

Summer 2014

MCA Chicago



Summer 2014

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

Museum hours
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Tue 10 am–8 pm
Wed–Sun 10 am–5 pm
Admission is free for Illinois residents every Tuesday.

Information 312.280.2660
Box office 312.397.4010
Member services 312.397.4040

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Cover illustration:
Jesse Harp
Summer on the MCA Plaza
We count at least thirteen references to MCA exhibitions and programs in Harp's illustration. How many can you find? Visit the MCA blog at mcochicago.org for hints.

This page:
Frida Kahlo
Arbol de la Esperanza (Tree of Hope), 1946
Private Collection, Chicago
© 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

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Members’ Open House



From the Director

This June the Museum of Contemporary Art Chicago unveils its fourth annual MCA Plaza Project: *Wind Sculptures*, an installation by the world-renowned British artist Yinka Shonibare, MBE. Shonibare’s three sculptures capture his witty perspective on race and multiculturalism, subjects that couldn’t be more relevant to Chicago. As this issue’s cover illustration by Jesse Harp suggests, they provide the perfect colorful backdrop to the bustle and excitement of the MCA Plaza in summertime.

During the past several months, the museum’s staff has identified four key words that define how we want to interact with our audiences. In bringing art to people beyond the walls of MCA Chicago—for free—twenty-four hours a day, seven days a week, Shonibare’s work embodies the MCA’s commitment to accessibility. As you make your way through this magazine and through our galleries, I hope you will learn how the museum values knowledge, authenticity, and optimism as well.

Knowledge is reflected in the excellence of the MCA’s exhibitions. *Isa Genzken: Retrospective*, which the MCA cocurated with New York’s Museum of Modern Art and the Dallas Museum of Art, remains on view through August 3. *Unbound: Contemporary Art After Frida Kahlo* presents two rarely shown Kahlo self-portraits alongside works by similarly subversive twenty-first-century artists from around the world, forging unexpected connections between different generations and cultures. On June 7, the MCA will become the first major American

museum to present a range of work by Turner Prize–winner Simon Starling.

Authenticity encompasses transparency and candor. Programs such as our second annual Members’ Open House and all-ages educational workshops invite a diverse range of visitors to get to know the MCA. Optimism stems from the MCA’s pride in its roles as a public forum for conversations about art and culture, and as a champion of civic engagement—exemplified by the museum’s Marriage Equality event on June 2.

We’re particularly delighted about the opening of *David Bowie Is* on September 23. It’s thrilling to be the sole United States venue for this highly anticipated exhibition, which was hugely popular when it first opened at London’s Victoria and Albert Museum. *David Bowie Is* has roots in the earliest years of the MCA, which has integrated the performing arts into its programs since opening in 1967.

Bowie pioneered the melding of art, theater, music, and other fields typical of the twenty-first century—and of this institution. He’s an interdisciplinary performer whose appeal is also cross-generational: another word for our list! Exploring his legacy with integrity is one of many ways in which the MCA continues to be open, responsive, and transformative.

Madeleine Grynsztejn
Pritzker Director



Madeleine Grynsztejn

On View

Closing soon

MCA DNA: Marisol and Warhol

Through June 15

This intimate exhibition pairs Marisol's early 1960s sculptures with paintings and a photograph by her friend Andy Warhol.

On view now

retrospective in the US. Cocurated by the MCA, New York's Museum of Modern Art, and the Dallas Museum of Art, this exhibition places the German artist's work in an art-historical context and shows why she has been an influence on an international array of artists working today.



MCA Screen: Leslie Hewitt in collaboration with Bradford Young

Through August 31

Partly inspired by an archive of Civil Rights-era photographs, Leslie Hewitt and cinematographer Bradford Young's film project *Untitled (Structures)* (2012) is an evocative interpretation of how the past resonates in the present.



BMO Harris Bank Chicago Works: Zachary Cahill

Through September 28

Cahill explores the fraught relationship between art and therapy in the third phase of his *USSA 2012* series, which examines the role of institutions in society.



Unbound: Contemporary Art After Frida Kahlo

Through October 5

Drawn from the MCA Collection and local private collections, and featuring two rarely seen paintings by Frida Kahlo as well as works by artists such as Cindy Sherman, Martin Soto Climent, and Shirin Neshat, *Unbound* reveals how Kahlo's artwork anticipated themes crucial to contemporary artists, including the representation and construction of gender and the contested territory of national identity.

