the Committee on Modern and Contemporary Art; and with funds contributed by an anonymous donor, 2014.33. Installation view, Hangar Bicocca, Milan, Italy, 2008. © 2006 Alfredo Jaar. Photo: Agostino Osio.

Installation view, *Above, Before & After*, MCA Chicago. May 7, 2016–Apr 16, 2017.

Diana Thater, still from *Delphine*, 1999. © Diana Thater.

Judy Ledgerwood, *Sailors See Green*, 2013. Oil and metallic oil on canvas; 96 ¼ x 78 ¼ in. Collection Museum of Contemporary Art Chicago, gift of Katherine S. Schamberg by exchange, 2014.3. © 2013 Judy Ledgerwood.

Chris Bradley, *Stack (Ice Bags, Cans, and Bananas)*, 2014. Wood, glass, cast bronze, plastic bags, cut vinyl, and paint; 34 x 3 x 18 in. Courtesy of the artist and Shane Campbell Gallery.

Merce Cunningham Dance Company in *Canfield*, 1970. Brooklyn Academy of Music, Brooklyn, New York. Photo: James Klosty, courtesy of the photographer.

HERE

NAOMI
BECKWITH

Marilyn and Larry
Fields Curator



Photo: Maria Ponce.

On where she's from

I'm a born-and-bred Chicagoan and the first thing I notice is that artists tend to trust Midwesterners. We're honest, hardworking, ethical folks.

On how her background has shaped her curatorial practice

I'm from the South Side and that means I've grown

One really has to pay attention to the special contexts and histories of each region in order to understand how artists are working there.

—NAOMI BECKWITH

up believing that arts in all capacities—music, dance, theater, poetry, and the visual arts—are an integral part of social and political life. One can really see this influence in the exhibition Dieter Roelstraete and I cocurated last year: *The Freedom Principle: Experiments in Art and Music, 1965 to Now* was my ode to the beauty of South Side cultural history and life.

On traveling for work

I've been to some amazing places with and for the MCA: Amman, Athens, Bogotá, Copenhagen, Havana, Ho Chi Minh City, Istanbul, Ramallah, Tel Aviv—that's just a few in alphabetical order. Each place has been exciting for discovering new artists and new modes of working. But the same thing can be said about the States and, for that matter, about this city. One

THERE

really has to pay attention to the special contexts and histories of each region in order to understand how artists are working there. Otherwise, one is just being a tourist, rather than a curator.

On where she's going next

I head to several cities in The Netherlands this fall. I'm excited to visit a region that has fostered so many great museums and international artist residency programs.

JOSÉ ESPARZA
CHONG CUY

Pamela Alper
Associate Curator

On how his background has influenced his approach to curating

I grew up in a border city in northern Mexico, seeing two different contexts and realities but experiencing the same intense summer heat and dry winter cold, no matter which side of the border I was standing on. It was a shared natural environment but a polarizing social, political, and economic landscape.



Photo: Brett Carlson.

I grew up in a border city in northern Mexico, seeing two different contexts and realities. . . . It was a shared natural environment but a polarizing social, political, and economic landscape.

—JOSÉ ESPARZA CHONG CUY

Navigating between New York City and Mexico City during my childhood and throughout my professional career made it clear to me that it is not only physical walls that divide us but also invisible cultural barriers that do not allow us to get closer to what is unfamiliar to us. My work actively tackles both of these boundaries. My bicultural upbringing has shaped and formed who I am as a curator and a person.

On the most interesting trip he's taken

A few years ago, after a weekend visit to Philip Johnson's Glass House in New Canaan, Connecticut, I traveled to Brazil. Among many other fascinating landmarks, Roberto Burle Marx's house on the outskirts or Rio de Janeiro was at the top of my list of places to visit while there. It was enlightening to think about the roles Johnson and Burle Marx—seemingly different yet surprisingly similar artistic figures—played in constructing the modern language and identity of their countries. Both their works speak directly to the context that surrounded them. While Johnson was in a glass box, Burle Marx was out in the rainforest.

On where he's going next

In September I will be going to the opening of the 32nd São Paulo Art Biennial, which is the oldest art biennial south of the equator.

MICHAEL DARLING

James W. Alsdorf Chief Curator



Photo: Maria Ponce.

On his role at the MCA

I've been at the MCA for six years now and I've found it rewarding to help shape such a dynamic curatorial team.

On where his career began

My curatorial training came from working at the Museum

of Contemporary Art in Los Angeles for eight years, when that museum built a reputation for doing big, comprehensive solo exhibitions as well as thought-provoking and ambitious group shows that helped redefine stories of art history. My experience there shapes my attitude toward the shows the MCA pursues.

Group shows here, like *The Way of the Shovel*; *S, M, L, XL*; and *The Freedom Principle: Experiments in Art and Music, 1965 to Now*—as well as solo shows for artists like Isa Genzken, Doris Salcedo, and Kerry James Marshall—are making those contributions to art history and bringing important art to our public.

On the highs and lows of a life on the road

I may have actually traveled too much this year. It's important for gathering information, but I've missed some important shows in Chicago.

I saw an amazing range of experiences and practices, and I came back thoroughly inspired.

—MICHAEL DARLING

This calendar year I have already been to Los Angeles three times, New York twice, Berlin twice, Miami, Mexico City, Tokyo, Kyoto, Basel, and Zurich.

The first Berlin trip was probably the most memorable because—together with Omar Kholeif—I visited a lot of studios, including several memorable ones with a senior Syrian/German painter named Marwan, the German artist Lothar Baumgarten, the American artist Trevor Paglen, and the Dutch artist Constant Dullaart. I saw an amazing range of experiences and practices, and I came back thoroughly inspired.

OMAR KHOLEIF

Manilow Senior Curator

On how his background has shaped his curatorial practice

I was born in Cairo and I lived in four different countries by the time I was twelve (spending significant periods of time in Scotland, England, and the United States in addition to Egypt and Saudi Arabia); that has certainly affected the way that I work and encouraged a broadly



Photo: Eric T. White.

I was born in Cairo and I lived in four different countries by the time I was twelve . . . that has certainly affected the way that I work and encouraged a broadly global outlook . . .

—OMAR KHOLEIF

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global outlook and way of thinking through issues.

On traveling for work

Every trip is a privilege and interesting in its own right; one of the most recent trips I took was to Bangladesh for the Dhaka Art Summit—I found the experience both educational and deeply moving.

I also go to Dubai and Sharjah in the United Arab Emirates every spring to see a brilliant showcase of art from the Middle East, North Africa, and South Asia.

On the most interesting people he's met while traveling

There are too many to list: Patti Smith, the king of Saudi Arabia, you know the drill . . .

LYNNE WARREN

Curator

On her tenure at the MCA

In a field where longevity is not the norm, I've been in the curatorial department for more than thirty years and now am Curator.

I have lived in Chicago since 1971, when I left my family's

small farm to attend art school. I also am a longtime Wicker Park resident: I moved there in 1975 (before I worked at the MCA) and have witnessed its total transformation.



On who she's met along the way

As a young assistant curator I took a research trip with our then-Chief Curator Mary Jane Jacob in the mid 1980s and visited Anthony Gormley, Tony Cragg, Richard Deacon, and Rachael Whiteread. Most memorable was meeting Anish Kapoor in his unheated—and horribly cold—studio. He was very young, looked very thin, and hadn't done his signature work yet, but he really stood out to me. It is fantastic to have been able to follow him

Background images: Chicago Skyline, (cc) Eric Austin. Mexico Skyline, (cc) Hugo Armando Vilchis. Los Angeles Skyline, (cc) Chris Yarzab. Cairo Skyline, (cc) Rachid H. Wicker Park, (cc) Eric Allix Rogers.

as he’s become a world-renowned artist and the creator of the iconic *Cloud Gate* sculpture in Chicago’s Millennium Park.

Within the profession, perhaps the most interesting person I met is the late Walter Hopps. It was at the end of his legendary career; in his youth he had been a cofounder of Los Angeles’s Ferus Gallery, which introduced Andy Warhol and numerous others to that city; later on he spent many years at the Menil in Houston.

Interestingly, I spoke to him a week before he died; although he had famously curated shows by such luminaries as Robert Rauschenberg, he was asking after the Chicago-based artists Gladys Nilsson and Jim Nutt. That was Walter in a nutshell: passionately interested in a broad range of artistic expression.

One of my favorite travel memories happened on a trip to the Soviet Union in 1987. I was traveling with another woman, not in a tour group, something almost unheard of at that time. (I’m sure our hotel room was bugged!) We’d been warned that young men would approach us in the street and not to be frightened because what they wanted was to ask if we’d sell our clothing to them. Not wanting to be bothered, I’d dressed in what I thought was drab and

I have lived in Chicago since 1971, when I left my family’s small farm to attend art school. I also am a longtime Wicker Park resident . . . and have witnessed its total transformation.

