



KIM

Museum of
Contemporary Art
Chicago

Members' Magazine
Summer 2017

REDESIGN



A poster-based graphic identity informs visitors of what's to come post-construction.

Our redesign project is nearly complete. The massive undertaking will make our building more welcoming to visitors. And to make the museum even more accessible to our audiences, we're implementing several other exciting changes this season too:

- In warmer months, we're opening our back gates to the public so that everyone can enjoy the museum's lakeside Anne and John Kern Terrace Garden.
- Thanks to the generosity of Liz and Eric Lefkofsky, youth 18 and under will be admitted free to the MCA. And Illinois residents will continue to receive free admission every Tuesday, when we bring some of the best jazz musicians in the city to our backyard for summer fun.
- We're extending our hours. The museum will soon remain open until 9 pm every Tuesday and Friday—stay tuned for more details!

For more information about the renovation, please visit mcachicago.org/redesign.

SUMMER 2017

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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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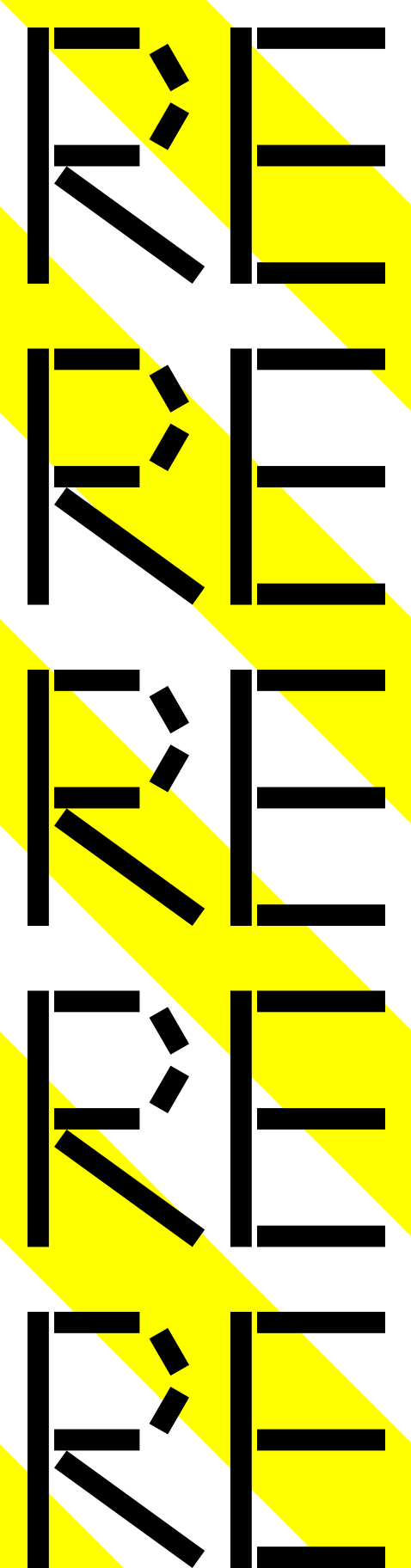
The Museum of Contemporary Art Chicago is a nonprofit, tax-exempt organization accredited by the American Alliance of Museums. The museum is generously supported by its Board of Trustees; individual and corporate members; private and corporate foundations, including the John D. and Catherine T. MacArthur Foundation; and government agencies. Programming is partially supported by a grant from the Illinois Arts Council Agency. 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 image: *Körin: The Golden River* (detail), 2015. Acrylic and gold leaf on canvas mounted on wood panel; diameter: 59 in. (150 cm). Collection of Mitra & Michael Margolis. © 2015 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Interior cover image: Installation view of *Circus: The Caribbean Orange*, MCA Chicago. Jan 28–Feb 13, 1978.



In 1977, the MCA invited artist Gordon Matta-Clark to transform a building the museum had purchased. Matta-Clark sawed through the building's walls and floors, exposing its interior to the elements. MCA security guards then led visitors through the airy installation, titled *Circus: The Caribbean Orange*.



RE:

This issue of our members' magazine—the second published during our 50th-anniversary year—reaches readers as we put the final touches on a redesign project that dramatically alters our interior footprint and completely changes the way our visitors enjoy the MCA. As the title of this letter suggests, the project is an opportunity to refresh the MCA from the inside out, remaking the museum into a twenty-first-century institution that will serve us well for the next fifty years, and beyond. And, to celebrate the completion of the project, we're devoting this issue to ideas of space.

Museums are, of course, spaces of delight and inquiry. Since the MCA first opened its doors in a building at 237 East Ontario Street in 1967, it has been a place where audiences gather to learn more about the art and culture of their time. And when I assumed directorship of the museum in 2008, I knew that I wanted to work with leadership staff and board to reconsider the way we conceive of our space. Our visitors increasingly think of museums as places to experience growth and self-education, and we wanted to ensure that our space was meeting their drive for greater civic and community engagement, that the MCA was effectively championing not just the most important art of our time but the most important ideas as well, and literally laying the foundation for both to thrive.

Accordingly, in February 2015 we announced that the MCA would be working with the architectural firm Johnston Marklee to reimagine the interior of our building. Since then, the firm has grown exponentially in popularity and influence. Its principal architects, Sharon Johnston and Mark Lee, are currently acting as artistic directors of the 2017 Chicago Architectural Biennial, and I couldn't be happier with what they have accomplished at the MCA as well. Thanks to the efforts of all those we worked with over the course of the project, the end result of the redesign is a welcoming, vibrant space that reflects the changing needs of a twenty-first-century museum while honoring the integrity of the Josef Paul Kleihues-designed building that has been our home since 1996.

I am delighted to see this renovation come to a close in 2017, the year of our 50th anniversary. We intend to celebrate the momentous occasion with a roster of ambitious exhibitions and programs that reflect on the museum's distinguished history and look toward its exciting future. The first of our 50th-anniversary exhibitions, *Takashi Murakami: The Octopus Eats Its Own Leg*, opens on June 6 and features dozens of colossally sized artworks by one of the world's most provocative painters. *Murakami* will be followed by *We Are Here*, a three-part, collection-based exhibition that offers visitors a chance to see many of the museum's most iconic

artworks together. Exhibitions like *To the Racy Brink* round out our stellar 50th-anniversary lineup. And we recently announced an equally exciting performance season, to begin this September.

Also this summer, we will unveil one of the most exciting, and long-awaited, components of the project: a new street-level restaurant that is like the MCA itself, bright, bold, and welcoming. And we'll open our back doors to our audiences, offering them free access to our outdoor spaces all summer long and encouraging them to linger in our newly renovated space.

This project is an apt reminder that a redesign is made of more than brick and mortar. It must be driven by a purpose, which for us is to be a relevant, responsive, and embracing museum. The MCA is a place where people can come together, a place outside of their homes or workplaces where they can gather, be inspired, share ideas, and get to know one another. I firmly believe that museums have a responsibility to foster creative interactions between their audiences. Our newly reimagined spaces will further the MCA's mission to be "an innovative and compelling center of contemporary art where the public can experience the work and ideas of living artists, and understand the historical, social, and cultural context of the art of our time." I'm confident that our exhibitions and programs this year will invite visitors to look and linger a little longer in our galleries and programming spaces, and that our newly redesigned interior will further encourage sustained engagement and remind visitors that the MCA has its arms, and doors, wide open to the outer world, that the museum will continue to be a place of delight and inquiry—where art and ideas flourish—for generations to come.



