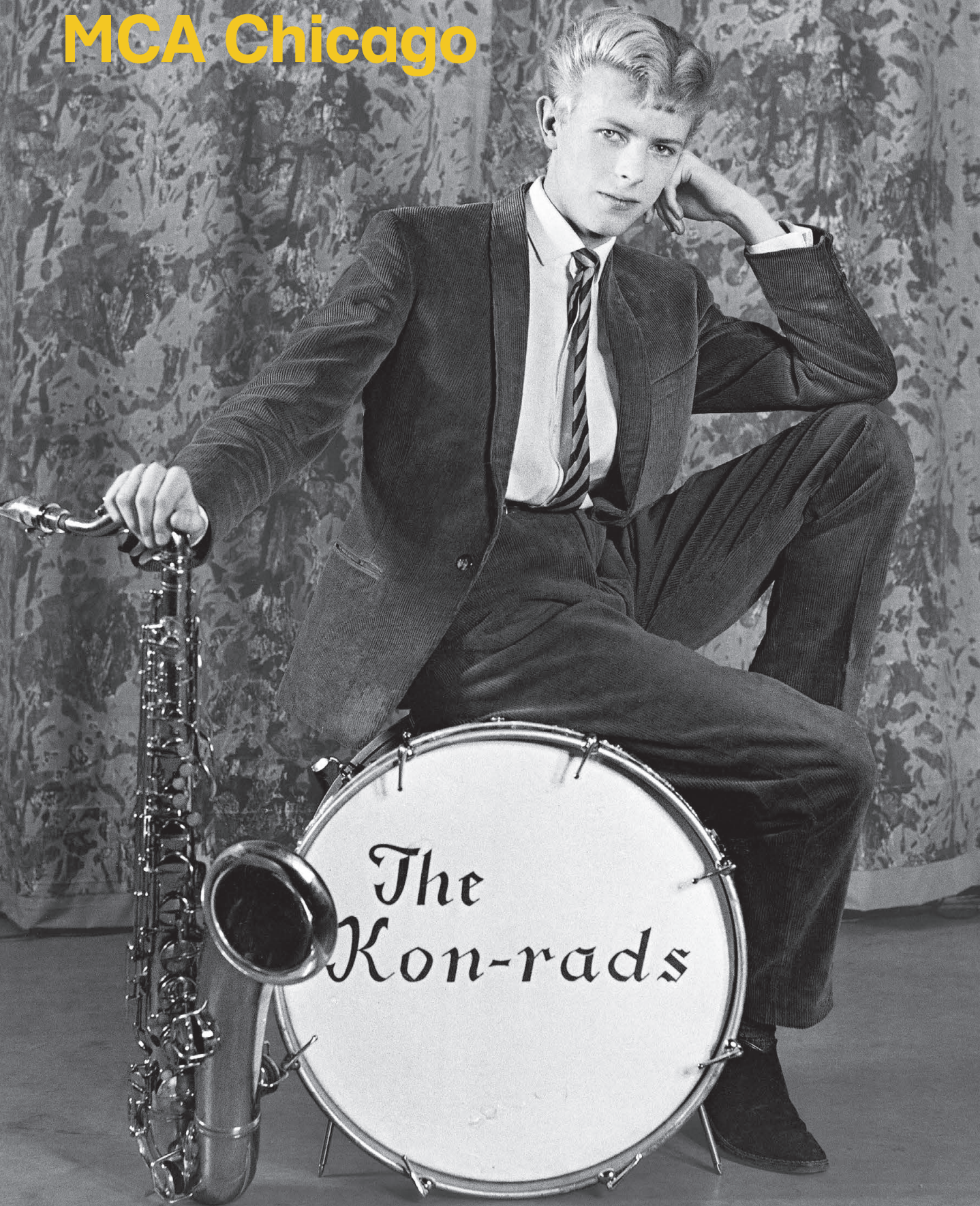


Fall 2014

MCA Chicago



Fall 2014

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

**Extended museum hours during
David Bowie Is (Sep 23–Jan 4)**

Mon Closed	Thu 10 am–8 pm
Tue 10 am–8 pm	Fri 10 am–10 pm
Wed 10 am–5 pm	Sat/Sun 9 am–6 pm

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On the cover:

One image wasn't enough to sum up David Bowie's varied personas and prodigious output so we chose four:



Stage set model for the *Diamond Dogs*

tour 1974

Designed by Jules Fisher and Mark Ravitz. Courtesy of the David Bowie Archive. Image © Victoria and Albert Museum

David Bowie as Andy Warhol on the set of *Basquiat*, 1996

Photo: David Liebowitz

Promotional shoot for the *Kon-rads*, 1966

Photo: Roy Ainsworth
Courtesy of the David Bowie Archive
2012. Image © V&A Images

David Bowie

Photo: Justin de Villeneuve/
Getty Images

We've Been Waiting for You

This issue of *MCA Chicago* is dedicated to Ruth Horwich, one of the museum's great friends and patrons, who passed away in July. Ruth (profiled on p. 33) and her husband Leonard were among the founders of the MCA. Their Hyde Park home was filled with the highest examples of popular, outsider, and modern art, as well as their storied collection of works by Alexander Calder. As their collection grew, so did their commitment to sharing their cherished works: they opened their home to artists and art lovers, and made important gifts and loans to Chicago museums, including the Leonard and Ruth Horwich Family Loan that makes the fourth-floor exhibition *MCA DNA: Alexander Calder possible*.

As the MCA prepares for an exceptional season of exhibitions and performances, we keep Ruth and Leonard's spirit of generosity and hospitality close in mind. We anticipate that *David Bowie Is* will bring visitors to the MCA who may have never visited before, and as we welcome them into *our* home, we look forward to showing them the breadth and variety of the MCA's programming. The Bowie exhibition, an occasion for citywide celebration, is a multimedia extravaganza with a fun as well as serious side. As Peter Margasak's overview in this edition of the magazine attests, Bowie has a unique talent for blending and evolving his music with fashion and performance.

The season also brings two exhibitions to our second floor to explore related themes of performance and gender: *Anne Collier—*

a photographer of the moment, whose gaze on the conventions of commercial photography and celebrity culture is sure to spark attention and reflection; and *Body Doubles*, a group exhibition that examines the fluidity of sexual identity.

Fall marks the start of the new MCA Stage season. This year, we invite visitors to the Edlis Neeson Theater to take a trip around the world: from Chile, Trinidad González's play about Queen Isabella of Spain and Christopher Columbus; from Great Britain, Michael Clark's provocative choreography set to Bowie's electrifying music; and from Belgium, choreographer Anne Teresa De Keersmaeker's groundbreaking work with her company Rosas.

The MCA's welcome extends outside our walls as well. Two recent projects bring our work into the wider world: Yinka Shonibare's billowing fiberglass fabric sculptures grace the MCA Plaza, while Goshka Macuga's brilliant play, "Preparatory Notes for a Chicago Comedy," incubated during her MCA Audience Engagement residency, premiered to great acclaim at the recent Berlin Biennial.

This issue of the magazine marks the first time the print edition will be a benefit for members only. The electronic edition will be available on our website, embracing the Horwiches' standard of welcoming anyone, any time, to share in a passion for the arts at the MCA.



Madeleine Grynsztejn

Madeleine Grynsztejn
Pritzker Director

On View

Closing soon

BMO Harris Bank Chicago Works: Zachary Cahill

Through Sep 28

Zachary Cahill's *USSA 2012* series looks at the relationship between art and institutions. His third phase in the series, on view at the MCA, explores the implications of art as a therapeutic exercise.

Unbound: Contemporary Art After Frida Kahlo

Through Oct 5

Featuring two rarely seen paintings by Frida Kahlo, *Unbound* explores how Kahlo's artwork anticipated themes crucial to contemporary artists, including the representation and construction of gender and national identity.

Installation view, MCA
Chicago Plaza Project:
Yinka Shonibare, MBE
Jun–Oct 2014

Installation view,
Simon Starling:
Metamorphology,
MCA Chicago
Jun 7–Nov 2, 2014



MCA Chicago Plaza Project: Yinka Shonibare, MBE

Through Oct

Inspired by the Dutch wax fabrics popular in Africa, three colorful *Wind Sculptures* by Yinka Shonibare, MBE, enliven the MCA Plaza as they evoke the complicated legacy of colonialism.

On view now



Simon Starling: Metamorphology

Through Nov 2

This first survey in a major American museum of Turner Prize–winner Simon Starling explores his belief in the transformative potential of art. Whether a car mounted on a wall or massive chunks of marble suspended from the ceiling, Starling repurposes existing materials for new artistic aims.

Earthly Delights

Through Nov 30

Earthly Delights brings together the work of eight artists who share a belief in the critical power of beauty. Drawn primarily from the MCA Collection, these works embrace the decorative, revel in pleasure, and exude sensuality, defying the constraints of modern and contemporary movements that separate art from the pursuit of pleasure.

MCA DNA: Alexander Calder

Through May 10, 2015

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



David Bowie Is

Sep 23, 2014–Jan 4, 2015

The first international exhibition of David Bowie's extraordinary career brings together more than 400 objects including handwritten lyrics, original costumes, photography, set designs, album artwork, and rare performance material from the past five decades. The MCA is the only US venue for the exhibition, which was organized by the Victoria and Albert Museum, London.

BMO Harris Bank Chicago Works: Sarah and Joseph Belknap

Oct 11, 2014–Feb 24, 2015

Whether modeling the surface of the moon or pondering meteorites crashing to earth, Sarah and Joseph Belknap's sculptures, photographs, and performances examine ideas of the cosmos, inspired by the history of science, popular imagination, and a personal sense of wonder.

Body Doubles

Oct 25, 2014–Apr 19, 2015

Body Doubles assembles works by artists who investigate the complex and intimate relationships between the body and identity, with a particular emphasis on the notion that gender and sexuality exist within a continuum of expression.

Anne Collier

Nov 22, 2014–Mar 8, 2015

Almost 40 examples of Anne Collier's cool, detached photographs are on view in this solo exhibition. Her approach to capturing objects that already exist in popular culture follows an artistic tradition inherited from artists such as Marcel Duchamp and Andy Warhol, while often exploring the feminist reversal of "the male gaze."



MCA DNA: Richard Hunt

Dec 13, 2014–May 17, 2015

In honor of Richard Hunt's 80th birthday, this installment of the *MCA DNA* exhibition series explores the development of this Chicago-based artist's work, which moved from smaller, expressive objects to monumentally scaled Corten steel sculptures, and showcases the MCA's holdings of one of Chicago's legendary visual artists.

