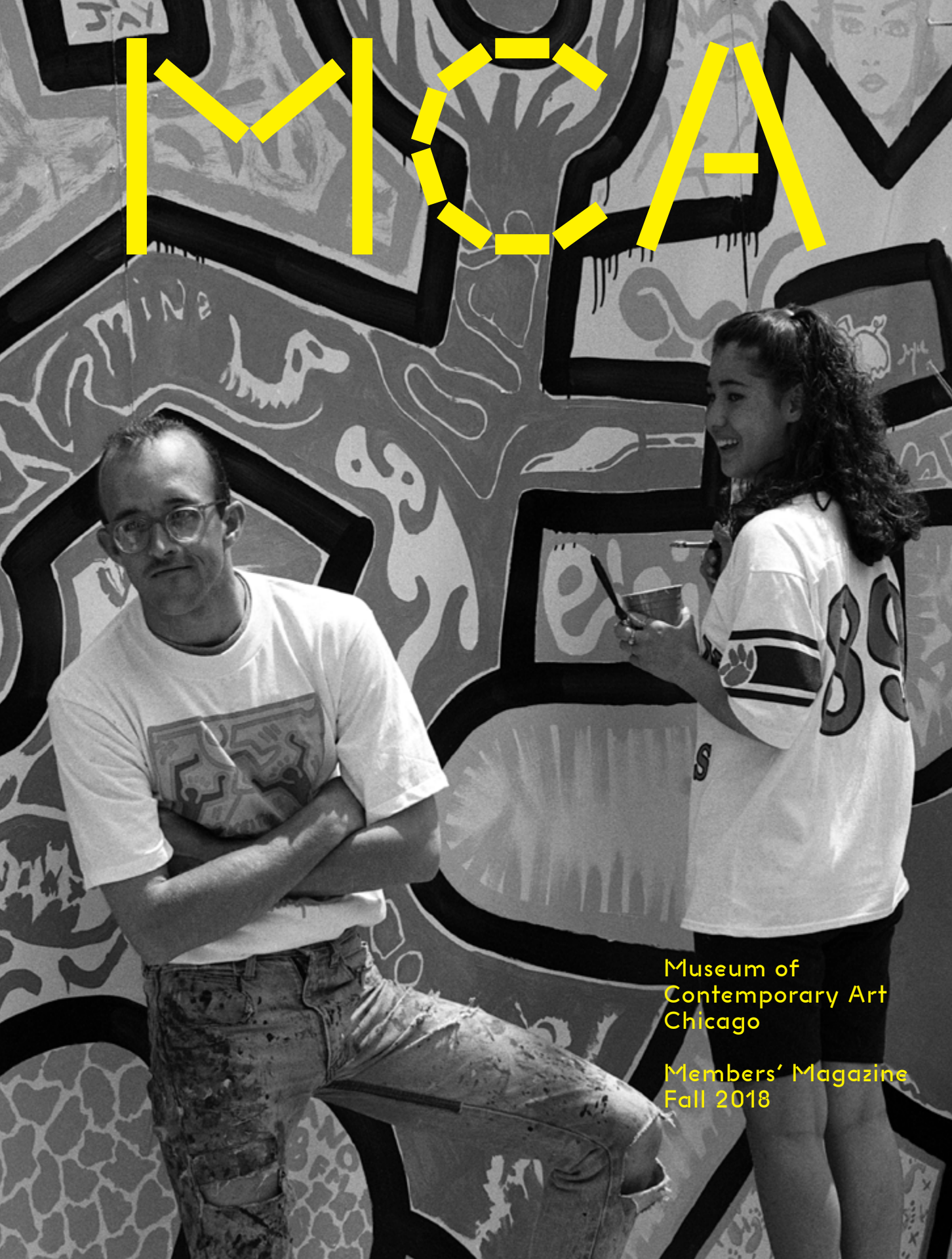


MICA



Museum of
Contemporary Art
Chicago

Members' Magazine
Fall 2018



Keith Haring and Chicago Public School students working on *Untitled*, 1989, in Grant Park. Keith Haring artwork © Keith Haring Foundation.

Bold lines and symbolic figures grace the cover of this issue celebrating creative collaborations among artists, young people, and cultural institutions. The 1989 photograph captures Keith Haring (American, 1958–1990) and a Chicago Public School student in front of a mural originally displayed in Grant Park. Supported by the MCA in partnership with CPS and the Chicago Department of Cultural Affairs and Special Events, Haring worked with Chicago schoolchildren to create the 450-foot-long mural.

Learn more about this remarkable project on the MCA's blog: mcachicago.org/haring-and-the-kids.

I WAS RAISED ON THE INTERNET
ONLINE ARTWORKS

Experience sixteen online-only artworks in *I Was Raised on the Internet*, the MCA's major summer exhibition, at mcachicago.org/internet.



Still from *Facial Weaponization Communiqué: Fag Face* (2012) at mcachicago.org/internet.

COYOTE SCAVENGER HUNT DAY

On Oct 6, anyone can join the MCA and cultural institutions across Chicago in a game of visual hide-and-seek using descriptions created in Coyote, the MCA's visual description tool.

For more about the event, visit mcachicago.org/scavenger-hunt.

Special thanks to the John S. and James L. Knight Foundation and Lois and Steve Eisen and The Eisen Family Foundation for their support of this project.



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Museum Hours	
Mon	Closed
Tue	10 am–9 pm
Wed–Thu	10 am–5 pm
Fri	10 am–9 pm
Sat–Sun	10 am–5 pm

Information	312-280-2660
Box Office	312-397-4010
Member Services	312-397-4040

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

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

Cover image: Students working on a section the 450-foot mural made in collaboration with Keith Haring. The work was a joint project between Chicago Public Schools and the MCA. Keith Haring artwork © Keith Haring Foundation.

GENERATIONS OF CREATIVE YOUTH AT THE MCA



Lisa M. Key

Autumn at the MCA brings out the lively commotion of kids and teens exploring our many offerings of art, performance, and programming. Their voices joyously reverberate off our walls, sparking an energy that is one of the museum's most precious resources. Importantly, the experiences of young people at the museum inform the connections they forge between their communities and their future passions. We see this play out in the familiar faces of families coming through our doors, generation after generation.

The MCA has a long history of serving families, schools, and teens that is inspired by the potential we see in civic-minded young people whom we entrust and empower as important and valued voices. This issue of the *MCA Members' Magazine* focuses on the remarkable achievements of Chicago's youth and those who directly impact and inspire them, such as Marissa Reyes, our newly named Dr. Robert N. Mayer Director of Learning and Public Programs, along with artists and former members of the MCA's Teen Creative Agency (TCA) who share their insights into shaping youth culture at the museum.

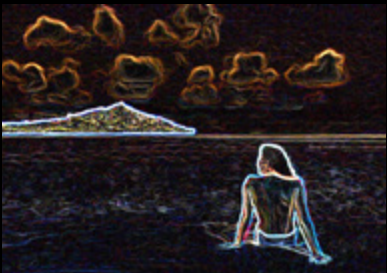
I have experienced firsthand the impact of our programs. I hold a treasured friendship with my former mentee, now friend, Ella Kinsman, one of our very first TCA members, who was eager to learn how museums operate. Our connection flourished over the years she was here. Now that Ella has graduated from the Cooper Union in New York, our relationship continues to evolve as she looks toward her future as a practicing artist. You can read more about Ella on page 13 as she recounts her experiences with the MCA and speaks to her next steps.

In October, we welcome back Pritzker Director Madeleine Grynsztejn, an ardent champion of youth and learning, who has taken a few months away to reflect on and study issues that will foster the creative, intellectual, and civic development of our museum and community. In her absence, I have been in great company at the MCA, an organization invested in cultivating the ideas and initiatives of our future artists, writers, and thinkers. Together, we can continue to build platforms to empower Chicago youth and make their voices heard.



Lisa M. Key
Interim Director

CURRENT
AND
FUTURE
EXHIBITIONS



I Was Raised on the Internet



Chicago Works: Mika Horibuchi



Picture Fiction: Kenneth Josephson and Contemporary Photography



a body measured against the earth

CLOSING SOON

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

The first US museum survey of work by Nigerian-born artist Otobong Nkanga illuminates the social, political, and economic histories of colonialism through a wide range of media, including tapestries, paintings, and video.

The Commons Artist Project: Joan Giroux Through Oct 7

Joan Giroux invites visitors to consider the importance of shared green space in urban environments. Her exhibition featuring map-making and board games encourages learning and conversation through communal play.

ON VIEW NOW

I Was Raised on the Internet Through Oct 14

Featuring nearly one hundred works in diverse media, *I Was Raised on the Internet* offers a multifaceted look at developments in the art world since the new millennium. In five thematic sections, the exhibition reflects on how the internet has shaped our lives.

Chicago Works: Mika Horibuchi Through Dec 2

Mika Horibuchi walks the line

between truth and deception in her paintings. Depicting curtains that don't open and blinds that are permanently shut, she draws viewers into her work only to confound their expectations.

Picture Fiction: Kenneth Josephson and Contemporary Photography Through Dec 30

Picture Fiction celebrates Kenneth Josephson's ground-breaking photography and reveals his legacy, presenting his work alongside photography, film, and sculpture by contemporary artists who were influenced by his new approach to thinking about pictures.

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

Heaven and Earth brings together the work of two iconic yet disparate artists: Alexander Calder and Jeff Koons. Presenting their work side-by-side, *Heaven and Earth* emphasizes the differences between the materiality of their work.

a body measured against the earth Through Apr 7, 2019

Featuring works from the 1960s to today, *a body measured against the earth* reveals artists' ongoing investigations—from physical interventions in the ground to conceptual documentations of travel and labor—of the invisible forces that shape our environment, including history, identity, and ideology.

Atrium Project: Federico Herrero Through May 5, 2019

Federico Herrero covers the MCA's atrium with vividly colored paint and vinyl to create a large-scale, abstract landscape. As light filters through the windows, the immersive experience changes dramatically as the days and seasons go by.