Madeleine Grynsztejn
Pritzker Director

A PLACE
WHERE
PEOPLE CAN
COME
TOGETHER,
A PLACE
OUTSIDE OF
THEIR HOMES
OR WORK-
PLACES
WHERE THEY
CAN GATHER
AND SHARE
IDEAS



Sharon Johnston and Mark Lee have been crucial to the success of our redesign project and will soon prove equally indispensable to the 2017 Chicago Architecture Biennial—they'll be the artistic directors of the landmark event. Photo: Eric Staudenmaier.

TOP CHEF

Jason Hammel is the executive chef and owner of Lula Cafe, an award-winning restaurant that has been a fixture of the Logan Square neighborhood for nearly twenty years. Hammel is collaborating with the MCA to open a new street-level restaurant in our museum. He's creating a menu that will appeal to visitors who appreciate avant-garde cuisine as much as avant-garde art.

The restaurant's name? Marisol. We named it in honor of the Venezuelan-American artist who donated *Six Women* (illustrated on p. 20), inaugurating our permanent collection.



Chef Jason Hammel. Photo: Paul Elledge Photography.

You can learn more at mcachicago.org/marisol.

A SPACE FOR
MANY PUBLICS

David Hartt
Artist Trustee



Early rendering of Marisol, restaurant and bar, and first-floor lobby space.

Designed by Johnston Marklee.

There has never been a more vital moment to consider the importance of public spaces. They provide opportunities for recreation, learning, congregation, and contemplation. They lie at the heart of our communities and serve as a growing record of our shared history. They also act as gathering places where individuals can orchestrate social and political change. They serve many publics with diverse needs.

As the MCA reenvisioned itself for the twenty-first century, I've had the privilege of addressing ways the museum can use space more effectively—as both an Artist Trustee of the MCA and a member of the board's Building Committee, a group that has helped steward the redesign of the museum's public spaces.

YBA AT THE MCA



Turner Prize-winning artist Chris Ofili.
Photo © Grant Delin.

English artist Chris Ofili (b. 1968) rocketed to international fame in 1998, when he won Britain's most coveted art award, the Turner Prize. Since then, he has exhibited his works in museums around the world and represented Britain at the 2003 Venice Biennale.

Ofili is overseeing the creation of an immersive art environment inside our restaurant. The artist's large-scale mural for our private dining room is his first such commission in the United States.

You can learn more at mcachicago.org.

COMMON INTERESTS

The Mexico City–based studio Pedro y Juana was founded by designers Ana Paula Ruiz Galindo and Mecky Reuss. Together they create site-specific installations, furniture, and decor. They were widely celebrated for creating a domestic interior for Chicago’s inaugural Architectural Biennial in 2015.

For our new social engagement space, the Commons, they are creating a series of modular furniture pieces, hanging lamps, and innovative planters.



Mecky Reuss and Ana Paula Ruiz Galindo of Pedro y Juana. Photo: Ana Hop.

You can learn more at mcachicago.org/pedro-y-juana.



Interior rendering of the Commons designed by Pedro y Juana.

Johnston Marklee’s architectural design reconceives the museum while remaining true to the original character of the building. It increases the amount of usable space, allows for more flexible circulation, and expands the sociable environment. Most vitally, it sets the stage for more artist interventions.

Our commission for the ground floor of the building is an exuberant Chris Ofili mural that moves playfully off the wall and across the windows of Chef Jason Hammel’s new restaurant, Marisol. The mural creates a visual anchor to an open convivial environment that includes a café, a casual seating area, and the lobby for the MCA’s Edlis Neeson Theater.

On the second floor, Pedro y Juana, artists from Mexico City, have created a design for the Commons, a vibrant multipurpose space that opens onto the museum’s terrace. In warmer months the space creates an expanded porous environment for social and educational activities, and during colder ones it serves as a verdant winter garden.

The museum has also commissioned the noted Brazilian sculptor and installation artist Ernesto Neto to create a large-scale site-specific installation on the museum’s first floor to help celebrate the MCA’s 50th anniversary.

Just as the museum serves many publics, the artists and architects we have partnered with reflect a diversity of experiences and approaches. The MCA is a global institution that mirrors the complexity of its home city. We hope to use the unique talents and perspectives of these very different practitioners to create common ground and shared experiences.

For more information about the renovation, please visit mcachicago.org/redesign.

LOOK UP!

Brazilian artist Ernesto Neto (b. 1964) began exhibiting his works in 1988 and presented his first solo show in 1995. Since then, he has exhibited broadly—both nationally and internationally—and represented Brazil at the 2001 Venice Biennale.

His sculptures often evoke biomorphic forms and are typically composed of soft materials. Critics often praise the site-specific, interactive quality of his artworks, making them a great fit for the MCA’s newly remodeled space. Neto is currently working on a large-scale sculptural commission to be unveiled this summer.



Ernesto Neto. Photo: Petri Virtanen.

You can learn more at mcachicago.org/who-we-are/friends/ernesto-neto.

PAST



The lobby of the Robert B. and Beatrice C. Mayer Education Center prior to construction.



The MCA Café and kitchen before construction.

NEW SPACES
WILL OFFER
NEW
OPPORTUNITIES
FOR OUR
ARTISTS AND
AUDIENCES
TO SOCIALIZE,
LEARN,
EXPERIENCE,
AND ENGAGE

For more information about the renovation, please visit mcachicago.org/redesign.

GRATEFUL AND PROUD:
RENOVATION REFLECTIONS

Terry Samala de Guzman
Chief Operating Officer

It is hard to believe that we are at the end phase of our renovation project. It is with great pride and gratitude that I can say, without doubt: we are completing this transformational project on time and on budget. Pride—because we overcame many challenges and hurdles. And gratitude—for the steadfast, dedicated team of people who participated in getting us through the challenges and continue to help us across the finish line.

As the MCA’s project leader, I was charged with assembling the team of internal and external stakeholders and developing a framework and implementation plan for the project’s overall process, schedule, and budget. My pride at the end of this journey is second only to my gratitude for the team that made our success possible. Our renovation journey began in November 2014 when the MCA’s leadership team selected Johnston Marklee to be our design architects. JML’s work is recognized internationally for its engagement with contemporary art practices and its roots in the history and foundations of architecture. JML brought in the Chicago architectural firm Harley Ellis Devereaux (HED) as the construction architects. The MCA also hired Commercial Real Estate Services, Worldwide (CBRE) as our owners’ representative and Norcon, Inc. as the construction managers. We entered into a partnership with Culinaire as our restaurant operator and Jason Hammel as our consulting chef. And we invited Mexico City-based design duo Pedro y Juana to design the Commons, and commissioned the world-renowned artist Chris Ofili to create an artistic, immersive restaurant environment.

The entire MCA management team was involved in the planning stage, assembling project specifications and requirements. The MCA staff participated in the related internal office renovation and the selection of furniture and chairs: dozens of our staff members tested the comfort, design, and practicality of our furniture choices. Our board of trustees and friends provided immeasurable and invaluable support in identifying priorities and raising capital to pay for the project. I would bet that most of you reading this article contributed in some important measure, and I am thrilled for your help.

While the original focus of the project was the relocation and renovation of the café into a full-service restaurant and catering facility, it quickly became clear that this would create a myriad of domino effects—leading us to conclude that we had to start with a master plan. In partnership with JML, we developed a plan that provided us with a better understanding of our evolving institutional needs and allowed us to plan more rigorously and sustainably for our future space needs.

I was committed to making sure that we didn’t encounter any unwelcome surprises, and that we’d know what to do if something unexpected happened. My team and I met regularly to discuss construction progress and talk about how the project would affect our staff, our guests, the communities we serve, and our neighbors. At these meetings, we hammered out details

PRESENT



Aluminum frameworks take the shape of JML’s vaulted ceiling.



