



Museum of
Contemporary Art
Chicago

Members' Magazine
Summer 2018

FUTURE HISTORIES

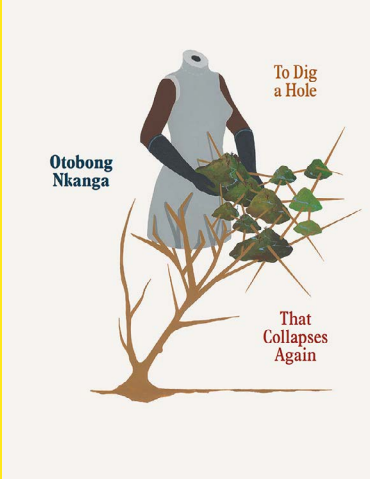


Still from *Otobong Nkanga*, 2018.

The MCA has produced a brief video to accompany *Otobong Nkanga: To Dig a Hole That Collapses Again*, on view through September 2. The video, which can be seen in the Kovler Atrium as well as online, captures the artist during the installation of her exhibition. She discusses her sources, inspirations, and the recurring themes of body, place, and the effects of our exploitation of Earth’s natural resources.

Watch the complete video at mcachicago.org/Publications/Video/2018/Otobong-Nkanga.

EXHIBITION CATALOGUE



Otobong Nkanga: To Dig a Hole That Collapses Again was published in conjunction with Nigerian artist Otobong Nkanga’s first solo museum exhibition in the United States. With contributions by curator Omar Kholeif and author Teju Cole, along with poems by the artist, this lushly illustrated book delves into the artist’s practice of drawing, tracing, and mapping. Whether erotic, violent, or nostalgic, her drawn and painted works reveal the concepts and criticisms that permeate the artist’s multifarious practice that includes sculpture, textiles, photography, and performance.

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mcachicagostore.org

SUMMER 2018

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LEADING BY EXAMPLE



Madeleine Grynsztejn

In the past year, we have witnessed evidence of an eroding trust in established institutions that is leading to a widespread sense of alienation between citizens and organizations.

This need not be the case. Museums, properly seen as nonpartisan, are uniquely positioned to offer a public place where we can come together in all our diversity and grapple with important issues. Art institutions—guided by curiosity, not certainty, and by an attitude that does not so much persuade as warmly welcome inquiry—are deeply rooted in a philosophy of inclusion and accessibility. At the MCA, we believe that important connections—personal and civic—happen when people are given the gift of time and an environment that encourages the open exchange of ideas. Our public spaces, including the Commons, have been designed to foster a high level of engagement, facilitating connections between artists and audiences. In this I am especially inspired by my staff—thanks to their insights and actions, I am called upon every day to attend to the MCA’s relationship with our public.

In this *MCA Members’ Magazine*, we celebrate the leadership roles that women play in our community, on our board, behind the scenes at the MCA, and front and center in our galleries. Throughout the issue, you’ll see the kind of leadership that has positioned the MCA to address today’s most pressing issues, including questions about how, why, by whom, and for whom visual culture is represented. We are particularly proud to note that women are making some of the most insightful and compelling artwork today. Howardena Pindell’s retrospective, on view through May 20, presents the life and art of a woman who redefined traditional canvas painting while calling for intersectional feminism in the art world. Nigerian artist Otobong Nkanga’s Ascendant Artist exhibition, on view until September 2, calls out power imbalances reinforced by a global economy fueled by natural resources. And Mika Horibuchi’s Chicago Works show, opening July 17, hones our capacity to distinguish between image and reality.

It is a searching time to be a museum director, a trustee, a staff member, a stakeholder of an organization like the MCA—but also a privilege to prompt constructive conversations around complex questions, and to play a role in reversing a sense of alienation. The present and our future are always under contention. Join us in the conversation.


Madeleine Grynsztejn
Pritzker Director

MCA
CHIC
AGO

Museum Hours

Mon

Tue

Wed–Thu

Fri

Sat–Sun

Closed

10 am–9 pm

10 am–5 pm

10 am–9 pm

10 am–5 pm

Admission is always free for anyone 18 and under and for Illinois residents every Tuesday.

Information

Box Office

Member Services

312-280-2660

312-397-4010

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.

Free admission for visitors 18 and under is generously provided by Liz and Eric Lefkofsky.

The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.

Cover image: Laura Owens, *Untitled* (detail), 2016. Acrylic, oil, Flashe, and collage on linen; 108 × 84 × 3 ¼ in. (274.5 × 213.5 × 8 cm). Gift of Marshall Field’s by exchange, 2017.16. Courtesy of the artist; Gavin Brown’s enterprise, New York, Rome; Sadie Coles HQ, London; and Galerie Gisela Capitain, Cologne.



A CONSUMMATE LEADER

The MCA is proud to applaud the accomplishments of current Board of Trustees Chair, Anne L. Kaplan, who will be concluding her term at the MCA this June. Having overseen the board since 2015, Anne has steered the MCA through the most pivotal juncture in its fifty-year history, and she is proof positive of a strong female leader who is preparing the next generation of leadership through direct mentorship and support.

As many visionary leaders do, Anne proposed a set of goals for her tenure, and now has reached—and exceeded—each one. Her first goal was to encourage fellow trustees to become more deeply involved in MCA activities and special events. Under Anne’s direction, the board has become an engaged, cohesive group making tangible contributions to the daily life of the institution. She has also championed the idea that the board should be younger and more diverse; during her chairmanship, 16 new leaders have joined the MCA Board of Trustees, and of those, 81% represent these newer membership categories.

While taking the MCA to new heights, Anne also operated a flourishing interior design business, which surely influenced her major accomplishments with regard to the MCA’s recent redesign. Along with a devoted cohort of supporters, Anne led the museum’s efforts to redesign our Josef Paul Kleihues building to

WOMEN CHAIRS OF THE BOARD OF TRUSTEES

1981–86
HELYN GOLDENBERG

This museum was exciting and we all wanted to be a part of it.

1996–99
PENNY PRITZKER

The MCA is constantly pushing itself to be not only an outreach organization but to be in the middle of current dialogue. This occurs not only through our performances and lectures but also through the works of art that we show. We also engage with our audience via projects we undertake throughout the city, not just within our own space.

1999–2003
SALLY KOVLER

I was new to Chicago in 1986, and the MCA served as a place where I got to meet people who love art. My initial involvement was with the Women's Board and we did incredible hands-on work while laying the foundation for many programs that still exist today.

After serving as Women's Board President, I joined the Board of Trustees and eventually became Chair for four years. My MCA history pays tribute to the strong women who went before me and will hopefully inspire generations of women to follow.

2003–08
HELEN ZELL

I think the most dramatic thing that's happened is that Chicago knows what the MCA is, and Chicago engages with the MCA. In the begin-

ning, this was a very quiet, undiscovered little treasure. I mean, it was like my first discovery. Now, the MCA is part of the fabric of this city.

Almost every aspect of the museum boasts Anne's impact in some way, and her own generosity has influenced the support of other female trustees to secure the vitality of our new spaces. Among the trustees inspired to contribute are Leslie Bluhm, who, with her family, named the Bluhm Family Engagement Zone; Nancy Crown, who named the newly created multipurpose space The Crown Family Room; and Liz Lefkowsky, who made it possible for visitors age 18 and under to experience the museum free of charge.

Anne has also ensured that the MCA's daily operations will remain stable well into the future by personally contributing to make this pillar of her leadership a reality. When the MCA's Vision Campaign was closing at the end of 2017, it was Anne herself who chose to make an additional lead philanthropic gift, propelling the campaign over the finish line and beyond its \$80 million goal. Her exemplary tenure as board chair, which oversaw repeated record-breaking attendance for major exhibitions, is a testament to the culture at the MCA that has long recognized and nurtured the important contributions of women.

Anne's MCA leadership has been supported at every turn by a strong partnership with Pritzker Director Madeleine Grynsztejn. Together, they have overseen the implementation of the MCA's new identity, an architectural renovation project, and the museum's monumental fiftieth-anniversary celebration in October 2017. This combination of concurrent female board chair and director, one of the only such appointments at a Chicago



Anne L. Kaplan joins MCA members at the fiftieth-anniversary celebration in October 2017.

cultural institution today, is not new; it's the latest chapter of female leadership at the MCA.

When the museum was founded, two parallel boards of volunteers supported the MCA in equal measure: the Board of Trustees and the Women's Board. The Women's Board immediately took an active role in strategizing ways to engage the public, including forming our first education department and a docent program and initiating the first MCA café, the museum's benefit art auction—the first of its kind in the country—and what would become the MCA's award-winning store. Their work laid the foundation for the most significant aspects of museum work today: learning, public programs, and social engagement. From the ranks of this inspiring group of women, the first female board chair of the MCA was elected in 1981, now-Life Trustee Helyn Goldenberg, a significant appointment both for the MCA and the museum field.

Helyn Goldenberg's tenure established a long history of nuanced, female leadership at the MCA, including five subsequent directors of the board. One after another, Penny Pritzker,

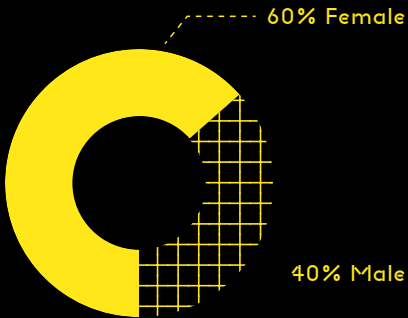
2008–12
MARY ITTELSON

I think this is an extraordinary place. I believe that contemporary art is so important, more important now than ever. And museums are the integral connection between the artist and the audience, making the MCA a particularly enlightened venue.