ON VIEW NEXT

Enrico David: Gradations of Slow Release

Sep 29, 2018–Mar 10, 2019
Enrico David's universe of imagery revolves around the human figure in its many states of being. The first US survey of David's works explores nearly twenty years of his moving output of sculptures, paintings, and works on paper.

Groundings Nov 3, 2018–Jun 9, 2019

Groundings presents performance artists in the gallery space alongside artworks from the MCA's collection, exploring movement and its relationship to self, society, and history.

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

Anchored by works in the MCA's collection, this exhibition explores the intricate connections between artists with Midwestern ties who moved to the West Coast to pursue their careers from the late 1940s to the 2000s. The exhibition reveals networks that have profoundly shaped contemporary art practices and art history.

Chicago Works: Jessica Campbell

Dec 18, 2018–Jul 7, 2019
Jessica Campbell's paintings and comics play with the way we tell and remember stories, using poignant humor to immerse viewers in a shared experience.

The Commons Artist Project: Public Fiction Jan 22–Jun 9, 2019

Los Angeles-based curatorial endeavor Public Fiction creates opportunities for visitors to explore the rhetoric, form, language, and delivery of public speech through commissioned lectures, conversations, object-based artworks, and publications.



Enrico David: Gradations of Slow Release



West by Midwest



Laurie Simmons: Big Camera/Little Camera



Jonathas de Andrade

Prisoner of Love
Jan 26–Oct 27, 2019
Featuring Arthur Jafa's video *Love Is the Message, the Message Is Death* (2016), this exhibition explores the depths and heights of human experience.

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

This major retrospective celebrates more than forty years of Laurie Simmons's work in photography, sculpture, and film. Using props and dolls as stand-ins, Simmons creates fictional scenes that mirror and unsettle the American dream.

Jonathas de Andrade Apr 6–Aug 25, 2019

The works of Brazilian artist Jonathas de Andrade evoke love, memory, and place. He turns a keen eye to his surroundings in the northeast region of Brazil to address issues of race, class, and labor.

Virgil Abloh: Figures of Speech Jun 8–Sep 22, 2019

The first museum exhibition of Illinois-born artist and fashion designer Virgil Abloh offers an in-depth look at Abloh's expanding discipline, which encompasses fashion, architecture, music, and design.

Constant Dullaart, *Glowing Edges*, 2014. From the series *Jennifer in Photoshop*, *Creative Suite 6*. Lenticular print; framed: 31 1/2 x 47 3/4 in. Courtesy of the artist and Carroll/Fletcher; Mika Horibuchi, *Curtain Drawn*, 2014. Oil on canvas; 60 x 38 x 2 in. Courtesy of the artist and PATRON Gallery. Photo: Aron Gent; Kenneth Josephson, *New York State*, 1970. Gelatin silver print; framed: 17 x 21 in. Gift of Katherine S. Schamberg by exchange, 2014.4; Vito Acconci, *Stretch*, 1969. Gelatin silver prints, chalkboard spray paint, chalk, and marker on foam core; 54 x 54 in. Gerald S. Elliott Collection, 1995.24 © 1969 Vito Acconci; Enrico David, *Untitled*, 2010. Acrylic on canvas; 94 1/2 x 94 1/2 in. © Enrico David. Courtesy Michael Werner Gallery, New York and London; Jim Shaw, *Untitled* (*Tickertape Parade for Nixon & Eisenhower*) from the *aestheticized disaster series*, 1992. Graphite on paper; 16 3/4 x 13 3/4 in. Gift of Lannan Foundation, 1997.5112. Courtesy of the artist; Laurie Simmons, *The Love Doll/Day 27/Day 1/New in Box*, 2010. Pigment print; 70 x 52 1/2 in. Photo: courtesy of the artist and Salon 94. © Laurie Simmons; Jonathas de Andrade, *ABC da Cana* (*Sugarcane ABC*), 2014. Framed pigment prints on Hahnemühle paper mounted on aluminum; twenty-six photographs, each: 13 3/4 x 13 3/4 in.

GET WITH IT: A History of Youth Programs at the MCA



“Young people.”

That was the answer the MCA’s founding director, Jan van der Marck, gave to a reporter when asked in 1968 what accounted for the growing popularity of art. He continued, “They’re interested. They tell their parents—come on, get with it.”

From the start, the MCA hearkened the call to “get with it” and has continuously welcomed students and young people to contemplate, critique, and create the art of their time.

In its second year, the MCA invited high school students from Chicago Public Schools to collaborate on an installation for the exhibition *Made With Paper* (1968). The show



Figures from a site-specific installation that high school students created for the 1968 exhibition *Made with Paper*.

Opposite: Chicago Public School students pose in front of their sculpture, *Homecoming*, which was installed on the roof of the MCA’s original building located at 237 E Ontario St in 1968.

The MCA has always believed in the power of creativity to change people’s lives. Visual literacy and imagination are key economic skills in the twenty-first century and they are also fundamentally artistic skills, so we are thrilled to work with artists to help young people become the creatives and knowledge workers of the future.

Madeleine Grynsztejn
Pritzker Director

explored traditional and contemporary uses of paper, from the decorative to the utilitarian. The resulting project manifested in a piece on the museum’s roof that featured twenty-two papier-mâché figures in the shape of an entire football team: players, cheerleaders, referees, and all.

This enormous installation signaled to viewers that the MCA was committed to its youngest audiences, whether it be commissioning them to create art or facilitating their ability to view it.

In 1971, the museum hosted an exhibition of work by Venezuelan artist Jesús Rafael Soto (1923–2005). The eponymous exhibition featured the work *Pénétrable de Chicago*, an optical, interactive installation comprising rows upon rows of long plastic threads hanging from the ceiling.

The group pictured below in the MCA’s former building on 237 E Ontario St came from

Jane Neil Elementary, a school for children with physical and intellectual disabilities on Chicago’s South Side, still in operation today. This was the first visit to the museum of such a group. Now, thousands of students access the MCA’s offerings through free artist-led tours, workshops, and through free bus service to and from the museum for Chicago Public School students.

In 1981, children were invited to participate in a workshop with Charles Simonds (American, b. 1945) on the occasion of his solo show *Circles and Towers Growing* (1981–82). For the exhibition, Simonds built a permanent installation of so-called dwellings in the walls of the MCA’s former café. The installation imagined an entire Lilliputian ecosystem of inhabitants that he called the Little People. Children were invited to make their own clay bricks and “create one landscape with many minds,” according to the artist.



Students interact with Jesús Rafael Soto’s *Pénétrable de Chicago*, 1971.



Still from "Contemporary Art: Art by Telephone," 1970. Television broadcast coproduced by WTTW and the Museum of Contemporary Art Chicago, 16 mm film transferred to video (black and white, sound); 30 minutes. Gift of David H. Katzive.

Working outside the MCA during his 2010 residency, artist Mark Bradford (American, b. 1961) collaborated with several Chicago youth groups, including students at Robert Lindblom Math and Science Academy and teens from the Chicago Public Library's YOUmedia digital program. An exhibition of their collaborative work was presented at the Pop-Up Art Loop Gallery.

In the galleries, at schools, or on the roof—no matter the venue, the MCA has consistently prioritized reaching out to young audiences and providing them a unique environment to learn and grow. Through its youth programs, the MCA has shown its belief that young people not only shape but sustain contemporary art.

Learning and Public Programs at the Museum of Contemporary Art are made possible through the generous support of the Hulda B. & Maurice L. Rothschild Foundation, The Marshall Frankel Foundation, The William Randolph Hearst Foundations, and Friends of Edwin A. Bergman Fund.



In 1981, children were invited to participate in a workshop with artist Charles Simonds.



Mark Bradford speaks with students during his 2011 residency, The Mark Bradford Project.

WE WANT CHANGE: Dispatches from the MCA SPACE Program

Lydia
Ross

Manager of
School Programs

At the MCA, we are dedicated to supporting young people who are engaged in the social and civic lives of their communities. We encourage them to dream big and get inspired—by artworks on view, by artists they meet, and by their peers. Our youth programs are based on the belief that young people are visionaries who can inspire radical change and on the premise that our various platforms will empower them to tackle the pressing issues of today.

This past school year, our School Partnership for Art and Civic Engagement (SPACE) program established studios to integrate local artists Samantha Hill and Damon Locks in Curie Metropolitan High School and Sarah E. Goode STEM Academy, respectively. There, they partnered with teachers and students to develop curricula on contemporary art and civic engagement. Students' projects responded to the question: How can we make our voices heard and amplify the voices of our community through contemporary art?

For one project, titled *Curie Postcard Project*, students designed and mass-produced thousands of postcards in response to civic issues that they care deeply about—including immigration policy, domestic abuse, gun violence, and gender equality.

I think that since teenagers are the future, we should be involved in our community and recognizing the issues because we are going to be the ones that have to solve them . . . the SPACE program helped us discover a new way to express our concerns and demonstrate that we want change.

Freshman at
Curie Metropolitan
High School



Sarah E. Goode STEM Academy student field trip, Michael Rakowitz: *Backstroke of the West*, MCA Chicago, October 10, 2017.

Top: SPACE Sounds Final Showcase, June 8, 2018. Photo: Lydia Ross, © MCA Chicago.



Curie Metropolitan High School students pose with postcards they created to address pressing civic issues.

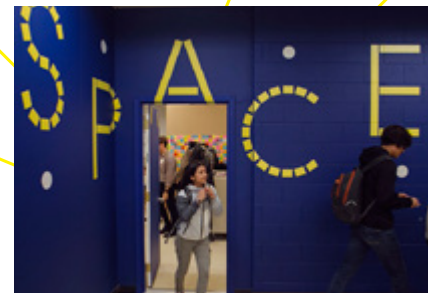
Right: Curie Metropolitan High School students march with handmade signs on their way to the post office, May 31, 2018.