MCA DNA: Alexander Calder

Through May 10, 2015

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

On view next

Simon Starling: Metamorphology

June 7–November 2

Turner Prize–winner Simon Starling emerged from the Glasgow art scene in the early 1990s and has established himself as one of the leading artists of his generation. Working in a wide variety of media, Starling repurposes existing materials for new artistic aims and interrogates the histories of art and design, scientific discoveries, and global economic and ecological issues.

MCA Chicago Plaza Project: Yinka Shonibare, MBE

June 16–October 2014

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.

Earthly Delights

June 28–November 30

Earthly Delights brings together the work of Lari Pittman, Nick Cave, Carol Bove, and several other artists who share a belief in the critical power of beauty. Drawn primarily from the MCA Collection, the paintings, sculptures, and installations in this exhibition embrace the decorative, defying the constraints of modern and contemporary movements that separate art from the pursuit of pleasure.

David Bowie Is

September 23, 2014–January 4, 2015

David Bowie Is, the first international exhibition of David Bowie's extraordinary career, brings together more than 300 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 London's Victoria and Albert Museum.



BMO Harris Bank Chicago Works: Sarah Belknap and Joseph Belknap

October 11, 2014–February 24, 2015

Artists Sarah Belknap and Joseph Belknap often look to the skies above or the ground beneath our feet for inspiration. Whether modeling the surface of the moon or pondering meteorites crashing to earth, their sculptures, photographs, and performances examine our ideas of the cosmos, inspired equally by the history of science, popular imagination, and a personal sense of wonder.

Ana Mendieta
Untitled (from the Silueta series), 1973–77
Collection Museum of Contemporary Art Chicago, gift from The Howard and Donna Stone Collection, 2002.46.7
© The Estate of Ana Mendieta Collection

Sarah Belknap and Joseph Belknap
Portrait of Artists in Flight, 2003
Photo: Courtesy of the artists

Simon Starling: Metamorphology exhibition catalogue copublished by ART-BOOK/D.A.P. By Dieter Roelstraete, with contributions by Mark Godfrey, Janine Milleaf, and Simon Starling.

Available at the MCA Store

Members \$31.50, Nonmembers \$35





David Bowie Is

Sep 23, 2014–
Jan 4, 2015

As a teenage David Bowie fan, blown away by a concert on the *Serious Moonlight* tour, I didn't know about Bowie's involvement with avant-garde figures like William S. Burroughs and Brion Gysin. But as the MCA prepares to host *David Bowie Is*, the first retrospective of his extraordinary career, I've come to recognize that he is one of the most pioneering and influential performers of our time.

The MCA is the only US venue for *David Bowie Is*, which debuted at the Victoria and Albert Museum (V&A) in London. When I saw the exhibition there, I found it compelling because it brings together an unprecedented 300-plus objects from the David Bowie Archive, including handwritten lyrics, original costumes, photography, set designs, album artwork, and rare performance material. I suggested we bring the exhibition to the MCA to stretch the MCA's ideas about art, as well as our audience's. The museum has also explored parallels between art and music before, in exhibitions like 2007's *Sympathy for the Devil: Art and Rock and Roll Since 1967*, and performance has been integral to the MCA's programming since its very beginning.

It's difficult and rare for an artist to sustain Bowie's level of creativity for decades and decades. His peerless understanding of the importance of image cultivation and his appetite for constant reinvention make him a comfortable companion to staples of the MCA's collection and exhibition history such as Cindy Sherman and Jeff Koons. And, similar to many artists working today, he has



This page:
David Bowie and William Burroughs, 1974
Photo: Terry O'Neill
Hand coloring:
David Bowie
Courtesy of the David Bowie Archive 2012
Image © V&A Images

Opposite:
Striped bodysuit for *Aladdin Sane* tour, 1973
Design: Kansai Yamamoto
Photo: Masayoshi Sukita
© Sukita/The David Bowie Archive 2012

never limited himself to one area of cultural production. The exhibition demonstrates how Bowie's work has both influenced and been influenced by wider movements in art, design, theater, and contemporary culture, and focuses on his creative processes, shifting style, and collaborations with diverse designers in the fields of fashion, sound, graphics, theater, and film.