MCA Screen: Clemens von Wedemeyer

Jan 31–Jul 26, 2015

A recent acquisition to the MCA Collection, Clemens von Wedemeyer's *Muster (Rushes)* (2012) consists of three films that are all visually linked to each other and offer complex, misleading, and often violent incarnations of German history and culture. Displayed in a triangular setup, the work only allows viewers to watch up to two films at once—one of the three narratives is always hidden or inaccessible.

Doris Salcedo

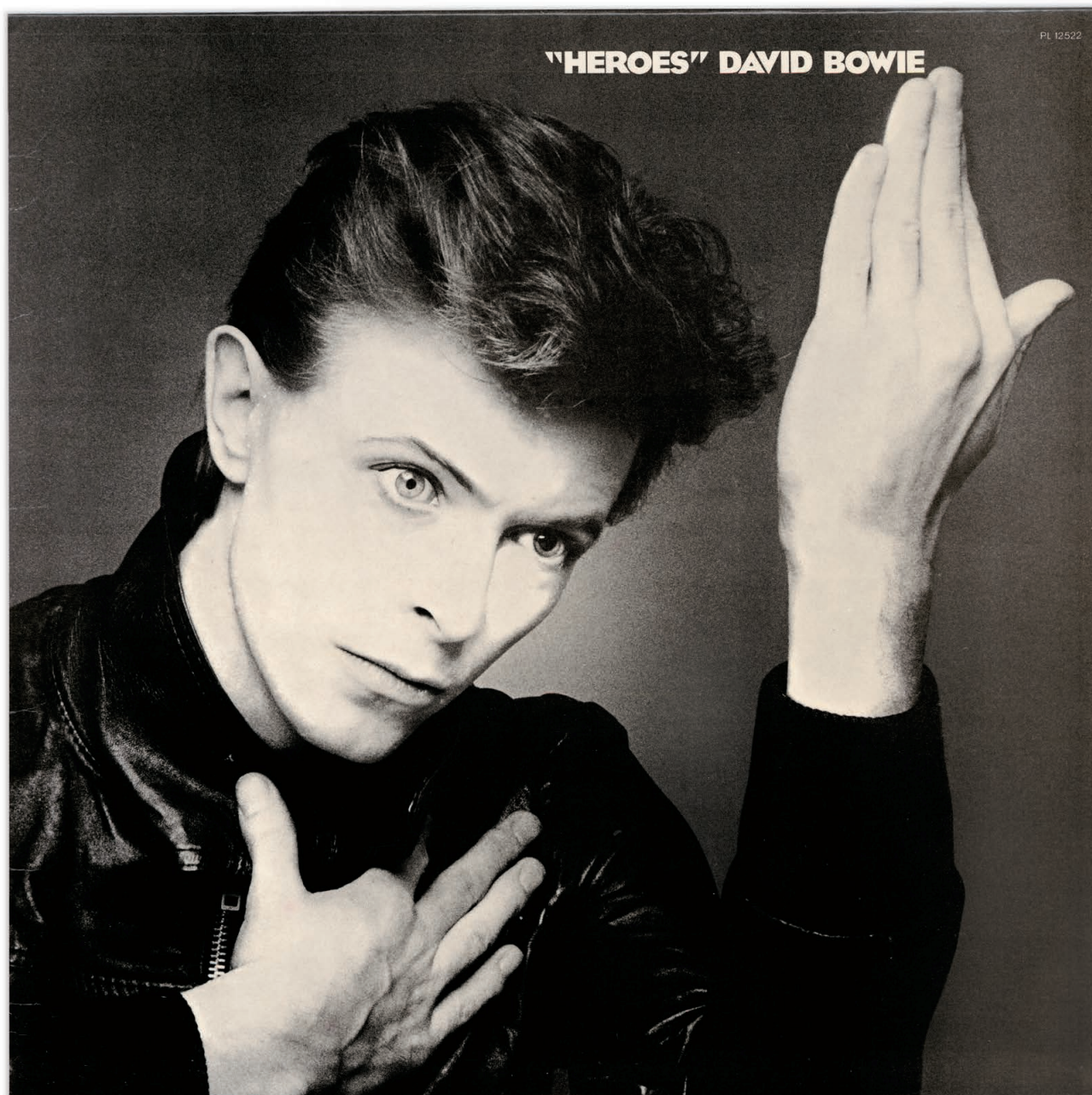
Feb 21–May 24, 2015

This exhibition is the first survey of the work of renowned artist Doris Salcedo, who gained prominence in the 1990s for her fusion of postminimalist forms to address sociopolitical events in the context of history, memory, and loss.

The Archer, Station to Station tour, 1976
Photo: John Rowlands
© John Robert Rowlands

Anne Collier
Double Marilyn, 2007
Chromogenic print
Collection of Dean Valentine, Los Angeles

DAVID BOWIE IS



ALWAYS EVOLVING

Sep 23, 2014–
Jan 4, 2015

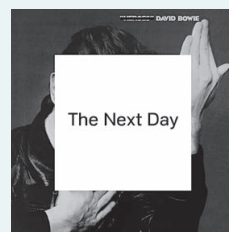
In January of 2013, with virtually no advance publicity, David Bowie released *The Next Day*, his first album in a decade. Not only was the record unexpected since its creation was kept secret, but following the singer's heart attack in 2004, many assumed he'd retired from music altogether. After decades of relentless reinvention—both musically and visually—he appeared burned-out. In fact, the cover art for *The Next Day* seemed like a metaphoric admission that Bowie had reached the end of the line as feverish groundbreaker: a plain white square with the title plainly running across its center was placed over the original artwork for his brilliant 1978 album "*Heroes*", and a thick black line crossed out the original album title. To the contrary, the music inside summons the spirit of experimentation and emotional torpor of his celebrated work with producer Brian Eno in Berlin in the late 1970s, and is arguably his finest effort in three decades.

Between his emergence in the late 1960s and the release of his 1980 classic *Scary Monsters*, Bowie and his reserve of ideas—musical and visual—appeared inexhaustible; few musicians have ever delivered such potent and peripatetic work in as concentrated a period. He was an artistic sponge, sucking up the sounds, visions, and ideas all around him, and reshaping them in his own image with unparalleled brio and creativity. In this period, Bowie was the ultimate chameleon, famously changing his image at breakneck speed—a true fashion icon fully grappling with his next

challenge just as the public was coming to terms with his last phase. He was way ahead of the curve in understanding the volatile, variable nature of pop culture. His music changed shape and complexion just as rapidly and vigorously, and without the musical shifts, his image transformations wouldn't have had nearly the same impact. As he told a reporter for *Melody Maker* in 1977, "Generally my policy has been that as soon as a system or process works, it's out of date. I move on to another area."

His work bears out that ethos. After several years in which he struggled to find an identity, he struck gold in 1969 with his song "Space Oddity," a chilling portent of modern alienation inspired by Stanley Kubrick's *2001: A Space Odyssey* (1968). The tune's claustrophobic chill was no calculated adaptation of what was happening in London at the time; instead, Bowie forged an expression of solitude set deep within the cosmos. While that track began to earn him a following, Bowie was finding his voice as a songwriter. His 1971 album *Hunky Dory*, for which he affected a Marlene Dietrich-like pose on the cover, was a pop masterpiece, musing on the underground culture of New York and featuring his indelible classic "Changes," a piano-driven gem that forecast his mercurial future: "Every time I thought I'd got it made/It seemed the taste was not so sweet/So I turned myself to face me/But I've never caught a glimpse."

Bowie had already established a pattern of quickly moving on, and by the time that *Hunky Dory* hit record store shelves, he



The Next Day
album cover, 2013
Cover design:
Jonathan Barnbrook
Courtesy of Sony Music
Entertainment Inc.

Opposite:
"*Heroes*" album cover, 1977
Photo: Masayoshi Sukita
Courtesy of the
David Bowie Archive

The museum will have special extended hours throughout the exhibition. Check opening times and purchase tickets at mcchicago.org/bowie.

Ticket prices:
\$25 adults and teens;
\$10 youths (7–12); free
for children 6 and under

was already perfecting his alter ego Ziggy Stardust: the flamboyant, sexually ambiguous, and excessive glam-rock icon. Enlisting the talents of designer Freddie Burretti, who crafted wildly colorful, form-fitting quilted uniforms, Bowie and his crack band the Spiders From Mars morphed into alien androgynies, with Bowie's shaggy blonde mop transforming into an angular, bright orange spiked cut. Adapting the vibrato-heavy croon of British actor and singer Anthony Newley, he reached toward fizzy feminine highs over the metallic rock 'n' roll riffery of guitarist Mick Ronson, all of the performances injected with a supreme sense of drama and artifice. On the cover of 1973's *Aladdin Sane*, he morphed fully into an alien, with the iconic lightning bolt makeup bisecting his face and a globule of some otherworldly liquid pooling in one of his shoulder blades. As songs like "Starman," "Suffragette City," and "The Jean Genie" helped propel Bowie to stardom, he dismantled the Ziggy persona and his band, announcing his retirement from live performance. In the meantime he produced classic albums by some of his American heroes—Lou Reed and Iggy Pop and the Stooges—and witnessed one of his songs, "All the Young Dudes," become a major hit by Mott the Hoople.

Following a palate-cleansing album of cover songs in 1973, *Pin Ups*, he made *Diamond Dogs*, a concept album based on George Orwell's 1984 with an all-new band; the hyperactive glam sound was transformed into something more restrained but equally hard rocking, producing indelible hits like the title track and "Rebel Rebel." In the middle of his US tour, he embarked on his next transition, fully embracing American R&B, entering Philadelphia's iconic Sigma Sound with yet another group of musicians, including guitarist Carlos Alomar, a former James Brown sideman, and future soul legend Luther Vandross as a back-up singer. On the cover of 1975's *Young Americans*, his image had fully transformed into a suave crooner in high-waisted pants and double-breasted coats, his shock of orange hair now slicked back and blonde. Opening with the slinky, saxophone-soaked title track

and closing with "Fame," Bowie's first number one hit in the US, the singer affected his most radical change yet. He carried on with that so-called "plastic soul" sound on *Station to Station* the following year, but his most adventurous and fertile period arrived next, when he moved to Berlin, and repurposed the sounds of Krautrock groups like Neu! and Kraftwerk and experimented with the cut-up technique of William Burroughs, producing three bona fide classics: *Low*, "Heroes", and *Lodger*. With the help of producer Brian Eno, inventive sound processing warped the feel of the drums and turned electric guitars and keyboards into fluid textures and swirls of color. But ever the master syncretist, Bowie guaranteed gripping results no matter how outward-bound the process.