—LYNNE WARREN

unassuming garb, but our first day out, a young man—his giant boom box hidden in a big paper bag—approached. He wanted to “practice his English” and asked to buy my denim jacket.

I asked, “How did you know we were tourists?”

And he said, “You are wearing leather shoes. Only foreign tourists, soldiers, and Party leaders wear leather shoes.”

We spent the afternoon with this fellow, who practiced his English as he showed us some of the sights of Moscow. But I didn’t sell him my denim jacket, as it was November and very cold!

A FIELD TRIP

TAKASHI MURAKAMI’S TOKYO STUDIO



Takashi Murakami (Japanese, b. 1962) stands in front of one of his large-scale artworks. Photo: Tayama Tatsuyuki. Courtesy: Mori Art Museum, Tokyo. Artwork: ©2012–15 Takashi Murakami/Kaikai Kiki Co., Ltd. All rights reserved.

Michael Darling
James W. Alsdorf
Chief Curator

In May, a small group of MCA supporters took part in a ten-day tour of Japan, visiting historical and contemporary sites in Tokyo, Kyoto, and the Seto Inland Sea region. One of the highlights of the trip was a stop at Takashi Murakami’s studio. Arguably Japan’s best-known contemporary artist, Murakami is the subject of an ambitious survey exhibition at the MCA that I’ll be presenting in the summer of 2017. I became inspired to pursue a major project with Murakami after visiting his studio in 2013, when I was blown away by the extraordinary craftsmanship and process that goes into every one of his paintings.

Murakami’s studio is really a warehouse, a big blank box on the industrial outskirts of Tokyo. And, like so many such outposts, from the outside no one would ever guess that the interior is bursting with creative energy. The first hint of activity comes upon walking up the metal steps leading into the warehouse, where a sea of shoes are laid out in a careful grid. Visitors are encouraged to trade their outdoor shoes in for brown plastic shower slippers in Japanese fashion.



Kristin and Stan Stevens, Alex Stevens, Jennifer Aubrey and Jonathon Harries, Naomi Reese, Susan and Robert Forest, Michael Darling, Gwendolyn Perry Davis, and Bodhi Fishman enjoyed a comprehensive tour of Takashi Murakami’s studio led by the artist himself.

TO JAPAN FREE PASS

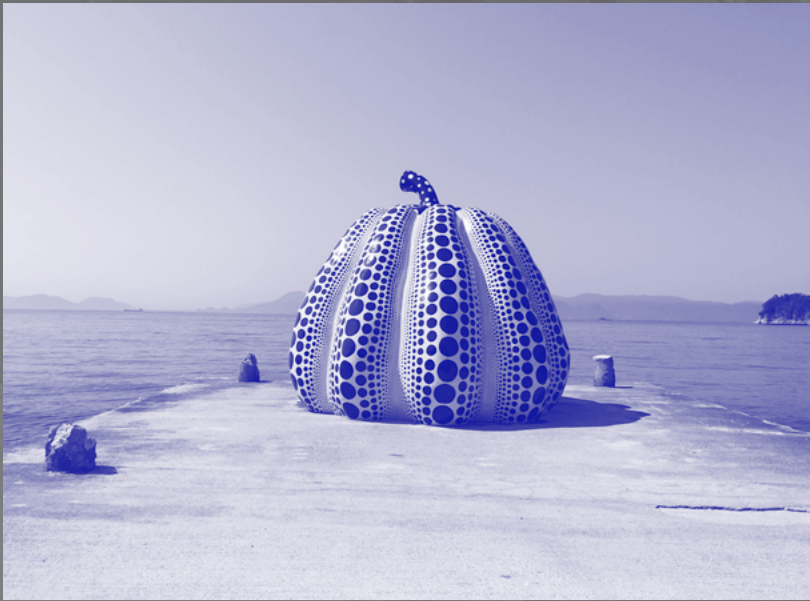
The studio bears a resemblance to a factory because of its scale, because tasks are divided up among different areas, and because supplies—like the thousands of aluminum-framed silk screens resting in bins and shelves—are carefully organized for access and future use. The hundred-strong staff that labors in shifts around the clock, seven days a week, quietly works away: at computer terminals, making digital renderings; at sewing machines, stitching together scraps of discarded canvases for tote bags; and on the factory floor, carefully applying layer after layer of silk-screened and hand-painted details to new paintings. A large painting can require a few thousand different silk screens to build up the complex imagery and texture, with Murakami himself calibrating colors as the process goes on to ensure a novel and satisfying result with each effort. The artist is a classic workaholic, spending endless hours in the studio. He is even known to take quick power naps on a bed of bubble wrap so as not to lose momentum.

The MCA group was treated to a tour of all the studio’s activities by Murakami himself and, I think, came away as convinced as I was on my 2013 visit that he is one of the most unique artistic voices of our time.

Right: Takashi Murakami in his studio.

Below: Artist Yayoi Kusama’s larger-than-life *Pumpkin*, seen off the shores of Naoshima.

Lead support for *Takashi Murakami: The Octopus Eats Its Own Leg* is provided by Ken Griffin.



If you’re an MCA Member (at the Friend level and above), you receive free admission at more than 85 museums across the United States and Canada. Simply show your membership card at participating museums. Some of the museums listed may also offer discounts on store purchases, programs, performances, and more.

ARIZONA
Phoenix Art Museum
MOCA Tucson

CALIFORNIA
Asian Art Museum
Contemporary Jewish Museum
Craft and Folk Art Museum
Fine Arts Museums of San Francisco
Hammer Museum
Japanese American National Museum
Los Angeles Contemporary Exhibitions (LACE)
Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, San Diego
Museum of Latin American Art
Orange County Museum of Art
San Diego Museum of Art
San Francisco Museum of Modern Art
San Jose Museum of Art
Santa Monica Museum of Art
Skirball Cultural Center
Yerba Buena Center for the Arts

COLORADO
Aspen Art Museum
Boulder Museum of Contemporary Art
Colorado Springs Fine Arts Center
Denver Art Museum
Museum of Contemporary Art Denver

CONNECTICUT
Aldrich Contemporary Art Museum
Bruce Museum, Greenwich

DELAWARE
Delaware Center for the Contemporary Arts

DISTRICT OF COLUMBIA
The Phillips Collection

FLORIDA
The John and Mable Ringling Museum of Art
MOCA North Miami
Norton Museum of Art, West Palm Beach
Pérez Art Museum

GEORGIA
Atlanta Contemporary Art Center
High Museum of Art

ILLINOIS
Gene Siskel Film Center
Krannert Art Museum and Kinkead Pavilion

INDIANA
The Indianapolis Museum of Art

IOWA
Des Moines Art Center

LOUISIANA
Contemporary Arts Center, New Orleans
New Orleans Museum of Art

MAINE
Portland Museum of Art

MARYLAND
The Baltimore Museum of Art
The Walters Art Museum

MASSACHUSETTS
deCordova Sculpture Park and Museum
The Institute of Contemporary Art, Boston
Worcester Art Museum

MICHIGAN
Cranbrook Art Museum
Museum of Contemporary Art, Detroit
Urban Institute for Contemporary Arts

MINNESOTA
Minneapolis Institute of Arts
Rochester Art Center
Walker Art Center

MISSOURI
Contemporary Art Museum St. Louis
Kemper Museum of Contemporary Art
Nelson-Atkins Museum of Art

MONTANA
Missoula Art Museum

NEW HAMPSHIRE
Currier Museum of Art

NEW JERSEY
Montclair Art Museum

NEW MEXICO
SITE Santa Fe

NEW YORK
Albright-Knox Art Gallery
Brooklyn Museum of Art
Dia:Beacon
The New Museum of Contemporary Art
The Noguchi Museum
Solomon R. Guggenheim Museum
Storm King Art Center

NORTH CAROLINA
Contemporary Art Museum Raleigh

OHIO
Akron Art Museum
Cincinnati Art Museum
Contemporary Arts Center, Cincinnati
Museum of Contemporary Art, Cleveland
Wexner Center for the Arts

OKLAHOMA
Gilcrease Museum, Tulsa

OREGON
Portland Art Museum

PENNSYLVANIA
The Institute of Contemporary Art at the University of Pennsylvania
The Mattress Factory Art Museum

TENNESSEE
Knoxville Museum of Art

TEXAS
Artpace San Antonio
Blaffer Art Museum
Blue Star Contemporary
The Chinati Foundation
Contemporary Arts Museum Houston
Dallas Museum of Art
McNay Art Museum
Modern Art Museum of Fort Worth
The Museum of Fine Arts, Houston

UTAH
Utah Museum of Contemporary Art

VIRGINIA
Virginia Museum of Contemporary Art

WASHINGTON
Frye Art Museum
Seattle Art Museum

WISCONSIN
Madison Museum of Contemporary Art
Milwaukee Art Museum

CANADA
Art Gallery of Greater Victoria
The Montreal Museum of Fine Arts
The Power Plant Contemporary Art Gallery
Royal Ontario Museum
The Vancouver Art Gallery

Anne Breckenridge Barrett
Director of Collections
and Exhibitions

Originating an exhibition is no small task. Our curatorial staff members often spend several years overseeing the creation of a major group or solo show from start to finish, devoting thousands of hours to the undertaking. And their work doesn't always end when an exhibition closes at the MCA. Some shows go on to travel to other museums and institutions

ideas to prominence—in the past year seven MCA exhibitions have traveled to eight cities in the United States and Canada.