Multimedia installations incorporating advanced sound technology, original animations, continuous audio accompaniment, and video make *David Bowie Is* an immersive journey through Bowie's artistic life. I thought it would be exciting to bring this kind of innovative, multisensory experience to the MCA. The exhibition's overall look and feel recall a rock concert, making it a transporting and much more exciting experience than a typical fashion exhibition, even as more than sixty of Bowie's costumes go on display, including the Ziggy Stardust bodysuits (1972) designed

Lead support for the Chicago presentation of the exhibition is provided by Kenneth and Anne Griffin, Helen and Sam Zell, and Margot and George Greig.

Major support is provided by Andrea and Jim Gordon; Cari and Michael Sacks; and Signature Group Holdings, Inc./Helen and Sam Zell.

Additional generous support is provided by Robert and Sheryl Bellick.

Sound experience by

 **SENNHEISER**

This exhibition is organized by the Victoria and Albert Museum, London.



by Freddie Burretti, Kansai Yamamoto’s flamboyant creations for the Aladdin Sane tour (1973), and the Union Jack coat designed by Bowie and Alexander McQueen for the *Earthling* album cover (1997). The sculptural and spectacular qualities of the costumes, not to mention the variety of aesthetics they represent, are among the primary attractions of the exhibition.

In an age when a new understanding of the fluidity of gender roles and identities is taking hold, Bowie’s early affronts to the standards of masculinity, including the dress he wore on the cover of *The Man Who Sold the World* (1970), and the androgynous characters he developed in the early 1970s such as Ziggy Stardust and Aladdin Sane, can be seen as radical salvos against conservative society. These and many other personae are shown to be more than superficial pranks, amply documented through photography, graphic designs, models of concert sets, and visual excerpts from films and live performances, including *The Man Who Fell to Earth* (1976) and *Saturday Night Live* (1979), and music videos for songs such as “Boys Keep Swinging” (1979) and “Let’s Dance” (1983). Alongside these are more personal items never unveiled to the public, including storyboards, handwritten set lists and lyrics, as well as some of Bowie’s own sketches, musical scores, and diary entries, which reveal the evolution of his ideas. His chameleonic character transformations throughout the years are central to his contribution to contemporary culture and highly relevant to artists today, ranging from Wu Tsang to Janelle Monáe and Lady Gaga. *David Bowie Is* also reveals how often Bowie reached out to peers both within and outside the music world to challenge himself and keep his creativity flowing, documenting partnerships with artists as varied as Burroughs, Iggy Pop, Lou Reed, Klaus Nomi, Tony Oursler, and Nicolas Roeg.

Other aspects of Bowie’s life and career, such as his productive period in Berlin in the late 1970s and early 1980s, his experimental approaches to songwriting, and his extensive work as a film actor are also explored



Original photography for the *Earthling* album cover, 1997
Union Jack coat design: Alexander McQueen in collaboration with David Bowie
Photo © Frank W. Ockenfels 3

as compelling stories unto themselves. The culmination of the exhibition is arguably the section devoted to his concert tours, where an engrossing combination of costumes, towering video projections, and a specially designed soundtrack bring home the truly multidisciplinary nature of Bowie’s live performances. After four decades in the public eye, the artist continues to be a relevant force in contemporary culture and music. Chief among his latest efforts was the surprise 2013 album *The Next Day*, which won many accolades as well as the Brit Award for Best Male Solo Artist.

Music is so important to Chicago that the city provides a great backdrop for *David Bowie Is*—though we expect the exhibition to reach a national audience. The MCA was built on a multidisciplinary understanding of creativity from its founding in 1967 and the combination of exhibitions, performances, and programs we present today reflect that wide-angle view of culture. *David Bowie Is* comfortably fits within that lineage, repatriating a musical innovator back into the territory of cutting-edge visual and performing arts that is his natural home.

Michael Darling
James W. Alsdorf Chief Curator

David Bowie Is cocurators Victoria Broackes and Geoffrey Marsh discuss the exhibition on Sun, Sep 21, at 1 pm.