He returned to New York to make *Scary Monsters*, his final masterpiece of the decade, and fully embraced the nascent form of music videos, demonstrated by his memorable clip for "Ashes to Ashes." He soon retreated from the public eye, emerging three years later in 1983 with *Let's Dance*, the funk-up record that asserted his ongoing dominance for another decade. Over the next twenty years Bowie continued to change, absorbing ideas from reggae, electronica, and more, always plugged into evolving sounds around him, and while his image grew less chameleonic, fashion and image remained crucial to his work, part and parcel, just as his engagement with acting on stage (*Elephant Man*, 1980) and screen (*The Man Who Fell to Earth*, 1976, *Merry Christmas Mr. Lawrence*, 1983). Tastes and trends have never moved faster than today—Bowie anticipated this rapid cultural cycling—but his transformations were never hollow or glib, and that rigor rings truer and more meaningful than ever.

Peter Margasak

Staff writer for *The Chicago Reader*



David Bowie Is
Exhibition Catalogue
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Exhibition organized
by the Victoria and Albert
Museum, London



BMO Harris Bank Chicago Works: Sarah and Joseph Belknap

Oct 11, 2014–
Feb 24, 2015

I saw my first moon skin about a year ago, in a former funeral parlor that had been turned into an exhibition space. Hanging on the wall were two black surfaces, riddled with craters, as if part of the moon had been peeled away and hung out to dry.

Produced by artists Sarah and Joseph Belknap, the pair of sculptures effectively translated the act of looking through a telescope into material forms: after hand-carving replicas of the moon's crust from memory, the Belknaps cast them in silicone rubber mixed with simulated lunar regolith, an industrial equivalent of moon dust. Bending under their own weight, these shadowy lunar surfaces had a sumptuous quality that made me want to touch them to see what they were made of. In October the Belknaps present an ambitious set of works at MCA Chicago, including new moon skins based on distant exoplanets and Jupiter's many moons.

During a recent trip to visit the artists in their workshop in Cicero, I walked down a tree-lined street until I saw the sphere of a gray planetoid extruding from a wall at the end of a driveway. Inside their studio, I was immediately surrounded by works in progress and the remnants of experiments with various materials. Printouts of moons and meteorites were taped to the wall. It was like stepping into a tangible whirlwind of ideas. Sarah brought out newly carved molds, which ranged from thin slabs to hefty spheres. A sixty-gallon barrel of silicone waited in the corner for the coming day when it would be poured into new forms.



Joseph handed me small plastic bags filled with mica flakes and metal powders, which would be added to the mixture to produce different textures and hues.

Later that morning, the Belknaps flipped through hundreds of satellite photographs of the sun, which they have been collecting for a year—the basis of a new video. These striking images are used by astronomers to observe sunspots, coronal flares, and other solar phenomena. As Joseph pointed out, these scientific records are essentially already artistic renderings, visual interpretations of data streaming back to Earth from distant instruments. The Belknaps' work extends this logic of aesthetic interpretation in a sense, driven by a curiosity about the varied ways people think about the cosmos, whether for empirical research or while simply watching the stars from one's backyard.

Karsten Lund
Curatorial Assistant

Sarah Belknap and Joseph
Belknap at their studio
Photo: Karsten Lund

BMO Harris Bank Chicago
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Anne Collier

Nov 22, 2014–
Mar 8, 2015

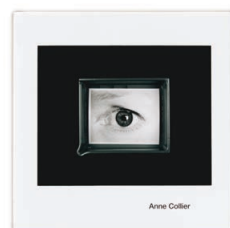
Exhibitions 10

With the explosion of personal, amateur photography (via hand-held devices and apps like Instagram) and equally copious amounts of commercial photographic imagery circulating via the Internet and other more traditional media outlets, the question of the role of photography in our lives has never been more pertinent or pressing. The work of New York-based artist Anne Collier (American, b. 1970) steps into this divide and navigates the dynamics of the personal and the societal in a sensitive yet complicated way.

Anne Collier, the artist's first major exhibition in the US, follows a long tradition of MCA exhibitions that track important developments in photography. Encompassing nearly forty works, from 2002 to the present, the exhibition presents several themes that have dominated Collier's practice during the past decade, including pop psychology, the clichés and conventions of commercial photography, autobiography, and the act of looking or seeing. These recurring themes provide insights into pressing issues

photographers often face today, especially for an artist working in the powerful wake of feminism. Collier shows how a leering sexism has long guided the advertising of photographic products as well as the culture of photography magazines. In images such as *Zoom 1978* (2009), a female nude is depersonalized by the replacement of her head with a camera on the cover of the eponymous photo magazine. Elsewhere, in the long-standing series *Woman With A Camera*, she highlights a certain type of film heroine who is suddenly empowered when a camera is placed in her hands. Marilyn Monroe and Faye Dunaway—both heavily photographed subjects themselves—are shown in Collier's work turning the camera back on the viewer in a feminist reversal of the culturally dominant "male gaze." In Collier's particularly poignant *Woman With A Camera (The Last Sitting, Bert Stern)* (2009) we are reminded that Monroe's empowerment was short-lived, her life made ultimately unbearable by the pressures and scrutiny of the image industry that she served.

Collier typically photographs images that already exist in popular culture—record-album sleeves, magazines, coffee-table books, Hollywood film stills, and pictorial calendars—set against neutral studio backdrops. The artist selects these objects because they all rely on photography to convey and disseminate their respective messages in a mass-market way, delivered to thousands of consumers due to their endless reproducibility. In *Folded Madonna Poster (Steven Meisel)* (2007), the object photographed is not a precious fine art item but,



Exhibition Catalogue

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By Michael Darling,
with a foreword by
Madeleine Grynsztejn,
and contributions
by Chrissie Iles
and Kate Zambreno

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Anne Collier

Zoom 1978, 2009
Chromogenic print
Marieluise Hessel
Collection,
Hessel Museum of Art,
Center for Curatorial
Studies, Bard College,
Annandale-on-Hudson,
New York



Anne Collier
Woman With A Camera
 (The Last Sitting, Bert Stern), 2009
 Chromogenic print
 Collection of Martin and Rebecca Eisenberg, New York

as hinted in its numerous folds, was likely an insert in a pop culture magazine, which infiltrated the homes and bedrooms of a mass audience. Also in this vein of work is *Double Marilyn* (2007; p. 5), which focuses on two stacks of LP records leaning against a white wall, the records on top featuring worn, sun-faded images of Marilyn Monroe. The duplication of the image as well as the evidence of multiple records conjures the production line behind such consumer products, and the less than pristine nature of the albums alludes to a modern day *vanitas*, a reminder that fame, beauty, and desire are painfully fleeting. Andy Warhol is also referenced here, both in the subject matter and in his early understanding of the relevance of reproducibility to our consumer culture, but also because he and Collier share a sympathy for the heroines of our media age, the Marylins, Jackies, and Lizes who populate the tabloids of yesteryear as well as today. As *Double Marilyn* illustrates, Collier's work can be understood as a continuation of a conceptual artistic tradition inherited from Marcel Duchamp to Warhol, and others like Douglas Huebler of pointing at the content-laden and sometimes ironic artifacts of our media age

rather than creating new objects or imagery. Collier's cool and detached photographic style, manifested in large-scale color prints, eliminates any unnecessary mediation between viewers and the material she finds so fascinating. This neutrality positions the artist as observer and culturally savvy tour guide, directing us to truths about ourselves that are all around us, but sometimes too obvious to detect.

As the exhibition and accompanying catalogue attest, the broad range of Collier's work provides a poignant commentary on the considerable influence that photography wields in contemporary society at large. Collier negotiates the personal and the universal in a fluid and sophisticated way, with an unusual depth but also a generous accessibility. For these reasons, as well as the sustained intelligence and energy of her work, she has emerged as a major voice within the field of contemporary artists working in photography today.

Michael Darling
 James W. Alsdorf Chief Curator

Support for *Anne Collier* is generously provided by the Margot and W. George Greig Ascendant Artist Fund.

Major support is provided by Dior.

Dior

Additional generous support is provided by Sandra and Jack Guthman; Anne and William J. Hokin; Cari and Michael Sacks; Charlotte Feng Ford; Mary E. Ittelson; Ashlee and Martin Modahl; Naomi Mori Reese and Rusty Reese; Vicki and Bill Hood; Rodney Lubeznik and Susan D. Goodman; Nion McEvoy; Phillips; Melissa Weber and Jay Dandy; Anton Kern Gallery, New York; and Marc Foxx Gallery, Los Angeles.



As *Time* magazine's much-publicized May cover story, "The Transgender Tipping Point," featuring *Orange Is the New Black* actress Laverne Cox attests, the presence of transgender individuals and issues has reached an unprecedented level of visibility. It has been forty-five years since the Stonewall riots sparked the gay rights movement in the United States, yet widespread discrimination on the basis of gender identity, expression, and sexual orientation persists, and federal legislation prohibiting discrimination based on gender identity has yet to pass the United States Congress.

Popular culture has slowly begun to recognize alternative models of orientation and identification that challenge the fixed definition of gender as either male or female. As a result, conversations about trans identity and representation are reaching the mainstream media, highlighting pressing social and political issues that have long impacted the trans community.

Culled primarily from the MCA's rich permanent collection, *Body Doubles* features works that underline the centrality and mutability of gender and identity, challenge normative systems of classification, and explore contemporary artists' use of the body as an expressive canvas. *Body Doubles* reflects on critic Craig Owens's statement that representation is not neutral, but is rather "an act—indeed the founding act—of power in our culture." *Body Doubles* aims to showcase a wide range of artistic responses to the complex relationships between power and representations of the body and identity.

In keeping with the MCA's mission—a commitment not only to showcasing innovative contemporary art, performance, and educational initiatives but also to fostering meaningful conversations about artistic expression and the very real concerns of our audiences—the exhibition *Body Doubles* highlights a potent and diverse array of work reflecting on the relationship between the body and identity.

Three recent artworks featured in the exhibition, all of which are making their Chicago debut, are described below.

Lorna Simpson, *Chess*, 2012

Chess, a three-channel video installation that developed out of Lorna Simpson's (American, b. 1960) photographic series *1957–2009*, uses mirroring and role-playing to explore the performance of gender norms and identity. With a score by 2010 MacArthur Fellow Jason Moran, *Chess* features Simpson performing the roles of a gradually aging man and woman, each engaged in a solo game of chess and fragmented into five mirrored reflections. *Chess* continues Simpson's series of intensely personal efforts to explore the role the camera plays in determining how gender identity and expression is performed by the photographed body.