This summer, for example, the Collections and Exhibitions team is readying *The Freedom Principle: Experiments in Art and Music, 1965 to Now* to travel to the Institute of Contemporary Art Philadelphia. This fall, *Kerry James Marshall: Mastry* will become the first traveling exhibition to open at The Met Breuer before the show

In addition to sending entire exhibitions to other institutions, the MCA loans many individual artworks to museums around the world. I remember that when I took *Purple Octagonal* by Richard Tuttle to White-chapel Gallery in London a few years ago, the artist was heavily involved in the installation. The importance of representing the MCA comes into play when choices need to be made regarding displaying a work that may deviate from an original plan. Being on site afforded me the opportunity to work with Richard to achieve his vision while ensuring the safety of the work of art was not compromised.

One of the things I enjoy the most about traveling with loans from our collection is the opportunity to work with colleagues around the world. When I last couriered *Study for a Portrait* by Francis Bacon to the Louis Vuitton Foundation in Paris, it was delightful to have the director and curator spend an hour telling me how thrilled they were to have received the loan and how important it was to the exhibition.

The Collections and Exhibitions staff stewards the behind-the-scenes movement and care of the collection through all this exciting activity, sharing the riches of the MCA's collection with audiences near and far.

Meridith Gray
Chief Registrar



Installation view, Doris Salcedo. Photo: David Heald, © Solomon R. Guggenheim Foundation, New York.

Overseeing a traveling exhibition to another venue is one of the best parts of my job. And this year, taking the MCA's Doris Salcedo exhibition to the Solomon R. Guggenheim museum was a highlight.



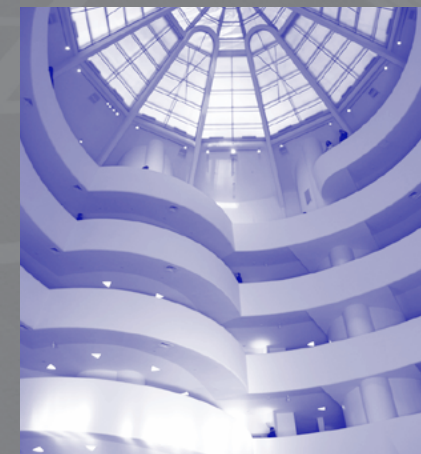
Installation view, Doris Salcedo. Photo: David Heald, © Solomon R. Guggenheim Foundation, New York.

The Guggenheim building posed many challenges for Doris's large sculptures and installations. Having previously installed the exhibition at the

MCA, I was prepared for some complications—but not for ramps. The Guggenheim's interior is comprised entirely of ramps! We had to move multimillion-dollar works of art that weigh close to one thousand pounds safely up and down ramps and around corners to get them into galleries spread across four floors of the museum, so that we could then unpack and install them. Exposure to these challenges helps keep the Collections and Exhibitions department on our toes. We never know what kind of curve ball we might get thrown!



Installation view, Doris Salcedo. Photo: David Heald, © Solomon R. Guggenheim Foundation, New York.



Solomon R. Guggenheim Foundation, New York. (cc) Barb, barbostick.

Madeleine Grynsztejn
Pritzker Director

It's my hope that when you walk through an exhibition at the MCA, you experience a seamless and compelling story, told by beautiful and thought-provoking works of art that have been impeccably installed and interpreted by labels, videos, and catalogues. What isn't evident is the sheer brawn that goes into preparing these shows. We undertake an average of three years' advance research for our larger projects, spend a year or more securing loans the world over of definitive artworks to make up an exhibition of record, and throughout tackle myriad tasks large and small: we raise funds to cover expenses, create education offerings, select authors for and design the publication, conserve and photograph artworks in advance, create interpretive programs to run in tandem with the show, and so on. The end result, I trust, looks effortless, an experience to delight in, learn from, and be inspired by.

Given all the intelligence, labor, and dedication that goes into organizing any one of our shows, it's no wonder we want to share our good work with as wide a public as possible, hence our keen enthusiasm for traveling our shows outside of Chicago. Traveling our projects expands our reach, increasing the viewership for



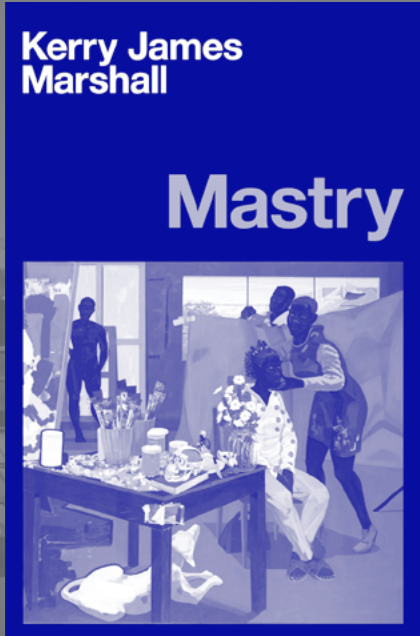
Installation view, Simon Starling: *Morphologie*, Musée d'art contemporain de Montréal. Feb 5–May 10, 2015. Photo: Richard-Max Tremblay.

around the country and the world at large. This robust traveling exhibition program, managed by members of our Collections and Exhibitions team, furthers the important work the MCA does to bring artists and their work and

continues on to the Museum of Contemporary Art Los Angeles. And later in the year, we will also send prized works from our collection to the Cantor Art Center at Stanford University for the art center's presentation of *Surrealism: The Conjured Life*.

Background image: Musée d'art contemporain de Montréal. Photo: John Londono.

our exhibitions and enhancing our influence in the field—for the most compelling shows of today become the art history of tomorrow. Not least, traveling an exhibition exposes that many more people to the artists whose works we have the privilege to curate, elevating their stature in turn.



A membership invitation created by the Metropolitan Museum of Art's design team.

It burnishes the MCA's reputation to partner with great museums, and this fall alone, we are sharing exhibitions with four exceptional institutions: *Kerry James Marshall: Mastery* travels to the Metropolitan Museum of Art's Met Breuer building in New York, while the Nasher Sculpture Center in Dallas hosts our Kathryn Andrews solo show. I'm equally excited that two other MCA exhibitions will be seen at university art museums this fall: *The Freedom Principle: Experiments in Art and Music, 1965 to Now* at the ICA Philadelphia, and *Surrealism: The Conjured Life* at Stanford University's Cantor Arts Center. Student populations will have a strong say about our future, and our exhibitions will, I hope, inform their thoughtful contributions.

FAST FACTS

We invited our staff members to share some details about their backgrounds and their favorite cultural destinations in Chicago. Here's what they had to say:

LANGUAGES SPOKEN BY MCA STAFF

American Sign Language	French	Portuguese
Arabic	German	Romanian
Cambodian	Greek	Russian
Chinese	Gujarati	Siamese
Croatian	Internet (HTML, CSS, JavaScript)	Sindarin
Dutch	Italian	Spanish
Ewe	Khuzdal	Tagalog
Farsi		Twi
		Ukranian

TOP THREE STAFF PICKS FOR CHICAGO MUSEUMS AND CULTURAL CENTERS

- 1 The Art Institute of Chicago
- 2 The Field Museum of Chicago
- 3 Museum of Science and Industry

RUNNERS UP

Adler Planetarium
The Driehaus Museum
Garfield Park Conservatory
Graham Foundation
Intuit: The Center for Intuitive and Outsider Art
Lincoln Park Zoo
The Oriental Institute
The Renaissance Society
Smart Museum

Dec 10–
Mar 19

Omar Kholeif
Manilow Senior
Curator

BASIM MAGDY

THE STARS WERE ALIGNED FOR A CENTURY OF NEW BEGINNINGS

Basim Magdy: An Apology to a Love Story that Crashed into a Whale (detail), 2016. Sixty-four chromogenic development prints from chemically altered slides on FujiFlex Crystal Archive metallic material. Each: 18 7/16 x 28 3/16 in.; installation dimensions variable. Courtesy of Gypsum Gallery, Cairo; Hunt Kuttner, Prague; artsumer, Istanbul. Commissioned by Deutsche Bank Art.