David Bowie Is Visitor Guide

The MCA is the only US venue scheduled for this extraordinary exhibition. Here’s how to make the most of your visit:

Pick Your Time

This exhibition is time-ticketed. This means you must purchase tickets for a particular date and time.

Plan to spend approximately ninety minutes in the exhibition. Tune in with the audio headset and get ready to revel in music, interviews, audio/video installations, and more as you journey into the world of David Bowie. Don’t forget to visit the pop-up Bowie shop organized by the MCA Store, and share your thoughts about the exhibition on Twitter using #DavidBowiels.

Extended hours for *David Bowie Is*

From September 23, 2014–January 4, 2015, the MCA extends its hours to offer visitors maximum access to *David Bowie Is*:

Tuesday	10 am–8 pm
Wednesday	10 am–5 pm
Thursday	10 am–8 pm
Friday	10 am–10 pm
Saturday and Sunday	9 am–6 pm

Doors open thirty minutes before first entry time for your tickets (i.e., 9:30 am for a 10 am ticket).

Purchase Tickets

David Bowie Is has a special ticket price because its scope and immersive multimedia features make it different from other MCA exhibitions. General admission tickets to *David Bowie Is* are \$25, and include



Above:
Promotional photograph of David Bowie for *Diamond Dogs*, 1974
Photo: Terry O’Neill
Image © Victoria and Albert Museum

rental of the audio headset and access to the entire museum. Tickets for children ages 7–12 are \$10, and children 6 and under receive free admission. Members will receive a limited number of free tickets depending on their membership level.

Tickets go on sale for MCA members July 15 at 10 am and for all audiences July 31 at 10 am. (Become a member by calling 312.397.4040 or visit mcachicago.org/support.)

Tickets can be purchased online at mcachicago.org or by calling the Bowie Hotline at 312.397.4068 during museum hours.

For groups of twenty or more people, call the MCA’s Bowie Group Sales office at 312.799.3532, Monday through Friday, 9 am–5 pm.

Tickets can also be purchased onsite at the museum; however, due to anticipated demand during peak hours, we cannot guarantee walk-up tickets will be available. We recommend buying tickets in advance to make sure you reserve the most convenient date and time for you.

Simon Starling: Metamorphology

Jun 7–
Nov 2, 2014

Exhibitions 10

When Simon Starling first visited Chicago in the winter of 2013 to plan his MCA exhibition *Metamorphology*, Manilow Senior Curator Dieter Roelstraete took the English-born, Copenhagen-based artist to the University of Chicago in Hyde Park to visit Henry Moore's sculpture *Nuclear Energy*, which marks the site of the first controlled, self-sustaining nuclear chain reaction.

"While it felt fantastically familiar (in many ways I felt like I knew the sculpture inside out)," Starling recently told Roelstraete, "it also brought home just how crazy it was to build such an experimental and potentially deadly reactor right in the middle of a heavily populated university campus—its location seems insane."

In the following interview, the Turner Prize-winning artist discusses *Metamorphology*—and the explosive nature of modernist art—with Roelstraete. Starling's concurrent installation at The Arts Club of Chicago (June 6–September 26) was inspired by the Arts Club's 1927 Constantin Brancusi exhibition. Curated by Marcel Duchamp, the exhibition included Brancusi's sculpture *Bird in Space* (1926), which triggered an infamous court case when customs officials

unpacked it upon its arrival in New York, concluded the abstract polished bronze was not a work of art, and refused to grant it tax-free entry into the United States.

Dieter Roelstraete: Many of the works in *Metamorphology* refer to Henry Moore or Constantin Brancusi. How have these artists influenced your practice?

Simon Starling: I grew up in the shadow of Henry Moore. I knew from a fairly early age that I was not interested in his rather provisional modernism, so I ignored him for many years. But then it seemed like everywhere I went, he'd been there first; he had an extraordinarily successful international career. I started to use Moore's work as a way to orient myself in the world. He is also very interesting in terms of the politics of art making—being perhaps the most prolific and successful artist of the Cold War era. While there is clearly an element of iconoclasm in my treatment of his work, in many ways I've grown to admire it more and more as I've learned about the compelling stories behind its making.