2015–PRESENT
ANNE L. KAPLAN

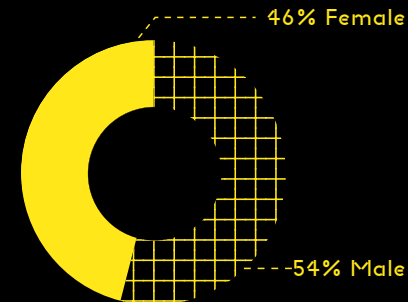
I think, for myself and a lot of my fellow trustees, this is a really unique, in every sense of the word, time in our country. I think we all cherish our position on this board, and take on our responsibilities even more seriously, to become an open forum in a place where we feel free and safe.

DEPARTMENT HEADS*



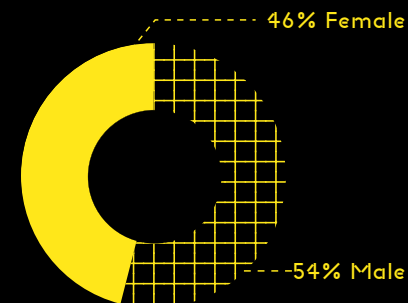
*Full-time staff as of Apr 1, 2018

BOARD OF TRUSTEES
IN 2017*



*Includes current elected, artist, and emeritus trustees

BOARD CHAIRS
1967–2018



Sally Kovler, Helen Zell, and Mary Ittelson helped shape the MCA as it stands today, each facing unique challenges and opportunities. Pritzker led during a new era of the museum, just after our current building was constructed, while Kovler cultivated a generation of young businesswomen on the Women’s Board, of which she had previously served as president. Zell worked to bring financial growth and stability to the museum, and Ittelson headed the strategic planning that led to the museum’s reaccreditation.

The culture of female leadership at the MCA continues to thrive. Through Anne’s direct mentorship of both new trustees and staff, there are many emerging leaders at the museum. Today, 60% of the museum’s senior leaders are women as are 46% of the Board of Trustees. Anne’s impact is seen even further as she states:

It has been a great honor to be the Board Chair of the MCA at this time of dynamic change for the institution. Together, we have all created an incredible platform for the next generation of leaders and I look forward to being inspired by them.

For more on the history of women leaders and the MCA, visit stories.mcachicago.org.

CURATORIAL
PERSPECTIVES ON
LEADERSHIP

A CONVERSATION WITH
NAOMI BECKWITH AND
VALERIE CASSEL OLIVER

This magazine issue touches on female leadership, which is characterized rightly or wrongly as being more nuanced and collaborative in nature. As female curatorial leaders in the field and cocurators of a major exhibition, how would you characterize your style of leadership?

NB My style is dialogical, Socratic, and collaborative. Those may be “female” traits, but I think my style comes more from my upbringing, which celebrated community over the individual. It’s amazing to lead but even more satisfying to inspire a group to build something together.

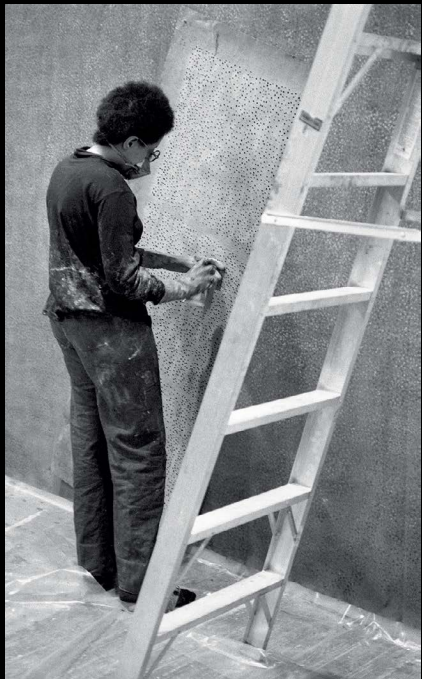
VCO My curatorial style has evolved over time; however, what has remained constant is the desire to construct a platform from which underrepresented artists could speak and be heard.

As we speak, the MCA is displaying solo projects by three generations of powerful black female artists: Howardena Pindell’s retrospective, artist and MCA Artist Trustee Lorna Simpson’s extraordinary mural project signaling a powerful new direction in her work, and Otobong Nkanga’s first major



Stills from *Howardena Pindell: What Remains To Be Seen*. Pictured, from top: Naomi Beckwith, Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago, and Valerie Cassel Oliver, Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts.

Watch the exhibition video at: <https://mcachicago.org/Publications/Video/2018/Howardena-Pindell-What-Remains-To-Be-Seen>.



Howardena Pindell in her loft at 322 Seventh Ave, New York, c. 1970–71. Photo: Amy Stromson.

survey show. How is this, and is this not, a symptom of evolving curatorial work related to access, inclusion, and equity?

NB As more curators of color enter museums, we are seeing more smart, sensitive presentations of work by artists of color. How fitting, then, to celebrate Pindell, an amazing artist who was also a curatorial pioneer. The ultimate hope, however, is that all curators find the work of artists of color compelling so that these types of shows don't remain the singular responsibility of curators of color.

Howardena Pindell was herself an important leader of feminism and diversity causes in the 1970s; please tell us about that aspect of her work.

VCO One of Pindell's towering achievements—one that is still discussed today—was her survey of artists whose works were shown in New York museums and galleries in the 1980s and 1990s. Pindell set out to document inequalities in the art world, soliciting exhibition checklists from New York institutions and compiling her findings on the ethnic makeup of artists in museum and gallery exhibitions, and sharing them in papers called "Statistics, Testimony and Supporting Documents" and "Commentary and Update of Gallery and Museum Statistics."

Pindell's writing and research can be seen on the exhibition microsite at mcachicago.org/pindell.

OMAR Kholeif
Manilow Senior Curator and Director
of Global Initiatives

OTOBONG NKANGA: TO DIG A HOLE THAT COLLAPSES AGAIN

THROUGH
SEP 2



Otabong Nkanga, *Solid Maneuvers*, MCA Chicago, Mar 31, 2018.

It takes just one step into *Otabong Nkanga: To Dig a Hole That Collapses Again* to be pulled in by vibrant colors, evocative imagery, and glittery minerals, and soon after by the familiar smells of coffee, tobacco, and cacao wafting from the installation *Anamensis* (2018). Drawing, tracing, and mapping are the threads running throughout the works in the exhibition—abstracted yet firmly tethered to histories, memories, and consequences of humankind's relationship with the Earth. Depending on the day, however, you might leave unaware of a significant facet of the artist's practice: performance.

On opening weekend, Nkanga (b. 1974) treated audiences to a powerful example of her work in the medium with a performance of *Solid Maneuvers* (2018). Positioned within the sculpture that is part of the work, she performed as two characters, chanting and moving from one symbolic gesture to another. The sculpture, narrative, movements, and four-octave vocals enveloped the audience in an imaginative world where land and minerals are mute actors reacting to and enduring human desire.

Those who missed this unique event can experience the recurring in-gallery performance *Carved to Flow* (2017–18) throughout the exhibition's run. During set times, performers stand in the gallery, offering bars of "Black 08" soap for sale and sharing the stories behind the making of the soap. At \$25 a bar, the soaps—designed by Nkanga, made of charcoal and oils and fats from North and West Africa and the Mediterranean, and each wrapped in a poem by the artist—are precious objects. Proceeds from the sale of the soaps benefit Nkanga's foundation, which supports education initiatives in her native Nigeria.

Lead support for *Otabong Nkanga: To Dig a Hole That Collapses Again* is provided by R. H. Defares; the Harris Family Foundation in memory of Bette and Nelson 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; and Helen and Sam Zell. Major support is provided by Nancy and Steve Crown, and Elissa Efrogmson and Adnaan Hamid. Additional generous support is provided by Jean-Marc Decrop; Galerie In Situ-Fabienne Leclerc, Paris; and CE Horton.

COLLECTING AT THE MCA



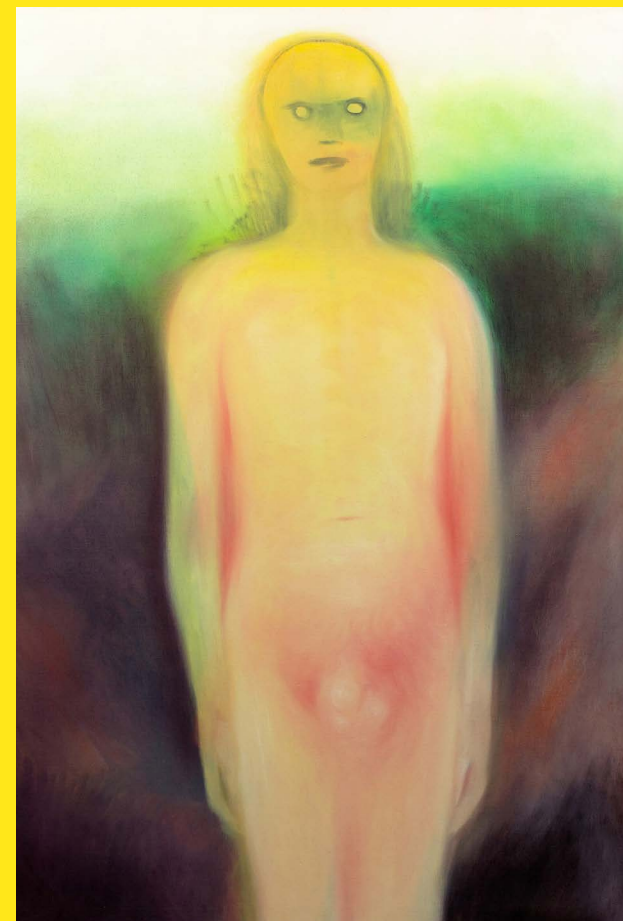
Laura Owens, *Untitled*, 2016. Acrylic, oil, Flashe, and collage on linen; 108 x 84 x 3 1/4 in. (274.5 x 213.5 x 8 cm). Gift of Marshall Field's by exchange, 2017.16. Courtesy of the artist; Gavin Brown's enterprise, New York, Rome; Sadie Coles HQ, London; and Galerie Gisela Capitain, Cologne.