Born in 1977 in Assiut, Egypt, Basim Magdy studied painting at Cairo’s Helwan University. Profoundly influenced by popular culture, Magdy’s early paintings and works on paper—created using acrylic, spray paint, and collage—evoke cinematic post-apocalyptic landscapes. These works reflect the artist’s childhood obsession with both science fiction and futurism. Magdy came of age when the concept of Generation X was being popularized in the Western world. His cohort was led to believe that technology’s rapid evolution would present utopian possibilities. However, this Shangri-La of near possibilities for the future quickly turned sour, as governments globally focused their technological evolution on a quest for political and economic power. This manifestation of modernization—and especially the role that technology has come to play in our everyday lives—has become a preoccupation for Magdy, even if the materials he uses may, at times, seem to suggest otherwise.

As Magdy’s career developed, he began to infuse these preoccupations with a quiet and dark humor, often made visible in the titles of his works. Take, for instance, his small painting of two scientists examining a large human skull, titled *The Newly Discovered Gene Carried Racist Connotations*, or his painting of two individuals standing in front of a giant lobster, called *A Recollection of Past Errors Manifested as a Crustacean*. Each title—whether grim or charming—tells a story, for instance *They Endorsed Collective Failure as the Dawn of a New Renaissance* and *The Bitterness of What Could Have Happened and What Ended Up Happening*. When brought together, these tales speak to our collective ambition for a utopian future and the impossibility of this aspiration.

Magdy also explores these subjects in other media. In a process that the artist dubs “pickling,” he applies household chemicals to analog film and photographic material. The results are sumptuous, spectral photographic visions of landscapes, presented as large-scale prints, slide projections, and film. His photographic and film works also address concepts of collective failure in a playful manner. A highlight



Basim Magdy, *An Apology to a Love Story that Crashed into a Whale* (detail), 2016. Sixty-four chromogenic development prints from chemically altered slides on FujiFlex Crystal Archive metallic material; each: 18 9/10 x 28 3/10 in.; installation dimensions variable. Courtesy of Gypsum Gallery, Cairo; hunt kastner, Prague; and artSümer, Istanbul. Commissioned by Deutsche Bank Art.

of this exhibition is Magdy’s poignant film *13 Essential Rules for Understanding the World* (2011). A number of tulips with painted faces appear on the screen. A melancholic score begins, and a voice proclaims “Rule number one: Never assume or pretend to understand anything. We all know you don’t, just like we don’t.” The voice carries on, and a yellow tulip says “Never try to change anything,” for indeed, “you can’t even change yourself.” In just over five minutes the artist takes us on an existential journey through the looking glass of life: “you’re an alien on this planet,” we are informed, “with every purchase or exchange you drown faster in absurdity whirlpools.” It is through these evocative renderings that we come to see Magdy’s world—a world that looks just like yours and mine but is filled with surreal possibilities.

PREVIOUS SPREAD
Top left: Basim Magdy, *They Come In Threes Like Fireworks*, 2011. Watercolor, spray paint, and collage on paper; 12 x 15 3/4 in. Courtesy of the artist.

Page 15, Bottom left, top right, and background: Basim Magdy, *An Apology to a Love Story that Crashed into a Whale* (detail), 2016. Sixty-four chromogenic development prints from chemically altered slides on FujiFlex Crystal Archive metallic material; each: 18 9/10 x 28 3/10 in.; installation dimensions variable. Courtesy of Gypsum Gallery, Cairo; hunt kastner, Prague; and artSümer, Istanbul. Commissioned by Deutsche Bank Art.

Bottom right: Basim Magdy, *Every Decade Memory Poses as a Container Heavier than Its Carrier*, 2013. Spray paint and acrylic on paper; 27 6/10 x 39 4/10 in. Deutsche Bank Collection.

“Deutsche Bank Artist of the Year” 2016.

The exhibition is organized by the Deutsch Bank KunstHalle in Berlin. For the Museum of Contemporary Art Chicago, the installation is overseen by Omar Kholeif, Manilow Senior Curator.

Generous support for *Basim Magdy* 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; R. H. Defares; and the Margot and W. George Greig Ascendant Artist Fund.

Oct 29–
Jan 8

Joey Orr
Andrew W. Mellon
Postdoctoral
Curatorial Fellow

DIANA
THATER

THE
SYMPATHETIC
IMAGINATION

Diana Thater, *A Cast of Falcons*, 2008. Four video projectors, display computer, and two spotlights; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.

This season, the MCA will present a major retrospective of film and video artist Diana Thater's ground-breaking work. The exhibition, which was originally organized by the Los Angeles County Museum of Art, will be overseen at the MCA by our Andrew W. Mellon Postdoctoral Curatorial Fellow Joey Orr.

To celebrate the opening of the exhibition at the MCA, Orr sat down with Thater to discuss her work. You can read part of their conversation, edited for length, here.

JOEY ORR Can you explain the title of the exhibition?

DIANA THATER "The Sympathetic Imagination" is a quote from a book by J. M. Coetzee, a South African author who I greatly admire, from a book called *Elizabeth Costello*. Elizabeth, the lead character, says that "there are no bounds to the sympathetic imagination."

She's talking about the boundaries that separate human beings from animals. And she says that what we need in order to break through those barriers and be able to communicate with one another is a kind of sympathy, physical sympathy.

What I want to do with my work is break down the barriers between you and other living beings in the world, to create a physically sympathetic relationship where you and other beings—who are not actual beings but the images of living beings, like dolphins or wolves or falcons, for example—share a space. And you're aware of yourself as a physical being, but you're also aware of them and their kind of being in the world, their physicality, the way they move, the way they act, the way they behave. Sympathy can be garnered through observation, through interaction.



Diana Thater, *Abyss of Light*, 1993. Three video projectors, three players, and Lee filters; overall dimensions variable. Installation view, Museum für Gegenwartskunst, Siegen, Germany, 2004. © Diana Thater. Photo © Roman Mensing/artdoc.de.

JO How did you come to work in film and video?

DT I studied art history at NYU, which also has an important film department. I didn't start making film and video until I was in my first year at Art Center College of Design, which is where I got my master's degree. I took a class with the video artist Patti Podesta. I started making film and video, and I've never made anything else since.

THE IDEA IS TO SEE
YOURSELF SEEING
AND TO BE WITH
YOURSELF BEING, TO
BE WITH OTHERS
WHO ARE BEING,
TO SEE WITH OTHERS
WHO ARE SEEING.

—DIANA THATER

JO What were you making in the very beginning?

DT When I first started working as an artist, I wasn't interested in the trajectory of film and video installation

OPPOSITE PAGE
Diana Thater, *Oo Fifi, Five Days in Claude Monet's Garden, Part 1* (detail), 1992. Video projector and player; overall dimensions variable. Installation view, 1301PE, Los Angeles, 2012. © Diana Thater. Photo © Fredrik Nilsen, courtesy of 1301PE, Los Angeles.



and where it was at that point. I was much more interested in the early work that was made in film and video in the 1960s by people like Nam June Paik, who is one of my favorite artists. I wanted to make work that went back and grabbed that history and picked it up and brought it forward.



Diana Thater, *Untitled Videowall (Butterflies)*, 2008. Six video monitors, one player, six 48-inch fluorescent light fixtures, and Lee filters; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.

JO Can you talk about the presence of the projectors in your work, and also the presence of the viewer in your work?

DT A lot of film and video installation, historically and still today, requires that the equipment be hidden. And I rejected that notion at the outset when I first started working. I decided I'd put the equipment right out front and center.

In my work you'll note that the projectors are often on the floor at waist height or head height. And if viewers walk into the exhibition they're often interfering with the projections and with the images. And it's meant to be that way. The idea is to see yourself seeing and to be with yourself being, to be with others who are being, to see with others who are seeing. That's why the owl looks out at you. That's why the dolphin swims up to the camera and looks right into the camera. There's a whole host of moments in the work where animals look right at you and you look right at them.

Once you get off the elevator or once you come up the stairs [at the MCA] you enter into a tinted space. You turn a corner. You see a video wall. You look beyond and you see red, green, and blue windows. Those are the component colors of video. So once you step onto the floor where the exhibition is, you're inside the world of this work, inside the sympathetic imagination. You are already a part of it, and you're already—for better or worse—implicated in the whole thing.



Diana Thater, *Life is a Time-Based Medium*, 2015. Three video projectors, display computer, and one player; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.



Diana Thater, *Abyss of Light*, 1993. Three video projectors, three players, and Lee filters; overall dimensions variable. Installation view, Museum für Gegenwartskunst, Siegen, Germany, 2004. © Diana Thater. Photo © Roman Mensing/artdoc.de.

This exhibition was organized by the Los Angeles County Museum of Arts. Lead support for *Diana Thater: The Sympathetic Imagination* 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; and Donna Stone in honor of Howard Stone. Additional generous support is provided by David Zwirner, New York.

THE MCA SWEEPS AAM COMPETITION

FIRST PRIZE!



The MCA is thrilled to share the news that we have received four prizes in the 2015 American Alliance of Museums Publications Competition, the most prestigious annual contest for museum design. Our museum collateral (brochures, takeaways, shopping bags, and swag) won a first prize in the institutional materials category.

INNOVATION IN PRINT DESIGN!