Lorna Simpson
Stills from *Chess*, 2012
HD video installation
with three projections
(black-and-white, sound)
10 minutes, 25 seconds (loop)
Score and performance:
Jason Moran
Courtesy of the artist
and Salon 94, New York

BODY DOUBLES

Oct 25, 2014–Apr 19, 2015

Gülsün Karamustafa, *Double Reality*, 1987/2013

One of the most significant Turkish artists of the last forty years, Gülsün Karamustafa (b. 1946) is a central figure in the art community in Istanbul, and her work reflects the city's mix of traditional and modern culture as well as its unique location in between continental Europe and Asia. *Double Reality*, a recent MCA acquisition, is a mixed-media sculpture that combines a one-armed male mannequin from the 1930s wearing a girl's dress, framed within the outlines of two boxes. Karamustafa's work often incorporates found objects—specifically decorative kitsch that was negatively associated with new immigrants to Istanbul—to explore gender roles and identity as well as issues



DOUBLE BODY

related to social and class mobility. Alluding to a mysterious and unfinished narrative, *Double Reality* represents the human body without conforming to established stereotypes of masculinity or femininity.

Wu Tsang, *Mishima in Mexico*, 2012

Another recent acquisition into the MCA Collection, Wu Tsang's (American, b. 1982) video *Mishima in Mexico* is inspired by Yukio Mishima's fictional tale of destructive desire, *Thirst for Love* (1950). *Mishima in*

Mexico moves between the scenes of a director and screenwriter as they struggle to adapt Mishima's story into a video. Crossing genders and cultures, the video adapts the highly controlled aesthetics that define Japanese Kabuki and Noh theatrical traditions and the excessive melodrama associated with Mexican telenovelas.

Michelle Puetz

Andrew W. Mellon Postdoctoral
Curatorial Fellow

Wu Tsang

Still from *Mishima in Mexico*, 2012
HD video projection (color, sound)
and programmed LED light installation
Collection Museum of Contemporary Art Chicago,
restricted gift of the Buddy Taub Foundation,
2013.35. © 2012 Wu Tsang
Photo courtesy of Michael Benevento, Los Angeles

Support for *Body Doubles* is generously provided by
the Pritzker Traubert Collection Exhibition Fund.

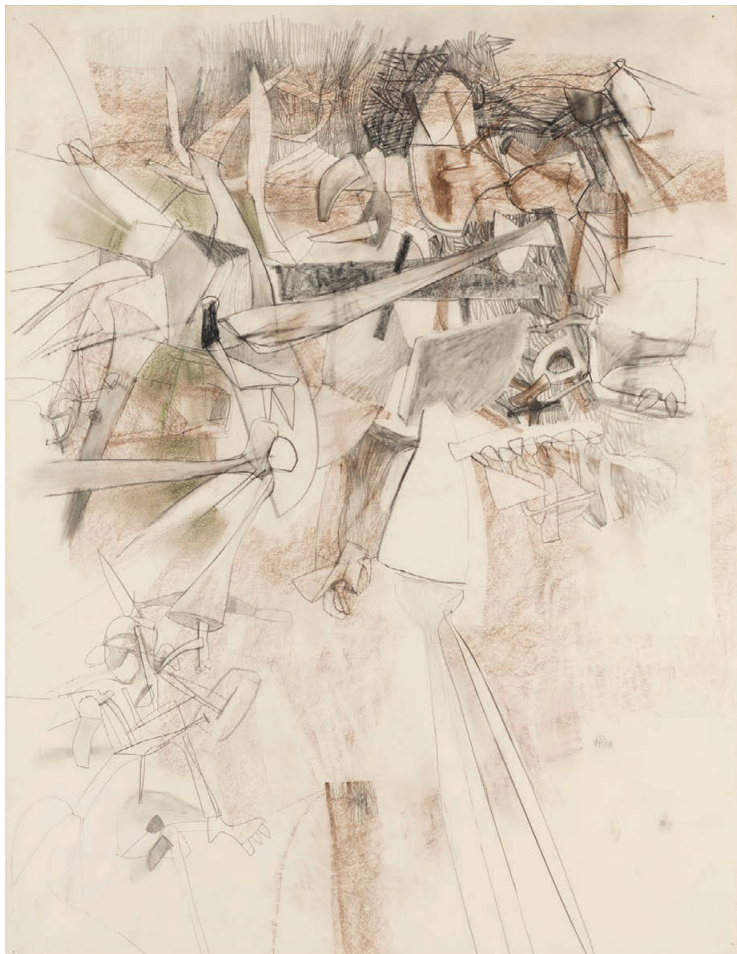
Additional generous support is provided by Sara Szold.

Dec 13, 2014–May 17, 2015

MCA DNA: Richard Hunt

While it's not uncommon today for artists in their twenties to be honored with major museum exhibitions, such recognition was almost unheard of before the late 1990s. Yet, Richard Hunt had his first solo show at New York's Museum of Modern Art in 1956, before he had even finished his degree at the School of the Art Institute of Chicago. More exhibitions followed in Chicago, New York, and even another at MoMA by the time Hunt was only 35. Now a true legend, the Chicago native has developed more commissions nationally than any other American artist to date, including public sculptures in Chicago at Midway Airport and the historic State of Illinois Building in the Loop.

Hunt turns eighty in 2015 and the MCA will celebrate his life and artistic achievements with an exhibition centered around our holdings. Featuring work that spans the 1950s through the 1990s in both sculpture and drawings on paper, this MCA DNA exhibition manifests the development of Hunt's hand and style, which moved from smaller, expressive objects to monumentally scaled sculptures made of Corten steel. Hunt started his career by forging sculpture from pieces of metal he sourced from scrap yards and construction sites. Later, the welded, almost collage-like forms gave way



to smooth, highly finished shapes that seem to reach toward the heavens and defy their own weight. All of the works exhibit Hunt's ongoing engagement with industry, manual labor, lyrical forms, and the sublime possibilities of abstraction.

Richard Hunt
Untitled, 1958
Conte crayon and pencil
on paper
Collection Museum of
Contemporary Art Chicago,
gift from the Estate of
Richard A. Lenon, 2012.16
© 1958 Richard Hunt

In addition to the works on view, the MCA will produce a video featuring Hunt discussing his work and an interactive map tracing his public commissions to date. Chicago's Department of Cultural Affairs and Special Events will also mount an exhibition of Hunt's early work at the city's Cultural Center. Clearly, these exhibitions demonstrate the timeliness of celebrating one of Chicago's treasures whose career has maintained a timeless ambition and dedication to mastering material and form.

Naomi Beckwith
Marilyn and Larry Fields Curator

Calendar

Illinois residents receive free general admission every Tuesday (not including *David Bowie Is*).

⚡ Program related to *David Bowie Is*
 🎫 Ticket required

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

Daily tours of non-ticketed exhibitions meet at the second-floor admissions desk.
 Tue: 1, 2, and 6 pm, Sep
 Tue: 1 and 2 pm, Oct–Dec
 Wed–Fri: 1 pm
 Sat and Sun: noon, 1, 2, and 3 pm

Stroller Tours

First Wed of the month, 11:30 am
 Keep up to date with contemporary art on a guided stroller tour designed for parents and caretakers.

Sep



Tue, Sep 2, 5:30–8 pm

MCA Live

Tuesdays on the Terrace:

Robert Irving III Quintet

Keyboardist Robert Irving III, well known for his work with Miles Davis, explores new compositions with his quintet featuring Larry Gray on bass, Charles Heath on drums, and introducing Barrett Harmon on trumpet.

Thu, Sep 4, 7:30 pm

Sold Out

MCA Stage

How To Dress Well

Tom Krell, a.k.a. How To Dress Well, showcases music from his new album *What Is This Heart?* Copresented with Empty Bottle Presents.

Tue, Sep 9, noon

MCA Talk

Naomi Beckwith, Marilyn and Larry Fields Curator, on Yinka Shonibare, MBE

Tue, Sep 9, 5:30–8 pm

MCA Live

Tuesdays on the Terrace: Xavier Breaker Coalition

The members of the Xavier Breaker Coalition come from a range of different musical backgrounds—gospel to R&B, rock to jazz, hip hop to classical.

Fri, Sep 12, 7:30 pm

🎫

MCA Stage

eighth blackbird: *Heart and Breath*

The Grammy-winning sextet traces love songs through the ages, from Monteverdi to Bon Iver. In *Colombine's Paradise Theatre* by Amy Beth Kirsten, the musicians play, speak, sing, growl, and mime, breathing theatrical life into this dark commedia dell'arte fantasy.

Sat, Sep 13, 11:30 pm

MCA Live

Zachary Cahill:

Séance V. 11: Annotations from the Petrograd Assembly

Zachary Cahill's séance, part performance and part transmigration, enables its participants to experience the supernatural.

Wed, Sep 17, 6 pm

🎫

MCA Talk

Bryan Ferry and Michael Bracewell

Sold Out, Live Feed \$5

Singer, musician, and songwriter Bryan Ferry, CBE, joins writer and curator Michael Bracewell in a conversation about life, music, art, and what it means to be Bryan Ferry.

Thu, Sep 18, 6–9 pm

🎫

Vernissage at Navy Pier

The MCA celebrates the opening of EXPO CHICAGO. Visit mcachicago.org/vernissage for more information.

Sat, Sep 20, 6:30 pm

⚡ 🎫

artEdge 2014

Bryan Ferry performs at the gala reception for *David Bowie Is*. Cochaired by Nancy Crown, Caryn Harris, Liz Lefkowsky, and Cari Sacks. Call 312.397.4062 for more information.

Sun, Sep 21, noon–6 pm

⚡ 🎫

Circle Preview: *David Bowie Is*

Circle Donors are invited for a first look at *David Bowie Is*. Call 312.397.3831 for more information.

Sun, Sep 21, 1 pm

Sold Out

MCA Talk

Curating Bowie

David Bowie Is curators Victoria Broackes and Geoffrey Marsh, from the Victoria and Albert Museum in London, present an overview of the exhibition and discuss Bowie's life and work. Tickets to the talk do not include admission to the exhibition, which opens Sep 23.

Mon, Sep 22, 4–10 pm

⚡ 🎫

Members' Preview: *David Bowie Is*

Be among the first to see *David Bowie Is* while enjoying hors d'oeuvres and a cash bar. Call 312.397.4066 for more information or to RSVP.