Similarly, my interest in Brancusi's work came more from thinking about the social, political, and economic backstories that

Support for *Simon Starling: Metamorphology* is generously 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 generous support is provided by the Chauncey and Marion Deering McCormick Family Foundation, Max Mara, Helyn Goldenberg and Michael Alper, and the Danielson Foundation. The artist's galleries have also provided support to present the exhibition as well as for the development of new work: neugerriem-schneider, Berlin; Galleria Franco Noero, Turin; The Modern Institute, Glasgow; and Casey Kaplan, New York.

MaxMara

Opposite:
Simon Starling
The Long Ton, 2009
Installation view,
neugerriem-schneider,
Berlin, 2009
Courtesy of the
artist and neugerriem-
schneider, Berlin
Photo: Jens Ziehe

This page:
Simon Starling
Autoxylopyrocycloboros,
2006
Courtesy of the artist
and The Modern
Institute/Toby Webster,
Ltd., Glasgow



surround his practice than the works themselves. I made *Bird in Space*, 2004 ten years ago, after looking at the politics of the global steel trade in relation to the courtroom drama that followed Marcel Duchamp's 1926 effort to bring one of Brancusi's *Bird in Space* sculptures into the United States. In each case, my hope has been to redeploy the past in order to think about the present—attempting to reactivate the work of Brancusi, Moore, and others in a contemporary sense.

DR: How did Moore's *Nuclear Energy* and Enrico Fermi's work at the University of Chicago inspire *Project for a Masquerade* (*Hiroshima*)?

SS: While working on *Infestation Piece* (*Musselled Moore*) (2006–08) for the Power Plant in Toronto, I came across the story of Moore's commission to mark the site of the first sustained nuclear reaction: Fermi's Chicago Pile No. 1 at the University of Chicago. I was immediately intrigued as to why Moore, a onetime supporter of the Campaign for Nuclear Disarmament, would take on such a commission.

When I was later invited to make an exhibition at Hiroshima City Museum of Contemporary Art, I discovered that a bronze cast of the working model for the Chicago monument existed in this Japanese museum's collection under a different name: *Atom Piece*. I became fascinated by the idea that a sculpture could have two such different identities in two very different cultural and historical contexts. This interest led to the making of *Project for a Masquerade* (*Hiroshima*), for which *Metamorphology* feels like a real homecoming. As a project whose ground zero, so to speak, is Fermi's laboratory beneath one of the university's athletic fields, it seems only fitting that this work should find a temporary home in Chicago.

DR: Your visits here led to a collaboration with the Art Institute of Chicago on *Extruded Smith*, one of the works in *Metamorphology*. Describe that process.

SS: Like many of the works in the exhibition, *Extruded Smith* was generated through a hybrid of digital technology (3-D scanning and printing) and traditional materials. A blacksmith forged a bronze replica of Constantin Meunier's *Hammerman* (1884)—a sculpture of a blacksmith from the Art Institute's collection—into a new form that allows the figure to, somewhat bizarrely, look back at its own lower body.

DR: How did the concept for your exhibition at the Arts Club of Chicago develop?

SS: I supported my early career as an artist by photographing exhibitions and artworks. Subsequently, I have a great interest in the history and use of installation views. The Arts Club project evolved out of previous works that use historical installation photographs to restage or conflate the exhibition histories of specific galleries and museums. I transcribed two views of the Arts Club's Brancusi exhibition onto the ground-glass focusing screens of two Deardorff 8-by-10-inch plate cameras, and I traveled all over North America and Europe in search of the works in that 1927 exhibition—with the aim of rephotographing them in the same positions they occupied in the original 1927 images, and from the exact angle and distance. The idea is to gradually recompose those installation images—to reverse their geographical dispersal. This considerable undertaking has been accompanied by exhaustive research into the provenance of each sculpture, in order to map the sociological, political, and economic afterlife of this extraordinary body of work.

DR: How has your research shaped your view of Chicago and its place in art history?

SS: I have come to understand the extraordinary energy and entrepreneurial spirit that drove the city throughout the first half of the twentieth century. Whether in architecture, visual arts, music, or even bootlegging and corruption, Chicago was a city on the move.

Simon Starling speaks at the MCA on Sat, Jun 7, at 3 pm.