Some 114 freshman AP Government students collaborated with Hill and Curie teachers Daniel Jimenez and Douglas Mann to engage several hundred peers, teachers, and Chicagoans by hosting postcard-writing parties at local Archer Heights business and community centers, and even as far as Oak Lawn. They mailed 1,200 postcards to political leaders after a performative parade to the post office, a mile-long procession that drew media attention from TV and radio outlets. The 250 parade participants, including Curie's marching band, cheerleaders, students, and adult allies, marched peacefully, carrying handmade banners and decorations to celebrate freedom of expression and raising their voices for a more just future. When asked by CBS anchor Jim Matthews about the impact of the parade, freshman Victor Gurrola shared, "I feel our goal of just getting people to notice us and hear what we're saying has been accomplished." Another student echoed his sentiments: "I think that the parade . . . showed that teenagers using art can take action for specific issues. It doesn't matter who you are, taking action is the first step on fixing social and civic issues."

For the project *SPACE Sounds* at Goode, one hundred junior and senior civics and art students worked with Locks and teachers Andrew Breen and Maria Scandariato to create sound pieces that document student, school, and community perspectives on issues such as gun violence, homelessness, and gender inequality. "Where does it start?" by senior Illari Green explores the root causes of racism and its history in America through interviews with family members and friends and clips from Martin Luther King Jr. speeches, all overlaid with contemporary music samples. The project's thirty-five pieces were edited into a radio broadcast that will be aired this fall on artist-run Lumpen Radio. The audio projects are available online at bit.ly/spacedatabase for listeners to explore and for other cultural and civic groups to use in generating further creative content over the next two years.

SPACE students embody the power of young people to transform their communities. It's thrilling to witness what today's youth can achieve when given space to dream and act. Here's to a new school year—and the changes to come.



Participants in the MCA's SPACE program at Curie Metropolitan High School.

IT'S THRILLING TO WITNESS WHAT TODAY'S YOUTH CAN ACHIEVE WHEN GIVEN SPACE TO DREAM AND ACT.

Freshman at Curie Metropolitan High School

Lead support for SPACE is provided by The Crown Family.

Additional generous support is provided by The Siragusa Family Foundation.

FAMILY DAY

YEAR AFTER YEAR WE SEE FAMILIES RETURN TO TAKE PART IN PROJECTS SUCH AS MIXING TEA, CREATING COMPOSITIONS FOR MUSIC BOXES, READING STORIES WITH DRAG QUEENS, GOLD-LEAFING TOY CARS, AND DRAWING ON OUR WALLS (WITH ICING).



Artist Guide Lindsey Barlag-Thornton works with a young visitor at Family Day, May 12, 2018.

We believe that artists and young people have a unique ability to connect over a shared sense of curiosity and open-mindedness, and it is a privilege to see generations of visitors choose the MCA as a place to explore in childhood, visit as adults, and share with the children in their lives. The next page features reflections on Family Day from two of our former artists.

Family Day transforms the MCA into a laboratory where artists and kids experiment with materials, processes, and ideas. This free festival for children under twelve and their grown-ups happens every second Saturday of the month from October to May.

The next Family Day will be on October 13. Learn more at mcachicago.org.

MEET
MARISSA REYES

DR. ROBERT N. MAYER
DIRECTOR OF
LEARNING AND
PUBLIC PROGRAMS



Dr. Robert N. Mayer Director of Learning and Public Programs Marissa Reyes.

It is my great pleasure to announce Marissa Reyes as the new Dr. Robert N. Mayer Director of Learning and Public Programs. Marissa's work as Polk Bros. Associate Director of Education over the past eleven years has transformed our school, family, and youth programs using contemporary art and creative approaches and, in many ways, has been instrumental in shaping the current focus of the MCA's work.

In particular, her commitment to integrating working artists into our school programs has created essential opportunities for students to encounter artists' unique perspectives and to realize the creative paths that young people can pursue. Marissa also cultivated a team that originated the award-winning youth programs Teen Creative Agency (TCA) and SPACE. Family Days increase public awareness of contemporary art culture, drawing in children and their families to explore the MCA and participate in workshops designed and led by artists.

These thriving programs reflect just a fraction of Marissa's mission to connect with broader audiences and keep art and artists at the center of the MCA's vision. It has been a privilege to watch her transform our learning programs, and we are eager to see the great work she brings to the entire Department of Learning and Public Programs.

Michael Darling
James W. Alsdorf Chief Curator

HOW TO: Talking Contemporary Art with Students

Zakkiyyah
Najeebah

Artist
Guide

Each year, 10,000 students participate in artist-led school programs at the MCA. Through dialogue and close looking, students explore, debate, and reflect upon the important ideas that lie at the heart of contemporary art. Artist Guide Zakkiyyah Najeebah—one of the MCA's practicing artists who use inquiry and dialogue to engage students—illuminates what this work looks like in practice.

A game that I've recently developed to promote students' confidence and build on interpretative skills involves creating "soundtracks" for works in the galleries. I ask them, what sounds would you create that are inspired by this work of art? As we go around the circle, the students create their own sounds and afterward share them as a chorus. Sometimes I record the session and play it back, and students are always surprised to hear what they've created; it helps them not only connect with an artwork, but also feel like valid interpreters who can expand the work's relevance and purpose.

For many students, these trips are their first experience with a contemporary art museum, and this can make them feel out of place. With that in mind, to warm up my tours and to cultivate an atmosphere of care and safety, I typically ask students questions that foster curiosity and engage their critical

FAMILY DAY (cont.)

YVETTE MAYORGA
Family Day Artist

WHAT WAS YOUR FAVORITE
MOMENT FROM FAMILY DAY?

My favorite moment was seeing a six-year-old's eyes light up when I explained that she could use frosting on the windows. It was a reaction I received from a lot of kids.

HOW WAS YOUR FAMILY DAY
PROJECT RELATED TO YOUR
ARTISTIC PRACTICE MORE
BROADLY? WERE YOU USING
SIMILAR MATERIALS AND
PROCESSES OR ASKING SIMILAR
QUESTIONS?

My project explored identity and the American dream through images that give insight into issues related to our country's border at a level that kids could understand. I invited kids and families to write positive messages with frosting. I wanted this to be educational and also celebratory.

DIANA GABRIEL
Family Day Artist

WHAT SURPRISED OR INSPIRED
YOU MOST ABOUT
PARTICIPATING IN FAMILY DAY?

It was really nice to see full collaboration. Normally you see kids listen to parents, but at Family Day, I saw parents listen to and take feedback from kids. Families were working together and breaking the age barrier, and that was really surprising and kind of beautiful.

WHAT ADVICE WOULD YOU GIVE
TO OTHER ARTISTS MAKING
FAMILY DAY PROJECTS?

Do something that allows parents to learn from their children, from their creativity and freshness. As grown-ups, we lose that. We tend to think very practically, and there is a certain stiffness when we try to make things. The freshness of kids is really precious, and a project that allows kids to showcase that really surprises parents.

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

bai Additional generous support is provided by Bai Brands.

JACK &: OFF STAGE,
IN THE COMMUNITY

Tara Aisha Willis
Associate Curator of
Performance

This spring Kaneza Schaal brought JACK &, her avant-garde performance exploring dreaming, incarceration, and reentering society, to the MCA Stage. Inspiring conversations beyond the theater, Schaal and her creative team took part in a residency at the museum, teaching young people through our youth programs, Teen Creative Agency (TCA) and SPACE, and holding conversations with Chicago's education, organizing, and theater communities. TCA welcomed Marwen students to the museum for a workshop, discussed political art in museums with the artists, and hosted an interactive project in the theater lobby.

Schaal's dedication to social justice and creative work led to another rewarding opportunity: following two performances, the artists spoke with teens detained by the Illinois Department of Juvenile Justice (IDJJ) about life, art, and even the performance's set construction. "They were thrilled and found the experience really thought-provoking and meaningful," said IDJJ Director Heidi Mueller, who met the artists at a dinner hosted by Jane M. Saks and Project&, the MCA's Creative Engagement and Presenting Collaborators for JACK &. Saks was drawn to the project's combination of art and justice, which "could not be more present in our collaboration with Kaneza and the MCA in service of deep engagement and participation in the power, artistic gesture, and truth of JACK &." Because of these experiences, Schaal is developing a more comprehensive curriculum for working with young people and inmates.

Creative Engagement and Presenting
Collaborator, Jane M. Saks and Project&.



Multiple Visit Program. Armour Elementary School students tour Howardena Pindell: *What Remains To Be Seen*, MCA Chicago, March 9, 2018.

thinking: what's your favorite song or television show at the moment, what are you seeing on the news and on social media, or what do you like to do outside of school? When viewing works of art I pose questions such as "What's one word that describes this artwork?" or I ask students to name a detail that they don't think anyone else notices. We play another popular game during which one person shares an observation about an artwork while everyone else listens. The students take turns, and when someone has a new idea, they raise their hand and say "I can add to that." This activity prompts them to listen carefully to every single idea that is shared and to add something that builds on that idea, developing students' collaborative dialogue skills.



Multiple Visit Program. Zakkiyyah Najeebah and students from Rufino Tamayo Elementary, March 9, 2017.

Mindful experiences like these not only guide young people to connect with contemporary art, but also inspire them to rethink the ways they interact with and reframe the world around them. As an artist guide, I consistently position myself as an active listener for students so that their concerns, questions, and contributions to the games I've described can help shape the way that we collaboratively engage with works in the museum. My hope is that these visits encourage students to recognize their fullest potential as leaders, agents of social change, critical thinkers, and creators—within the museum, within their own communities, and beyond.

LIFE
AFTER
TCA

Since 2011, the MCA's Teen Creative Agency (TCA) has fostered a community of dedicated young cultural leaders. Every Saturday for two years, twenty-five teens from all over Chicago meet at the MCA to collaborate and hone their creative, communication, and leadership skills. With this new knowledge, they organize public talks, workshops, performances, and art installations including 21Minus, the MCA's annual festival featuring artists under twenty-one.