Tue, Sep 23, noon–1 pm

⚡

David Bowie Tribute Concert at Daley Plaza

Celebrating the opening of *David Bowie Is*, WXRT, Chicago's Department of Cultural Affairs and Special Events, and the MCA present Sons of the Silent Age, a leading David Bowie cover band. Led by Chris Connelly (Ministry and the Revolting Cocks) and Matt Walker (Morrissey and Smashing Pumpkins), Sons of the Silent Age honors the music and aesthetic of Bowie in their impressive selection of songs.

Tue, Sep 23, 6 pm

MCA Live

White Mystery Covers Bowie

The Chicago-based brother-sister rock 'n' roll duo—Miss Alex White and Francis Scott Key White—plays the songs of David Bowie.

Fri–Sat, Sep 26–27, 7:30 pm

MCA Stage

The David Bowie Variety Hour

Culture curator Jyldo hosts an evening of glitter and glam to celebrate the master chameleon David Bowie. Featured Chicago club and stage stars include queer art band BAATHHAUS, Chicago Tap Theatre, Boom Crack! Dance Company, dance tribute queen Kasey Foster, queer dancejokers LADY/WATCH, and more—all anchored by Nick Davio's house band.

Sat, Sep 27, 2–4 pm**The Living Room**

The MCA's Teen Creative Agency hosts this drop-in gathering for intimate conversations and activities.

Mon, Sep 29, 7 pm

MCA Talk

The Dialogue: Junot Díaz

Renowned author Junot Díaz leads our sixth annual Dialogue on museums, diversity, and inclusion.

Oct**Sun, Oct 5, 3 pm**

MCA Talk

Todd Haynes and Sandy Powell

Oscar-winning costume designer Sandy Powell and Oscar-nominated director Todd Haynes discuss movie making and David Bowie. Haynes and Powell collaborated on the film *Velvet Goldmine* (1998) starring Christian Bale and Ewan McGregor in a tribute to 1970s glam rock.

Tue, Oct 7, 6 pm

MCA Talk

The Man Who Sold Chicago

Nick Fraccaro and Paul Durica of Pocket Guide to Hell, present an informal lecture that examines David Bowie's connection to Chicago, including Bowie's relationship with soul singer Ava Cherry, and his involvement with Mercury Records' publicist Ron Oberman.

Thu–Sat, Oct 9–11, 7:30 pm;**Sun, Oct 12, 3 pm**

MCA Stage

Rosas: Rosas danst Rosas

Belgian choreographer Anne Teresa De Keersmaecker brings this vibrant work—made in the early 1980s—to the MCA for her first return in fifteen years. See p. 23.

Sat, Oct 11, 11 am–3 pm**Family Day: Dare**

Free activities for families with children ages 12 and under. Contemporary art is daring. Be bold, play around with risk and chance, and test your limits at this Family Day, inspired by the exhibition *David Bowie Is*.

Tue, Oct 14, 6 pm

MCA Talk

Sarah Belknap and Joseph Belknap

The Belknaps discuss their *BMO Harris Bank Chicago Works* exhibition with Curatorial Assistant Karsten Lund.

Tue, Oct 14, 6 pm

MCA Talk

Segunda Semana

Participe en una visita guía bilingüe el segundo Martes de cada mes, para recorrer las exposiciones en Español. (Join a bilingual MCA docent on the second Tuesday of each month for a tour in Spanish.)

Thu, Oct 16, 6 pm

MCA Live

Tim Kinsella Covers *Hunky Dory*

Chicago songwriter Tim Kinsella of the bands Cap 'n' Jazz, Owls, and Joan of Arc gives a special solo performance of David Bowie's album *Hunky Dory*.

Sat, Oct 18, 1–11 pm;**Sun, Oct 19, noon–5 pm**

MCA Screen

Bowie Film Fest

This weekend festival presents the best of David Bowie's film appearances—from *The Man Who Fell to Earth* to *Labyrinth*—with two days of screenings, music, and interactive activities such as Bowie makeup stations.

Tue, Oct 21, 6 pm

MCA Live

Salonathon

Salonathon—a performance series showcasing Chicago-based underground, emerging, and genre-defying art—responds to the music, styles, and shifting personas of David Bowie.

Sat, Oct 25, 2–4 pm**The Living Room**

See Sat, Sep 27 listing.

Sat, Oct 25, 7:30 pm;**Sun, Oct 26, 3 pm; Mon, Oct 27, 7:30 pm**

MCA Stage

Michael Clark Company: *come, been and gone*

British dance iconoclast Michael Clark embraces the music of fellow rebel David Bowie in this collaboration with video artist and dance film pioneer Charles Atlas. See p. 22.



Tue, Oct 28, noon

MCA Talk

Karsten Lund, Curatorial Assistant, on *BMO Harris Bank Chicago Works: Sarah and Joseph Belknap*

Tue, Oct 28, 6 pm

MCA Talk

Simon Starling: Economics and Environmentalism

Artist Dan Peterman; Bill Brown, Karla Scherer Distinguished Service Professor in American Culture; and Matthew Jesse Jackson, Associate Professor of Art History, both at the University of Chicago, discuss cycles of production and consumption and the recycling of materials in Simon Starling's work.

Nov

Sat, Nov 1, 7:30 pm;

Sun, Nov 2, 3 & 7:30 pm

MCA Stage

Teatro en el Blanco: *La Reunión*

Chilean actor/playwright Trinidad González disrupts official histories of indigenous peoples of the Americas in this tour-de-force performance that imagines the final meeting of Christopher Columbus and Queen Isabella of Spain. Copresented with the Chicago Humanities Festival. See p. 20.

Tue, Nov 4, 6 pm

MCA Live

Ono Covers Bowie

Legendary Chicago-based avant-gospel noise band Ono, fronted by performance artist and singer Travis, interprets the songs of David Bowie.

Wed, Nov 5, 6 pm

MCA Talk

Sarah Thornton

Sarah Thornton's book *33 Artists in 3 Acts* draws from hundreds of personal encounters with the world's most important living artists. Copresented with Chicago Humanities Festival.

Wed, Nov 5, 8 pm

MCA Talk

Guy Maddin

Best known for *The Saddest Music in the World* and *My Winnipeg*, iconoclastic filmmaker Guy Maddin explores the shifts between authenticity and artifice. Alison Cuddy, CHF's Program Director and native Winnipegger, joins Maddin for a conversation. Copresented with Chicago Humanities Festival.

Fri, Nov 7, 2 pm

MCA Talk

Simon Critchley on Bowie

Simon Critchley's new book *Bowie* explores David Bowie's songs by combining personal narratives of Bowie's life with meditations on identity. Critchley will discuss the singer's life and music with panelists from a variety of disciplines.

Fri, Nov 7, 9 pm–midnight

Volume 1: Stardust

Join us for this special, late-night event with celebrity guest DJ Boy George. Tickets include admission to *David Bowie Is*, and complimentary drinks and hors d'oeuvres.

Fri–Sun, Nov 7–9, 7:30 pm

MCA Stage

Holcombe Waller: *Wayfinders*

Haunted by the way digital tools are changing how we navigate our world, Portland-based musician Holcombe Waller performs his highly imaginative song cycle using sweeping visuals and a six-piece chamber ensemble. Copresented with Chicago Humanities Festival.

Sat, Nov 8, 11 am–3 pm

Family Day: Changes

Free activities for families with children ages 12 and under. Change your point of view, make a move, and transform yourself at a day inspired by the exhibitions *David Bowie Is* and *Body Doubles*.

Tue, Nov 11, 6–8 pm

MCA Screen

Eyeworks Festival of Experimental Animation

Founded by Alexander Stewart and Lilli Carré, the annual Eyeworks forum showcases inspiring avant-garde animation from all over the world.

Tue, Nov 11, 6 pm

MCA Talk

Segunda Semana

Veá la descripción del día Oct 14. (See Tue, Oct 14 listing.)

Fri–Sun, Nov 14–23

Member Appreciation Days

MCA members enjoy special treatment throughout the museum, including Double Discounts in the MCA Store and online.

Sat, Nov 15, 7:30 pm

MCA Stage

Bowie Changes: Bobby Conn Plays *Station to Station*

Culture warrior Bobby Conn dons glitter and heels to channel the Thin White Duke as part of this hybrid concert series where Chicago musicians shake down the Bowie songbook. See also Nov 21 and 22.

Tue, Nov 18, noon

MCA Talk

Michelle Puetz, Andrew W. Mellon Postdoctoral Fellow, on *Body Doubles*

Tue, Nov 18, 6 pm

MCA Live

Lee Blalock, *oddiy()*

Interdisciplinary artist Lee Blalock combines sound, video, and text in a performance that channels the shifting personas of David Bowie.

Wed Nov 19, 6 pm 
MCA Talk
Carolyn Christov-Bakargiev
Curator Carolyn Christov-Bakargiev, Artistic Director of Documenta 13, discusses the 14th Istanbul Biennial, which she is organizing.

Thu, Nov 20, 6 pm 
MCA Talk
Kevin Barnes on David Bowie
Kevin Barnes, the brainchild behind the indie rock group of Montreal, discusses the profound impact David Bowie has on his work, and plays a selection of Bowie covers in a special solo performance.

Fri, Nov 21, 7:30 pm 
MCA Stage
Bowie Changes: Jon Langford and Sally Timms
Alt-country rabble-rousers Jon Langford and Sally Timms, former collaborators in the post-punk band the Mekons, reunite to play unforgettable love songs for the second concert in a tribute series to Bowie. See also Nov 15 and 22.

Sat, Nov 22, 2–4 pm
The Living Room
See Sat, Sep 27 listing.

Sat, Nov 22, 3 pm
MCA Talk
Anne Collier
Anne Collier discusses her current exhibition with James W. Alsdorf Chief Curator Michael Darling.

Sat, Nov 22, 7:30 pm 
MCA Stage
Bowie Changes: Disappears Plays Low
In this final installment paying tribute to Bowie, deep space pioneers Disappears bring to light the influential studio experiment that was David Bowie's first collaboration with Brian Eno. See also Nov 15 and 21.

Tue, Nov 25, 6 pm
MCA Talk
Madsen Minax
Chicago-based artist Madsen Minax presents a program of short experimental films in response to the exhibition *Body Doubles*. Copresented by artists Latham Zearfoss and Aay Preston-Myint.

Dec



Tue, Dec 2, 6 pm
MCA Live
Bastardgeist
The ambient pop project of local musician Joel Midden responds to the exhibition *Body Doubles*. Copresented by artists Latham Zearfoss and Aay Preston-Myint.

Thu–Sun, Dec 4–14 
MCA Stage
Hubbard Street Dance Chicago
Three diverse visionaries show the shape of dance to come in new works specifically made for Hubbard Street. Featuring choreography by Kyle Abraham, Victor Quijada, and Robyn Mineko Williams. Copresented with Hubbard Street Dance Chicago.