Chief Operating Officer, Teresa Samala de Guzman, overseeing construction.



The exposed corrugated steel ceiling in the Commons.



Facilities and Operations: Duncan Anderson, Mario Edwards, Bernice Chu, and Ken Self discuss logistics.

FUTURE



Rendering of the Marjorie Blum Kovler Atrium, facing east.

about how to provide food service without a kitchen, where to house our public school programs without classrooms, how to keep our theater performances and exhibitions running, and how to keep everyone aware and satisfied while staying on schedule and on budget. We held town hall meetings, sent email and bulletin updates, and made every effort to create transparency while building credibility and trust. These efforts served us well, and despite the unavoidable disruptions to life inherent in a construction project of this scale, we received positive support and appreciation from every constituency base.

In many ways, the project will initiate a new order of things for the MCA: new spaces will offer new opportunities for our artists and audiences to socialize, learn, experience, and engage. It is now almost complete and will soon begin to work for us, helping us realize the MCA’s vision of being an artist-activated, audience-engaged art museum of the highest caliber.

TEAM PLAYERS

In the last issue of our magazine, we thanked a few of the people who helped make our ongoing renovation such a success. As we put the finishing touches on the project, we'd like to recognize once again some of the MCA staff whose time and talent ensured that the redesign remains on track.

In particular, we want to commend many of the staffers who have been busy behind the scenes. Our accounting team works tirelessly to manage the funds needed to complete the project. Collections and Exhibitions tackles many projects throughout the building. Human Resources keeps the rest of our staff informed of major project milestones and updates. Information Technology makes sure that we are able to continue working as normal even as we move into new offices with new equipment needs. Visitor Services guide our visitors through the museum while construction is underway, ensuring that despite the disruption they have a positive experience.

Without the hard work, persistence, and problem-solving abilities of our staff, the renovation project would not be possible.

For more information about admissions, please visit mcachicago.org/visit.



Accounting, Human Resources, and Information Technology

Shown here, left to right: Lee Warzecka, Stephen Bromfield, Andrea Bartosik, Julia Kriegel, Angela Burke, Catherine Kearney, Peggy Papaioannou, Ted Tabaka, Ethan Schleeter, John Koper, Kamila Farshchi, Amy Buczko, Erica Denner, Radu David, Adrienne Quint, Tola Livesey, and Jason McNinch. Not pictured: Gladys Carrillo.

Collections and Exhibitions

Shown here, left to right: Matthew Byler, Meridith Gray, Lauren Smith, Jared Sheldon, Brad Martin, Anne Breckenridge Barrett, Colette Lehman, Michael Collyer, Leah Singsank, Erica Erdmann, Elizabeth Rudnick, Nathan Keay, Bonnie Rosenberg, Chris Day, Joseph Church, Jameson Zaerr, and Dennis O'Shea. Not pictured: Jane Jefferies, Amy Louvier, Erika van Veggel, and Nicholas Van Zanten.

Visitor Services

Shown here, left to right: Matti Allison, Peyton Lynch, Kristen Kaniewski, Pat Fraser, Arion Davis, Amanda Abernathy, Graham Feyl, Emma Dwyer, Robert Reynolds, Taylor Wisham, Phongtorn Phonglquantum, Aaron Ray, Lacey Whittaker, Zachary Swezy, Caitlin Joseph, Danny Epstein, and Cassandra Bowers. Not pictured: Wright Gatewood and Molly Laemle.

THE WORLD WE'RE IN, THE WORLD WE WANT: YOUTH AS CIVIC AGENTS

Marissa Reyes
Polk Bros. Associate Director of Education: School, Teacher, Family, and Youth Programs

Lydia Ross
Programmer of Education: School and Teacher Programs

As the budget crisis in Chicago Public Schools deepens and educational funding and access are compromised, museum education needs to take a stance for bolder, deeper, and more radical learning. SPACE, or School Partnership for Art and Civic Engagement, is the MCA's multiyear effort to do just that.

Through the program, which has been made possible thanks to the generosity of The Crown Family, we partner with Chicago public high schools to empower Chicago teens to create positive change in their communities. SPACE invites socially engaged artists to move their studio practices inside Chicago public high schools, physically transforming unused or underutilized spaces into hubs of artistic production and civic conversation. The artists then work in partnership with art and social studies teachers to codesign and coteach an interdisciplinary curriculum that encourages students to investigate community issues. The students work in groups, researching topics and talking with community members to create artistic projects and civic action plans that address the pressing needs of their community. Throughout the program, the students take the lead, acting as change agents to confront real-world issues.



The SPACE studio at Curie Metropolitan High School.

Curie Metropolitan High School, a Chicago Public School (CPS) in the city's Archer Heights neighborhood; teacher Valerie Xanos, an eighteen-year veteran of CPS; and artist Andres L. Hernandez launched SPACE with us. Hernandez leverages his architecture

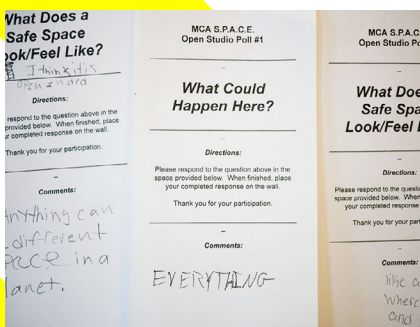
MUSEUM
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A Curie Metropolitan High School student facilitates community polling in the school's SPACE studio.



Curie students explore local history during a neighborhood walk with artist in residence Andres L. Hernandez.



Curie students provided input during a recent SPACE open house.



Participants in the MCA's SPACE program at Curie Metropolitan High School pose outside the SPACE studio alongside MCA programmer of education Lydia Ross, artist in residence Andres L. Hernandez, and art teacher Valerie Xanos.

and art education background to explore ways in which private and public spaces may be used to sustain injustice. He has recently been tapped to join an interdisciplinary exhibition design team for the museum that will be part of the Obama Presidential Center. SPACE artists like Hernandez are socially engaged and work in multiple disciplines and platforms to transform civic and cultural sites.

During the 2016–17 pilot year, Curie students identified power, access, and community safety as the issues they cared most strongly about. Two questions guided their yearlong investigation: How do we (re)activate spaces in which we feel we have no power? How do we create spaces where young people can be their authentic selves? They mapped their neighborhood, interviewed community members, and met artists and activists who are also exploring the idea of spatial justice in their work. The SPACE artist studio at Curie provides a platform for student-led workshops, community polling, dialogue, and reflection about the radical ways in which they imagine the world as it could be.

In partnership with CPS, and with generous funding from The Crown Family, we can now work with more Chicago public high schools to transform art and civic education. Our work isn't finished, but we are proud of what we have accomplished so far, and look forward to building further collaborations with this generation of informed, empowered, and active agents of change.

Lead support for SPACE is provided by The Crown Family. Major support is provided by the City of Chicago Department of Cultural Affairs and Special Events. Additional generous support is provided by The Siragusa Family Foundation.

For more information about SPACE, please visit mcachicago.org/space.

CURRENT
AND
FUTURE
EXHIBITIONS

CLOSING SOON

Riot Grrrls
Closing Jun 18

Riot Grrrls is a celebration of female artists who are making bold and adventurous abstract paintings. The exhibition presents works by pioneering painters, such as Judy Ledgerwood and Joyce Pensato, alongside works by a younger generation of artists, including Molly Zuckerman-Hartung and Amy Feldman.