TCA makes big things happen in the world. Alumni go on to do incredible things: pursuing studies and careers in fine art, art history, product design, urban planning, music production and management, fashion, engineering, and education. We caught up with some former members to hear about TCA's influence on their lives and the skills they're using today.



Teen Creative Agency (TCA) members emcee the main stage at 21Minus, curated by the TCA, June 16, 2018.

ELLA KINSMAN
TCA MEMBER, 2011-13
BFA, The Cooper Union School
of Art, 2017

TCA was instrumental in fostering my own curiosity. It was a gift to be exposed to citizens, artists, and art practices that actively engaged and problematized my way of thinking, being, and seeing the world. My TCA experiences drove me to continue that inner work and cultivation and was granted the incredible opportunity to study studio art on a full-tuition scholarship at The Cooper Union.

This tuition model is radical—not only in its political rarity but in the ability it gives students to freely engage and experiment with their studies without concern for whether their work was (monetarily) worth their time. At Cooper, as in TCA, I was pushed to reimagine the shape of what my artistic practice could be. I was permitted to fail and be vulnerable.

I've come to see my artistic "practice" as being about fresh vision and engagement. My explorations in yoga, eco-theology, and permaculture design have required this perspective as much as my current work as a prospect researcher.

MATTHEW MOEN
TCA MEMBER, 2011-13
BA Creativity in the Digital Age,
NYU Gallatin School of
Individualized Study, 2017

Being in a museum with rotating
exhibitions and being exposed to

artists I wouldn't normally have access to expanded my definitions of art. I remember visiting Theaster Gates's *Dorchester Projects*. It was not only an art piece, but also a piece that gave back to the community. Some of the best pieces of art are active in the world, spaces people carve out, or initiatives.

I try to use this insight to frame the things I do. It's how I think about DJing. Yes, it's about one person mixing records, but it's also about the whole experience of everyone on the dance floor. I write about art, and I think about magazines as platforms and how they reach people. I try to bring in artists that wouldn't traditionally be covered by other publications.

It's great to see 21Minus flourish, to see how this loose framework that we set up has been constantly retooled and reinterpreted and made its own by others. To do something like that with my career would be really gratifying.



Teen Creative Agency public program, March 24, 2018.

ALEJANDRO DIPRIZIO
TCA MEMBER, 2011-13
BA Urban Studies, University of
Illinois at Urbana-Champaign,
2017

In TCA, I grew an appreciation for collaborating with other people. It's communal. We'd meet up on Saturday and plan to have a fake campfire, to just try to do something random—not work, not play . . . something different. You developed an appreciation for being part of a team and trying to do something.



Jendayi Ingram performing at 21Minus, curated by the Teen Creative Agency, June 16, 2018.

As a TCA member, you want to be there and you are engaged with it, you take initiative for something that you yourself want to do, and you progress toward something. You're making goals and achieving those goals with other people.

A huge part of urban planning is about who is talking and who has input. Interpersonal relationships are probably the biggest part of what it means to be a planner. It's kind of like being an intermediary, a liaison.

DEIDRE CORRIGAN
TCA MEMBER, 2013-16
BS 3D Digital Design
Rochester Institute of Technology,
2020

Communication and ideation—those were the main things I learned in TCA. The most helpful

bits to think back on are the moments when we worked in groups and brainstormed. I was afraid to throw out bad ideas, but you really have to do that in order to get to an idea that can be used as a project.

I learned to experiment, to go out of my comfort zone and try something new. I remember the Horrormones performance at ZineFest and 21Minus and the experience of working together with strangers to make an onstage performance in front of hundreds

of people. It's terrifying, but you have to suck it up and go.

I am studying 3D design. People from my major go into everything: working in ad agencies, Pixar, and IR architecture. I want to go into video games, and in all of my classes we have critiques. It can hurt, but you have to realize it's not an attack on you; it's more about making your project better.

TIM TSANG
TCA MEMBER, 2013-15
BA Dance, Minor Arts
Management, Columbia
College Chicago, 2017

TCA challenged me to be more critical. I spent most of my childhood in China, and I didn't really think about doing arts at all. I never thought much about racial issues or about any gender-role issues. We explored a lot of topics in TCA about being queer and

challenging gender roles. At that time, I was also starting to come to terms with myself as being gay and I was starting to grow my hair out. You can't talk about racial issues without talking about gender issues or xenophobia.

TCA is also one of the reasons I added my Arts Management minor. Helping put 21Minus together got me really interested in more organizational and business stuff. For once in my life, I thought, "Oh my god, charts can actually be interesting!" Putting it in an arts setting made it so much more exciting for me.

SARA GONZALEZ
TCA MEMBER, 2016-17
BA in Biological and Premedical
Illustration, University of Iowa, 2021

I remember a moment when we were watching a PowerPoint presentation and one of the artists asked, "Why can't art be useful?" She created a resource center to help immigrants. Art is so powerful. People think it's more conceptual, but it can also be physically helpful, too.

During the finale of 21Minus last year, we had all these balloons with people's fears written on them, and we popped them. That was powerful. The physical aspect of being able to hold onto your fear and pop it—especially being with so many people—made you realize that so many people have fears that they are trying to overcome.

Doing elevator speeches in TCA helped me be able to talk to people about my artwork. I'm going into medical illustration, and I think it's really important for patients to understand what's going into their bodies and what's going to happen.

Rebecca Holbrook-Erhart
Assistant to the Chief
Development Officer

Anne Sheard
Assistant to the Chief
Operating Officer



Ken Griffin accepts the Corporate Art Award on behalf of Citadel. Pictured, left to right: MCA Trustees Jim Gordon, Ken Griffin, and King Harris.

WE ARE LOOKING
FORWARD TO NEXT
YEAR'S EVENTS,
WHERE WE KNOW
THAT THE MCA WILL
BE IN GOOD HANDS,
GOOD HEARTS, AND
GREAT COMPANY.

Generous support for Teen
Creative Agency is provided by
the North Shore Affiliate
of the MCA, Luminarts Cultural
Foundation at the Union
League Club of Chicago, and
Cynthia Hunt and Philip Rudolph.

NEW SUPPORT FOR YOUNG VISIONARIES



Famed photographer and featured guest Annie Leibovitz takes a selfie with attendees of the Women's Board Visionary luncheon, April 11, 2018.

Learning is at the core of the MCA's work, and we are fortunate to collaborate with a passionate community of supporters. From creating dedicated studio space for students in the heart of the building to supporting our award-winning school programs in Chicago Public School classrooms, the MCA's volunteers and donors are with us every step of the way.

The inaugural Women's Board Visionary Luncheon, cochaired by Rena Sternberg and Kristin Stevens, welcomed more than five hundred guests for a rousing presentation with renowned photographer Annie Leibovitz. The April event was a hit with guests, and all proceeds benefitted the Women's Board Learning Studios. Women's Board members continue to create opportunities that showcase the important work of our Learning and Public Programs staff and embody members' commitment to arts education.

For the fifth consecutive year, the MCA hosted its Corporate Art Award Lunch. This event celebrates the philanthropic commitment of Chicago's corporate community. This year we honored Citadel and its founder and CEO, Ken Griffin, for their ongoing commitment to arts education in Chicago. Cochaired by Jim Gordon and King Harris, more than two hundred civic leaders celebrated the museum's commitment to providing free programs for more than 10,000 school-age children each year.

We are looking forward to next year's events, where we know that the MCA will be in good hands, good hearts, and great company.

YEAR OF CREATIVE YOUTH

MORE THAN 50,000
STUDENTS HAVE
PARTICIPATED IN
ARTIST-LED TOURS
AND WORKSHOPS
OVER THE PAST
FIVE YEARS.

SINCE LAUNCHING OUR
FREE ADMISSION
PROGRAM FOR YOUTH 18
AND UNDER, MORE
THAN 25,000 YOUNG
PEOPLE HAVE VISITED
THE MCA
FREE OF CHARGE.

LAST SEASON'S
FAMILY DAYS
FEATURED 38
DYNAMIC AND
PARTICIPATORY
ARTIST-LED
PROJECTS.

The MCA offers engaging programs
and events for kids, teens, and families
year-round.

Photo Credits: Ally Almore, Evan Barr, Braxton Black, Mikayla Delson,
Grace DuVal, Kiam Marcelo Junio, Nathan Keay, and Meg Noe.

WEST

Charlotte Ickes
 Andrew W. Mellon
 Postdoctoral
 Curatorial Fellow

BY



Nov 17, 2018–
 Jan 27, 2019

Jerry McMillan, Joe Goode, Jerry McMillan, and Ed Ruscha with Ed's '39 Chevy, 1970. Exhibition copy (originally silver gelatin print). Courtesy of the artist and Craig Krull Gallery.

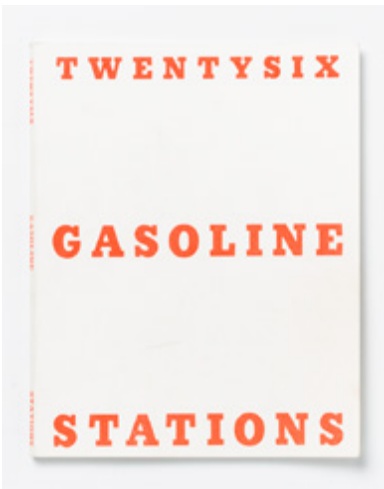
MIDWEST



Jerry McMillan, *Mason Williams, Downtown Los Angeles, CA*, c. 1962. Exhibition copy (originally silver gelatin print); 8 x 10 in. Courtesy of the artist and Craig Krull Gallery.

also artistic, intellectual, and political practices—and formed communities up and down the West Coast. What emerges from *West by Midwest*'s study of networks of kinship spanning the two regions is a complex, humanizing view of artists living, working, and collaborating during an exciting era in contemporary art.