Tue, Dec 9, noon
MCA Talk
Michael Darling, James W. Alsdorf Chief Curator, on Anne Collier

Tue, Dec 9, 6 pm 
MCA Live
Lonesome Organist Covers Bowie
The Lonesome Organist brings his unique, one-man band to the MCA to perform a selection of Bowie covers on keyboard, drums, and accordion.

Tue, Dec 9, 6 pm
MCA Talk
Segunda Semana
Vea la descripción del día Oct 14. (See Tue, Oct 14 listing.)

Sat, Dec 13, 11 am–3 pm
Family Day: Blink
Free activities for families with children ages 12 and under. Look, see, and freeze moments in time at this Family Day, inspired by the exhibition *Anne Collier*.

Tue, Dec 16, 6 pm
MCA Screen
Tatsu Aoki
Tatsu Aoki is a prolific and accomplished musician, composer, filmmaker, and educator. This program presents a selection of his work in experimental film and video. See Sat, Dec 20.

Sat, Dec 20, 21, 3 pm 
MCA Stage
Tsukasa Taiko: Taiko Legacy 11
Three generations of musicians and kimono dancers hailing from Tokyo, San Francisco, and Chicago perform the perennial family favorite, rooted in the Japanese drum tradition.

Sat–Sun, Dec 20–21, 7:30 pm 
MCA Stage
Tsukasa Taiko: Reduction
Reduction foregrounds the experimentation of the 1970s Tokyo arts scene through collaborations between taiko masters, contemporary dancers, and creative music luminaries such as Douglas R. Ewart, Hamid Drake, and Nicole Mitchell.



Tsukasa Taiko

Doris Salcedo

Exhibitions 20



Installation view of *Doris Salcedo*, 1990
Galería Garcés-Velásquez, Bogotá
Reproduced courtesy of the artist; Alexander
and Bonin, New York; and White Cube, London

Feb 21–
May 24, 2015

Next February, the MCA presents the first comprehensive survey of the work of Colombian sculptor Doris Salcedo (b. 1958). Internationally acclaimed for the poetic, haunting nature of her large-scale sculptures, installations, and public interventions—meditations on violence, trauma, collective loss and mourning, and the perseverance of human will in the face of physical and psychological hardships—the exhibition will feature works from all major bodies of activity from her career for the first time ever. Also marking this occasion is the first presentation in the US of *Plegaria Muda* (2008–10), an immersive installation involving seventy-eight individual sculptures that incorporate living plants as part of their evocative display.

The MCA will exhibit a wide range of Salcedo's works as she originally intended. A key example is shown in the photograph at left, which documents an installation by Salcedo in 1990 at Galería Garcés Velásquez, Bogotá, that will be recreated at the museum. The installation is one of the artist's earliest solo presentations consisting of found hospital beds worked over and wrapped with animal and other fibers alongside stacks of white cloth shirts of varying heights that are pierced through the chest with steel rebar.

Other examples include: *Unland* (1995–98), an installation of three sculptures that combine two disparate wooden tables to create a singular yet disjointed whole, seemingly held together by human hair,

raw silk, and thread embedded and woven through the wood; *La Casa Viuda* (1992–95), originally a group of six sculptures that fuse wooden doors and other furniture remnants with delicate linens; and Salcedo's largest body of work, each *Untitled* (1989–2008), that fuse different pieces of domestic furniture together, often penetrating each other, embedded with concrete, rebar, and, at times, worn articles of clothing and other fabrics. The exhibition will bring together the largest grouping of these *Untitled* works for the first time in more than a decade.

The curatorial research and mining of the artist's oeuvre for this exhibition recovers and highlights certain histories from Salcedo's career while also writing a new chapter, a new history for future generations to engage with and learn from. Much of the past documentation of these groupings and installations will be presented in the accompanying catalogue, providing yet another opportunity for deeper understanding of this seminal artist's work.

Steven L. Bridges
Curatorial Assistant

Lead support for *Doris Salcedo* is provided by the Harris Family Foundation in memory of Bette and Neison Harris: Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris.

Additional lead support is provided by Howard and Donna Stone, the Andy Warhol Foundation for the Visual Arts, and Helen and Sam Zell.

Major support is provided by the Chicago Community Trust, Barbara Bluhm-Kaul and Don Kaul, Liz and Eric Lefkowsky, Susana and Ricardo Steinbruch, and Kristin and Stanley Stevens.

Additional generous support is provided by Marilyn and Larry Fields, the Diane and Bruce Halle Foundation, the Kovler Family Foundation, Nancy and David Frej, Mary E. Ittelson, Ashlee and Martin Modahl, the Dedalus Foundation, Lois and Steve Eisen and the Eisen Family Foundation, the Barbara Lee Family Foundation, Jill Garling and Tom Wilson, and Sara Szold.

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

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MCA Stage Spotlight on the Americas

MCA Stage 22

Many contemporary artists grapple with the complex histories of their countries, and in reigniting those memories and experiences, they blur what seems to be an unbridgeable divide between life and art, reality and story. An ongoing focus of the Global Stage series at MCA charts the rigor and passion in these artists' work, from the perspective of the southern hemisphere. This season includes two affecting and original works of theater from Chile and Argentina: *La Reunión* and *Cineastas (Filmmakers)*. One is a two-person play using a bare stage and the other is a complex cinematic work with interlocking multiple characters. Each, in its own way, asks the question: What has happened to the Americas?

Chile's Trinidad González creates theater with a taste for absurdity. Acutely sensitive to historical accuracy, she wrote and directs *La Reunión* as a steely encounter between Queen Isabella of Spain and Christopher Columbus in the last hours of the Queen's life in 1504, at the age of 53. González delivers a tour de force performance as the Queen. Asked what compelled her in 2012 to write *La Reunión*, González points to how deeply history is embedded in popular consciousness. She described reading about the insolvent Columbus pleading with the Catholic Queen, who had ordered his arrest, to receive absolution and connecting it to two current events: the widely televised, mass student protests in Santiago and the Vatican's conviction of Father Karadima, an important religious figure in Chile, for child molestation.





González founded Teatro en el Blanco, Chile's premiere independent theater company, with playwright/director Guillermo Calderón. *La Reunión* is her newest work since her critically acclaimed lead roles in Calderón's *Neva* (2006) and *Diciembre* (2009).

The second project is from Mariano Pensotti, who staged *Cineastas* in his hometown of Buenos Aires. The play starts with quirky stories about love, work, and friendship in Buenos Aires and gradually devolves to show the bleaker side of life in the city. Pensotti brilliantly uses cinematic techniques in this play—flashback, montage, cross-cuts, voice-over—and, most notably, his split-level stage. Employing a creative friction between film and theater, this play offers unexpected insights on life imitating art.

Formally a filmmaker and screenwriter, Pensotti began *Cineastas* by interviewing many filmmakers in the expanding Buenos Aires film industry. Pensotti plied his friends with increasingly personal

questions about what happened to them while making films in a quest to understand how much of life is modeled after the fictions we make and consume.

One of the most noted experimental directors in the world, Pensotti has received several awards worldwide and his texts have been published and translated into more than twenty languages.

The MCA Stage presentations of *La Reunión* and *Cineastas* are curated by Yolanda Cesta Cursach.

Mariano Pensotti
Cineastas
Photo: Carlos Furman

Opposite:
Teatro en el Blanco
La Reunión
Photos: Alejandro Bustos

***La Reunión* Nov 1–2
Cineastas Feb 26–Mar 1, 2015**

**Explore the entire MCA Stage
season at mcachicago.org/stage**

This tour of Mariano Pensotti: *Cineastas* is made possible through Southern Exposure: Performing Arts of Latin America, a program of Mid Atlantic Arts Foundation in partnership with the National Endowment for the Arts and the Robert Sterling Clark Foundation.



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Dance Spotlight

Michael Clark Company



One of the most artful choreographers of our time, Michael Clark has always invited influential avant-garde figures in music and fashion, art and film into his world of dance. For one brilliant weekend at MCA Stage, during *David Bowie Is*, his company performs to the music of Bowie. Clark's recent *come, been and gone* reflects the 1980s club culture and gender politics that shaped his own coming of age and established Bowie's centrality in popular consciousness.

Clark is an iconoclast. Intimations of his proficiency in ballet flow without a hitch in his luminous and wild dance works. A talented dancer and choreographer in school, Clark turned down a coveted spot at the Royal Ballet to dance with Ballet Rambert under Richard Alston, who radicalized ballet in the UK. Even after starting his own company, Clark has remained a strong exponent of traditional ballet principles. But his fame and followers spread through his exhilarating mix of classical dance with punk recklessness, fashion, and sexuality. He has blasted the stage with rock; danced ballet in platform shoes; and incorporated props from prosthetics to chainsaws. Yet beyond the provocativeness of his choreography, Clark references the broader outside

world. With a strong sense of the pulse of today's society, he makes dance that is profoundly moving and fun to watch.

In a 2013 interview with *Financial Times*, Clark explained this commitment to the wider movement in art as "good for me. Fast: slow. Big: small. I'm not really interested in the middle ground." His personality, his protean dancers, and his exciting roster of regular collaborators draw in people from adjacent worlds. In finding partners Clark has explained, "I wanted people who are going to challenge me as well." Naming collaborators such as Jarvis Cocker, the bands the Fall and Wire, visual artist Sarah Lucas, fashion designers Bodymap, and queer artist icon Leigh Bowery, Clark returns to the truly multidisciplinary nature of his dance: "The body can be political, too. And I think the way people chose to dress was, for a lot of us, the only way we could express how we felt, and that seemed a very important part of what I was doing. Because it's a visual art. How could you deny that what people wear means something?"

The MCA Stage presentations of Rosas and Michael Clark Company are curated by Peter Taub, Director of Performance Programs.

come, been and gone Oct 25–27

Michael Clark Company dancers Oxana Panchenko and Clair Thomas (above), and Melissa Hetherington (right)
Photos: Jake Walters

Major support for Michael Clark Company: *come, been and gone* is provided by David Herro and Jay Franke. Generous support is also provided by the British Council.



Michael Clark Company is supported using public funding by Arts Council England.



Dance Spotlight Anne Teresa De Keersmaeker

Anne Teresa De Keersmaeker, a pioneer who has revolutionized dance since the early 1980s, fittingly launches MCA Stage's extraordinary season of dance. She returns after fifteen years with a seminal work which established her company, *Rosas*.