The MCA's art collection ranks among the best of any contemporary art museum in the United States, reflecting the unfolding history of the most advanced contemporary art practices. In the past decade, our curators have made a commitment to enlarging and diversifying the collection—and with it the art historical canon—by acquiring works by important international and female artists.

Recent acquisitions include artworks by female artists such as the painter Laura Owens (whose work appears on the cover of this magazine and in the forthcoming *I Was Raised on the Internet* exhibition). They include works by Chicago-based artists such as Barbara Kasten and Diane Simpson; Americans, including Anne Collier, LaToya Ruby Frazier, Senga Nengudi, Laurie Simmons, Lorna Simpson, Nancy Spero, and Carrie Mae Weems; and international artists, including Miriam Cahn, Monir Shahroudy Farmanfarmaian, Camille Henrot, Isa Genzken, Gülsün Karamustafa, Rivane Neuenschwander, Tania Pérez Córdova, Doris Salcedo, Hito Steyerl, Vivian Suter, and Lynette Yiadom-Boakye. Diverse in their ethnicity, national origins, and places of residence, the artists also span several generations and work in a variety of media.



Senga Nengudi, *R.S.V.P. Fall* 1976, 1976/2017. Nylon mesh, sand, and pins; 41 x 19 1/2 x 2 1/2 in. © Senga Nengudi. Gift of Irving Stenn, Bernard I. Lumpkin and Carmine D. Boccuzzi, and Jackson Tang in honor of Naomi Beckwith, 2017.17. Photo: Elisabeth Bernstein, courtesy Lévy Gorvy and Thomas Erben Gallery.



Miriam Cahn, *(meyer-amdem)*, 1999. Oil on canvas; 51 3/4 x 35 1/4 in. © 1999 Miriam Cahn. Restricted gift of Sara Szold, 2017.29.

Of the museum's purposeful approach to diversifying the collection, Michael Darling, James W. Alsdorf Chief Curator, remarks, "We feel that art acquisitions are a way to lead the field in a way that is as important as exhibitions and publications. The choices we make let us educate and broaden the perspectives of our trustees, our visitors, and even our museum peers." The MCA's recently established Global Visions Initiative will provide additional support for the acquisition of works by international artists, marshalling support for building a collection that expresses the

museum's commitment to inclusion and expanding our network of like-minded artists and friends.



Doris Salcedo, *Disremembered III*, 2014. Sewing needles and silk thread; 33 1/2 x 18 1/2 x 5 1/4 in. Promised gift of Helen and Sam Zell in honor of Anne L. Kaplan, Museum of Contemporary Art Chicago Board Chair 2015–, PG2015.3.

This approach to collecting is paying off in our special exhibitions as well. Naomi Beckwith, Marilyn and Larry Fields Curator, points out that for the winter blockbuster *Howardena Pindell: What Remains To Be Seen*, the largest lender to the exhibition—outside of the artist and her gallery—was the MCA itself, tangible evidence of the effort by MCA curators to acquire more works by female artists and artists of color, begun in the 1990s and accelerated in recent years.



Howardena Pindell, still from *Free, White and 21*, 1980. Videotape (color and sound). Gift of Garth Greenan and Bryan Davidson Blue, 2014.22.

WOMEN OF MARISOL

Only one woman's name is set in lights at the MCA's new restaurant and bar, but look out for a few other noteworthy women at Marisol: Chef de Cuisine Sarah Rinkavage, General Manager Sarah Martins, and Food and Beverage Director Zandra Torrico. They're the ones to thank for the impeccable service and delicious dishes that Chicagoans have come to expect of this museum-dining destination.

Each followed a unique path to arrive at Marisol, though Rinkavage took the most direct route, landing a position at Jason Hammel's Lula Cafe straight out of culinary school. Promoted over seven years to chef de cuisine, her move to the kitchen at Marisol means that the current nominee for the James Beard Rising Star Chef Award will continue to collaborate with Hammel, her friend and mentor.

Martins found her way into the industry while moonlighting as a bass player in Atlanta. There, she took a hostess job and quickly transitioned to manager at Watershed, a restaurant owned by four female friends. Moving to New York, she continued to work for businesses with female management teams before relocating to Chicago, where Hammel's reputation for supporting women leaders helped draw her to Marisol.

Torrico has been instrumental in managing the MCA's restaurants, yet she began her career far afield as a hotel assistant revenue manager—it didn't last. Though skilled in math, Torrico says she is "bad at sitting still." A catering team's activities caught her eye, and she hasn't looked back since.

Together, these women leading Marisol are working to shift the model of a successful restaurant to one that is open and equitable to all workers, one service at a time.

marisolchicago.com



From left: Chef de Cuisine Sarah Rinkavage, General Manager Sarah Martins, and Food and Beverage Director Zandra Torrico.

CURRENT AND FUTURE EXHIBITIONS

CLOSING SOON

Howardena Pindell:
What Remains To Be Seen
Through May 20

Howardena Pindell: What Remains To Be Seen, the first major survey of the artist's work, guides viewers through the fifty-year trajectory of Pindell's life, art, and activism. Featuring painting, photography, and film, the exhibition illuminates recurring themes while revealing the ways that Pindell's personal experiences shaped her artwork.

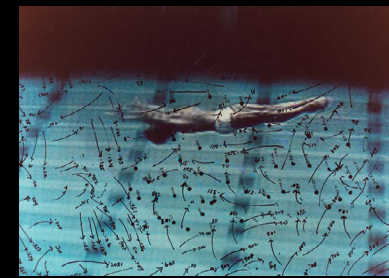
MCA Screen: Paul Pfeiffer
Through May 20

By manipulating visual footage and its accompanying audio tracks, Paul Pfeiffer reframes the normalcy of commonplace experiences and pop culture. At the heart of this exhibition is *Three Figures in a Room* (2015–16), a work that examines the cultural fervor surrounding the iconic 2015 boxing match between Floyd Mayweather Jr. and Manny Pacquiao.

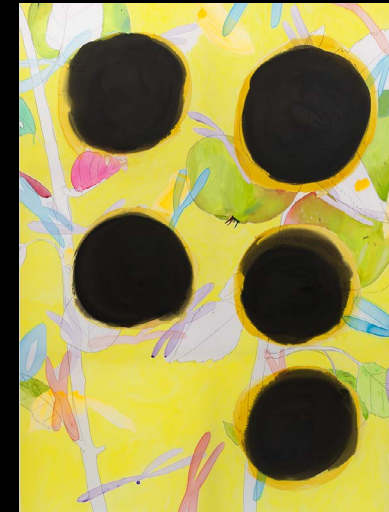
ON VIEW NOW

Chicago Works: Paul Hoyer
Through Jul 1

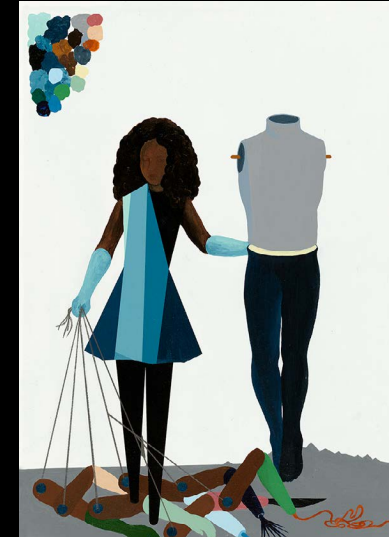
This ethereal installation offers an immersive experience of Paul Hoyer's paintings and sculptures. Low lighting and a meditative soundtrack complete the dream-like quality of his first solo museum exhibition.



Howardena Pindell:
What Remains To Be Seen



Chicago Works: Paul Hoyer



Otoibong Nkanga:
To Dig a Hole That Collapses Again



Endless Summer

Endless Summer
Through Aug 5
Highlighting the minimalism of the 1960s Light and Space movement, *Endless Summer* features artists whose works are explorations of materials such as fiberglass, plastic, and resin.

Otoibong Nkanga: To Dig a Hole That Collapses Again
Through Sep 2

In capturing the fraught relationships among people and their environments, Otoibong Nkanga illuminates the social, political, and economic histories—and legacies—of colonialism. The exhibiton is the Nigerian-born artist's first US museum survey.

The Commons Artist Project:
Joan Giroux
Through Oct 7

Inspired by recent land-rights activism in Chicago and across the United States, Joan Giroux's project invites visitors to consider their roles in shaping the future of public green spaces in our cities, using the formats of mapmaking and board games to encourage play, learning, and conversation.

Picture Fiction: Kenneth Josephson and Contemporary Photography
Through Dec 30

Through artful cropping and the repurposing of images, Kenneth Josephson comments on the nature of photography. *Picture Fiction: Kenneth Josephson and Contemporary Photography* links the artist's work with contemporary photography, film, and sculpture.