ON VIEW NOW

Chicago Works: Chris Bradley
Through Jul 2

Sculptor Chris Bradley finds inspiration in everyday, ephemeral objects: cardboard boxes, paint cans, and discarded bits of food. The artist re-creates these throwaway items using more durable materials—such as wood, glass, and cast bronze—with such verisimilitude that they could easily be mistaken for their source materials.

Eternal Youth
Through Jul 23

Eternal Youth explores the concept of coming-of-age as a crossroads in art history: how have artists represented youth since the twentieth century? This group show, drawn mostly



Riot Grrrls



Chicago Works: Chris Bradley



Eternal Youth



Tania Pérez Córdova: Smoke, nearby

from the MCA's collection, includes photographs by Larry Clark from his now infamous *Kids* series and works by Dawoud Bey, Mona Hatoum, Thomas Hirschhorn, Jack Pierson, Wolfgang Tillmans, and Francesca Woodman—among many others.

Tania Pérez Córdova:
Smoke, nearby
Through Aug 20

Mexico City-based artist Tania Pérez Córdova crafts intricate sculptural compositions that evoke the passage of time and suggest that unremarkable situations can be associated with complex social or economic relationships. The artist considers her works, which often include small personal objects taken from friends or strangers, "contemporary relics." *Tania Pérez Córdova: Smoke, nearby* marks the artist's first solo exhibition in the United States.

ON VIEW NEXT

Little Lower Layer
Jun 3–Sep 17

This group exhibition—which borrows its title from Herman Melville's *Moby-Dick*—demonstrates the political potency of looking below, within, or beyond a surface. Drawn largely from the MCA collection, the artists included in the exhibition—such as Isa Genzken, Simon Starling, and Jack Whitten—rupture, scrape, and scramble the surfaces of their materials to reveal buried histories and imagine alternatives to entrenched narratives of power and control.

Takashi Murakami:
The Octopus Eats Its Own Leg
Jun 6–Sep 24

Japanese artist Takashi Murakami is renowned around the world for his brightly colored, anime aesthetic and his commercial collaborations with artists like Kanye West.

This exhibition, which includes dozens of expansive paintings, explores lesser-known aspects of his career, including his consummate skill as a painter and his longstanding interest in blending traditional Japanese techniques with Western art historical conventions. It also marks the first time in ten years that a large representation of his work has been shown in the United States.

To the Racy Brink
Jul 1–Dec 10

The MCA has championed artistic experimentation and risk taking since opening in 1967. *To the Racy Brink* honors the artists and exhibitions that placed the museum on the vanguard of contemporary art, highlighting some of the MCA's daring early projects with emerging artists through a selection of rare films, videos, photographs, and ephemera from the MCA's archives.

Woman with a Camera
Jul 8–Jan 14, 2018

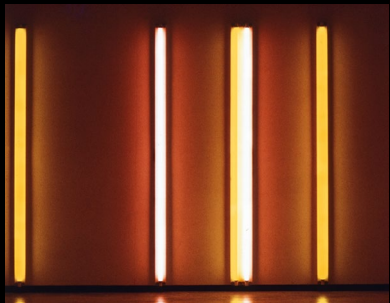
The MCA is thrilled to receive a 50th anniversary gift of fifty works by women photographers from Jack and Sandra Guthman. Honoring their generosity as well as our commitment to collecting women artists, an intimate selection from this gift demonstrates the remarkable breadth of perspectives represented in the collection, as well as shared artistic concerns.

Chicago Works:
Amanda Williams
Jul 18–Dec 31

Architect and artist Amanda Williams presents new sculptures and photographs that respond to changing urban environments. For Williams, architecture and its fragments serve as a microcosm for larger social issues, and the artist invites viewers to consider the social, political, and racial narratives that allow for the



Takashi Murakami:
The Octopus Eats Its Own Leg



To the Racy Brink



Chicago Works: Amanda Williams



Michael Rakowitz: Backstoke of the West

deterioration of certain neighborhoods.

I Am You
Aug 19–Apr 1, 2018

I Am You is the first of a three-part collection-based exhibition titled *We Are Here* celebrating the MCA's 50th anniversary. *I Am You* presents some of the most iconic and beloved artworks in the MCA's collection, including works by Francis Bacon, Felix Gonzalez-Torres, and Shirin Neshat. Collectively, the artists included in the exhibition question how we relate to and shape our environments.

Michael Rakowitz:
Backstoke of the West
Sep 16–Mar 4, 2018

Chicago-based, Iraqi-American artist Michael Rakowitz examines contested social and cultural histories, inviting viewers to contemplate their relationship with the current political climate. This exhibition—the artist's first museum survey—features early works, a new commission, and major installations.

Jackie Saccoccio, *Portrait (Stubborn)*, 2013. Oil and mica on linen; 106 3/4 x 79 1/4 in.

Installation view, *Chicago Works*: Chris Bradley, MCA Chicago.

Eddie Peake, *Destroyed By Desire*, 2014. Lacquered spray paint on polished stainless steel; 39 1/4 x 55 1/4 in. Gift of The Gareh Family.

Tania Pérez Córdova, *Untitled*, 2015. Bronze poured into sand and approximations in scale; 38 1/4 x 35 3/4 x 1 1/4 in.

Takashi Murakami, *Kansei Gold*, 2008. Acrylic and gold leaf on canvas; 63 x 59 1/4 in. Private collection. © 2008 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Photo: Joshua White.

Installation view, *Dan Flavin: Pink and Gold*, MCA Chicago. Dec 9, 1967–Jan 14, 1968. Photo: David Van Riper.

Amanda Williams, *Pink Oil Moisturizer from Color(ed) Theory Suite*, 2014-16. Color photograph, 13 1/2 x 20 in. Edition of 10, aside from 2 artist proofs. Courtesy of the artist/McCormick Gallery.

Michael Rakowitz, *What Dust Will Rise?*, 2012. Bamiyan travertine, glass, vitrines, bullets. Shrapnel, meteorites, Libyan desert glass, trinitite, fragments of the destroyed Buddhas of Bamiyan, and books burned during the Second World War. Commissioned and produced for Documenta 13 in Kassel, Germany, and Kabul, Afghanistan, with the support of the Dena Foundation for Contemporary Art, Paris, and Lombard Fried Projects, New York. Photo: Roman März. Courtesy of the artist and Rhona Hoffman Gallery.

Michael Darling
James W. Alsdorf
Chief Curator

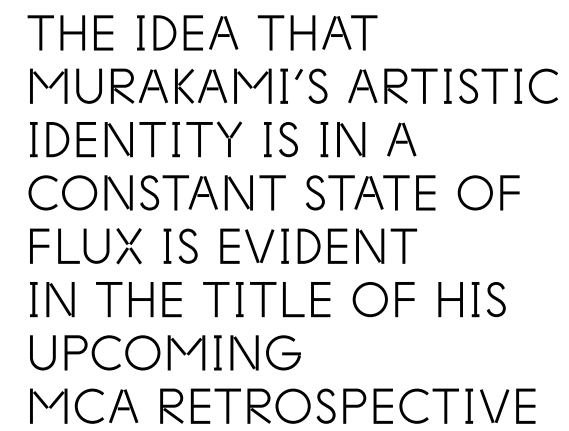
Jun 6–
Sep 24

TAKASHI MURAKAMI
THE ARTIST,
THE OCTOPUS





Tan Tan Bo, 2001 / Acrylic on canvas mounted on board; three panels, overall
141 1/4 x 212 1/4 x 2 1/4 in. (360 x 540 x 6.3 cm). Private collection.
© 2001 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Photo: Joshua White.