Created by the Belgian choreographer at the age of twenty-four, *Rosas danst Rosas* forced new thinking about dance. It continues to blaze with feminine audacity and youthful abandon. Created for four women to composer Thierry De Mey's pounding minimalist beats, it joins recognizable gestures—fingers running through hair, legs crossing on a chair—with abstract movements that defy categorization.

Interviewed by British blog Oh Comely for her Tate Modern performance in 2012, De Keersmaeker recalled how the new attitudes in *Rosas danst Rosas* emerged.

"When I started dancing, it was nothing particularly spectacular: just like how many little girls dance... they will start turning, jumping, waving their arms and swinging their hips. And that is what dance is about: turning, jumping, and waving, all combined with music. There's also a tension between something extremely controlled and a sense of anarchy, of letting go. Combining extreme control and disorder is my dance."

De Keersmaeker places music at the center of her work. *Rosas danst Rosas* was created simultaneously and in interaction with the music of De Mey and Peter Vermeersch. Since then, De Keersmaeker has relentlessly experimented with more layers—text, voice, film—and a wide variety of music, from Bach, Beethoven, and Bartók to Joan Baez, John Coltrane, and Indian classical music. One composer she is often associated with is Steve Reich, having met his ensemble in 1980 in New York. Nearly two decades later, in 1999, *Rosas* made its MCA debut with *Drumming*, a seminal work

to Reich's music. The same year, Reich saw *Fase*, an earlier work by De Keersmaeker to his music, for the first time. Reich recalls his "jaw dropped... Of all the choreography done to my music, this was by far the best thing I'd seen... it was all analogous to the music. On an emotional and psychological level I felt I'd learned something about my own work."

When De Keersmaeker brought men into her company in the late 1980s, she became more concerned with gender roles on stage. She also developed a vigorous, sometimes violent style of action that she has since left behind, although many of her pieces still require incredible stamina. Asked about the effect on her own body, she says "when you dance you make something that is very human. It's your body that you're using and of course the passage of time is in your body as well. To feel those changes is hard sometimes."

"Dance is a language, and as in love, the most beautiful things are said through the body. I continue to be obsessed by the art of writing dance as we write music, in time and space... I'm obsessed by structures. But the most beautiful experience is to see such a construction generating something intangible, elusive—an emotion."

Rosas danst Rosas Oct 9–12

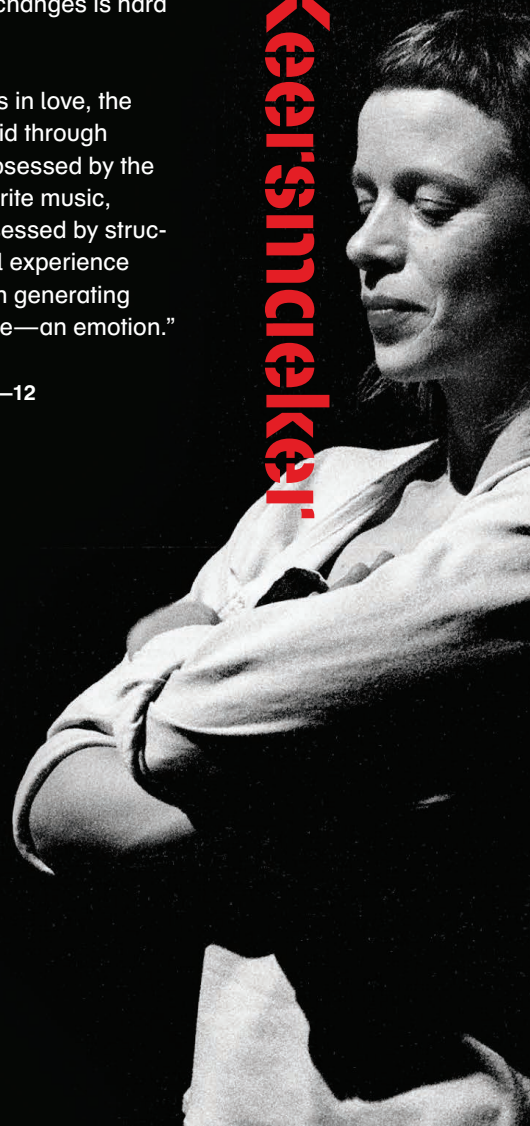
Generous support for *Rosas*:
Rosas danst Rosas is provided by David Herro and Jay Franke.

Touring support for *Rosas*:
Rosas danst Rosas is provided by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from National Endowment for the Arts.



This article is adapted from *opening the tanks: an interview with choreographer Anne Teresa de Keersmaeker*, July 17, 2012, <http://www.ohcomely.co.uk/blog/430>

Rosas danst Rosas
Photo: Herman Sorgeloos



New Trustee Profile David Hartt

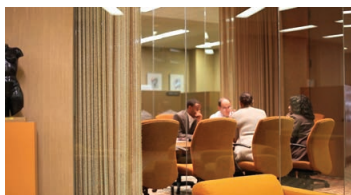
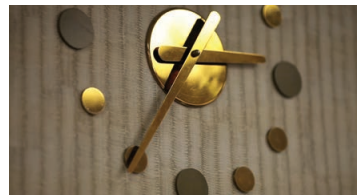
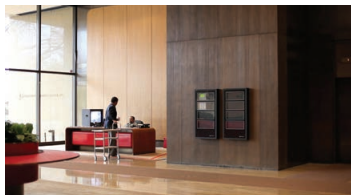
Community 26

The Museum of Contemporary Art Chicago is thrilled to welcome David Hartt to the Board of Trustees.

Hartt is a Chicago-based artist and instructor working in photography, sculpture, video, and installation. As a Trustee, he will bring his expertise as a working artist today, directly supporting the mission of the MCA as an artist-engaged institution.

Hartt's longtime involvement in the Chicago arts community makes him a sounding board for many museum activities. His project *Stray Light* inaugurated the MCA exhibition series, MCA Screen (Nov 26, 2011–Apr 29, 2012). *Stray Light* included a film displayed in a room created to mirror the style of his subject, the historic Johnson Publishing Company building in Chicago.

In welcoming Hartt to the Board, Pritzker Director Madeleine Grynsztejn recognized his intimate history with the museum, as she explained: "David is balanced, thoughtful, and he represents the next generation of artists we hope to engage, making him the perfect fit for artist representation on our Board of Trustees."



David Hartt
Stills from *Stray Light*, 2011
HD video, 12 minutes, 12 seconds
Courtesy of the artist and
Corbett vs. Dempsey, Chicago

Beyond Museum Walls

Each year the MCA offers free educational opportunities, designed and led by Chicago-based artists, who help more than 10,000 students, grades 1–12, learn about and engage with contemporary art. In this past year, two great successes have been our Partner School Initiative and new Multiple Visit Program: one brings MCA educators and artists to public schools, the other brings students on field trips to the museum.

Our Partner School Initiative invites artists to work directly with faculty and students at Chicago public high schools over a three-year period. Last year, artist James Jankowiak worked with Kennedy High School students to create the third in a series of large-scale installations in the school hallways. At Schurz High School, artist Jason Pallas invited six artists to share their practice with students, culminating in an exhibition of student work alongside their professional mentors. Additionally, Jason Lazarus—recently featured in a *BMO Harris Bank Chicago Works* exhibition at the MCA—challenged students at Prosser Career Academy to create protest art and interventions to improve school nutrition. Reflecting on this program, Pallas noted the value of connecting the MCA to the city: “The MCA is making concerted efforts to go out into neighborhoods, engage with people on all different levels, students particularly, and in a really generous mode that [takes place] over time.”

As part of the MCA’s efforts to bring young viewers into the museum, our new Multiple



Visit Program enables more than 300 public school children, grades 3–5, to visit the museum several times throughout the school year. In its pilot year, the program saw striking growth in students’ critical thinking skills and abilities to meaningfully discuss art. One participating teacher shared how excited her students were to have a voice: “I don’t think they expected to be the ones doing all the talking. They were just so thrilled every time we came to the MCA because they felt like someone really cared about what they thought.”

Both programs address timely needs related to access and equity within the larger arts education landscape of the city, and provide students opportunities to forge deeper relationships with the arts, as called for by the CPS Arts Plan. As one ten-year-old visitor said: “MCA really opened up my imagination. I hope other people say that too. I can’t wait to go again.”

Lydia Ross

Programmer of School and Teacher Programs

Partner School field trip to the MCA
May 7, 2014

Generous long-term support of the MCA’s Partner School Initiative has been provided by Gretchen Jordan.

The Partner School Initiative is made possible by a generous grant from the Polk Bros. Foundation. Additional support is provided by Discover.

POLK BROS
FOUNDATION
a foundation for chicago families

DISCOVER

Support for the Multiple Visit Field Trip Program is provided by the Terra Foundation for American Art.

TERRA
FOUNDATION FOR AMERICAN ART

The Artist Takes Over



MCA Family Days represent one of the many ways that the museum exercises its vision to be an artist-activated and audience-engaged institution. For these free, monthly events, museum staff members work with artists to design projects that inspire families to make, experiment, play, and imagine together.

Our 2013–14 season included experiences conceived and led by guest artists Maureen Walrath and Whitney Richardson of Kite Collective, and regular Family Day artist, Tim Nickodemus. We asked them to share what Family Days are like from their point of view.

All photos show participants at MCA Family Days

Support for Family Programs is provided in part through the MCA Women's Board Family Education Initiative.

What did you dream up for Family Day?

Maureen Walrath and Whitney Richardson: MCA's Family Day gave us the opportunity to begin a "Dream Incubation Ceremony." Families entered, joining us on blankets lining the dreamscape reflection station, resting and codifying their dreams on slices of paper. They spoke, they whispered, they thought, they encapsulated the core of the visions—rich stories of rain, dinosaurs, Mother's Day, travels, and long-necked cousins. They added live material (leaves, flowers) to their written thoughts to make dream bouquets and hoisted these onto a flying line. The dreams filled the atrium space with color, laughter, and magic. We created sky confetti. Dream rain. Sparkled space. We brought the outside in, below, and above. Reconnecting with the dream in a different space. Dreams, extensions of the soul, set free.



What other ideas will artists dream up this year?

Find out at our upcoming Family Days: Saturdays Oct 11, Nov 8, Dec 13, and Jan 10 from 11 am–3 pm.



What, as an artist, do you like about working on Family Day?

Tim Nickodemus:

I'm a studio artist. I teach at the MCA as well as the School of the Art Institute of Chicago and Northwestern University. I primarily make paintings. I get a lot of ideas from teaching and leading studio activities with others to see what they are thinking and how they solve problems. Family Day is a great way to test studio projects outside of the classroom. There's an ambitious scale that's possible when the whole museum is a studio. By opening up diverse art opportunities for families, I am reminded of new possibilities and ways to engage creatively—in my studio, in my classrooms, in all other facets of life.