West by Midwest tells the overlapping stories of more than fifty artists with ties to the Midwest who migrated west, shaping the course of contemporary art since the mid-twentieth century. Good art schools, sunny weather, and a booming postwar economy: whatever the motivation, artists made the move, packing their belongings and traveling across the country. There they cultivated social relationships with other artists—centered around shared locations but



Ruscha's journey down historic highway Route 66 served as part of the subject matter of his first artist book, *Twentysix Gasoline Stations*. Ed Ruscha, *Twentysix Gasoline Stations*, 1969. Offset on paper; perfect bound, softcover; 7 1/4 x 5 1/2 in. National Endowment for the Arts Museum Purchase Grant and gift of the Men's Council, 2012.84. © Ed Ruscha. Courtesy of the artist and Gagosian.

WEST BY MIDWEST TELLS THE OVERLAPPING STORIES OF MORE THAN FIFTY ARTISTS WITH TIES TO THE MIDWEST WHO MIGRATED WEST, SHAPING THE COURSE OF CONTEMPORARY ART SINCE THE MID-TWENTIETH CENTURY.



Joe Goode, Jerry McMillan, Ed Ruscha, and Patrick Blackwell in the studio space they shared while in school at Chouinard, c. 1959. Photo by Patrick Blackwell. Courtesy of the Joe Goode Studio.

California, in particular, appealed to many artists, including four guys from Oklahoma. In 1956, Ed Ruscha and Mason Williams packed up Ruscha's 1950 Ford and headed west on Route 66, getting their kicks, all the way from Oklahoma City to Los Angeles. Soon after, Ruscha convinced his friend artist Jerry McMillan to attend school in LA, and then Joe Goode—another childhood friend—joined all of them out west. All but Williams enrolled in Chouinard Art Institute, where they befriended fellow Okies Patrick Blackwell and Don Moore, forming the self-proclaimed "Students Five."



Jerry McMillan, *Joe Goode in front of his studio on Western Avenue, Los Angeles, CA, c. 1965*. Exhibition copy (originally silver gelatin print); 8 x 10 in. Courtesy of the artist and Craig Krull Gallery.

THEIR COMMUNITY OF FRIENDS, ARTISTS, AND FELLOW TRANSPLANTS NOT ONLY LIVED AND SOCIALIZED TOGETHER BUT ALSO COLLABORATED ON PROJECTS.

Amid studying, working part-time jobs, and exhibiting in galleries, many of these artists found time to hang out at places like Barney’s Beanery—a favorite watering hole among young LA artists—and around the emerging gallery scene along La Cienega Boulevard. Their community of friends, artists, and fellow transplants not only lived and socialized together but also collaborated on projects. Blackwell, Ruscha, and Williams turned a “caper” (an improvised action or “goofy things” in Williams’s words) into an artist’s book called *Royal Road Test* (printed 1971), documenting the remains of a typewriter being hurled out of a car. When Goode organized the exhibition *War Babies*

(1961) at Huysman Gallery, McMillan—the resident photographer of his social group—created the accompanying poster, which depicted Goode, Chicago-born artist Larry Bell, and two other artists and friends from Chouinard sitting around a table draped with the US flag while eating foods associated with their ethnicity, race, or religion. (The poster sparked controversy on both sides of the political spectrum and the gallery closed shortly after the exhibition). McMillan also worked with a neighbor of Goode’s at the time: Judy Chicago. Born Judy C. Cohen, she acquired the nickname “Judy Chicago” from her art dealer because of her thick Chicago accent. In 1970 she decided to take an ad out in *Artforum* (where Ruscha previously worked as art director under the pseudonym Eddie Russia) to proclaim her official name change. McMillan was the one to snap the iconic image.



Jerry McMillan, *Judy Chicago as a boxer, to announce her name change and show at CalState Fullerton, 1970*. Pictured, left to right: Jack Glenn, Judy Chicago, and Alona Hamilton-Cooke. Exhibition copy (originally silver gelatin print); 10 x 10 in. Courtesy of the artist and Craig Krull Gallery.

These stories scratch the surface of what *West by Midwest* has to offer. Come explore connections among artists that unfolded over several generations and profoundly shaped contemporary artistic practice and art history.

Lead support for *West by Midwest* is provided by Karyn and Bill Silverstein, and the Nancy Lauter McDougal and Alfred L. McDougal Exhibition Fund.

ENRICO DAVID: GRADATIONS OF SLOW RELEASE

Sep 29, 2018–
Mar 10, 2019

Michael Darling
James W. Alsdorf
Chief Curator

Have you ever come across a work of art—whether a song, movie, image, or novel—where your emotional state perfectly aligns with what that author is trying to communicate, yet those feelings are difficult to put into words? Artist Enrico David’s work does that to me time and again, stimulating and awakening deeply intuitive sensations, even when I wasn’t seeking out such communion. Across paintings, sculptures, drawings, installations, and collages, he taps into the mysteries of the subconscious, working through issues he himself is facing and processing, while still finding a way for others to use his art as a platform for their own soul-searching.

Born in Ancona, Italy, in 1966 and based in London for many years, Enrico David has distinguished himself as one of the most original artists working today, fashioning a universe of imagery that revolves around the human figure and its many states of being. The body, as treated by David, is rendered at turns fragile, vulnerable, grotesque, tortured, and ecstatic, and he has used a wide range of

media to achieve an encyclopedic yet extremely personal accounting of the human form. The title of the exhibition, *Gradations of Slow Release*, comes from a sculpture of the same name but also characterizes the circular process of his artistic activity; his imagery and ideas slowly morph and evolve over time, guided by shared themes that take on different yet related forms. Ideas of interiority, multiplicity, introspection, and disembodiment course through his work, sometimes feeling extremely contemporary in their expression, other times seeming archaic and timeless. The exhibition will trace a nearly twenty-year arc of his practice, revealing these interconnections in an attempt to understand how he so powerfully builds empathic and cathartic relationships between viewers and the objects he creates.

Generous support for *Enrico David: Gradations of Slow Release* is provided by the Margot and W. George Greig Ascendant Artist Fund; Mr. Robert Rennie and Mr. Carey Fouks; Michael Werner Gallery, New York and London; and Nicoletta Fiorucci, Founder of Fiorucci Art Trust.



Enrico David, *Gradations of Slow Release*, 2015. Wood, copper, jesmonite, paper, and pigment; 117 x 17 x 19 in. Collezione Maramotti, Reggio Emilia, Italy.

EXHIBITION CATALOGUE



This generously illustrated volume showcases Enrico David’s evolving body of paintings, sculptures, drawings, and tapestries. The book includes original texts by Michael Darling and Nathanaël and an interview between the artist and Mark Beasley.

Copublished by
DelMonico Books•Prestel

Available at the MCA Store in September.
\$22.46 for members (\$24.95 for nonmembers) mcachicagostore.org

GROUNDINGS

Grace Deveney
Assistant Curator

Tara Aisha Willis
Associate Curator
of Performance

GROUNDINGS

Nov 3, 2018–
May 12, 2019

GROUNDINGS

GROUNDINGS

PERFORMER
RESIDENCY DATES
2019

We invited six
artists to respond
to the exhibition's
theme during
five-day residencies
in the gallery.

JAN 15–19
Anna Martine
Whitehead

JAN 29–FEB 2
Mariana Valencia

FEB 26–MAR 2
Rosé Hernandez

MAR 19–23
Jennifer Harge

MAR 26–30
Patricia Nguyen

APR 2–6
Brandon Markell
Holmes

Visit [mcachicago.org/](http://mcachicago.org/exhibitions)
exhibitions for
performance details.



Annette Kelm, *Untitled (Eisenpan 12)*, 2012. Chromogenic development print; framed: 22 3/4 x 19 1/4 in. © 2012 Annette Kelm. Gift of Jennifer Aubrey, 2015.15.

What can be learned from the close observation of seen and unseen forces such as electrical currents, magnetism, dance, everyday gestures, and migration? This question has been at the forefront of our minds as we developed *Groundings*, an exhibition that brings together live performance and works from the MCA's collection. Movement, we decided, was a category of inquiry that would speak to the various kinds of artistic practice presented.

The pieces we selected from the MCA's collection explore motion in a variety of forms. Artworks by Julia Dault, Katinka Bock, and Annette Kelm present material transformation as the basis of artistic practice. Others, such as photographs by Rashid Johnson and Blythe Bohnen, capture faces blurred with motion, raising questions about the nature of portraiture and the ways that one's refusal to be still in front of the camera can symbolize escape from restrictive norms and codes of behavior.

Alongside these objects, six artists working in dance, music, and performance art invite viewers to witness the artistic process unfold as they reframe history,

self, place, and society. In a series of five-day residencies, the artists individually give open rehearsals and performances in the gallery during museum hours, each choosing how to inhabit the space. Detroit-based choreographer Jennifer Harge, for example, investigates how black and queer bodies move through domestic spaces and everyday tasks.

Chicago's Patricia Nguyen draws on her research into migration and memory and on her perspective as a community organizer in the Uptown neighborhood. Chicago-based R&B artist and performer Brandon Markell Holmes considers how his own body both is and is not an object within the museum, navigating time, race, and visibility. To document their different practices, there will be a dedicated area in the gallery where each artist can leave traces of their own residency—notes, sketches, and costumes, as well as objects they constructed or manipulated—while also grappling with the traces left by the performers who came before them.

ALONGSIDE THESE OBJECTS,
SIX ARTISTS WORKING IN
DANCE, MUSIC, AND
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VIEWERS TO WITNESS THE
ARTISTIC PROCESS UNFOLD
AS THEY REFRAME HISTORY,
SELF, PLACE, AND SOCIETY.

Groundings unfolds gradually, inviting viewers to return multiple times in order to experience a range of live performances that build on the themes of the visual art objects on view. The moment visitors encounter the artwork, whether a performance or an object, is an event in real time and space, full of possibility.