This magazine, as well as our benefit auction invitation, was awarded an honorable mention. And our catalogue for *Kathryn Andrews: Run for President* received a special prize for innovation in print design.

Taken together, these prizes amount to real acclaim for the museum's new identity and its publications.

NEW TO THE MCA COLLECTION

To date, our collection encompasses more than 2,500 artworks, and we are always acquiring more. In recent years, we have become particularly interested in purchasing works by emerging artists who are underrepresented in major US museum collections—including female and international artists—so that we may expose our audiences to compelling works that they would have few opportunities to see otherwise. To that end, we are pleased to announce that we have recently acquired two major works by the Berlin- and Jerusalem-based artist Jumana Manna.

The first work is a large sculpture titled *Kollek, Olmert, Lupolianski and Barkat's Picnic in Silwan, Lord Kitchener's Neck* (2014). The sculpture's form evokes archaeological remnants from an unknowable time and place, while its title connects it to a specific city and era: the first four names in the title are those of various mayors of Jerusalem, while the final name belongs to the British

Omar Kholeif
Manilow Senior Curator

army officer who conducted a geographic survey of western Palestine in the 1870s.

The second work is a feature-length film entitled *A Magical Substance Flows Into Me* (2015). The film, which examines the musical traditions of various ethnic groups in Palestine, expands on the work of Robert Lachmann (1892–1939), the German-Jewish ethnomusicologist who recorded Palestinian musicians in the 1930s.

Through both of these evocative works, Manna examines various histories, exploring their fragmentation and erasure in the face of political realities. Her practice is equally grounded in research and in the expressive possibilities of physical materials, and we are pleased to be adding two of her works to our collection.

Jumana Manna, *Kollek, Olmert, Lupolianski and Barkat's Picnic in Silwan, Lord Kitchener's Neck*, 2014. Egg cartons, plaster, burlap, wax, and scrap metal; installed, approximately 31 x 92 x 86 in. Collection Museum of Contemporary Art Chicago, gift of Mary and Earle Ludgin by exchange, 2016.1. © 2014 Jumana Manna.



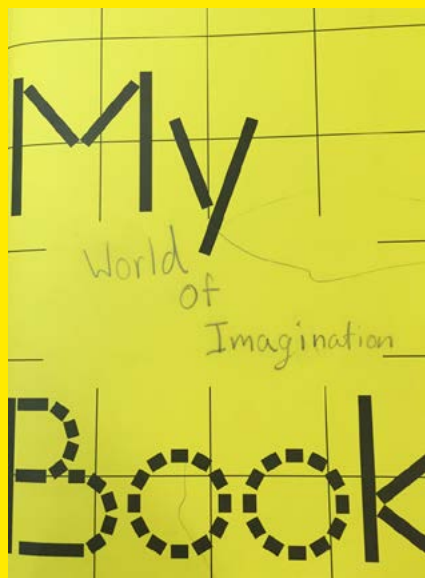
FROM
OUR BLOG

Lydia Ross
Programmer of
Education:
School and Teacher
Programs

A version of this article originally appeared in *MCA DNA*, the museum’s blog. Launched in June 2014, the blog provides a platform for artists, archivists, staff, and community members to share stories about contemporary art and culture. New posts typically appear on Tuesdays and Thursdays. To read the next one, visit mcachicago.org/Stories/Blog.



MY _____ BOOK



World of Imagination

The MCA’s Multiple Visit Program (MVP) engages teachers and their students in a yearlong exploration of the museum. It brings the Common Core State Standards to life by offering fourth-through-sixth-grade teachers and students a chance to debate, discuss, and connect to works of art through return visits to the museum. MVP uses contemporary art and ideas to sharpen students’ critical and creative thinking skills so that they engage in collaborative dialogue and inquiry. Repeat field trips enable students to develop confidence and agency within the museum, and multipart professional

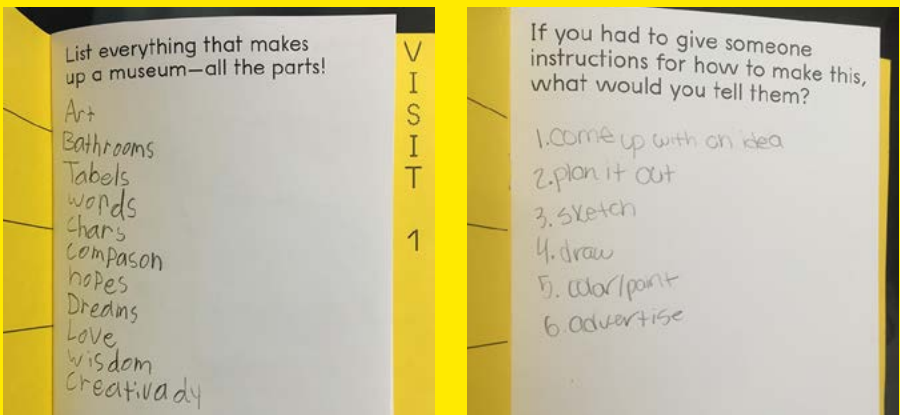
Multiple Visit Program field trip, Theodore Herzl School of Excellence, May 03, 2016. Installation view of Kerry James Marshall: *Mastry*, Museum of Contemporary Art Chicago, Apr 23–Sep 25, 2016.

development equips participating teachers with strategies to prepare students for the field trips, assess learning in the galleries, and facilitate post-visit reflection.

MVP has evolved in exciting ways over its three-year existence. We were most excited to pilot *My_____Book*, a new student journal designed specifically for the program to capture students’ learning while providing a creative outlet. The journal contains writing and drawing prompts that encourage students to describe, analyze, and interpret artworks and ideas that emerge during their visits to the MCA, as well as formulate questions about art and their own understandings.

During each ninety-minute tour, MCA Artist Guides seamlessly blended conversation activities and writing prompts with opportunities for students to share with each other what they had written. Following the tour, students wrote letters to the museum asking questions, sharing reflections, and offering profound observations about their experience.

We are excited to provide a window into the creative and critical imaginations of our newest art experts.



Above: Multiple Visit Program field trip book notes.

Right: Multiple Visit Program field trip, Theodore Herzl School of Excellence, May 03, 2016. Installation view of Kerry James Marshall: *Mastry*, Museum of Contemporary Art Chicago, Apr 23–Sep 25, 2016.



Multiple Visit Program field trip, Theodore Herzl School of Excellence, May 03, 2016. Installation view of Kerry James Marshall: *Mastry*, Museum of Contemporary Art Chicago, Apr 23–Sep 25, 2016.



Generous support for the Multiple Visit Program is provided by the Terra Foundation for American Art and the LeRoy Neiman Foundation.



Joey Orr
Andrew W. Mellon
Postdoctoral
Curatorial Fellow

SEP 3–
DEC 18

MCA SCREEN:
CAMILLE
HENROT



In her award-winning video installation *Grosse Fatigue*, Camille Henrot gives viewers a glimpse inside the vast archival collection of the Smithsonian Institution, in Washington, DC, exploring the creation and classification of human knowledge. Henrot created the video in 2013, after being awarded a fellowship to research the Smithsonian’s gargantuan resources.

Over the course of the video’s thirteen minutes, Henrot attempts to tell the story of the universe—no small undertaking—while also addressing how quickly we can encounter information through technology. This speed is evidenced in the video by many pop-up windows appearing on a computer screen at an increasingly frenetic rate. The video’s ever-quickening pace suggests that—by trying to control the flow of information—the pursuit of encyclopedic knowledge creates its own brand of chaos. It seems that Henrot is as compelled by the beauty of order as she is committed to its critique.

Henrot frequently grapples with anthropology and systems of classification, often juxtaposing museological images with those taken from other cultural sources, some even created by the artist herself. These juxtapositions are at times interdisciplinary, as she playfully approaches

our impulse to know the universe from many angles. But the artist is also interested in what she calls an “intuitive unfolding of knowledge.” So while the work produces a certain level of anxiety, it also humanizes the experience by beginning and ending with the meditative sound of a person breathing. In many ways, the systematization of human experience annihilates what is most alive about it. Henrot exposes this contradiction by describing it through artistic production.

In 2013, Henrot exhibited *Grosse Fatigue* at the fifty-fifth Venice Biennale and was soon after awarded a Silver Lion at the Venice Film Festival. The MCA acquired the work the same year and is exhibiting it now for the first time.

Camille Henrot, *Grosse Fatigue*, 2013. Video projection (color, sound), edition of 9; 13 minutes, 46 seconds. Collection the Los Angeles County Museum of Art and Museum of Contemporary Art Chicago, purchased jointly with funds provided by Contemporary Friends and Mary and Earle Ludgin by exchange, 2013.23. Courtesy of the artist and Metro Pictures, New York.