2013
–
2014

8
Family
Days

50
artist-led
projects

3,500+
Participants



Poetry in a Box

Today, MCA members receive the ever-popular yellow tote bag, but in the museum's early days, the MCA's thank-you gift was a box containing a comb, a crayon, and a candy cigar.

To celebrate the MCA's opening exhibition, *Pictures to be Read/Poetry to be Seen* (1967), the museum gave its founding supporters a limited edition multiple—a commemorative box containing everyday items chosen by artists featured in the exhibition. The MCA's first director, Jan van der Marck asked the artists to “designate a small object with no intrinsic value . . . that would somehow be expressive of your likes and ideas.” Along with the aforementioned comb (Ray Johnson), crayon

*Pictures to be Read/
Poetry to be Seen*, 1967
Limited edition multiple

Opposite:
Alison Knowles
The Big Book, 1966
Installation view,
*Pictures to be Read/
Poetry to be Seen*,
MCA Chicago, 1967
Courtesy of the artist
and James Fuentes,
New York



(R. B. Kitaj), and candy cigar (Jim Nutt), the box also contained a miniature bar of soap (Shusaku Arakawa), a safety pin (Gianfranco Baruchello), a photograph (Mary Bauermeister), mustard seeds glued on a wooden stick (George Brecht), a pair of small dice (Öyvind Fahlström), a large screw (Allan Kaprow), a bottle cap (Alison Knowles), a fishing lure (Gianni-Emilio Simonetti), and a light bulb (Wolf Vostell). The staff acquired 500 of the selected items and placed one of each in a Plexiglas box along with a small booklet of reproductions of the artists' correspondences.

Although the contents may seem odd, the boxed multiple reflects the exhibition, which explored the relationships between seeing and reading and between words and images. One work by Alison Knowles, *The Big Book* (1966)—an eight-foot-tall tome made from found materials—embodied the exhibition's aim to demonstrate how artists were breaking down the boundaries between literary, visual, and performing arts to create new visual languages. There was no designated beginning or end, and viewers could fully interact with the book. They could touch, turn, and even crawl through some pages. Like *The Big Book*, some of the items chosen for the box relate directly to the exhibition's spirit. Mixing text and imagery, Fahlström requested that his small dice be mounted on a 2-by-5-cm clipping from a newspaper article. Kaprow asked for his large screw to be placed in a box like one might place jewelry, specifically a wedding ring, a play on words and expectations that he thought was "rich in allusions."

In addition to reflecting the exhibition's themes, the multiple directly relates to two of its influences: Marcel Duchamp and Fluxus. Van der Marck wrote that Duchamp's work and the works in the exhibition shared "the same irreverent attitude toward the idea of art as precious and unique." The contents of the box (items that had little monetary value but were somehow meaningful to the artists) mirror these attitudes and play on Duchamp's "readymades," mass-produced-objects that Duchamp selected, titled, and declared to be art.

The commemorative box also evokes the Fluxus Editions anthologies assembled by George Maciunas that contained a variety of objects in various mediums by multiple artists. Many of the artists included in the exhibition, like Brecht, Johnson, Knowles, Kaprow, and Vostell, were involved with Fluxus. Vostell contributed a light bulb to the box because it was integral to a Fluxus Happening during which he threw light bulbs at a window separating him from the audience, blurring the lines between visual, sound, and performance art.



Originally intended as a small but thoughtful gift to the supporters and artists who made the MCA a reality, the *Pictures to be Read/Poetry to be Seen* multiple has become a revealing artifact—a time capsule. It is a physical manifestation of the spirit and artistic ideals of a specific cultural moment.

Mary Richardson
Library Director



Corporate Giving at the MCA

Each year, the Museum of Contemporary Art Chicago is pleased to partner with a range of institutions that are committed to building Chicago's reputation as a world-class destination for the arts, culture, and business. The MCA values our partners' support of the museum's vision, and we are pleased to highlight two special corporate events.



2014 Corporate Art Awards

Michael O'Grady, Scott Santi, Jim Gordon, and King Harris

Mikhail Baryshnikov at the opening reception for *Man in a Case*

Photo: Cindy Fandl

Corporate Art Award

On March 10, 2014, Board of Trustees Chair King Harris and Trustee Jim Gordon hosted the MCA's inaugural Corporate Art Award luncheon, a celebration of the corporate community's support of arts education at the MCA and throughout Chicago. One hundred members from Chicago's corporate philanthropic community gathered to honor Scott Santi, Chief Executive Officer of Illinois Tool Works, with an award for the company's outstanding commitment to the MCA and arts education. Proceeds from the event benefit the MCA's education programs, which provide students—many located in underserved areas of Chicago—free opportunities to learn and engage with contemporary art and artists. The MCA looks forward to next year's Corporate Art Award in spring 2015.

Graff Sponsorship of Baryshnikov Productions: *Man in a Case*

The MCA was thrilled to receive support from Graff for MCA Stage's presentation of Baryshnikov Productions: *Man in a Case*, May 15–18, 2014. MCA Stage is integral to the museum's commitment to supporting and sharing the work of living artists in all media. Thanks to Graff support, with the leadership of Director Eve Rogers, *Man in a Case* closed the MCA Stage with four sold-out performances.

First Lady of the MCA

The MCA is saddened to share the news of the passing of Life Trustee Ruth Horwich (1920–2014) but honored to recognize her tremendous contributions to the Chicago arts community. Ruth and her husband Leonard were among the Founders of the MCA in 1967, and she holds a special place in the history of the museum, where she has been a Trustee since 1984.

MCA Pritzker Director Madeleine Grynsztejn called Ruth “a great role model as someone who enjoyed life to the fullest, appreciated art deeply in its most classical and popular forms, and was equal parts self-possessed and generous.” Ruth’s vibrant personality manifested itself in her extraordinary home, with its fearless combination of modern and outsider art, and where she held court in red lipstick and a twinkling smile.

The Horwiches began acquiring art more than fifty years ago, filling their home with works by the Chicago Imagists and Surrealists as well as

Alexander Calder, an artist they collected in depth. In the 1980s, Ruth created the Leonard and Ruth Horwich Family Loan, a significant loan of fifteen works by Calder from their collection that formed the foundation of the MCA’s 2010 exhibition, *Alexander Calder and Contemporary Art: Form, Balance, Joy*. These works, currently on view at the museum, have become favorites of visitors. Grynsztejn cited, in particular, the tremendous impact the Horwiches’ collecting had on the MCA, noting that “the pure joy these works give our public is the central legacy of Ruth’s life.”

Ruth’s legacy extends far beyond this loan and her many donations to the MCA Collection. She supported the museum in many ways, frequently attending events, serving on the numerous Board committees, and advertising the museum store by wearing her beloved necklaces so beautifully. And, in addition to

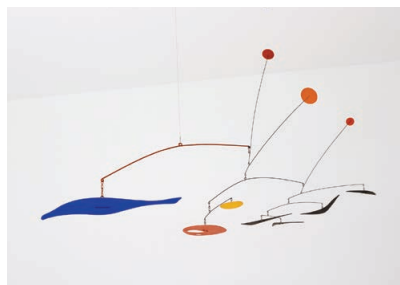
the MCA, the Hyde Park Art Center, Art Institute, Smart Museum, and numerous other organizations would not be the same without Ruth’s philanthropy.



Top: The Ninth Joseph R. Shapiro Award Dinner in her honor, 2013
Photo: Joel Wintermantle

Center: Ruth Horwich and Muriel Kallis Newman at the 1993 Ruth Horwich Dinner

Left: Alexander Calder
Four Boomerangs, c. 1949
Painted sheet metal and steel wire
Collection Museum of Contemporary Art Chicago, gift of Ruth Horwich
1991.92
© 2010 Calder Foundation, New York/Artists Rights Society (ARS), New York



MCA Seen

MCA Seen 34



Above:
Installation view, *MCA Chicago Plaza*
Project: Yinka Shonibare, *MBE*
Jun–Oct 2014

At right, top to bottom:
Patrick Bova and James Darby,
on their wedding day at the MCA,
Jun 2, 2014. Photo: Cindy Fandl

Luis Mejico and other young artists
performed at 21 Minus, the annual
expo of teen creativity, May 17, 2014
Photo: Gillian Fry

Simon Starling in conversation
with Dieter Roelstraete at the Members'
Open House, Jun 7, 2014
Photo: Frankie DiCiaccio

King Harris and Eve Rogers at the
Sep 12, 2013 benefit for the MCA
sponsored by Louis Vuitton
Photo: E3 Photography

A graffiti workshop at Word Weekend,
Jul 26, 2014
Photo: Jess Mattison

MCA Store Holiday Gift Guide

Members save 10% on all purchases. Call Member Services at 312.397.4040 and renew today.

Double Discount Days!

Nov 14–23

Members save 20% in the MCA Store and online.

Visit the all-new MCA Online Store at mcachicagostore.org
312.397.4000

Ravens

Designed by Benoit Convers

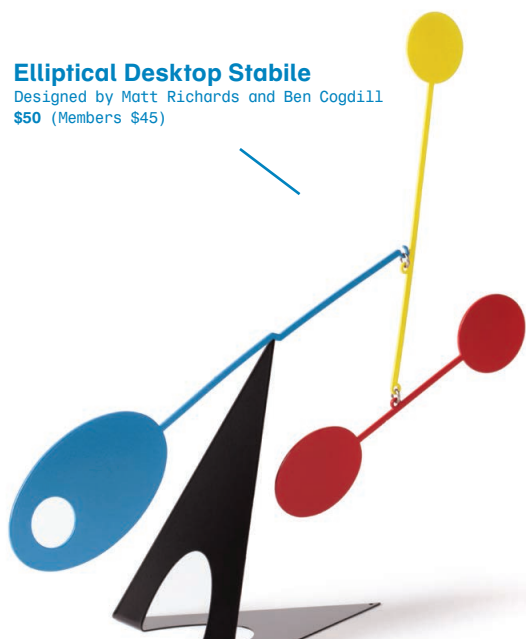
\$139 each (Members \$125.10 each)



Elliptical Desktop Stable

Designed by Matt Richards and Ben Cogdill

\$50 (Members \$45)



Aladdin Sane, Chicago Edition, 2014

Brian Duffy session photographs for the *Aladdin Sane* album cover, 1973. (Frame not included)

\$395 (Members \$355.50)

Turtle Box

Designed by Harry Allen

\$55 (Members \$49.50)



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