Internationally renowned painter and provocateur Takashi Murakami (Japanese, b. 1962) has long been acclaimed for his meticulously crafted paintings and sculptures, which often depict cartoonish characters rendered in a bubblegum pop palette. But it would be wrong to say that the artist limits himself to anime-inspired creations or cutesy color schemes. Rather, Murakami is constantly striving to grow and change as an artist, integrating new subjects and techniques into his practice while embarking on ever-more ambitious projects—from collaborations with pop culture icons like Pharrell Williams to the creation of feature-length films like *Jellyfish Eyes* (2013).

also an apt metaphor for life in postwar Japan. Much like an octopus, Japan was forced to feed on itself culturally and economically for a time before it could find a way forward. And in 2011, when the power plant at Fukushima overheated and released radioactive material into the surrounding countryside, Japan once again found itself struggling to cope with nuclear catastrophe.

The adage can also be applied to the artist's work. As I describe in my essay penned for the exhibition's catalogue, Murakami's practice likewise exists in a state of constant stress, boxed in between East and West, success and failure, praise and neglect, ancient and modern, and in turn he has often had to go back into his catalogue of motifs and references, chew them up, and spit them back out in a newly reimagined form.

Fortunately for us, Murakami doesn't just survive on metaphorical self-cannibalization. He thrives on it, transforming old ideas into fresh new works that surprise and delight viewers around the world.

Lead support for *Takashi Murakami: The Octopus Eats Its Own Leg* is provided by Kenneth C. Griffin, Helen and Sam Zell, Anne L. Kaplan, Cari and Michael Sacks, Stefan Edlis and Gael Neeson, Gagosian, Andrea and Jim Gordon, Susan Gaspari-Forest and Robert Forest, and Galerie Perrotin. Major support is provided by Blum & Poe and Liz and Eric Lefkowsky. Generous support is provided by The Bluhm Family Foundation, the Eli and Edythe Broad Foundation, Jennifer and Alec Litowitz, Matt Bayer and Joyce Young and the Bayer Family Foundation, Robert J. Buford, Marilyn and Larry Fields, Nancy Lerner Frej and David Frej, and Dana and Brian L. Newman.

GAGOSIAN PERROTIN BLUM & POE

EXHIBITION CATALOGUE



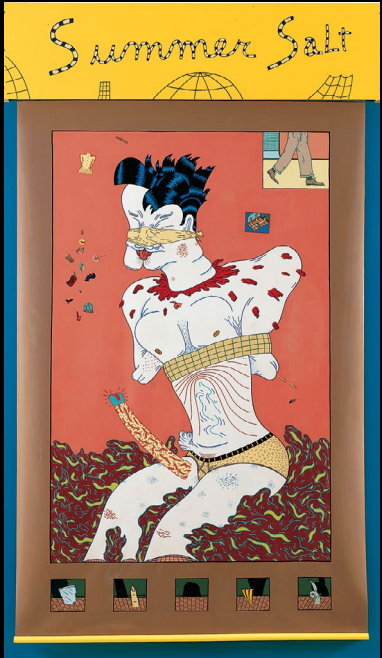
The idea that Murakami's artistic identity is in a constant state of flux is evident in the title of his upcoming MCA retrospective: *The Octopus Eats Its Own Leg*. The phrase comes from the old Japanese adage *tako ga jibun no ashi wo kurau*, which suggests that an octopus can survive for a while by feeding on itself. The saying is



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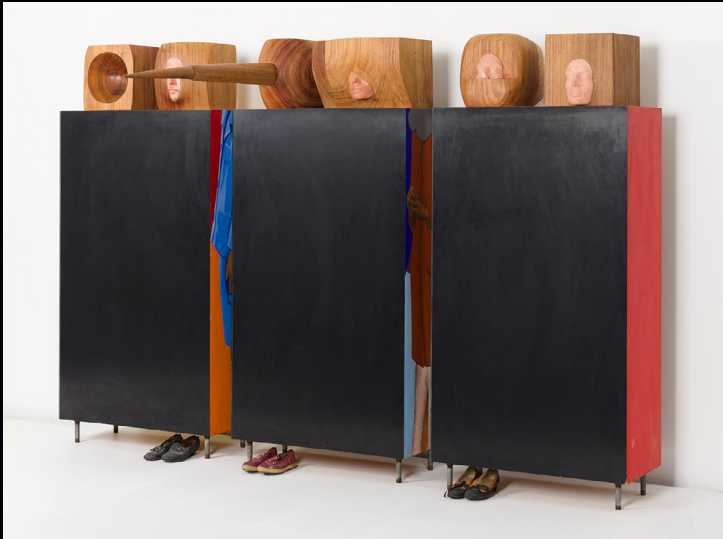
TAKASHI MURAKAMI:
THE OCTOPUS
EATS ITS OWN LEG

Available at the MCA
Store in June
mcchicagostore.org



Conserving the MCA Collection

THE CARE AND
STEWARDSHIP
OF OUR
COLLECTION
BECOMES
EVEN MORE
CRITICAL AS
TIME GOES BY



As our 50th anniversary approaches, the MCA collections and exhibitions department is busy behind the scenes carrying out an ambitious restoration made possible by a grant from the Bank of America Art Conservation Project. For the last seven years, the bank has awarded grants to a select number of domestic and international collections for the conservation and preservation of important artwork.

The Bank of America grant allows critical work to be done on important pieces in preparation for the 50th-anniversary exhibitions opening this fall, covering assessment and general cleaning as well as more specific treatments for certain works. For example, the conservators will stabilize visible cracking in *Six Women* (1965–66), a mixed media sculpture by Marisol that was the first work to be accessioned into the MCA's collection; adjust tension, flatten deformations, and replace missing components in *Jackie Frieze* (1964), a silk screen on linen by Andy Warhol; repair, cleanse, and lubricate the pistons that power a reflecting mirror foil in *Convex/concave* (1995/2000), a mechanical sculpture by Olafur Eliasson;



wet clean and remove dust and accretions from *Summer Salt* (1970), a work made of acrylic on vinyl and enamel on wood by Jim Nutt; and completely restore and retouch 144 sections showing cracking, splits, chips, and soiling in *Pentagon* (2007), a terracotta glazed sculpture by Huang Yong Ping.

The conservation treatment began in January of this year and will continue throughout the spring and summer. Paintings conservator Elena Valentinovna King and conservators from the Litas Liparini Restoration Studio are treating the works under the supervision of the MCA registrars and the rest of the collections and exhibitions team. The work will be documented and archived for historical and preservation purposes.

The care and stewardship of our collection becomes even more critical as time goes by. This conservation project will help ensure the longevity of the MCA Collection, not just for our 50th anniversary but for our next fifty years and beyond.

Restoration is made possible
by a grant from the Bank
of America Art Conservation
Project.

Bank of America

- 1 Jim Nutt, *Summer Salt*, 1970. Acrylic on vinyl and enamel on wood; panel: 61 ¼ x 36 x 3 ½ in.
- 2 Marisol (Marisol Escobar), *Six Women*, 1965–66. Wood, paint, mirrors, shoes, formica, and plaster; 69 x 105 x 52 in. Art © Estate of Marisol Escobar/Licensed by VAGA, New York, NY.
- 3 Andy Warhol, *Jackie Frieze* (detail), 1964. Silk screen on linen; 20 x 128 x 1 ½ in. © 2017 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York.
- 4 Donald Judd, *Untitled*, 1970. Stainless steel and Plexiglas; 10 parts, each 6 x 27 x 24 in. © Judd Foundation/Artist Rights Society (ARS), New York. Photo: Joe Ziolkowski.
- 5 Huang Yong Ping, *Pentagon*, 2007. Ceramic, soil, and plants; 19 ¼ x 216 ½ x 216 ½ in. Photo: David Regen and courtesy of Gladstone Gallery, New York and Brussels.