Simon Starling
Project for a Masquerade (*Hiroshima*), detail views of Kichi/James Bond and Kumasaka/Hirshhorn masks, 2010–11 Rennie Collection, Vancouver
Mask maker: Yasuo Miichi, Osaka
Photo: Ruth Clark

MCA Chicago Plaza Project

Yinka Shonibare, MBE

Jun 16–
Oct 2014

As a preteen in Chicago, I was a member of ALOY Children's Dance Theatre—a troupe dedicated to preserving folkloric traditions from the African continent. We danced; we sang; we learned how to play myriad drums, especially those from West Africa. We wore colorful patterned fabrics (known as lappas) as skirts during rehearsals; and each public performance featured the fabrics as skirts, crop tops, and gravity-defying hair wraps.

Like many people across the world influenced by the Pan-Africanism of the 1960s and 1970s, we wore these fabrics as a proud homage. Their patterns signified “Africa” culturally and visually. Imagine my shock, then, when I discovered that these fabrics were Southeast Asian inventions, imported by the Dutch from their Indonesian colonies to African markets. These “Dutch wax” or batik fabrics symbolize the trade routes that crisscrossed the world before globalization was a concept, carrying people, goods, and cultural traditions to so many places that their origins were often lost in the process.

The art of Yinka Shonibare, MBE, thrives on moments when “authenticity” is confused. Since the early 1990s, Shonibare has created photographs, videos, paintings, and installations that hearken back to periods and styles of European excess, such as the Rococo period or the cult of dandyism. He meticulously re-creates the styles of their art and clothing, yet does so with the Dutch wax fabrics. In this sense, the characters in his images or tableaux become visual paradoxes of “European” dress and “African” material.



Yinka Shonibare, MBE
Wind Sculpture 1, 2013
Installation view at Yorkshire Sculpture Park, England

Lead support for MCA Chicago Plaza Project: Yinka Shonibare, MBE is provided by Helen and Sam Zell.

Raised in Nigeria, Shonibare now lives and works in England. In 2012, he occupied the famous Fourth Plinth in London's Trafalgar Square with an eleven-foot-long model of Napoleonic War hero Admiral Lord Nelson's ship, the HMS Victory. Its thirty-seven sails were fabricated from Dutch wax fabrics and the artist speaks of the work as an ode to the multicultural history of Britain.

Nelson's Ship in a Bottle inspired Shonibare's new *Wind Sculpture* series, twenty-foot-tall sculptures that capture the movement of fabrics billowing in the wind. When these vibrant objects appear on the MCA Plaza, they will resonate with the artist's works on view in *Earthly Delights* (see pages 14–15). While Shonibare's primary concern is the convergence of European and African history, his dynamic and powerful *Wind Sculptures* remind us that Chicago, too, is formed by the legacies of cultures colliding.

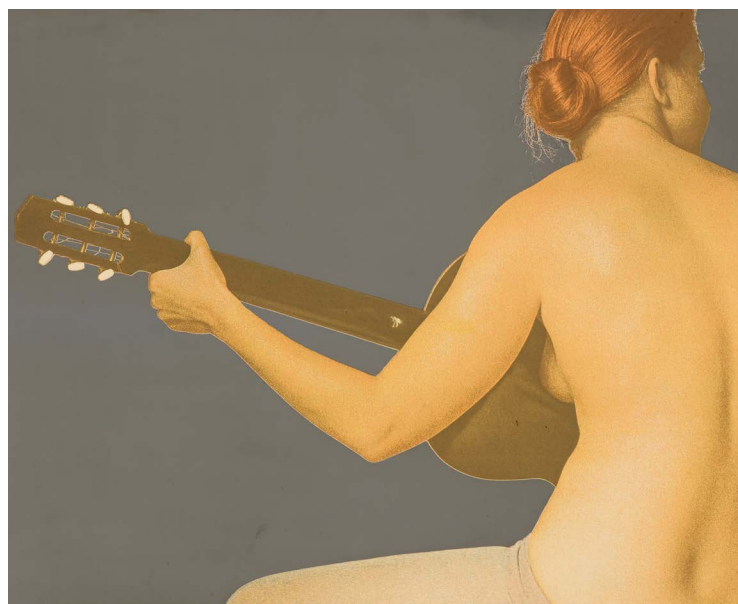
Naomi Beckwith
Marilyn and Larry Fields Curator

Naomi Beckwith speaks about *Wind Sculptures* on Tue, Sep 9, at noon.