Opposite: Jimmy DeSana, *Cowboy Boots*, 1984. Vintage Cibachrome; framed: 26 1/4 x 19 1/4 in. Gift of Marshall Field's by exchange, 2017.25. Courtesy of the Jimmy DeSana Trust and Salon 94, New York.

Jessica Campbell

The drawings, comics, and textiles of Chicago-based artist Jessica Campbell (Canadian, b. 1985) take aim at everyday experiences that reveal the sexism that women face in the twenty-first century. Drawing from a wide range of sources including science fiction, art-world politics, and her Evangelical upbringing, she infuses her work with humor and vulnerability. Her recently published graphic novels, *Hot or Not: 20th-Century Male Artists* (2016) and *XTC69* (2018), imagine a place for speculative wit in feminist empowerment.

A HISTORIAN OF COMICS AS WELL AS A CREATOR, CAMPBELL HAS AN ACUTE SENSE OF THE WAYS THAT THE MEDIUM ALLOWS FOR A RADICAL RESTRUCTURING OF THE NARRATIVE FORM . . .

hometown of Victoria, British Columbia, more than a century earlier. The richly tactile work intertwines Campbell's own formative, and at times traumatic, experiences of growing up and the triumphs and indignities of Carr's history—often taking place in the very same locations. The juxtaposition of these stories reveals women's lives as they are really lived: poignant, funny, and sometimes grotesque.

A historian of comics as well as a creator, Campbell has an acute sense of the ways that the medium allows for a radical restructuring of the narrative form; by manipulating the relationship of image and text, comics can scramble cause and effect, control the reader's attention to detail, and allow reflection and absurdity to coexist. A new printed comic will accompany the exhibition, complicating the narrative of the mural by expanding each panel into a series and providing an alternative—and equally valid—way to parse the scenes depicted.



For her exhibition at the MCA, the first institutional solo presentation of her work, Campbell questions and expands the ways we read and tell stories. The centerpiece of the exhibition is an immersive mural inspired by Giotto di Bondone's Scrovegni Chapel in Padua, Italy, a fourteenth-century masterpiece of ecclesiastical architecture and an early experiment in comic strip-like narrative painting strategies. Made from colorful collaged carpet, Campbell's mural pairs autobio-graphical details with scenes from the life of the famed Canadian modernist painter Emily Carr, who was born in Campbell's



This spread, works by Jessica Campbell from left: *Porn Cabbie*, 2018. Acrylic rug and oil on panel; 30 x 40 in. Photo: James Prinz. Image courtesy of Western Exhibitions; *Phoning it in*, 2018. Acrylic rug on panel; 60 x 48 in. Photo: James Prinz. Image courtesy of Western Exhibitions; *Untitled*, 2017. Ink and charcoal on paper; 11 x 14 in. Photo: Tim Johnson; *Skinny dip*, 2016. Acrylic rug on panel; 60 x 48 in. Photo: Robert Chase Heishman and Emily Kay Henson.

Entangled Stories

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

Nina Wexelblatt
Curatorial Assistant



Dec 18, 2018–
Jul 7, 2019

NEW TO THE MCA COLLECTION

Nick Cave *Speak Louder*

Nick Cave (American, b. 1959) is a Chicago-based artist and educator whose sculptures, installations, videos, and sound works defy the boundary between the visual and performing arts. *Speak Louder* is a shining example of his Sound Suits, noise-making costumes when worn and also mute, static sculptures when on display. Camouflaging the body, these suits provide a second skin that conceals race, gender, and class, encouraging the viewer to look with curiosity and without judgment. In *Speak Louder* seven figures covered in silvery buttons are joined together to form one long, winding organism. The carnivalesque yet ominous work was a highlight of our exhibition *The Freedom Principle: Experiments in Art and Music, 1965 to Now* (July 11–November 22, 2015), which celebrated the vibrant African American arts scene in Chicago’s South Side in the 1960s and traced the radically cross-disciplinary work being created by local artists and musicians into the twenty-first century. *Speak Louder* is the fourth artwork by Cave to enter our collection. A joint purchase with the Zell Family Foundation and the Albright-Knox Gallery, this Sound Suit is, importantly, the MCA’s first piece from this significant body of work.

View the work at mcachicago.org/cave-speak-louder.

Nick Cave, *Speak Louder* (detail), 2011. Mixed media including black mother-of-pearl buttons, embroidery floss, upholstery, metal armature, and mannequins; installed: 93 ¼ x 199 x 123 in. Purchased jointly by Museum of Contemporary Art Chicago with funds provided by the Zell Family Foundation and by the Albright-Knox Art Gallery. Courtesy of the artist and Jack Shainman Gallery, New York. Photo: James Prinz Photography.



MICHAEL O'GRADY: A NEW LEADER



The MCA's new Board Chair, Michael O'Grady.

Recently elected as the new Chair of the Board of Trustees, Mike O'Grady takes his place in a long and distinguished line of MCA leaders who have devoted their time and talents to the mission of the museum and its vision for the future. In addition to committing himself to the MCA, Mike is also the President and Chief Executive Officer of Northern Trust, a pillar of the MCA's corporate giving community and a longstanding lead sponsor of Vernissage, the annual opening-night event at EXPO Chicago.

Mike also served as secretary of the board and has shared his considerable insights as a member of the Executive and Finance Committees, contributing to the overall governance and fiscal health of the museum. His objective as board chair is to serve and support the many capable and dedicated people at the MCA. In his words: "The MCA is clearly operating from a position of strength. When you think about it from an exhibition, artistic, financial, or talent of staff perspective, what the MCA is doing right now is really top-notch."

The MCA community welcomes Mike and looks forward to a future of continued progress under his unwavering leadership.

Read more about the artists and purchase tickets online at mcachicago.org or call 312-397-4010. Tickets for performances in 2019 will go on sale in November.

Lead support for the 2018-19 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 Polsky, Carol Prins and John Hart/The Jessica Fund, Susan Manning and Doug Doetsch, D. Elizabeth Price and Lou Yecies, 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.

Foundation Season Sponsor



Hotel Sponsor



OCTOBER

THEATER/MUSIC
Dorothee Munyaneza/Kadidi
Unwanted

Wed–Thu, Oct 3–4, 7:30 pm
Sat, Oct 6, 7:30 pm
Sun, Oct 7, 2 pm

Rwandan performance artist Dorothee Munyaneza traveled to her homeland to create this testimonial about female strength, inspired by women survivors of genocide. The collaboration with French composer Alain Mahé and South African visual artist Bruce Clark features Munyaneza performing with the punk rocker Holland Andrewvs, aka Like a Villain.



Dorothee Munyaneza, *Unwanted*. Photo © Christophe Raynaud de Lage.

NOVEMBER

DANCE
Ishmael Houston-Jones/
Ralph Lemon/Bebe Miller
Relations

Fri–Sat, Nov 2–3, 7:30 pm

Longtime friends and legendary shapers of experimental dance—with over ten Bessie Awards between them—Ralph Lemon, Bebe Miller, and Ishmael Houston-Jones come together for the first time ever as a trio in an improvised performance that pays homage to their past selves, gestures to the futures of dance they have inspired, and testifies to their current artistry.



Ralph Lemon. Photo: Dan Merlo.

DECEMBER

DANCE/MUSIC
Claudia Rankine, Will Rawls,
and John Lucas
What Remains

Wed–Sun, Dec 5–9, 7:30 pm

MacArthur Fellow poet Claudia Rankine, Bessie Award-winning choreographer Will Rawls, and

filmmaker John Lucas present a collaborative performance in the MCA's warehouse. Using movement, language, music, and video, they explore society's role in the murder and disturbance of black citizens to challenge how we recognize personhood.

JANUARY

THEATER/FILM
Mariano Pensotti
Arde brillante en los bosques de la noche (*Burning bright in the forest of the night*)

Thu–Sat, Jan 24–26, 7:30 pm
Sun, Jan 27, 2 pm

"Pensotti's beautiful work mixes puppetry, play-in-a-play, and film. With which it explores the search of Russian avant-gardists to new art forms just as ironically as honestly."

Tage Mirror

Mariano Pensotti's "theatre of the real" pushes real lives onstage to reconsider what is fictional and what is created. The writer-director collaborates with filmmaker Marian Tirantte for this fictional encounter with Alexandra Kollontai, the real-life Soviet revolutionary and feminist, illuminating concerns about freedom, the body, sexuality, and how capitalist society shapes women's identity. Copresented with the Chicago International Puppet Theater Festival.

FEBRUARY

DANCE/MUSIC
Ingri Fiksdal, Jonas Corell
Petersen, and Lasse Marhaug
STATE
Costume design by Henrik Vibskov
and Team Vibs SS17

Thu–Sat, Feb 7–9, 7:30 pm
Sun, Feb 10, 2 pm

Ingri Fiksdal, Lasse Marhaug,
and Jenny Hval
Diorama

Mon–Wed, Feb 11–13, 4:30 pm



Ingri Fiksdal, *STATE*. Photo © Anders Lindén.

Ingri Fiksdal, one of today's most original and perceptive choreographers, presents two works designed to be experienced within the same week: *State*, in which a society manifests itself through ritual dances, and *Diorama*, which moves ritual outdoors, following the Chicago winter sunset and shimmering skyscape from the perspective of Anish Kapoor's *Cloud Gate* in Millennium Park, with pop artist Jenny Hval's prerecorded vocals, Fiksdal's dancers, and guest artists from Chicago. Copresented with The School of the Art Institute Chicago and IN>TIME.



Yan Duyvendak and Omar Ghayatt, *Still in Paradise*, Avignon, 2017. Photo: Agnes Mellon.