Apr 15–
Aug 20

José Esparza
Chong Cuy
Pamela Alper
Associate Curator

Tania Pérez Córdova

Smoke,

nearby

Dreammoods.com (detail), 2016.
Vacuum cleaner dust, makeup,
cigarette ash, and gun powder.
dimensions variable.

For the artist’s first solo exhibition in the United States, the MCA presents a range of recent sculptures by Tania Pérez Córdova (Mexican, b. 1979) alongside a series of new works made specifically for the occasion. By inscribing clues of a lived life into each of her sculptures, Pérez Córdova connects her artwork to real places, events, and people outside the gallery’s walls.

PÉREZ CÓRDOVA’S WORK EVOLVES OVER TIME, SLOWLY REVEALING STORIES ABOUT THE LIVES OF OTHERS

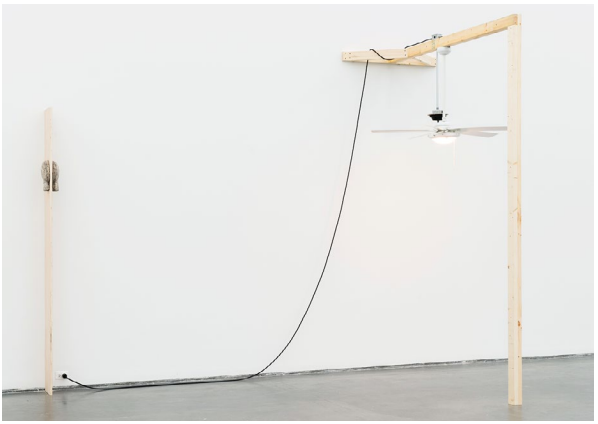
We see a drop earring suspended in the gallery. (Who is wearing the other earring?) We see a SIM card encased in a porcelain slab. (Whose phone is it?) We see a debit card relief in a wood-fired clay platter. (Is it active?)



Installation view, *Tania Pérez Córdova: Smoke, nearby*, MCA Chicago. Apr 15–Aug 20, 2017.

Throughout the exhibition the artist signals that what we see in the gallery is one part of a larger whole—encompassing the woman wearing the other earring, the person left without a SIM card, and the owner of the debit card. The viewer, who must consider his or her relationship to those objects, also comprises an essential part of the work.

Pérez Córdova’s work evolves over time, slowly revealing stories about the lives of others. Though static within the gallery,



Installation view, *Tania Pérez Córdova: Smoke, nearby*, MCA Chicago. Apr 15–Aug 20, 2017. Work shown: *Metronome*, 2013/17. Slowed-down ceiling fan, disco ball motor, and gilded necklaces; 43 ¼ x 53 x 53 in. Courtesy of the artist, Galerie Martin Janda, and joségarcía, mx.

her sculptures evoke motion, inviting viewers to imagine the way the objects might have moved through the world.

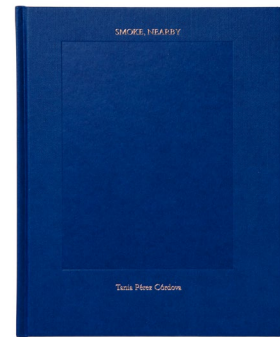
According to the exhibition’s title, even if we can’t see the source, the smoke nearby indicates that something, somewhere, is burning. Pérez Córdova’s exhibition urges us to think beyond the objects presented and consider the individuals we cross paths with in our everyday lives, to remember that sometimes unassuming statements can be as transformative as direct actions.

Lead support for *Tania Pérez Córdova: Smoke, nearby* 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; the Margot and W. George Greig Ascendant Artist Fund; Helen and Sam Zell; Anne L. Kaplan; and Cari and Michael Sacks. Major support is provided by the Kovler Family Foundation, Elissa Efroymson and Adnaan Hamid, and Marilyn and Larry Fields. Generous support is provided by The Robey and Jorge Cauz and Ugo Alfano Casati.

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CHICAGO

EXHIBITION CATALOGUE



Published by the MCA, *Tania Pérez Córdova: Smoke, nearby* creatively documents the artist’s work and features essays by exhibition curator José Esparza Chong Cuy and art critic and curator Magali Arriola.

Available at the MCA Store. \$31.50 for members (\$35 for non-members).

TANIA PÉREZ CÓRDOVA:
SMOKE, NEARBY

mcachicagostore.org

I AM YOU

Apr 15–
Aug 20

José Esparza
Chong Cuy
Pamela Alper
Associate Curator

For the MCA’s 50th anniversary this year, we are presenting a three-part collection-based exhibition, titled *We Are Here*. The exhibition, cocurated by Senior Manilow Curator Omar Kholeif, Marilyn and Larry Fields Curator Naomi Beckwith, and myself, reflects upon the collection, the museum’s history, and our place in Chicago and abroad. We want to make it clear to our audiences that the MCA is here and open for *everybody*—in good times and bad—as a space to gather and reflect upon the world around us.

The story of the exhibition is told in three chapters: *I Am You* (organized by myself), *You Are Here* (organized by Naomi Beckwith), and *We Are Everywhere* (organized by Omar Kholeif).

I Am You opens first. It explores the subjective nature of art and how personal quests for truth have gathered viewers throughout time, reminding us of our interconnectedness as human beings. The exhibition features key works from the MCA’s collection, such as Francis Bacon’s seminal postwar portrait *Study of a Portrait* (1949), which exudes existential angst through its hazy representation. *Study of a Portrait* and other early works are displayed alongside more recent works, such as Lynette Yiadom-Boakye’s *Bracken or Moss*

(2012), a portrait of a figure looking defiantly toward the viewer. Other works, such as Marisol’s *Six Women* (1966), which inaugurated the MCA collection as a gift by the artist, complements the exhibition’s theme while also allowing us to thread an alternative history of the museum through its collection.

I Am You is an exhibition about the self, about the personal search for narrative that artists everywhere have long explored in their work. It showcases how artists internalize external events and make art that moves us to reflect upon our shared human condition. *I Am You* connects art to life and presents an inclusive statement of self-awareness and self-reflection, where the “I” encompasses not only the artist but also the viewer and the museum.

Lead support for *We Are Here* 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 Szkol, Linda and Bill Friend, and Stephanie and John Harris; The Pritzker Traubert Collection; and the Nancy Lauter McDougal and Alfred L. McDougal Exhibition Fund; Kenneth C. Griffin; Helen and Sam Zell; and Anne L. Kaplan.

Major support is provided by Nancy and Steve Crown, Kovler Family Foundation, The Bellick Family, Marlene Breslow-Blitstein and Berle Blitstein, and Lois and Steve Eisen and The Eisen Family Foundation.

Generous support is provided by Sara Albrecht.



NEW TO
THE MCA
COLLECTION

Making its debut in the recent São Paulo Biennial, Brazilian artist Jonathas de Andrade’s (b. 1982) film *O Peixe* (The Fish) captivated audiences, both local and international, with its technical mastery and touching subject matter.