Earthly Delights

Jun 28–
Nov 30, 2014

Exhibitions 14



In Michaelangelo Pistoletto's (Italian, b. 1933) *The Turkish Bath* (1971), which is in the MCA Collection, beauty becomes a tool of subversion. Part of his *Quadri specchianti* (*Mirror Paintings*) series, the work is a screenprint on polished aluminum depicting a female nude with her back to the viewer.

Pistoletto's *The Turkish Bath* isolates the central figure from an 1862 painting of the same name by French artist Jean-Auguste-Dominique Ingres, which depicted the interior of a famous bathhouse in Istanbul. Pistoletto's version makes the voyeurism of the original even more explicit, because its reflective material forces viewers to see themselves looking at its titillating subject. It also encourages viewers to reexamine the objectified female figure, the history of Orientalist painting, and the history of Western art.

Pistoletto was a member of Italy's Arte Povera movement, which tried to eliminate the separation between art and life by producing works that incorporate everyday objects and critique Europe's classical past. By forcing viewers to confront themselves, *The Turkish Bath* challenges their passivity even as it seduces them.

Beauty has reemerged as a subject in art during the last twenty years—in what some call neo-rococo, neo-camp, or neo-dandyism. Another work in the exhibition is by contemporary artist Lari Pittman (American, b. 1952), whose large-scale paintings combine abstraction and figuration in exuberant and decorative explosions. In *Untitled #14* (2003), which is

Michelangelo Pistoletto
Il Bagno Turco
(*The Turkish Bath*), 1971
Collection Museum of Contemporary Art Chicago, gift of Joseph and Jory Shapiro, 1992.43
© 1971, Michelangelo Pistoletto; Courtesy of the artist and Luhring Augustine, New York

Earthly Delights brings together the work of eight artists who share a belief in the critical power of beauty. Drawn primarily from the MCA's permanent collection, and made between 1949 and 2011, the paintings, sculptures, and installations in this exhibition embrace the decorative in defiance of recent prevailing artistic trends. Although beauty has been a topic of philosophical debate for centuries, discussions of modern and contemporary art often eschew beauty as frivolous, equating it with a lack of content. The artists in *Earthly Delights* confront this tension with works that revel in pleasure, explore private moments, and exude sensuality, thereby challenging the primacy of rationality and logic in standard interpretations of modernism.



also in the MCA Collection, a large central figure dressed in a kind of armor holds an axe and sword, against a backdrop that includes renderings of domestic interiors, plants, and animals. Pittman, who is of Colombian, Italian, German, and English descent, views his baroque compositions as reflections of the complicated intersections of his contemporary American identity. His sprawling, almost hyperactive landscapes also suggest the influence of Los Angeles, the city where he has lived and worked for decades.

"I'm interested in artists who have a subtext or a code," Pittman said in a 2007 *Art21* interview. "For example, Balthus [another *Earthly Delights* artist] is a very unsettling and perverse painter of great beauty. Sometimes his work can look quite banal, but there's a code there—and in some people's

perception, a disturbing kind of code. I like the possibility of something looking one way but meaning another. . . I like that the work is very visually available and declarative to everybody. But watch out: there's a code, and you better know it. So, in that sense, the work is a little pissy."

Pistoletto's and Pittman's works embody the irreverent spirit of the artists whose works are featured in the exhibition. *Earthly Delights* also includes paintings, sculptures, and installations by Lynda Benglis, Carol Bove, Nick Cave, Marc Camille Chaimowicz, and Yinka Shonibare, MBE. Collectively their works address race, gender, identity, and sexuality—and illuminate the ways beauty can be used as a conceptual tool.

Abigail Winograd
Marjorie Susman Curatorial Fellow

Lari Pittman
Untitled #14, 2003
Oil, lacquer and
Gel-Vinyl on gessoed
canvas over wood panel
Collection Museum of
Contemporary Art
Chicago, Joseph and Jory
Shapiro Fund by
exchange, 2003.25
© 2003 Lari Pittman

Exhibitions 15

Calendar



Illinois residents receive free general admission every Tuesday (not including ticketed exhibitions).

Unless otherwise noted, all events except MCA Stage programs are free with museum admission.