MARCH

THEATER
Annie Dorsen
The Great Outdoors
Music by Sébastien Roux

Thu–Sat, Mar 21–23, 7:30 pm
Sun, Mar 24, 2 pm

Writer-director Annie Dorsen's *The Great Outdoors* takes us on a sublime journey through inner space with an artificial planetarium. Inside an inflatable helix, the audience lies on the floor while a performer reads texts culled from internet comments, giving voice and body to the thoughts of countless individuals tapping away at their keyboards in isolation. The star show designed by Dorsen with Ryan Holsopples is accompanied by Sébastien Roux live-mixing his original score.

APRIL

THEATER
Yan Duyvendak and
Omar Ghayatt
Still in Paradise

Thu–Sat, Apr 18–20, 7:30 pm
Sun, Apr 21, 2 pm

Yan Duyvendak and Roger Bernat
Please, Continue (Hamlet)

Thu–Sat, Apr 25–27, 7:30 pm
Sun, Apr 28, 2 pm

Yan Duyvendak makes his North American debut with collaborators Omar Ghayatt and Roger Bernat with *Still in Paradise* and *Please, Continue (Hamlet)*, two highly participatory works designed to be experienced within the same week. *Still in Paradise* begins with the audience voting on scenes—a literal "command performance" of a post-9/11 existence where the Arab world has become suspect. *Please, Continue (Hamlet)* reframes Shakespeare's *Hamlet* as a homicide trial, in which local court professionals play themselves, Chicago actors play Shakespearean roles, and an audience jury determines the defendant's fate. Copresented with the Chicago Humanities Festival.

MAY

THEATER/DANCE
Adrienne Truscott
THIS

Thu–Sat, May 2–4, 7:30 pm
Sun, May 5, 2 pm

Adrienne Truscott's Bessie Award-nominated work *THIS* is propelled by both satire and choreography as radical tools for capturing an audience's attention. Playing with assumptions about truth, fiction, authorship, and autobiography, Truscott mines her own genre-straddling oeuvre in a brash, nonlinear confessional that bounces from contemporary feminism to the presidency to unconventional urban living.



Manuela Infante, *Estado Vegetal*. Photo: Isabel Ortiz.

THEATER
Manuela Infante
Estado Vegetal

Thu–Sat, May 9–11, 7:30 pm
Sun, May 12, 2 pm

Estado Vegetal (vegetative state) is the latest genre-bending work by writer-director Manuela Infante and her first to test anthropocentrism, which has been her prime artistic interest for ten years. Created by an all-woman team, it uses Infante's sublime sense for comedy and theater in service of philosophical concepts about plant intelligence and vegetative soul.

MCA STORE

New Fall Merchandise

- 1 POLAROID SX-70 VINTAGE CAMERA \$386.99 (Nonmembers \$429.99)
- 2 PARADE MOBILE Designed by Antoine Ménard \$211.50 (Nonmembers \$235)
- 3 LAURA LETINSKY MOLOSCO PORCELAIN \$157.50–337.50 (Nonmembers \$175–375)

COMING SOON

MCA Vintage Posters and T-Shirts

MCA MEMBERS RECEIVE A DISCOUNT ON ALL STORE MERCHANDISE!

Polaroid SX-70 Vintage Camera. Photo: Polaroid; Parade Mobile. Photo: Virvoltan; Laura Letinsky Molosco Porcelain. Photo: Dan Goldberg.

PAINTING THE VOICE 1949–1962



February 16–June 2

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e see

PAST, PRESENT, AND FUTURE

In the afterglow of the MCA's fiftieth-anniversary celebration, we took a moment to reflect upon our youth. As the new Director of Retail Experience at the MCA Store, it seems to me that the MCA has always been utterly cool and a total trailblazer. In 1974, Rhona Hoffman and Helyn Goldenberg created the first artist-approved, silkscreened T-shirt sold in our store—a collaboration that was, in today's vernacular, disruptive. Rhona and Helyn's bold and irreverent idea revolutionized the way we think about art today.

The Virgil Abloh exhibition next summer offers an opportunity for continuing our legacy of daring and groundbreaking ideas. It seems that the stars have magically aligned: these same concepts of DIY, collaboration, and remixing are not only integral to Virgil's message, they are precisely how he started his career. So, in the spirit of magical alignment, the MCA Store will bring back all the retro-cool our archives have to offer as we simultaneously prepare for Abloh's first solo museum exhibition. Expect a few surprises along the way, and make sure not to miss our future. It all happens fast!

Presently showing Chicago-based artist Laura Letinsky's work in our second-floor photography exhibition, we welcome her beautiful gilded porcelain collection to the store. In her words, they are "a little more awkward than I'd intended. Perfect, nonetheless." How could we top that?

Until the next edition,

Helen Yi
Director of Retail Experience



MARK YOUR CALENDAR

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

mcachicago.org

Sat, Sep 15, 7–11 pm  Prime Time: #FutureSelf
MCA Prime Time is an afterhours series that taps into the creative pulse of Chicago. Featuring immersive artist projects, delicious food and drink, and music by Japanese Breakfast, Ought, and a range of DJs, #FutureSelf offers guests myriad opportunities to dance, explore, and define the promise of tomorrow.

Thu, Sep 27, 5–9 pm  Vernissage
Mingle with Chicago art insiders and 135 of the world’s premier gallerists on this opening night of EXPO CHICAGO. Organized by the MCA Women’s Board, this extraordinary benefit is the city’s most anticipated art event of the year. Purchase tickets at mcachicago.org/vernissage or by calling 312-397-4017.

Wed–Thu, Oct 3–4, 7:30 pm ; Sat, Oct 6, 7:30 pm ; Sun, Oct 7, 2 pm 
Dorothee Munyaneza/Kadidi *Unwanted*
Rwandan performance artist Dorothee Munyaneza traveled to her homeland to create this testimonial of female strength, drawing from stories told to her by women survivors of genocide. Her collaboration with French composer Alain Mahé and South African artist Bruce Clark features Munyaneza performing with experimental musician Holland Andrews, aka Like a Villain.



Japanese Breakfast



Dorothee Munyaneza



Erika Sánchez



Deborah Berke

Sat, Oct 20, 6 pm  Lit & Luz Festival
Join us for the concluding celebration of the Lit & Luz Festival of Language, Literature, and Art, a program that supports the creation of new collaborative art works between writers, visual artists, and musicians from Chicago and Mexico City. The program offers simultaneous Spanish- and English-language interpretation.

Fri, Nov 9, 6 pm  Talk: Architecture and Art with Deborah Berke and Samara Golden
Explore the intersections of art and architecture with renowned architect Deborah Berke and artist Samara Golden, who uses architectural configurations and bends light to create immersive, eye-tricking installations. Berke and Golden speak with architecture expert Reed Kroloff for this program, in partnership with the Chicago Architecture Foundation.

Sun, Dec 9, 2 pm  Talk: Barbara Kasten Walkthrough of *West by Midwest*
Artist Barbara Kasten leads a one-of-a-kind walkthrough of *West by Midwest* as she illuminates her own artistic practice and points out some of her favorite artworks in the exhibition. RSVP required.

Sat, Dec 15, 2–4 pm
TCA: Zine Launch Party
The MCA’s Teen Creative Agency (TCA) curate and host a celebration of Chicago zine makers aged 21 and under. All ages are invited to enjoy free music, snacks, zine-making, a scavenger hunt, and more!

Japanese Breakfast. Photo: Joyce Jude; Dorothee Munyaneza, *Unwanted*. Photo © Christophe Raynaud de Lage; Lit & Luz Live Magazine Show, October 21, Co-prosperity Sphere, Chicago. Participant Erika Sánchez reading. Photo: Sarah Hess; Deborah Berke. Photo: Winne Au.

MCA SEEN



NATELLIE IBARRIENTOS



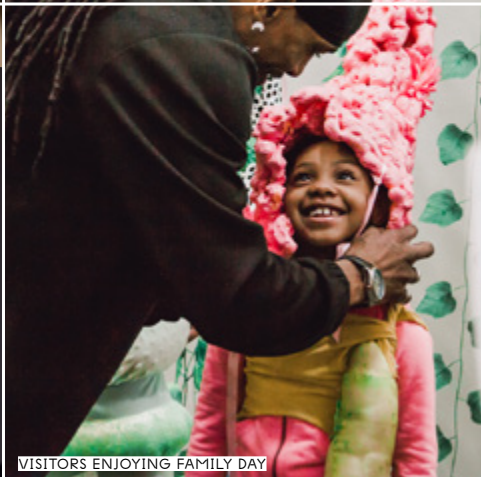
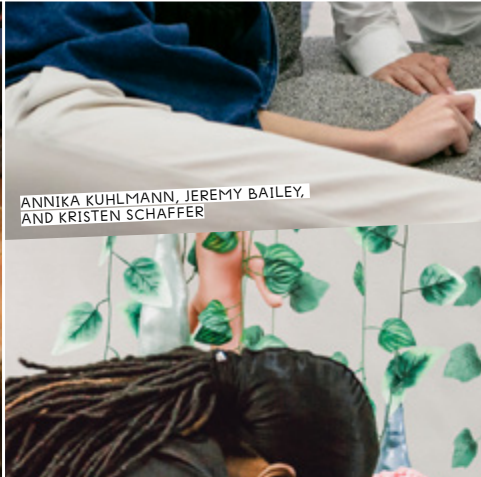
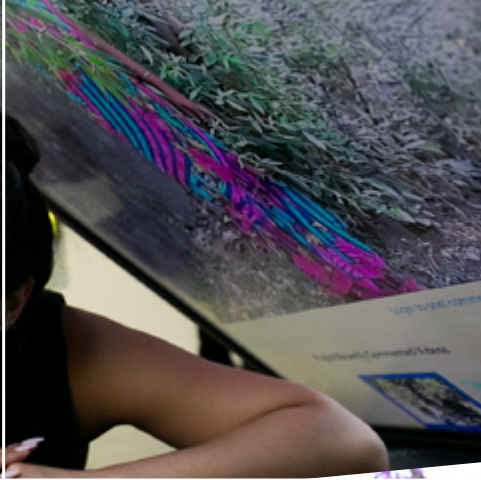
CATHERINE SARR, MAMADOU-ABOU SARR, AND CARRIE MAE WEEMS



KENNETH JOSEPHSON



DEJANAE PHILLIPS MODERATING A PANEL AT IMAGINE THIS: A SAFE CITY FOR YOUTH. PHOTO: EVAN BARR.