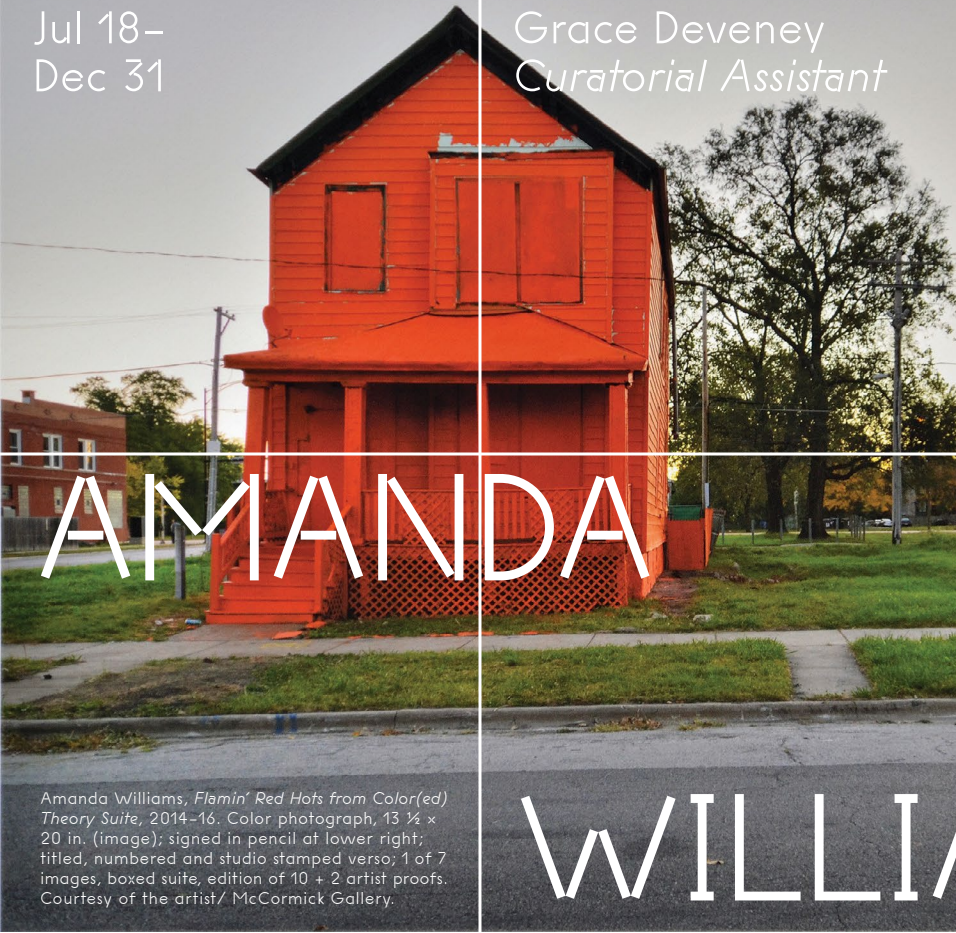
O Peixe (The Fish) depicts men fishing among the mangroves of Alagoas, in northeastern Brazil. Upon catching their prey, the men hold the fish close to their bare chests and embrace them until their moment of death. This gesture, which the artist invented to comment upon “exotic” portrayals of South Americans, nevertheless captures a tense moment that creates empathy between the viewer and the subject De Andrade portrays.

De Andrade is a multidisciplinary artist whose works unearth deeply rooted sentiments of abandonment that are tied both to the state and society at large. *O Peixe* (The Fish) is one of the works on view in *I Am You*.

Jonathas de Andrade, *O Peixe* (The Fish), 2016. 16 mm transferred to 2k, color, and sound; overall dimensions variable.

Jul 18–
Dec 31

Grace Deveney
Curatorial Assistant



Amanda Williams, *Flamin’ Red Hots from Color(ed) Theory Suite*, 2014–16. Color photograph, 13 1/4 x 20 in. (image); signed in pencil at lower right; titled, numbered and studio stamped verso; 1 of 7 images, boxed suite, edition of 10 + 2 artist proofs. Courtesy of the artist/ McCormick Gallery.

WILLIAMS



STANDARDS

Amanda Williams, *It’s a Goldmine/Is the Gold Mine?*, 2016. Imitation gold metal leaf on salvaged Chicago brick; overall dimensions variable. Courtesy of the artist/ McCormick Gallery.

Gold has many associations. The precious metal. The color itself. And, most symbolically, success: the sense of achievement designated by a medal.

For her *Chicago Works* exhibition—which also marks her first solo museum show and the MCA’s ongoing partnership with the Chicago Architecture Biennial—artist and architect Amanda Williams (b. 1974) uses gold as a visual motif to explore the histories of segregation, gentrification, redlining, and eminent domain that afflict many Chicago neighborhoods, such as Englewood on the city’s South Side. Recently, homes there have been demolished to make way for a rail yard, and what was once a thriving African American community has been reduced to a smattering of houses standing amidst acres of empty lots. Before they were demolished, the neglected homes were perceived as not having enough value to stay standing. But once they were torn down, the bricks used in their construction were often gathered and resold by architectural salvage sources as “Old Chicago bricks,” a trendy building material used in new construction projects around the country.



One of the artist’s sculptures, *It’s a Goldmine/Is the Gold Mine?* (2016) draws inspiration from this phenomenon. The sculpture is composed of bricks from a demolished house in Englewood that the artist leafed with imitation gold and placed on a handcrafted pallet. By gilding the bricks, Williams adds value to the humble building material, and simultaneously comments on the way the perceived value of the bricks depends on whether they are part of a house or a commodity sold on the secondary market. The sculpture explores the notion of value hidden in plain sight, as well as the unrealized potential of the Englewood neighborhood.

In keeping with her architectural background, Williams’s experiments with gold extend to the walls and floor of the MCA’s galleries, where she provocatively shapes and gilds the space to illustrate challenging questions about the future of our city.

Amanda Williams, *Crown Royal Bag* from *Color(ed) Theory Suite*, 2014–16. Color photograph; 13 ¼ x 20 inches (image). Edition of 10, aside from 2 artist proofs. Courtesy of the artist/McCormick Gallery.

Generous support for *Chicago Works*: Amanda Williams is provided by the Sandra and Jack Guthman Chicago Works Exhibition Fund.

MEET
TARA AISHA
WILLIS



Tara Aisha Willis. Photo: Ian Douglas.

PERFORMANCE
HAS THE
POTENTIAL TO
RESPOND WITH
IMMEDIACY
TO URGENT
CONVERSATIONS

Performance has always been core to the MCA’s program, from Allan Kaprow’s 1967 *Happening* to Chris Burden’s now legendary 1975 performance of *Doomed*. In 1996, when we built the Kleihues building (the museum’s current home), the MCA established a permanent theatrical stage to present compelling dance, theater, and music being produced around the world. Now, twenty years later, we are pleased to welcome the newest addition to our curatorial team, Associate Curator of Performance Tara Aisha Willis, who will continue to scour the globe for the MCA Stage.

Willis joins an internationally renowned curatorial team dedicated to bringing the best of the world to Chicago. Her work with Movement Research in New York City first caught the Curatorial team’s attention when she cocurated their 2016 spring festival, *Hand Written Note(s)*. She envisioned the project to “support and challenge performers in their creative work, in real time.” In one event at the Chocolate Factory Theater in Queens, she facilitated improvised movement and text performances by mayfield brooks, Justin Cabrillos, Marguerite Hemmings, and Ni’Ja Whitson, alongside an ongoing “book club” discussion with the audience—all set among knitted sculpture installations by Liliana Dirks-Goodman. The effect was alchemical. A deeper reading of Willis’s writing on dance in *The Brooklyn Rail*, *Women & Performance*, and *TDR/The Drama Review* reveals her extensive research on black experimentation in contemporary dance and her exploration of the relationship between collective action and performance.