ON THE
ABSURDITY OF
NORMALITY

Yolanda Cesta Cursach
Interim Director of
Performance Programs

DEC 1–
DEC 11

ONEOFUS JULIE
MUZ AND
MAT FRASER
*BEAUTY AND THE
BEAST*

Julie Atlas Muz and Mat Fraser, partners in theater and life, create art that overturns assumptions about language and the body. Through their work they delight in beauty and human sexuality as an everyday, ordinary experience that is exempt from societal restrictions. Muz creates performances that cross boundaries between dance, theater, and new burlesque. Fraser is a London-born actor and writer specializing in theater, cabaret, and sideshow. Always interested in the relationship between disability and entertainment, he also appears in films and television shows, including AMC’s circus-themed season of *American Horror Story*. Muz and Fraser met as performers in the *Coney Island Circus Sideshow*. They began creating work together and fell in love while completing a new piece for the Extravagant Bodies Disability Arts Festival, in Croatia, in 2007: *Beauty and the Beast* is the product of that commission by the festival. Within the work, they explore the myriad adult themes and imagery of the eighteenth-century tale. They are joined onstage by puppeteers directed by Phelim McDermott of Improbable; Improbable is known for creating idiosyncratic performances about complex social and cultural issues.



Beauty and the Beast. Photo: Juliet Shalam.

To present talks, workshops, and interventions that will complement the performance, the MCA is joining forces with *Bodies of Work*, a network of artists and organizations that sheds light on the experiences of disabled people. I met with Carrie Sandahl—the director of *Bodies of Work* at the University of Illinois-Chicago, where she is also a professor of disability arts, culture, and humanities—to help contextualize *Beauty and the Beast*. We spoke about Muz’s and Fraser’s collaboration as a harbinger of greater expression in disability art and ruminated on how their work shares “insider” knowledge about disability, beauty, and sexuality with audiences.

THE DISABILITY
COMMUNITY
IS DIVERSE AND
INCLUDES PEOPLE
WITH VERY
DIFFERENT
IMPAIRMENTS
WHO NONE-
THELESS SHARE
PERSPECTIVES
AND EXPERI-
ENCES OF
OPPRESSION AS
WELL AS
PARTICULAR JOYS.

—CARRIE SANDAHL

SEXUALITY IS THE AREA THAT HAS BEEN MOST SCRUTINIZED AND DENIED DISABLED PEOPLE.

—CARRIE SANDAHL



Beauty and the Beast. Photo: Sin Bozkurt.

BEAUTY AND THE BEAST IS INTENDED FOR ADULT AUDIENCES.

For more information about the performance, visit mcachicago.org/programs/mca-stage.

CARRIE SANDAHL

Sexuality is the area that has been most scrutinized and denied disabled people.

Disabled people live in paradox. *Beauty and the Beast* is a sophisticated exploration of that paradox: Disabled people are stared at, though we are invisible.

Those of us with apparent disabilities experience the stare when entering any public space. People stare with curiosity, disgust, admiration, and fear. Parents chasten children for their unfettered looking, either in hushed reprimands or in “teachable moments,” in attempts to explain our bodily differences seemingly out of earshot.

Often, people conspicuously try not to stare, fixing their eyes straight ahead as they pass us in public, lest they offend. In the media we are made invisible, although representations of disabled people are legion. Nondisabled actors portray us and are rewarded with Oscars, for virtuosic technical skill and for milking real impairments for all their emotional worth.

YOLANDA CESTA CURSACH

So Mat and Julie’s edict is to play and dance out the paradox. We are made to look. Mat’s beastliness is his disabled body itself. Julie’s *Beauty* is no innocent, at least not for long. They employ stage time for the “teachable” moment on their terms. They toy with roles, variation, the joy of power games to peel at centuries-old social undercurrents about awakened human desire.

CS

Yes. If female sexuality and disabled peoples’ sexuality are forbidden fruit, their spectator is offered the apple. This brings us to *Beauty and the Beast*’s second paradox: Disabled people are treated as asexual and at the same time as a sexual threat.

Many of us have been denied sex education, under the assumption of being perpetual children and therefore devoid of sexuality. Traditional sex education (and even Internet porn) may not take bodily variation into account. The mechanics of “doing it” remain mysterious. Alternative pleasures are unimaginable or considered compensatory, less than, pathetic. If one of us goes to the prom we make the news. The exam table in many gynecologists’ offices, and other medical facilities, are inaccessible to people who use wheelchairs. Many disabled people haven’t access to birth control or aren’t provided with instructions on how certain birth control methods might be made accessible.

But if we are to be sexual, then we are a threat. A threat to the gene pool. Such a threat that disabled people have been the target of eugenic sterilization, often without informed consent. Often group homes or institutional settings deter or deny disabled people access to privacy for sexual encounters. Often men with disabilities are feared as unable to control or understand their sexual urges. Past anti-marriage laws, current social policies that result in an untenable reduction in benefits when two disabled people marry, custody cases

removing children from a home where the parent is disabled.

YCC

A major tenet of the disability rights movement is self-determination. *Beauty and the Beast* is about women and disabled people as sexual beings. Taking back, playing with control. Toying with paradox, delighting in the flesh—

CS

—and insisting on the complexity of gender, sexuality, disability. And having a blast while doing it.

Beauty and the Beast. Photo: Sheila Burnett.



Lead support for the 2016–17 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.



Foundation Season Sponsor



The MCA is a proud partner of the National Performance Network.



This presentation is supported 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 Illinois Arts Council and the Crane Group.

PRIME TIME PRIMER

Last year, the MCA introduced visitors to PRIME TIME, an after-hours event series featuring live music, performance art, film screenings, food, cocktails, and collaborations with Chicago-based artists and organizations.

Each event was a success, selling out in weeks and filling the museum to capacity. Over the course of the three events we hosted last year, the MCA and our partners—LAND AND SEA DEPT, PITCHFORK, METRO, and SMART BAR—curated more than twenty audience-focused projects and welcomed more than ninety different artists, musicians, and performers to the museum.

THIS YEAR, WE WILL BE HOSTING TWO ADDITIONAL EVENTS IN

NOVEMBER 2016 AND JUNE 2017

CHECK OUR WEBSITE FOR UPDATES.

FCBCHICAGO

Generous support for Prime Time is provided by FCB Chicago.

MCA STORE

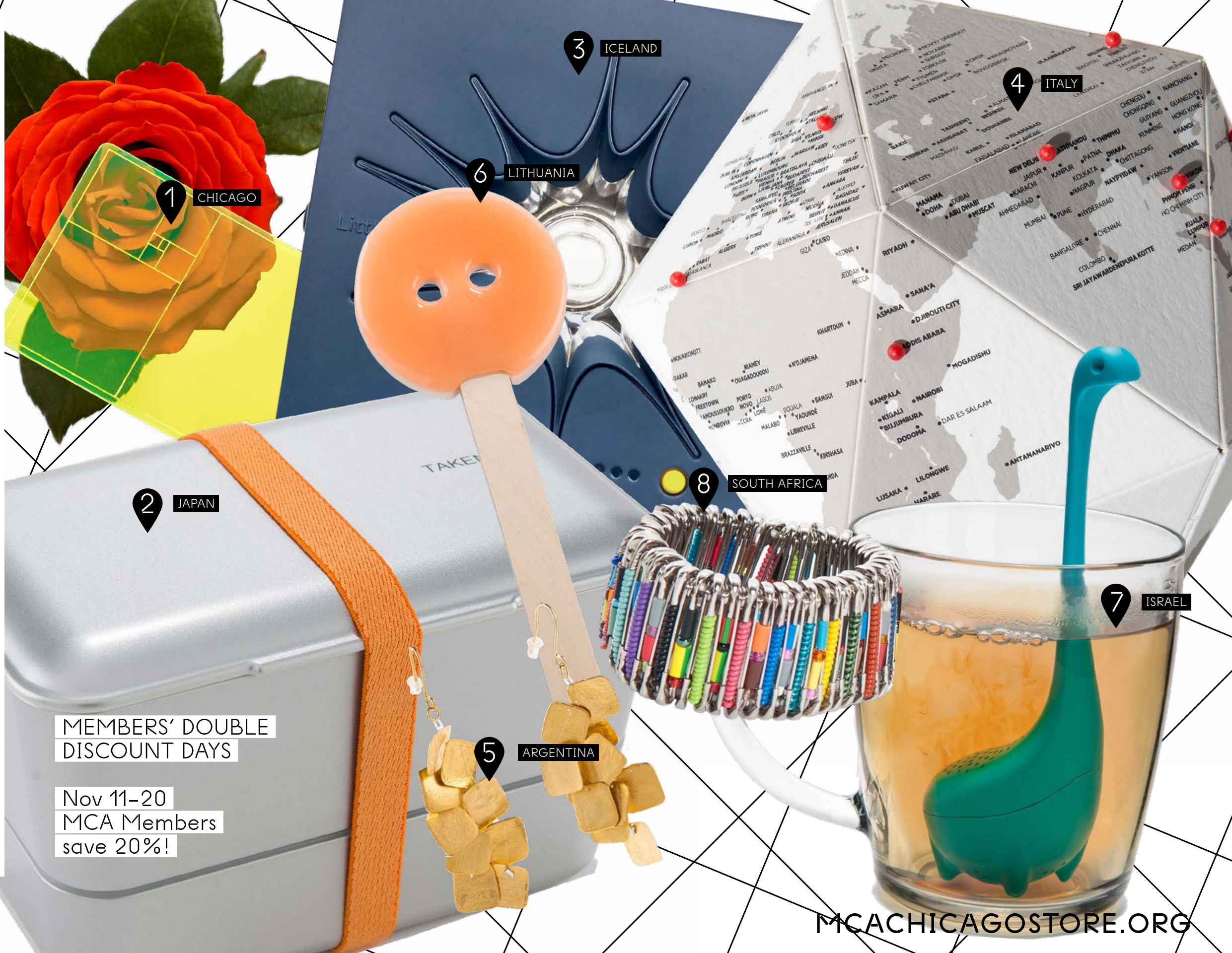
Great design
from artists and
designers around
the world.