VISITORS ENJOYING FAMILY DAY



JOE FRESHGOODS AND HELEN YI



GUESTS AT PRIME TIME: F00TW3RK

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
* Tickets available soon

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. This guided tour of current MCA exhibitions for caregivers with little ones in tow is an opportunity for you to engage in adult conversation about contemporary art and artists.

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.

TUESDAYS ON THE TERRACE
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.

LEARNING TO SEE: VIEWING WITH ALL SENSES
Join a thirty-minute session led by mindfulness educator Jess Benjamin. A short talk and guided meditation prepare audiences for active art viewing in the museum. Afterward, extend your experience by attending a docent-led exhibition tour.

IN PROGRESS
This series offers insight into the creative process of artists, curators, and other creative thinkers.

MEMBERS’ DOUBLE DISCOUNT DAYS
Nov 9–18
MCA Members save 20% in the MCA Store.

SEPTEMBER

Tue, Sep 4, 5:30–8 pm
Tuesdays on the Terrace:
Victor Jesus Garcia
Grammy-nominated Victor Jesus Garcia, a multi-instrumentalist with a talent for trumpet, has been performing with his group, CALJE, in Chicago and beyond for the past ten years.

Tue, Sep 11, 5:30–8 pm
Tuesdays on the Terrace:
Greg Ward
Saxophonist and composer Greg Ward has released three recordings. In 2010, his Chicago-based band, Fitted Shards, released *South Side Story*.

Fri, Sep 14, 7 pm *
Screening: Nick Briz and Anna Russett
New media artists Nick Briz and Anna Russett present a new project exploring how YouTube reflects and refracts mainstream entertainment.

Sat, Sep 15, 7–11 pm 
Prime Time: #FutureSelf
Featuring music by Japanese Breakfast, Ought, and a range of DJs; immersive artist projects; and delicious food and drink, #FutureSelf offers attendees myriad opportunities to dance, explore, engage, and define for themselves the promise of tomorrow.

Tue, Sep 18, 5:30–8 pm
Tuesdays on the Terrace:
Maggie Brown
Maggie Brown is an accomplished singer, songwriter, stage director, and producer. Carrying on the spirit of her father, Oscar Brown Jr., she uses song to both educate and entertain.

Fri, Sep 21, 6 pm
Common Use: Paola Aguilar
Through an open call and active on-site participation, three design initiatives—Borderless Studio, The Night Gallery, and MAS Context—invite you to share a Chicago memory for a “collaborative playlist.”

Tue, Sep 25, noon
Curator Tour: *a body measured against the earth*
Join Curatorial Assistant Nina Wexelblatt for an in-depth tour of *a body measured against the earth*.

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Tuesdays on the Terrace:
Artifacts with Nicole Mitchell, Mike Reed, and Tomeka Reid
Artifacts features Nicole Mitchell on flute and electronics, Tomeka Reid on cello, and Mike Reed on drums.

Fri, Sep 28, 7:30 pm 
Cards Against Humanity Comedy Night
The creators of Cards Against Humanity host an irreverent night of improv comedy based on the politically incorrect party game.

Sat, Sep 29, 2 pm
Talk: Enrico David with Michael Darling
The exhibition *Enrico David: Gradations of Slow Release* opens with a conversation between the artist and the exhibition’s curator.

OCTOBER

Tue, Oct 2, 12:30 pm
Learning to See:
Viewing with All Senses

Tue, Oct 2, 6 pm
Workshop: Black Lunch Table–Wikipedia Edit-a-thon
Contribute to the visibility of visual artists of the African diaspora in a Wikipedia edit-a-thon hosted by The Black Lunch Table.

Wed–Thu and Sat, Oct 3–4 and 6, 7:30 pm ;
Sun, Oct 7, 2 pm 
Dorothée Munyaneza/Kadidi Unwanted
This testimonial about female strength features Dorothée Munyaneza performing with experimental musician Holland Andrews, aka Like a Villain. (see p. 30)

Tue, Oct 9, noon
Curator Tour: *Enrico David*
Exhibition curator Michael Darling leads an in-depth tour of *Enrico David: Gradations of Slow Release*.

Tue, Oct 9, 6 pm
In Progress: Shawné Michaelain Holloway
Shawné Michaelain Holloway presents the latest in a portfolio of scores inspired by classical music graphic notation illustrating BDSM acts.

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MCA CALENDAR

Fri, Oct 12, 7 pm *
Screening: Penny Lane, *The Pain of Others*
This found-footage body horror documentary explores the boundaries of human empathy. The work is culled from YouTube clips created by three women who believe they suffer from a baffling disease called Morgellons.

Sat, Oct 13, 11 am–3 pm
Family Day: Short Circuit
Dive deep into the internet. Take apart video games with Video Game Art Gallery (VGA Gallery), make circuit-bending sounds with Patrick McCarthy, and more.

Tue, Oct 16, 12:30 pm
Learning to See:
Viewing with All Senses

Sat, Oct 20, 9 am 
D-Composed Presents D-Compressed
A string quartet fuses yoga with chamber music, performing works by black classical composers—with a pop-culture twist.

Sat, Oct 20, 6 pm 
Lit & Luz Festival
Experience “Live Magazine Show,” the concluding celebration of the Lit & Luz Festival of Language, Literature, and Art. Each year the Lit & Luz program supports the creation of new collaborative art works between writers, visual artists, and musicians from Chicago and Mexico City.

Sun, Oct 21, 3 pm *
Dialogue Keynote: Elaine Welteroth
Journalist, thought leader, and former editor-in-chief of *Teen Vogue* Elaine Welteroth kicks off the 2018–19 Dialogue season with a keynote address considering issues of diversity and inclusion and how museums can engage the next generation of changemakers.

Tue, Oct 23, 12:30 pm
Learning to See:
Viewing with All Senses

Listings continue
on back flap >>>

Tue, Oct 23, 6 pm
In Progress: Perfect Worlds/ Propositional Attitudes
Participants become performers in a showcase celebrating two new books about instructionist artwork: *Propositional Attitudes*, edited by Elana Mann and John Burtle, and Michael Workman’s *Perfect Worlds: Artistic Forms & Social Imaginaries*.

Tue, Oct 30, 12:30 pm
Learning to See: Viewing with All Senses

Tue, Oct 30, 6 pm
In Progress: Sid Yiddish and His Candy Store Henchmen
Artist Sid Yiddish leads an improvisational ensemble of unusual music, using a set of hand signals, visual cues, and games of chance to choreograph the music in real time.

Tue, Oct 30, 8 pm *
Talk: Camille Paglia
Camille Paglia, author of the best-selling book *Sexual Personae*, shares her provocative takes on religion, the rise of the right, LGBTQ activism, and more from her newest book, *Provocations*. Presented in partnership with the Chicago Humanities Festival. Event is off-site.

NOVEMBER

Fri–Sat, Nov 2–3, 7:30 pm 
Ishmael Houston-Jones/ Ralph Lemon/Bebe Miller *Relations*
Ralph Lemon, Bebe Miller, and Ishmael Houston-Jones come together for the first time as a trio in an improvised dance performance paying homage to their past selves. (see p. 30)

Sat, Nov 3, 3 pm
Talk: *Groundings*
Join exhibition curators Grace Deveney and Tara Aisha Willis for a conversation with visual and performing artists about forces that affect movement.

Tue, Nov 6, 6 pm
Live Election Results Viewing with State Matters
Watch the election results in the MCA’s Commons with fellow community members and representatives of State Matters, a local organization that educates Illinois residents about their state and local government.

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Thu, Nov 8, 6 pm *
Talk: MCA ‘68–Art & Violence, Then & Now
Director of the DePaul Art Museum Julie Rodrigues Widholm, artist Danny Giles, and moderator Alison Cuddy reflect on violence and art on the fiftieth anniversary of a landmark MCA exhibition, *Violence! in Recent American Art*. Presented in partnership with the Chicago Humanities Festival.

Thu, Nov 8, 7:30 pm *
Talk: Kristen J. Sollee
In this illustrated talk, New School faculty member and author of *Witches, Sluts, Feminists: Conjuring the Sex Positive* Kristen J. Sollee traces the lineage of “witch feminism” through art, film, music, technology, religion, culture, and politics. Presented in partnership with the Chicago Humanities Festival.

Fri, Nov 9, 6 pm 
Talk: Architecture and Art with Deborah Berke and Samara Golden
Renowned architect Deborah Berke and artist Samara Golden converse with architecture expert Reed Kroloff. Presented in partnership with the Chicago Architecture Foundation.

Sat, Nov 10, 11 am–3 pm
Family Day: Morph
Shape-shift, change places, and transform. Remix old toys with the Frankentoymobile, find new forms through costumes with Efrén Arcoiris, and more.

Tue, Nov 13, 12:30 pm
Learning to See: Viewing with All Senses

Tue, Nov 13, 6 pm
Open Dialogue: Public Discourse & Museums
Participate in a public conversation led by local art and museum practitioners that follows the thinking initiated in our Dialogue Keynote with Elaine Welteroth.

Fri, Nov 16, 7 pm *
Screening: Leilah Weinraub, *Shakedown*
Shakedown centers on Los Angeles’s black lesbian strip club community in an underground party called Shakedown. Pulling from hundreds of hours of footage, the film follows the party’s dancers and organizers.

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Museum of
Contemporary Art
Chicago

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Chicago, IL 60611

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ULTRA BRIGHT
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DATE NIGHT
DATE NIGHT

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