Willis’s work as a curator, writer, and dancer is driven by her conviction that “performance has the potential to respond with immediacy to urgent conversations.” Her curatorial values align with the MCA’s vision to support today’s most compelling art across disciplines and foster local and global citizenship in our communities. Only a handful of contemporary art museums have a true performance season and a robust curatorial performance staff, and we are excited to welcome Tara to build on the MCA’s legacy as a pioneer in performing arts.

You can learn more at mcachicago.org/who-we-are.

Ira S. Murfin
*Interdisciplinary PhD in
Theater and Drama
Northwestern University*

SEP 7–
SEP 10

600 HIGHWAYMEN
THE FEVER

REHEARSING EMPATHY IN 600 HIGHWAYMEN'S *FEVER*

Abigail Browde and Michael Silverstone, of the performance group 600 HIGHWAYMEN, make theater that depends on the conditions of live performance. Their work feels less like a theatrical production than like a carefully orchestrated convergence. *The Record* (2013), for instance, was a movement sequence for forty-five people that only came together in performance. And the performers of *Empire City* (2011) attempted to enact an old recording of a family outing in real time while constantly switching roles. These performances affirm live theater's essential sufficiency. Everything we need is already there. This is theater for lean times, art to survive the death of arts funding, experimental performance built to preserve and nurture a humane seed of communal cohesion for such time in the not-so-distant future when it will be most needed.

I saw 600 HIGHWAYMEN's newest work, *The Fever*, as part of the Under the Radar Festival earlier this year at the Public Theater in New York. The performance begins as a tabula rasa, as close to nothing as it can get—just an empty room, not even a theater, with a single row of closely set chairs arranged in a rectangle around the edges. Then, without indication that the performance has begun, someone in one of the chairs starts speaking. She asks the rest of us to do something simple—make a wave with our hands, touch another person's shoulder—and we do. Another voice emerges, the beginnings of a story about a party in a village. Individuals are called out of their chairs to take on roles. This will be a play of sorts, then, we think. It will be like *This Great Country*, 600 HIGHWAYMEN's 2012 choral deconstruction of *Death of a Salesman* performed in a Texas bingo hall. But then the village recedes, too, and we are left

again with no apparent material to work from. Still more voices announce themselves from our midst. They ask us to perform actions, both abstract and pragmatic—one at a time, in small groups, sometimes all together. At certain moments a tipping point is reached, and no one has to be asked to do anything, we just spring into action. We are all dependent on one another and *The Fever* is dependent on us; we must each keep agreeing to continue in order to keep it going. We are practicing being ready to help each other. We might be asked to hold another person up, lift them in the air, catch them as they fall. And we do.

For all of its sincerity and unsentimental good-heartedness, however, 600 HIGHWAYMEN's makeshift utopia is not without its dark corners. Early on, while still at that party in that small village, someone remarks how wonderful it would be if the friends gathered that night were the only people in the world. The model of community that *The Fever* enacts also models the limits community requires: someone must always be excluded.



Participation is central to *The Fever*.

Identity categories are introduced—age, gender, race—and alliances shift accordingly. As people are called out and in, lines of inclusion and exclusion form and re-form around and between us. Everyone is left out at some point, by chance or design, but everyone gets to feel the power of inclusion at some point, too. Inevitably,

a few people keep chasing that power, jumping into the fray and trying to beat everyone else there. A sound cue swells and the light changes as if a storm has passed close by, just missing us. We stay together. The delicate cohesion *The Fever* builds does not break despite powerful external forces. Those light and sound cues remind us, too, that this is all someone's plan. Despite appearances to the contrary, someone is in control. Audience participation is not an exercise in liberation but in voluntary regimentation. We want to join in, so we give ourselves over to a collective will. But under what circumstances would we withdraw consent?

WE GIVE OURSELVES OVER TO A COLLECTIVE WILL

The Fever was imagined long before our most recent election, but it points to the danger and possibility of this moment. 600 HIGHWAYMEN is using the tools of group mobilization to stage a rehearsal for greater empathy.

Lead support of MCA Stage is provided by Elizabeth A. Liebman.

Generous support is provided by Lois and Steve Eisen and The Eisen Family Foundation, Ginger Farley and Bob Shapiro, the Martha Struthers Farley and Donald C. Farley Jr. Family Foundation, and Maya Polsky, Susan Manning and Doug Doetsch, Ms. Shawn M. Donnelley and Dr. Christopher M. Kelly, and Sharon and Lee Oberlander.

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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MARK YOUR CALENDAR

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

mcachicago.org

Tue, May 16, 6 pm
MCA Talk: Chris Bradley with Michael Darling
Chris Bradley discusses the trompe l’oiel creations of his Chicago Works exhibition with James W. Alsdorf Chief Curator Michael Darling.

Tue, May 23, 6 pm
MCA Talk: Artadia, Art & Dialogue
Naima Keith and Naomi Beckwith
Join Deputy Director of the California African American Museum Naima Keith and Marilyn and Larry Fields Curator Naomi Beckwith for a conversation on the curatorial process. Art & Dialogue is a national program that expands support for non profit Artadia’s growing network of artist awardees.

Fri, Jun 2, 6 pm
MCA Talk: Takashi Murakami with Michael Darling
Takashi Murakami discusses his exhibition *Takashi Murakami: The Octopus Eats Its Own Leg* with James W. Alsdorf Chief Curator Michael Darling.

Sun, Jun 4, 12–4 pm
Murakami VIP Day
All MCA Members are invited to a special preview of *Takashi Murakami: The Octopus Eats Its Own Leg*. Join us and enjoy complimentary snacks and a cash bar while being among the first to view the MCA’s latest exhibition. Timed tickets required. Go to mcachicago.org/murakamipreview.



Chicago Works: Chris Bradley



Takashi Murakami: The Octopus Eats Its Own Leg



Teen Creative Agency



Tomeka Reid’s Hear In Now

Sat, Jun 17, 1–6 pm
21Minus
Teens take over the MCA for 21Minus, an event that presents art experiences created by people under the age of 21.

Sun, Jun 25, 3 pm
MCA Talk: Johnston Marklee
Get an insider view of the MCA’s redesign in this conversation with Sharon Johnston and Mark Lee, founding partners of the architecture firm Johnston Marklee.

Tue, Jul 4, 5:30 pm
Tuesdays on the Terrace
Tomeka Reid’s Hear In Now
Soak in summer with the internationally recognized string trio, featuring cellist Tomeka Reid, violinist Mazz Swift, and contrabassist Silvia Bolognesi.

Thu, Jul 13, 6 pm
MCA Talk: Vince Staples
Long Beach, California rapper Vince Staples has been called the most exciting man in rap by *Rolling Stone Magazine*. Staples offers insights into his music as part of In Sight Out, a conversation series copresented with Pitchfork that explores new perspectives in music, art, and culture.

Tue, Aug 1, 5:30 pm
Tuesdays on the Terrace
Dee Alexander
Dee Alexander is one of Chicago’s most respected and gifted songwriters and vocalists. Her performances span virtually every music genre related to the African diaspora: gospel, blues, neo-soul, rhythm and blues, and world music.

Chris Bradley, *Freezer Door (Iceberg Ice Bag On Ice Cubes)*, 2015. Wire glass, printed clear film, wood, and rubber gasket; 43 x 26.5 x 2 in. Courtesy of the artist and Shane Campbell Gallery. Photo: Robert Chase-Heishman.

Members and Lead Artists of the Teen Creative Agency 2017. Photo: Ellen Chu, © MCA Chicago.

Tomeka Reid’s Here in Now. Photo: Nisha Sondhe.

MCA SEEN



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