- 1
GOLDEN RATIO
SECTION FINDER
\$9
(non-members \$10)
- 2
BENTO BOX
\$32.40
(non-members \$36)
- 3
LITTLE SUN
SOLAR CHARGER
\$89.10
(non-members \$99)
- 4
HERE GLOBE
\$26.06
(non-members \$28.95)
- 5
GOLD SQUARE EARRINGS
\$144
(non-members \$160)
- 6
GRAPEFRUIT
PIGGY JOLLYPOP
\$8.96
(non-members \$9.95)
- 7
NESSIE TEA INFUSER
\$13.46
(non-members \$14.95)
- 8
SAFETY PIN
BRACELET
\$43.20
(non-members \$48)

MEMBERS' DOUBLE
DISCOUNT DAYS

Nov 11-20
MCA Members
save 20%!

MEMBERS SAVE 10%
YEAR-ROUND
IN THE MCA STORE.



MARK YOUR CALENDAR

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

mcachicago.org

Sat, Sep 17, 7:30 pm 
MCA Stage: Burnt Sugar the Arkestra Chamber
The large-scale panethnic improvisational band Burnt Sugar plays the soundtrack to *Sweet Sweetback's Baadasssss Song*, the 1971 film odyssey by Melvin Van Peebles. Soul songwriter and singer Jamila Woods opens the evening.

Thu, Sep 22, 5–9 pm
Vernissage 
The MCA hosts Vernissage, the opening-night preview of EXPO CHICAGO, at Festival Hall, Navy Pier. The extraordinary benefit, organized by the MCA Women's Board, is among the city's most anticipated art events of the year.

Fri, Oct 28, 7–9 pm
Diana Thater: The Sympathetic Imagination Members' Preview
MCA Members are invited to immerse themselves in art installations as complicated as the world around us at this special preview of *Diana Thater: The Sympathetic Imagination*. Members will also be able to enjoy snacks and a cash bar before and after viewing Thater's evocative video installations.

Fri–Sat, Nov 4–5, 7:30 pm;
Sat–Sun, Nov 5–6, 3 pm 
MCA Stage: Dorrance Dance ETM: Double Down
MacArthur “Genius” Michelle Dorrance and her company of



Burnt Sugar the Arkestra Chamber



Vernissage



Diana Thater: The Sympathetic Imagination



Prime Time

hoofers, musicians, and B-girl Ephrat “Bounce” Asherie make their Chicago debut. Their performance twitches with invention on an electronic tap floor created by Nicholas Young, Dorrance’s longtime collaborator. Copresented with Chicago Human Rhythm Project and the Chicago Humanities Festival; sponsored by the MCA donor group Enact.

Tickets to the Friday performance available only through CHRP at 312-542-2477.

Sat, Nov 19, 7–11 pm, 21+ 
MCA Prime Time
MCA Prime Time is an after-hours series that taps into the creative pulse of Chicago with an eclectic mix of live music, performance art, film screenings, and interactive programs that transforms the museum in spectacular ways.

Tue, Nov 29, 6 pm
MCA Talk: Emily Graslie
Emily Graslie, chief curiosity correspondent at the Field Museum, leads a program on art and biodiversity.

Tue, Dec 6, 6 pm
MCA Talk: The Rational Dress Society
A History of Counter-Fashion
The Rational Dress Society chronicles a history of counter-fashion from the late 1700s to the present. Presented in collaboration with the Fashion Study Collection at Columbia College.

Burnt Sugar the Arkestra Chamber. Photo: Ken Weiss.

Diana Thater, *A Cast of Falcons*, 2008. Four video projectors, display computer, and two spotlights; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.

MCA SEEN



Museum of
Contemporary Art
Chicago

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MCA CALENDAR

Unless otherwise noted, all events are free for MCA Members.

Illinois residents receive free general admission every Tuesday.

 Ticket purchase required

For a complete listing of events, ticket information, and access information for people with disabilities, 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 guiada bilingüe el segundo martes de cada mes para recorrer las exposiciones en español.

AK-47 VS. M16, THE FILM

Created by The Propeller Group and presented alongside the collective's MCA exhibition, *AK-47 vs. M16, The Film* is a feature-length montage that pits two guns—the AK-47 and the M16—against one another, portraying them as storied rivals. Showings take place on select Tuesdays (Sep 20, Oct 25, and Nov 8 from noon–2 pm and 5–7 pm) and Saturdays (Oct 8, Oct 15, Oct 29, and Nov 12 from 2–4 pm).

SEPTEMBER

Tue, Sep 6, 5:30–8 pm

Tuesdays on the Terrace: Corey Wilkes

One of the best improvising trumpeters of his time, Corey Wilkes melds the mainstream repertoire of jazz standards with contemporary hip-hop, approaching both from the perspective of an MC.

Tue, Sep 13, noon

MCA Talk: Joey Orr

Andrew W. Mellon Postdoctoral Fellow Joey Orr on *BMO Harris Bank Chicago Works: Andrew Yang*.

Tue, Sep 13, 5:30–8 pm

Tuesdays on the Terrace: Juli Wood Quartet

Juli Wood and her quartet perform music written by local musical innovators, such as Sun Ra, Dinah Washington, Fred Anderson, and Nat King Cole. Chicago Calling opens.

Sat, Sep 17, 7:30 pm 

MCA Stage: Burnt Sugar the Arkestra Chamber

The large-scale panethnic improvisational band Burnt Sugar plays the soundtrack to *Sweet Sweetback's Baadasssss Song*, the 1971 film odyssey by Melvin Van Peebles. Soul songwriter and singer Jamila Woods opens the evening.

Tue, Sep 20, 5:30–8 pm

Tuesdays on the Terrace: Tatsu Aoki's The Miyumi Project

Tatsu Aoki is a prolific artist, composer, musician, and educator. A consummate bassist and shamisen lute player, he works across a range of musical genres, from jazz to traditional Japanese music. The Miyumi Project features Mwata Bowden, Edward Wilkerson, Jaime Kempers, Kioto Aoki, and Coco Elysses.

Tue, Sep 27, 5:30–8 pm

Tuesdays on the Terrace: Joshua Abrams and Jeff Parker

Prolific composer and bassist Joshua Abrams is known for playing in many genres, including jazz and avant rock. For this program he performs with renowned guitarist Jeff Parker, a member of the influential post-rock group Tortoise.

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MCA CALENDAR

Fri, Sep 30, noon

**MCA Talk: Wolf Vostell's
*Concrete Traffic***

Wolf Vostell's *Concrete Traffic*, a sculpture commissioned by the MCA in 1970, returns to the University of Chicago after an extensive restoration. But first it travels to the MCA—for a public conversation between Curator Lynne Warren and art historian Christine Mehring. Presented in partnership with UChicago Arts.

OCTOBER

Sat, Oct 1, 6 pm 

**MCA Talk: Art and Life: A Panel
Discussion with Hilton Als**

Art historians and artists working at the intersection of art, race, and African American history consider black aesthetics, art, and trans-formative social change.

Tue, Oct 4, 6 pm

**MCA Screen: LMNOP presents
*The Ladies Almanack***

Daviel Shy's feature-length film based on the novel of the same title by Djuna Barnes is a kaleidoscopic tribute to women's writing in 1920s Paris.

Sat, Oct 8, 11 am–3 pm

Family Day: Infinite

Artist-led activities the whole family can enjoy. Free for families with children twelve and under.

Tue, Oct 11, 6 pm

**MCA Studio: memory vs.
memory: detention center**

Collaborators Patricia Nguyen and Ly Hoang Ly present the historical context of a lifetime performance collaboration that sews together divergent histories of the communist revolution, propaganda, and war in Vietnam.

Thu, Oct 13, 6 pm

**MCA Screen: *A Space Program*
with Tom Sachs**

In *A Space Program*, internationally acclaimed artist Tom Sachs takes us on an intricately handmade journey to the red planet, providing audiences with an intimate, first-person look into his studio and methods. A conversation between Tom Sachs and James W. Alsdorf Chief Curator Michael Darling will follow the screening.