Heaven and Earth: Alexander Calder and Jeff Koons
Through Mar 24, 2019

Striking a balance of density and levity, *Heaven and Earth* brings together the work of two iconic artists: Alexander Calder's intricate sculptures and mobiles and Jeff Koons's depictions of the concrete and mundane.

ON VIEW NEXT

I Was Raised on the Internet
Jun 23–Oct 14

Nearly 100 works of photography, film, sculpture, and emerging technologies begin to answer the complex question: how has the internet shaped our lives?

Chicago Works:
Mika Horibuchi
Jul 17–Dec 2

Drawing from both art history and psychology, Mika Horibuchi explores tricks and slips in visual perception in order to subvert viewers' expectations. Using a variety of methods in her work, Horibuchi toes the line between truth and deception.

a body measured against the earth
Aug 25, 2018–Apr 7, 2019

This group exhibition links artists who examine the relationship between the human body and the earth. Whether through travel, labor, or physical intervention, these artists recognize land as more than just scenery.

Enrico David: Gradations of Slow Release
Sep 29, 2018–Mar 10, 2019

Extrapolating from the human form, Enrico David displays the body in its many states of being. The first US survey of David's works explores his prolific output of sculptures, paintings, installations, and works on paper.

Groundings
Nov 3, 2018–Jun 9, 2019

Groundings explores movement—both seen and unseen. An interdisciplinary group of artists inhabit the gallery space alongside works from the MCA's collection that consider movement and its relationship to identity, place, and action.



Picture Fiction: Kenneth Josephson and Contemporary Photography



I Was Raised on the Internet



Enrico David: Gradations of Slow Release



Chicago Works: Mika Horibuchi

West by Midwest
Nov 17, 2018–Jan 27, 2019

Anchored by the MCA's collection, *West by Midwest* focuses on artists with ties to the American Midwest, many of whom moved to the West Coast to pursue their careers from the late 1940s to the 2000s. The exhibition reveals social networks that have profoundly shaped contemporary art practice and art history.

Chicago Works: Jessica Campbell
Dec 18, 2018–Jul 7, 2019

Chicago-based artist Jessica Campbell infuses her work with humor and vulnerability while taking aim at women's everyday experiences with sexism.

Laurie Simmons:
Big Camera/Little Camera
Feb 23–May 5, 2019

This major retrospective celebrates Laurie Simmons's career-long explorations of archetypal gender roles in photographs, sculptures, and films. Far from directly documenting the world as it is, her works represent the ways that fiction affects reality.

Howardena Pindell, Video Drawings:
Swimming, 1975. Chromogenic print; framed: 13 1/4 x 16 1/4 in. Acquisition Fund, 2016.6. Photo courtesy of the artist and Garth Greenan Gallery, New York; Paul Heyer, *Five Apples*, 2015. Oil and acrylic on polyester; 50 x 70 in. Photo: Robert Heishman, courtesy of the artist and Chapter-NY; Otobong Nkanga, *Social Consequences I—Crisis*, 2009. Acrylic and stickers on paper; 16 1/2 x 23 1/4 in. Collection Hetty Huisman/Grietha Jurriëns. Photo: courtesy of Lumen Travo Gallery, Amsterdam and Galerie In Situ—Fabienne Leclerc, Paris; Installation view, *Endless Summer*, MCA Chicago, Jan 27–Aug 5, 2018; Roe Ethridge, *Beach Scene (Louis Feraud)*, 2008. Chromogenic print; framed: 40 3/4 x 31 1/4 in., sight: 37 1/2 x 29 1/4 in. Restricted gift of Emerge, 2013.21; Takeshi Murata, *Golden Banana*, 2011. Pigment print; 30 x 42 in. Private collection, San Francisco. Courtesy of the artist and Ratio 3, San Francisco, and Salon 94, New York; Enrico David, *The Assumption of Wwee*, 2014. Jesmonite and graphite; 19 3/4 x 11 x 4 in. From edition of 5 aside from 2 artist's proofs. © Enrico David. Courtesy of Michael Werner Gallery, New York and London; Mika Horibuchi, *Watercolor of Persimmons*, 2017. Oil on linen; 8 1/2 x 11 in. Courtesy of the artist and PATRON Gallery. Photo: Aron Gent.

Omar Kholeif
Manilov Senior
Curator and
Director of Global
Initiatives

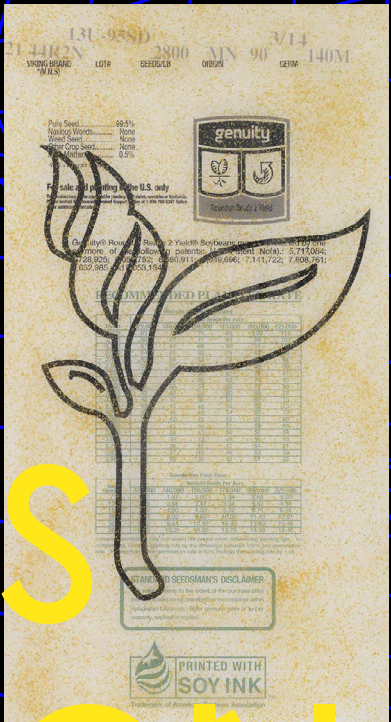
Jun 23–
Oct 14



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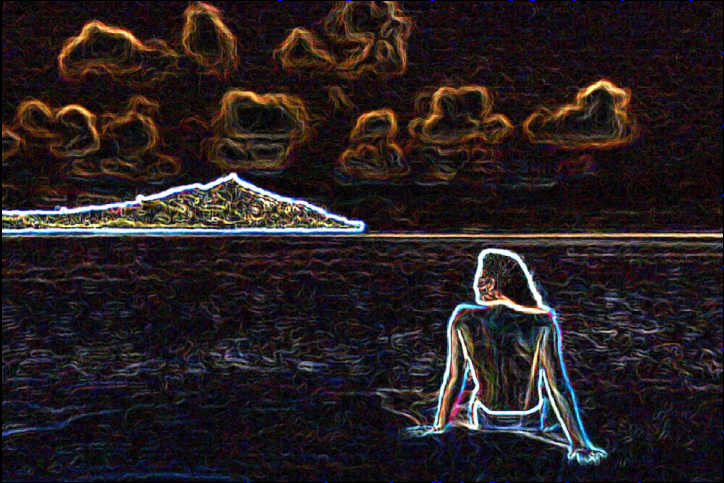
I WAS RAISED ON THE INTERNET



Howv do you see yourself and the world around you? Howv has the way that vve see each other shifted in the new millennium with the advent of technologies such as smartphones, social media, and mega-computing systems? Vve live in a world constantly in flux, vvhv reality is augmented by the devices that vve use, so much so that our experience of living is no longer vvhv it used to be. *I Was Raised on the Internet* is an ambitious endeavor that seeks to ask the viewer: howv have vve changed since the year 2000 and vvhv are vve going?

Divided into five chapters, *I Was Raised on the Internet* begins by exploring howv social media has enabled the emergence of new forms of identity as vvv as different ways of performing our identities in the virtual sphere. Through an immersive series of installations, viewers are taken on a ride through a range of media, from video and photography to interactive platforms. As you vvvave through the exhibition, you can explore new forms of play that have emerged since the rise of the internet, such as virtual reality. Drift further and topical subjects such as surveillance and the corporatization of the digital sphere are explored, alongside a consideration of howv the boundaries between the real world and the virtual world have been blurred.

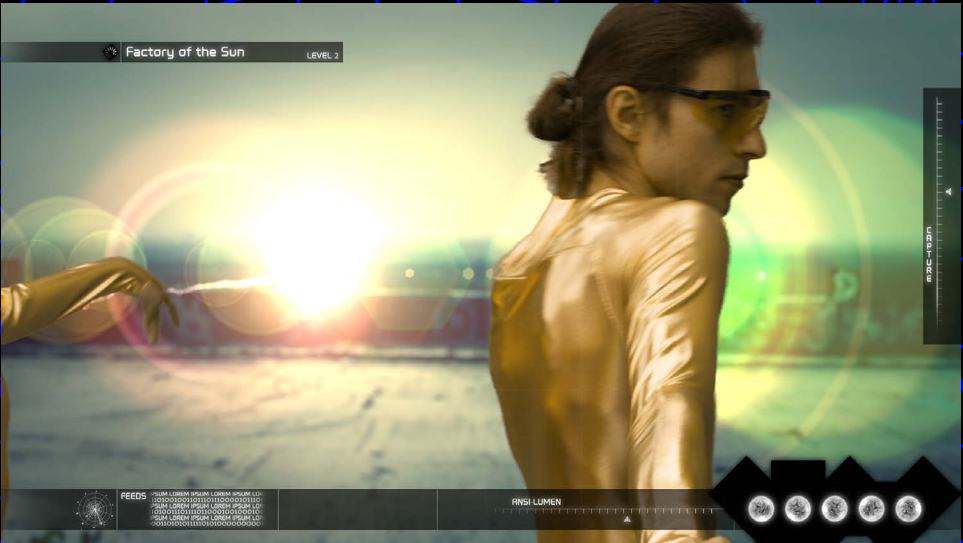
The artworks look back at our recent history and invite viewers to consider howv the internet and its encompassing technologies have enabled new forms of self to emerge. This exhibition vvv be accompanied by an interactive platform and a major publication that brings together some of the most urgent voices vvvorking in the field of art and the internet, as vvv as a rich program of public events. Vve can't vvvait to immerse you in the universe that vvv be *I Was Raised on the Internet*.