Tue, Oct 18, 6 pm

MCA Live: Teddy Rankin-Parker
Rankin-Parker presents improvisations based on a large-scale cello work that he commissioned from composer Gene Coleman. The composition is an exploration of recent neuro-science research that suggests geometrically based models for brain function.

Tue, Oct 25, 6 pm

**MCA Talk: New Mythologies for
the Future**

Nora Taylor, Alsdorf Professor of South and Southeast Asian Art History at the School of the Art Institute of Chicago, and Ivy Wilson, Associate Professor of English and faculty affiliate in Asian American Studies at Northwestern University, discuss *The Propeller Group* with Naomi Beckwith.

Thu, Oct 27, 6 pm

**MCA Talk: Karl Wirsum, Gladys
Nilsson, and Robert Storr**

After screening an archival film about Wirsum, Robert Storr moderates a discussion between the artists. Presented in partnership with Pentimenti Productions.

Sat, Oct 29, 2–4 pm

The Living Room

The Teen Creative Agency (TCA) hosts this drop-in gathering for intimate conversations and activities.

Sat, Oct 29, 3 pm

MCA Talk: Diana Thater

Diana Thater discusses her exhibition with James W. Alsdorf Chief Curator Michael Darling and Andrew W. Mellon Postdoctoral Fellow Joey Orr.

NOVEMBER

Tue, Nov 1, 6 pm

MCA Studio: Music for Elephants
Artist Jenny Kendler algorithmically translates data predicting future poaching of African elephants into a score for an ivory-keyed player piano—which concludes when the population count reaches zero.

Tue, Nov 1, 6–8 pm 

**MCA Studio: Michelle Dorrance
and Nicholas Young**

Two leading tap artists teach a master class for advanced dancers on their technique.

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MCA CALENDAR

Thu, Nov 3, 8 pm 

MCA Talk: Hamilton Morris

Join journalist and science editor of *VICE* magazine for a talk on his series, *Hamilton's Pharmacopeia*, for which he travels around the world, investigating unusual psychoactive drugs. Presented in partnership with the Chicago Humanities Festival.

Thu, Nov 3, 6 pm 

MCA Talk: Art Spiegelman on Si Lewen's The Parade

While working on a project, famed graphic novelist Art Spiegelman (*Maus*) came across *The Parade*, a haunting "story in drawings" by Si Lewen about the endless cycle of war. Join Spiegelman and CHF Emeritus Artistic Director Lawrence Weschler in conversation about his new edition of Lewen's groundbreaking work. Presented in partnership with the Chicago Humanities Foundation at the Francis W. Parker School, Diane and David B. Heller Auditorium.

Fri-Sat, Nov 4-5, 7:30 pm;

Sat-Sun, Nov 5-6, 3 pm 

**MCA Stage: Dorrance Dance
ETM Double Down**

MacArthur "Genius" Michelle Dorrance and her company of hoofers, musicians, and B-girl Ephrat "Bounce" Asherie make their Chicago debut. Their performance twitches with invention on an electronic tap floor created by Nicholas Young, Dorrance's longtime collaborator. Copresented with Chicago Human Rhythm Project and the Chicago Humanities Festival; sponsored by the MCA donor group Enact.

Tickets to the Friday performance available only through CHRP at 312-542-2477.

Tue, Nov 8, noon

MCA Talk: Joey Orr

Andrew W. Mellon Postdoctoral Fellow Joey Orr on *Diana Thater: The Sympathetic Imagination*.

Tue, Nov 8, 6 pm

**MCA Studio: The Official
Unofficial Voting Station: Voting
for All Who Legally Can't**

Aram Han Sifuentes calls all who are disenfranchised to officially unofficially vote at the MCA on November 8 as part of a larger project hosted by the Jane Addams

Hull-House Museum. Roberto Sifuentes performs alongside soundscapes by DJ Sadie Rock. All ballots cast will contribute to an installation at JAHM.

Nov 11-20

Members' Double Discount Days

Members save 20% at the MCA Store and at mcachicago.org.

Sat, Nov 12, 11 am-3 pm

Family Day: Unknown

Artist-led activities the whole family can enjoy. Free for families with children twelve and under.

Tue, Nov 15, 6 pm

MCA Talk: Andrew Yang

Andrew Yang discusses his Chicago Works exhibition with Andrew W. Mellon Postdoctoral Fellow Joey Orr.

Sat, Nov 19, 7-11 pm, 21+ 

MCA Prime Time

MCA Prime Time is an after-hours series that celebrates Chicago's creative individuals and organizations. For this installment, the MCA partners with indie music tastemaker Pitchfork.

Tue, Nov 22, 6 pm

MCA Live: aper_ture

admitting the light

An evening of new works by interdisciplinary artists Meghan Moe Beitiks, Marissa Benedict, Liz Ens, and Lindsey French.

Tue, Nov 29, 6 pm

MCA Talk: Emily Graslie

Emily Graslie, Chief Curiosity Correspondent at the Field Museum, leads a program on art and biodiversity.

DECEMBER

Thu-Sat, Dec 1-3 and 8-10, 7:30

pm; Sun, Dec 4 and 11, 3 pm 

MCA Stage: ONEOFUS Julie Atlas

Muz and Mat Fraser

Beauty and the Beast
Julie Atlas Muz and Mat Fraser—partners in life and theater—expose the social undercurrents of the eighteenth-century fairy tale with a playful mix of theater, dance, and puppetry. Performed in collaboration with Improbable and directed by Phelim McDermott. See page 27 for the feature story.
Note: This program contains adult content.

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MCA CALENDAR

Tue, Dec 6, 6 pm

MCA Talk: The Rational Dress Society

A History of Counter-Fashion

The Rational Dress Society presents a performance lecture and fashion presentation that chronicles a history of counter-fashion from the late 1700s to the present day.

Sat, Dec 10, 1–3 pm

MCA Studio: Julie Atlas Muz and Mat Fraser

The creators of *Beauty and the Beast* put the experiences of disabled people at the center of their work. They lead an inclusive workshop that focuses on acting and new thinking about collaboration, creation, and performance. See page 27 for the feature story.

Sat, Dec 10, 3 pm

MCA Talk: Basim Magdy

Basim Magdy discusses his exhibition, *The Stars Were Aligned for a Century of New Beginnings*, with Manilow Senior Curator Omar Kholeif.

Sun, Dec 11, 11 am–1 pm

MCA Talk

Crip Culture

Together Mat Fraser and Carrie Sandahl, director of *Bodies of Work*, discuss sexuality in the disability community. They talk about current policies and social implications in relation to Fraser's work as part of ONEOFUS. For the feature story see page 27.

Tue, Dec 13, 6 pm

MCA Talk: Kim Drew

Kim Drew, author of the popular Tumblr *Black Contemporary Art*, talks about photography and the importance of bearing witness in the age of social media.

Tue, Dec 13, 6 pm

**MCA Screen: Tatsu Aoki
formalism, structuralism,
and reduction**

Tatsu Aoki introduces selections from some of his lesser-seen works on 16 mm and his latest digital work. Jonathan Chen on electronics and Jamie Kempkers on cello accompany the screening, creating a live soundscape. Copresented with Asian Improv Arts Midwest.

Fri–Sat, Dec 16–17, 7:30 pm

MCA Stage: Tatsu Aoki

Reduction

By stripping taiko of its musical elements, Tatsu Aoki explores its nuances. Featuring the North American debut of kabuki artist Sennosuke Wakatsuki, *Reduction* connects traditional music to contemporary dance and jazz icons, including Hamid Drake, Michael Zerang, Nicole Mitchell, and Douglas R. Ewart.

Sat–Sun, Dec 17–18, 3 pm

MCA Stage: Tatsu Aoki

Tsukasa Taiko Legacy

The expressive taiko drums in this performance emphasize ensemble work. Featured artists include San Francisco taiko master Melody Takata and Gen Ensemble, electronics composer Jonathan Chen, Tokyo-based classical music masters Chizuru Kineya and Hyakkyo Fukuhara, and grandmaster Shunojo Fujima and his company Fujima Ryu.

Mon, Dec 19, 6–8 pm

MCA Studio: Sennosuke Wakatsuki

Sennosuke Wakatsuki gives a workshop on his approach to kabuki, which has been revolutionizing the traditional form for dance and theater artists. Master Hyakkyo Fukuhara performs bamboo flute. The workshop begins with Rika Lin performing work by grandmaster Yoshinjo Fujima and a shamisen apprentice performing work by grandmaster Chizuru Kineya.

Tue, Dec 20, 6 pm

MCA Studio: The Longest Night

Come celebrate the astronomical phenomenon that marks the shortest day and longest night of the year with Adler Planetarium astronomers for a special presentation of Scopes in the City on the MCA's plaza and then come inside to have your tarot cards read by Laughing Eye, Weeping Eye.