2



1



3

- PAGE 15
- 1 Juliana Huxtable, *Untitled (Anachronism)*, 2013. Color ink-jet print; 10 ½ x 15 ¾ in. Image courtesy of the artist and JTT, New York.
 - 2 Artie Vierkant, *Plant expression constructs 4, Soybean MON89788 (Packaging Text Leaf) (Exploit)*, 2015. US Patents 5717084, 5728925, 6051752, 6660911, 6949696, 7141722, 7608761, 7632985, 8053184; resin, print on aluminum composite panel, custom frame; 83 ¾ x 45 ¾ in. Courtesy of the artist.
 - 3 Bogosi Sekhukhuni, *Consciousness Engine 2: absentblackfatherbot*, 2014. Two-channel video installation. From edition of 3 plus 1 artist's proof. © Bogosi Sekhukhuni. Courtesy of STEVESON, Cape Town and Johannesburg.
 - 4 Installation view, *Sophia Al-Maria: Black Friday*, Whitney Museum of American Art, New York, Jul 26–Oct 31, 2016. Photo: Ronald Amstutz.

PAGES 16–17
Hito Steyerl, *Factory of the Sun*, 2015. Single-channel HD video, environment, luminescent LE grid, beach chairs; 23 min. Image © 4.0 Hito Steyerl. Image courtesy of the artist and Andrew Kreps Gallery, New York.

- PAGES 18–19
- 1 Eva and Franco Mattes, *BEFNOED*, 2016. Video, screen, custom wall bracket, and various cables; dimensions variable. Installation view, Carroll/Fletcher, London.
 - 2 Constant Dullaart, *Glowing Edges_7. 10*, 2014. From the series *Jennifer in Photoshop, Creative Suite 6*. Lenticular print; framed: 31 ½ x 47 ¼ in. Courtesy of the artist and Carroll/Fletcher.
 - 3 Hito Steyerl, *Factory of the Sun*, 2015. Single-channel HD video, environment, luminescent LE grid, beach chairs, 23 min. Image © 4.0 Hito Steyerl. Image courtesy of the artist and Andrew Kreps Gallery, New York.

This program is supported by a lead grant from the Carl & Marilyn Thoma Art Foundation.

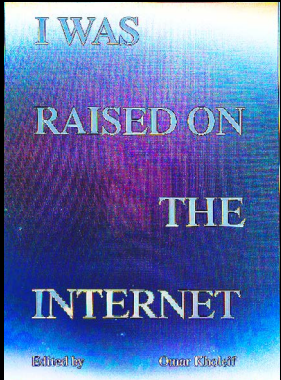
thoma
FOUNDATION

Major support is provided by Becky and Lester Knight.

Additional generous support provided by Susan D. Goodman and Rodney Lubeznik and Plant Chicago.

 PLANT
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RELATED PUBLICATION



An illustrated reader will be published to coincide with the exhibition. Featuring essays, provocations, and manifestos by leading artists and thinkers.

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mcachicagostore.org

MIKA

José Esparza Chong Cuy
Pamela Alper Associate Curator

Jul 17–
Dec 2

TRUTH AND



HORIBUCHI

Text by Nina Wexelblatt
Curatorial Assistant

DECEPTION

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

Curtains, window blinds, and optical illusions—the subjects taken up by Chicago-based artist Mika Horibuchi (American, b. 1991) conceal as much as they reveal. She is interested in the slipperiness of visual perception, apparent in popular drawings such as the rabbit that morphs into a duck and back again. Drawing equally from art history and psychology, Horibuchi uses techniques such as hyperrealism and *trompe l’oeil*—in which a painting is rendered in detail so true to life that it appears three-dimensional—to walk the line between truth and deception. In *Chicago Works: Mika Horibuchi*, the artist’s first solo museum show, her paintings question the line between image and reality, asking us to examine the assumptions wrapped up in what we think we see.



Above: Mika Horibuchi, *Screen/Screen*, 2015. Oil on linen and walnut; 37 x 25 x 5 in. Courtesy of the artist and PATRON Gallery. Photo: Aron Gent; left: Mika Horibuchi, *Curtain Drawn*, 2014. Oil on canvas; 60 x 38 x 2 in. Courtesy of the artist and PATRON Gallery. Photo: Aron Gent.

The idea that images can both separate us from a direct experience of reality and bring us closer to the world is central to Horibuchi’s practice. It is also a well-established theme in the history of



Adriaen van der Spelt, Frans van Mieris, *Trompe-l’Oeil Still Life with a Flower Garland and a Curtain* (detail), 1658. Oil on panel; 18 1/4 x 25 1/4 in. Wirt D. Walker Fund, 1949.585. The Art Institute of Chicago, Wirt D. Walker Fund, 1949.585. Photo: The Art Institute of Chicago/Art Resource, NY.

art. A graduate of the School of the Art Institute of Chicago, she has spent time studying paintings in the collection of the Art Institute. Her focus turned to one work in particular: *Trompe-l’Oeil Still Life with a Flower Garland and a Curtain* (1658). The beguiling work by Adriaen van der Spelt and Frans van Mieris features a colorful bouquet partially obscured by a draped blue curtain that ripples out from the frame. But don’t try to pull back the curtain—it is just as two-dimensional as the rest of the picture plane, a painted image denying visitors a clear view of the illusionistic space behind it.

HORIBUCHI WALKS THE LINE BETWEEN TRUTH AND DECEPTION.

For her exhibition at the MCA, Horibuchi expands the boundaries of this historical canvas, creating a loose reproduction of the work and installing it on a real curtain as well as painting studies of the drapery depicted in the Dutch masterpiece, isolated from the rest of the picture. These works focus our attention on the very thing that is meant to occlude vision, stirring curiosity about a hidden space that does not exist. The exhibition space references tropes of both museum display and domestic interiors, framing the particular ways that Horibuchi absorbs and complicates her art-historical influences with contemporary questions about layers of mediation and personal narrative. In the artist’s words, “A slight betrayal of expectations is at play.”

POWER

TO

THE

PERFORMER

Tara Aisha Willis
Associate Curator
of Performance



Kaneza Schaal, *JACK &*. Image by Amani Ragland.

JACK &
MAY 24–26

Kaneza Schaal's new comedy of errors asks us to look beyond the metrics and measures of success in the prison reentry process. What are the measureless damages caused by being in prison? The amount of one's dreaming that is given to the state? The creative team, including actor Cornell Alston, artist Christopher Myers, and sound designer Rucyl, grapples with these questions using unexpected tools: avant-garde theater and comedy. Alston's character, Jack, goes on a dreamlike ride from comedy club to sitcom kitchen to ballroom stage. The performance draws from disparate

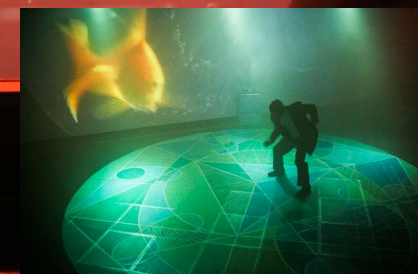
influences, including African American debutante balls, aspirational class stories apparent in 1950s sitcoms, and the artworks of Agnes Martin, Ellen Gallagher, and Ruth Asawa. Schaal sees *JACK &* as an effort to build theater that embraces the dreaming capacity of all audiences and as an occasion to hold bigger discussions. In a March event cohosted by Jane M. Saks and Project&, Schaal, Alston, and Myers shared their creative process in Chicago. The trio taught workshops through the MCA's Teen Creative Agency and SPACE programs, giving talks, breaking bread with local artists, educators, and organizers, and honing their theater-making strategies as tools for creative exchange and civic dialogue, both on and off the stage.

DEMON FRUIT BLUES
AUG 17–18



Damon Locks with the Black Monument Ensemble. Pictured from left to right: Joseph Kern, Damon Locks, Tramaine Parker, Damien Thompson, Lauren Robinson, Phillip Armstrong, Allie Bradford. Photo: Ben Kelak.

Tamar-kali, a Brooklyn-born-and-bred vocalist and songwriter, brings her fearless musical style to the MCA in a genre-blurring performance-in-progress titled *Demon Fruit Blues*, which connects the dots between rock, gospel, blues, and African rhythms in a radical musical tapestry. At the end of Tamar-kali's weeklong development residency, audiences are invited to witness a pivotal



Kaneza Schaal, *JACK &*. Image by Christopher Myers.

Tamar-kali, *Demon Fruit Blues*
Photo: Jack Vartoogian

step in the process of making *Demon Fruit Blues*; the MCA will throw open the theater doors to share the artist's newest additions to the piece in two evening concerts, shared in a double-bill with Chicago-based musician and visual artist Damon Locks.

Demon Fruit Blues takes on perceptions of the female body, the origins of misogyny, unspoken narratives of trauma and healing, and the hidden influences of the African diaspora within dominant culture. Interwoven with video projection and Adia Whitaker's dynamic choreography, the performance will become a layered, immersive, and visceral sensory experience that breaks open the boundaries of black musical genres and lineages and deconstruct the contradictions and subversive power in the roles that women play in society.

Lead support for the 2017-18 season 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, Sharon and Lee Oberlander, Maya Polky, Carol Prins and John Hart/The Jessica Fund, Susan Manning and Doug Deetsch, D. Elizabeth Price and Lou Yesies, and Ms. Shawn M. Donnelley and Dr. Christopher M. Kelly.

Additional generous support for MCA Stage is provided by Enact, the MCA's performance affinity group.

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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Aug 17–18	Tamar-kali <i>Demon Fruit Blues</i> Damon Locks <i>Where Future Unfolds</i>
Aug 24–26 Aug 31 Sep 1–2	Chicago Dancemakers Forum: SHareOUT!
Oct 3–4 Oct 6–7	Dorothee Munyaneza/ Kadidi <i>Unwanted</i>
Nov 2–3	Ishmael Houston- Jones, Ralph Lemon, and Bebe Miller <i>Relations</i>
Dec 5–9	Will Rawls, Claudia Rankine, and John Lucas <i>What Remains</i>

Learn more and buy tickets at
mcachicago.org/stage.

A BODY
MEASURED
AGAINST THE
EARTH

Aug 25, 2018–
Apr 7, 2019

Jared Quinton
Marjorie Susman
Curatorial Fellow

Born in Cuba and sent at age twelve to live in Iowa, Ana Mendieta (American, 1948–1985) spent the rest of her tragically short life exploring this experience of displacement. For her best-known series, the “earth-body” or *Siluetas* works, she imprinted shapes based on her silhouette into beaches, caves, fields, and archaeological sites in Mexico and Iowa. Photographs documenting the pieces evince Mendieta’s belief in the body as an artist’s most potent medium and suggest the radical potential of a simple encounter between the body and the earth to reestablish lost connections to place, history, and identity.



Taking inspiration from this series, a *body measured against the earth* assembles works by artists who, over the past several decades, have invented tactics of bodily intervening in the land. The exhibition’s title is drawn from a quote by ecofeminist writer and critic Rebecca Solnit, who has written extensively about the spiritual, intellectual, and aesthetic significance of walking. Around the time that Mendieta was developing her own art forms, Richard Long and Hamish Fulton (also represented in the exhibition) pioneered the field of “walking art,” creating conceptual documentations of walks through nature using photography and text. Meanwhile, artists like Alan Sonfist and Michelle Stuart (whose works are also in the exhibition) found ways to translate their physical engagements with natural ground into the gallery setting.

The exhibition interweaves artworks from the 1960s and 1970s with more recent photographs and videos that further this legacy and expand on its potential to surface forgotten histories and engage contemporary politics: Carrie Mae Weems’s photographic triptych *Ebo Landing* (1992) summons the invisible story of a mass suicide by captive Igbo people who were destined for slavery in the American South. Jeanne Dunning’s *Study after Untitled Landscape series* (1994–95) draws parallels between the surfaces of skin and land. Maria Gaspar’s *Disappearance Suit* (2017) reclaims the rural landscape as an escape for people made hypervisible by their immigration status and/or the color of their skin.

The exhibition emphasizes the importance of individual, embodied actions to make land and its many layers of meaning intelligible—and, in doing so, hopes to challenge viewers to think about their personal relationships with the land.

Ana Mendieta, *Untitled from the Siluetas series* (detail), 1973–77. Silver dye-bleach print; sheet for parts 1, 6, 9, 10: 15 7/8 x 19 7/8 in.; sheet for parts 2, 3, 4, 5, 7, 8, 11, 12: 19 7/8 x 15 7/8 in. Gift from The Howard and Donna Stone Collection, 2002.46.3. © The Estate of Ana Mendieta Collection. Courtesy of Galerie Lelong, New York.

PICTURE FICTION:
KENNETH
JOSEPHSON AND
CONTEMPORARY
PHOTOGRAPHY

Through Dec 30

Michael Darling
James W. Alsdorf
Chief Curator

Lauren Fulton
Former Curatorial
Research Fellow

Picture Fiction: Kenneth Josephson and Contemporary Photography is one of the twenty-nine exhibitions featured in this year's Art Design Chicago initiative, which celebrates Chicago's role as a hub for creative communities. The city-wide event explores art and design movements that were founded and cultivated in Chicago. Led by the Terra Foundation for American Art, cultural institutions throughout Chicago have organized exhibitions and programs to illuminate this rich creative history.

The MCA's exhibition focuses on the lasting legacy of Chicago-based artist Kenneth Josephson (American, b. 1932), showcasing key works from his decades-long practice. His early analyses of picture-making, which called attention to the photograph as a made—not taken—object, reframed the conversation around photography in the 1960s. With rulers posed against landscapes, photos staged within photos, and images collaged in unexpected ways, his playful yet incisive approach inspired artists and audiences to regard the photographic medium with a newly critical eye.



Drawn largely from the MCA's collection, *Picture Fiction* presents Josephson's pioneering work alongside conceptual artworks by contemporaries such as Vito Acconci, John Baldessari, and Edward Ruscha, who challenge the assumption that photographs are objective snapshots of reality, and a younger generation of artists including Rodney Graham, Anne Collier, and Xaviera Simmons, who expose the subjectivity of sight. These calls for a careful and critical way of looking are prescient and vital in a time when facts are routinely obscured by layers of opinion and interpretation.



Kenneth Josephson, *Matthew again (detail)*, 1980. Gelatin silver photograph c. 1995 print. Signed, titled, dated, and annotated "80-35-49-38" in pencil by artist on print verso; 12 1/4 x 8 in. © Kenneth Josephson. Courtesy Stephen Daiter Galler; pages 26–27: Kenneth Josephson, *Chicago (detail)*, 1972. Gelatin silver print, 4 3/4 x 7 in. Gift of the Foster Charitable Trust in memory of Reuben A. Foster, 1983.37. © 1972 Kenneth Josephson.

Picture Fiction: Kenneth Josephson and Contemporary Photography is part of Art Design Chicago, an exploration of Chicago's art and design legacy, an initiative of the Terra Foundation for American Art with presenting partner The Richard H. Driehaus Foundation.



An initiative of the Terra Foundation for American Art exploring Chicago's art and design legacy.



Presenting Partner



Picture Fiction: Kenneth Josephson and Contemporary Photography is made possible through support from the Terra Foundation for American Art. Generous support is provided by the David C. and Sarajean Ruttenberg Arts Foundation and Farrow & Ball.



The Kyoto Game, 2007, with components from *eco monopoly ii*, 2002. Sculptural installation with tatami mats, tea tray, Monopoly™ game pieces, silk pillows, and salt; overall dimensions: 72 x 72 x 4 in.

Joan Giroux Eco Monopolies



Components from *eco monopoly ii*, 2002. Sculptural installation with laminated maps, billiard cloth, and plexiglass; overall dimensions: 264 x 36 x 12 in.

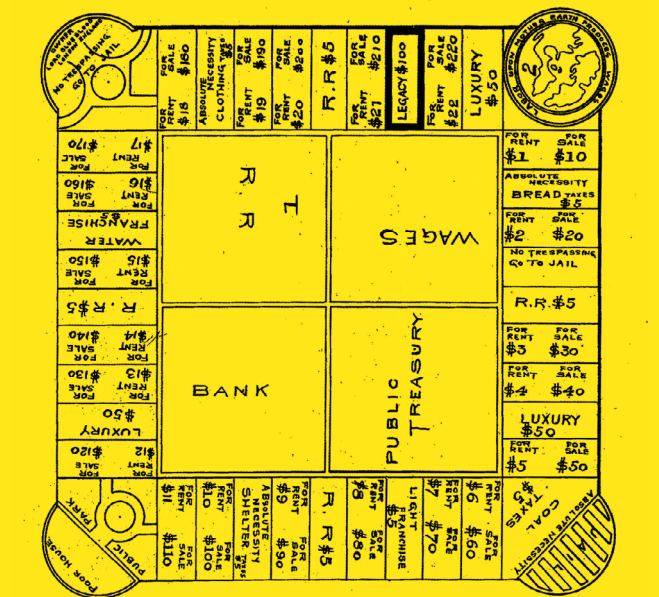
In the 1830s, Chicago declared the importance of green open spaces in the city's motto: *Urbs in horto*, or City in a Garden. Long before the famous Burnham Plan, an 1836 landmap established the lakefront as "Public Ground—A Common to Remain Forever Open, Clear, and Free of Any Building, or Other Obstruction Whatever." Today, Chicago's more than 600 parks are sites for convening, personal reflection, civic gardening, and activism, and more than 97% of Chicago residents live less than half a mile from a park. This

proliferation of public parks is the result of citizens taking action throughout the mid- and late 1800s, when protests and rallies called to establish and preserve public lands amid massive financial and urban expansion. This summer, Joan Giroux's artist project *eco monopolies in the Commons* engages with Chicago's history and the importance of public space in our city and throughout the world today.

While activists were rallying for the preservation of parks in Chicago, New York feminist Elizabeth Magie was creating The Landlord's Game, now known as Monopoly. The game was divided into two modes of play: in one, all players benefitted from the accumulation of wealth; the other version encouraged monopolies and competition. At the turn of the century, board



Joan Giroux and Lisa Marie Kaftori, *navigating ways* (detail), 2011. Participatory installation; dimensions variable. Photo: Tom Nowak.



The Landlord's Game by Elizabeth Magie, January 5, 1904.

Lead support for The Commons is provided by Rebecca W. Knight and Lester B. Knight and the Thomas Wilson—Jill Garling Foundation.

MEET EDDIE RAMOS



Director of Facilities and Operations Eddie Ramos.

FOR FOUR YEARS HE WORKED FOR THE BUDWEISER BLIMP TEAM, TRAVELING TO SPORTING EVENTS THROUGHOUT NORTH AMERICA EVERY DAY OF THE YEAR—RAIN, SNOW, SHINE, AND ONCE EVEN DURING A TORNADO.

Not all art museum professionals have a history in the arts. This is certainly true of Eddie Ramos, the MCA's new Director of Facilities and Operations.

Born in Puerto Rico, Ramos earned a BA in business management from Colorado State University. Since then, he has worked as Hotel Manager at Disney World Resorts in Florida; Assistant Resort Manager of Wyndham Vacation Resorts; general manager of residential and commercial luxury buildings; and Real Estate Operations Manager at The Salvation Army in San Francisco. For four years he worked for the Budweiser blimp team, traveling to sporting events throughout North America every day of the year—rain, snow, shine, and once even during a tornado.

Ramos brings a diverse skillset to his varied responsibilities that include overseeing building maintenance, internal operations, engineering, security, and housekeeping—no small task at a museum that welcomes thousands of visitors a day.

He assumed his new role at a particularly challenging point: during the MCA's major redesign. Soon after, he worked closely with Chief Operating Officer Terry Samala de Guzman to ensure that the fiftieth-anniversary weekend ran smoothly.

Even now, Ramos says there's never a dull moment at the MCA. Though he admits that the H-shaped layout of the building has taken some getting used to, he enjoys moving about the museum and getting to know the MCA's collection.

Learn more at mcachicago.org/who-we-are.

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MEGHAN LORENZ
Cities in Dust



Meghan Lorenz's jewelry line shares the name of a Siouxsie and the Banshees song (which she recommends!) about the destruction of Pompeii. The name also refers to the inspiration Lorenz finds in the jewelry of the Old World. In the modern day, she's inspired by the vibrancy of the West Coast and the people of Chicago.

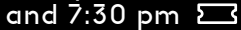


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Check your mailbox, inbox, and our website often for more information about these upcoming events.

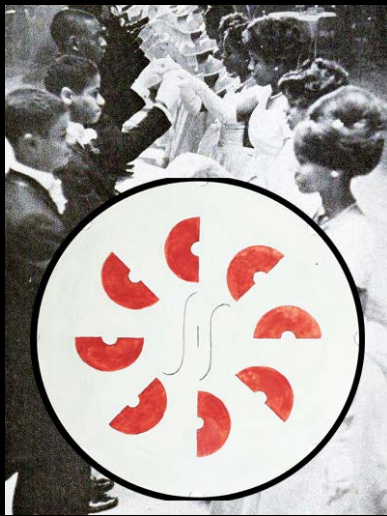
mcachicago.org

Thu–Fri, May 24–25, 7:30 pm; Sat, May 26, 2 pm and 7:30 pm 
Kaneza Schaal
JACK &

This comedy of errors is structured on social codes and trainings, from prison reentry programs to African American debutante balls. Conceived and directed by Kaneza Schaal and starring Cornell Alston, the play considers the measureless damage of being in prison—not in terms of time served but the days, months, or years of dreaming that are given to the state.

Sat, Jun 16, 1–6 pm
21Minus
Teens take over the MCA! Experience installations, workshops, performances, videos, music, and zines by artists under 21 from all over Chicago. Free and open to all ages.

Sat, Jun 23, 3 pm 
Talk: Douglas Coupland with Omar Kholeif
I Was Raised on the Internet opens with a talk between artist, writer, and coiner of the terms “Generation X” and “McJob” Douglas Coupland and exhibition curator Omar Kholeif. They discuss the ways the internet has changed our experience of the world and the morphing responses of artists in their work.



Kaneza Schaal



21Minus



Prime Time



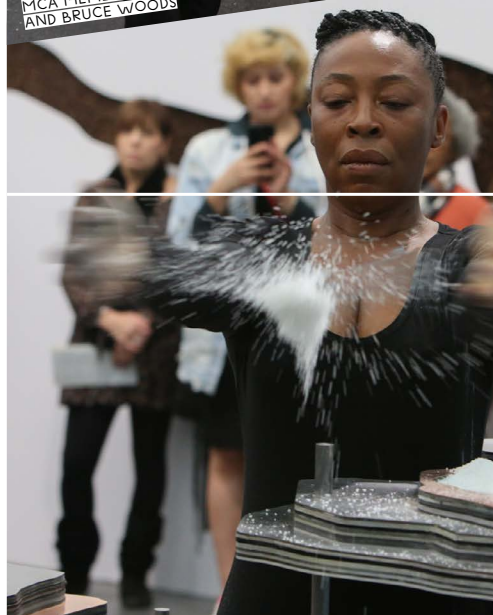
Tamar-kali

Sat, Jun 30, 7–11 pm 
MCA Prime Time: TL;DR
Kick off the summer with MCA Prime Time, an after-hours museum takeover that taps into the creative pulse of Chicago with an eclectic mix of live music, performance art, film screenings, and interactive programs. This summer we explore our digital world with a GIF party, media lounge, AR/VR experiences hosted by the Digital Museum of Digital Art, a special installation by Rebirth Garments, and DJ sets.

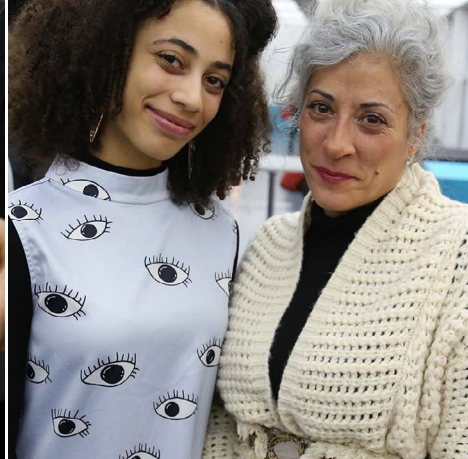
Fri–Sat Aug 17–18, 7:30 pm 
Tamar-kali, *Demon Fruit Blues*, and Damon Locks, *Where Future Unfolds*
New York City-based singer and composer Tamar-kali and Chicago-based visual artist and musician Damon Locks investigate two works in development that break open the boundaries of black musical genres and lineages: Tamar-kali’s multidisciplinary music-driven experience *Demon Fruit Blues*, with choreography by Adia Whitaker, and *Where Future Unfolds*, Locks’s collaboration with his new vocal and percussive Black Monument Ensemble.

Fri, Aug 24, 6 pm; Sat, Aug 25, 2 pm 
Chicago Dancemakers Forum SHareOUT!
For the opening weekend of SHareOUT!—the MCA’s new mini-festival of works supported by Chicago Dancemakers Forum—Victoria Bradford and Brittany Harlin activate the museum grounds, and Joshua Ishmon and Rika Lin share a double bill for two premieres: *Redefining BLACK*, an original score by trumpeter/vocalist Sam “Trump” Harris; and *Asobi: Playing within Time*, a solo accompanied by traditional Japanese and electronic music.

Kaneza Schaal. Image by Christopher Myers; Tamar-kali. Photo: Scott Ellison Smith.



OTOBONG NKANGA PERFORMS *SOLID MANEUVERS*



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DATE NIGHT DATE NIGHT



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MCA CALENDAR

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

Illinois residents receive free general admission every Tuesday. Visitors 18 and under get in free!

🎫 Ticket 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.

DAILY TOURS
Tue–Fri, 1 pm; Sat–Sun, 1 pm and 2 pm. Daily tours of the museum’s exhibitions offer a chance to learn more about what’s on view. Tour groups meet at the second-floor admissions desk.

COMMON USE
Select Friday evenings. This new series invites audiences and community partners to connect in the Commons. Visit mcachicago.org/commons for details.

TUESDAYS ON THE TERRACE
Every Tuesday from June through September. Enjoy an evening of free music on the MCA’s Anne and John Kern Terrace Garden with our annual summer performance series highlighting artists from Chicago’s internationally renowned jazz community.

MAY

Tue, May 1, 6 pm
In Progress: Food Labor
Join Slow Food Chicago, an organization that advocates for local food culture and biodiverse food providers, as they discuss their projects and Paul Robert’s *The End of Food*. Questions about sustainability and nutrition spark conversations about food-system design.

Fri, May 4, 6 pm
The Booty Monologues
Kamilah Rashied invites guests and artists to discuss themes around feminism’s exclusion of the voices, perspectives, and experiences of black, Latinx, Asian, queer, femme-identified, and cisgender women.

Sat, May 5, 11 am
Commons Project: Opening Brunch and Letterbox Workshop with Joan Giroux
Join the opening celebration of *Commons Artist Project: Joan Giroux*. Giroux leads a conversation about letterboxing and kicks off the project with a challenge to visitors to seek out 15 Chicago cultural centers.

Tue, May 8, 6 pm
Open Dialogue: Migration & Museums, On The Table Edition
Policy leaders and artists, led by Xóchitl Bada, Director of the Latin American and Latino Studies Program at UIC, consider the ways that artists migrate and the civic participation of migrant-led organizations.

Fri, May 11, 6 pm 🎫
Talk: Legacies in Art and Design
Inspired by Art Design Chicago and *Picture Fiction*, a diverse group of artists and designers explore creative connections across generations in Chicago. Moderated by MCA adjunct curator Lynne Warren.

Sat, May 12, 11 am–3 pm
Family Day: Playoffs
Compete, collaborate, and play games in new ways: make a soccer ball with Diana Gabriel, win an original poem from Poems While You Wait, and prepare with Joan Giroux for summer in the parks.

Tue, May 15, noon
Curator Tour: Omar Kholeif on Otobong Nkanga
Join exhibition curator Omar Kholeif for a tour of *Otobong Nkanga: To Dig a Hole That Collapses Again*.

Tue, May 15, 6 pm
In Progress: Numero Group
Rob Sevier of Numero Group shares the process of researching, restoring, and re-releasing forgotten music from around the United States, correcting the canon of popular music and excavating amateur musical genres.

Thu, May 17, 6 pm 🎫
Talk: An Expansive Practice — Howardena Pindell as Artist/ Curator/Activist
Exhibition curator Naomi Beckwith, Northwestern Associate Professor of Art History Huey Copeland, and MoMA Director of Adult and Academic Programs Pablo Helguera discuss Howardena Pindell and her expansive art practices.

Fri, May 18, 6–8 pm
Imagine This: A Safe City for Youth
The Teen Creative Agency and the Few Initiative for Children lead a conversation with youth, artists, and civic leaders about envisioning a safe city for young people.

Tue, May 22, 6 pm 🎫
Talk: Imagining Change in Cycles of Incarceration
Hear from artists engaging with and professionals working to end carceral oppression and violence. In association with the MCA Stage’s *JACK &*.

Thu–Fri, May 24–25, 7:30 pm; Sat, May 26, 2 pm and 7:30 pm 🎫
Kaneza Schaal JACK &
Kaneza Schaal’s comedy of errors, structured on social codes, considers the immeasurable damages of being incarcerated.

Sat, May 26, 2 pm
Talk: Curating Chicago with Lynne Warren
The Graham School of Continuing Liberal and Professional Studies presents an Art Speaks lecture with Lynne Warren about art world regionalism and local developments between emerging artists and institutions.

Tue, May 29, 6 pm 🎫
In Progress: Full Spectrum Features
Full Spectrum Features premieres Chicago-made short movies in *Chicagoland Shorts Vol.4*. The company builds diversity in the media arts by producing, exhibiting, and supporting work by women, LGBTQ, and minority filmmakers.

JUNE

Tue, Jun 5, 5:30–8 pm
Tuesdays on the Terrace: Edwin Daugherty
AACM member saxophonist Edwin Daugherty combines jazz, funk, and electronic elements.

Fri, Jun 8, 6 pm
Common Use: FIELDWORK Collaborative “Park District”
Attend a sneak peak of a mini-documentary by Fieldwork Collaborative that focuses on Chicago’s Humboldt Park, observing evacuee families arriving in the aftermath of Hurricane Maria.

Tue, Jun 12, 5:30–8 pm
Tuesdays on the Terrace: George Freeman
Enjoy an evening of music by legendary Chicago jazz guitarist George Freeman.

Fri, Jun 15, 6 pm
Common Use: Game Night
Chicago’s analog gaming community shares their latest creations with friends, other creators, and visitors. Inspired by *Commons Artist Project: Joan Giroux*.

Sat, Jun 16, 1–6 pm
21Minus
Teens take over the MCA with installations, workshops, performances, videos, music, and zines by Chicago artists under 21.

Tue, Jun 19, 5:30–8 pm
Tuesdays on the Terrace: A Tribute to Willie Pickens featuring Bethany Pickens
Award-winning pianist and composer Bethany Pickens pays homage to her father, legendary bebop pianist Willi Pickens.

Sat, Jun 23, 1 pm 🎫
Talk: Demo Day w/ Jeremy Bailey
LEAN Artist Incubator
I Was Raised on the Internet kicks off with a presentation by artist Jeremy Bailey, featuring pitch presentations and prototype reveals by Chicago artists.

Sat, Jun 23, 3 pm 🎫
Talk: Douglas Coupland with Omar Kholeif
I Was Raised on the Internet opens with a conversation between artist and writer Douglas Coupland and exhibition curator Omar Kholeif about the ways the internet has changed our lived experience and the ways artists have responded.

Tue, Jun 26, 5:30–8 pm
Tuesdays on the Terrace: Alexis Lombre
Chicago jazz pianist Alexis Lombre keeps the soul in music alive.

Thu, Jun 28, noon and 1 pm
Curator Tour: I Was Raised on the Internet with Omar Kholeif and Jared Quinton
Join curatorial team Omar Kholeif and Jared Quinton for in-depth tours of *I Was Raised on the Internet*.

Fri, Jun 29, 6 pm
Commons Project: Citizen Jane
Citizen Jane: Battle for the City, a film about a New York activist who upended urban planning with her 1960 book *The Death and Life of Great American Cities*, is followed by a conversation organized by Joan Giroux. In association with *Commons Artist Project: Joan Giroux*.

Sat, Jun 30, 7–11 pm 🎫
MCA Prime Time: TL;DR
Kick off the summer with a GIF party, AR/VR experiences hosted by the Digital Museum of Digital Art, and an installation by Rebirth Garments. This after-hours museum takeover taps into the creative pulse of Chicago and transforms the MCA with a mix of music, performance art, film screenings, and interactive programs.

JULY

Tue, Jul 3, 5:30–8 pm
Tuesdays on the Terrace: Dee Alexander
Performances by Dee Alexander, among the premier voalists and songwriters in American music, span music genres related to the African diaspora.

Tue, Jul 10, 5:30–8 pm
Tuesdays on the Terrace: Juli Wood
Accomplished saxaphonist Juli Woods performs this evening.

Wed, Jul 11, 6:30–8:30 pm 🎫
artsmart: I Was Raised on the Internet
Enjoy a private tour of *I Was Raised on the Internet* followed by a night of mingling at the MCA.

Fri, Jul 13, 6 pm 🎫
Talk: Trevor Paglen
Artist Trevor Paglen discusses his work and the challenges and opportunities of living in a cyber-connected world.

Sat, Jul 14, 11 am
Commons Project: Edible Garden Workshop
Create an edible garden with Fareshteh Toosi at the MCA. In association with *Commons Artist Project: Joan Giroux*.

Thu, Jul 15, 3 pm 🎫
Talk: Queer Narratives with Zach Stafford
Zach Stafford, editor-in-chief of Grindr and INTO, discusses technology’s role in collecting and sharing queer narratives. INTO reacts to male-dominant narratives in queer communities by highlighting nuances in the age of globalization.

Tue, Jul 17, 5:30–8 pm
Tuesdays on the Terrace: Thaddeus Tukes
Up-and-coming vibraphonist Thaddeus Tukes performs this evening.

Tue, Jul 24, noon
Tour: José Esparza Chong Cuy on Mika Horibuchi
Exhibition curator José Esparza Chong Cuy leads a tour of *Chicago Works: Mika Horibuchi*.

Tue, Jul 24, 5:30–8 pm
Tuesdays on the Terrace: Fred Anderson Legacy Band
The Fred Anderson Legacy Band honors the music of legendary Chicago saxophonist Fred Anderson.

Fri, Jul 27, 6 pm
Talk: Food Activism
Panelists lead a discussion about food activism and guerrilla gardening in Chicago and beyond. In association with *Commons Artist Project: Joan Giroux*.

Tue, Jul 31, 5:30–8 pm
Tuesdays on the Terrace: Katie Ernst
Bassist, vocalist, and compser Katie Ernst is a singular voice of Chicago jazz.

AUGUST

Fri, Aug 3, 6 pm 🎫
MCA Screen: Soda_Jerk
The Australian art collective Soda_Jerk presents recent works. The group destabilizes moments from popular movies using their components to create new narratives, speculative histories, and hilarious political critiques.

Tue, Aug 7, 5:30–8 pm
Tuesdays on the Terrace: Mvwata Bowvden
The riveting multi-instrumentalist Mvwata Bowden is a second generation member and former Chair of the AACM.

Sat, Aug 11, 1:30 pm 🎫
Walk & Talk: Mika Horibuchi and José Esparza Chong Cuy
Mika Horibuchi leads a small group from the MCA to the Art Institute of Chicago to see Dutch masters that inspired her works.

Tue, Aug 13, noon
Tour: Picture Fiction with Michael Darling
Exhibition curator Michael Darling leads a tour of *Picture Fiction: Kenneth Josephson and Contemporary Photography*.

Tue, Aug 14, 5:30–8 pm
Tuesdays on the Terrace: Charles Heath
Versatile musician, composer, and educator Charles Heath performs this evening.

Fri, Aug 17, 6 pm
Open Dialogue: Public Space & Museums
This Open Dialogue explores the roles of artists and museums in light of the current political and social climate. Public Space & Museums touches on museums’ civic responsibilities as sites of public convening.

Fri–Sat, Aug 17–18, 7:30 pm 🎫
Tamar-kali, Demon Fruit Blues, and Damon Locks, Where Future Unfolds
New York City-based singer and composer Tamar-kali and Chicago-based artist and musician Damon Locks present two works in development that break the boundaries of black musical genres and lineages.

Tue, Aug 21, 5:30–8 pm
Tuesdays on the Terrace: Ernest Dawkins
Join us for an evening of exultant music with legendary saxophonist Ernest Dawkins.

Fri, Aug 24, 6 pm; Sat, Aug 25, 2 pm 🎫
Chicago Dancemakers Forum SHareOUT!
This mini-festival presents works developed from research supported by Chicago Dnacemakers Forum, cofounded by the MCA. Victoria Bradford and Brittany Harlin activate the museum, and Joshua Ishmon and Fujima Yoshinojo share a double bill in the theater.

Tue, Aug 28, 5:30–8 pm
Tuesday on the Terrace: A Tribute to Muhal Richard Abrams with Ari Brown
Jazz tenor saxophonist and pianist Ari Brown honors the music of jazz innovator Muhal Richard Abrams.

Fri, Aug 31, 7:30 pm; Sat, Sep 1, 2 pm 🎫
Chicago Dancemakers Forum SHareOUT!
The closing weekend of SHareOUT! features a dance work for a concert stage by Daniel “Bravemonk” Haywood, founding member of Phaze II Crosstown Crew, and the world debut of Jumane Taylor’s Jazz Hooper Quartet with Mayaka McCraven, Justin Dillard, and Marlene Rosenberg.

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