For tickets and more information, visit mcachicago.org or call 312.397.4010.

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

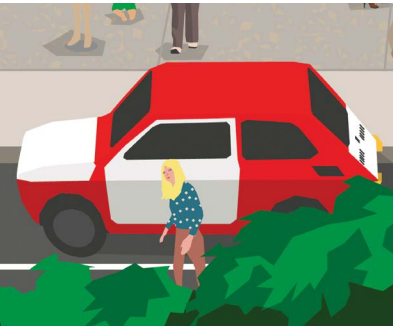
Jun

Tue, Jun 3, 5:30–8 pm
Tuesdays on the Terrace:
Maggie Brown
With her swank voice and smooth swagger, Maggie Brown (daughter of the legendary Oscar Brown Jr.) captivates crowds. Brown’s multidimensional music touches on rap and spoken word, with roots in jazz.

Wed, Jun 4, 11:30 am
Stroller Tour
Experience an amazing hour of art with your little one and keep up to date with contemporary art.

Sat, Jun 7, 10 am–5 pm
Members’ Open House
The MCA thanks members for their support with a day of special programs. Members receive a 20 percent discount in the MCA Store.

Sat, Jun 7, 3 pm
MCA Talk
Simon Starling
Starling discusses his exhibition *Metamorphology* with Manilow Senior Curator Dieter Roelstraete.



Tue, Jun 10, 5:30–8 pm
Tuesdays on the Terrace:
Whirlpool
Whirlpool is a trio featuring Caroline Davis (saxophone, vocals), Jeff Swanson (guitar), and Charles Rumbak (drums). Their music explores various genres and includes covers by Paul Motian, Steve Winwood, and Thelonious Monk.

Fri, Jun 13, 11 am
MCA Talk
Zachary Cahill at the Art Institute of Chicago
Members \$8, nonmembers \$10
Cahill’s *BMO Harris Bank: Chicago Works* exhibition engages themes explored by artists including Caspar David Friedrich and Edvard Munch. At the Art Institute’s Jean and Steven Goldman Prints and Drawings Study Center, he discusses their works with Curator Mark Pascale and Prince Trust Associate Curator Victoria Sancho Lobis. Presented in partnership with the Art Institute.

Sat, Jun 14, 3 pm
MCA Talk
Zachary Cahill
Cahill discusses his *BMO Harris Bank: Chicago Works* exhibition with Abigail Winograd, Marjorie Susman Curatorial Fellow.

Tue, Jun 17, 5:30–8 pm
Tuesdays on the Terrace:
Goran Ivanovic Trio
Multicultural and countercultural, Goran Ivanovic—from the group Eastern Blok and AKGI Guitar Duo—creates a unique musical language that melds his Balkan roots with flamenco and Latin guitar traditions. His trio also includes Matt Ulery on bass and Pete Tashjian on drums.

Sat, Jun 21, 1 pm
MCA Studio
Veronica Bruce
Isa Genzken frequently uses the technique of assemblage, combining multiple images and objects into single artworks. Visitors can create their own mixed-media sculptures, inspired by *Isa Genzken: Retrospective*, in a workshop run by artist Veronica Bruce, who teaches at the School of the Art Institute of Chicago.

Tue, Jun 24, noon
MCA Talk
Abigail Winograd, Susman Curatorial Fellow, on BMO Harris Bank Chicago Works: Zachary Cahill

Tue, Jun 24, 5:30–8 pm
Tuesdays on the Terrace:
To be announced
Join us in the MCA’s backyard for Tuesdays on the Terrace, featuring live outdoor jazz concerts with drinking and dining options. Check the MCA website at mcachicago.org for the most up-to-date information about performance schedules.

Sat, Jun 28, 1 pm
MCA Talk
So You Think You Know Frida Kahlo?
Members \$8, nonmembers \$10, students \$6
Art historian Hayden Herrera, author of *Frida: A Biography of Frida Kahlo* and *Frida Kahlo: The Paintings*, discusses the Mexican artist’s life and work, focusing on the themes presented in *Unbound: Contemporary Art After Frida Kahlo*. A conversation follows in the galleries about the contemporary works on view, with members of Chicago’s art community.



Jul

Tue, Jul 1, 5:30–8 pm
Tuesdays on the Terrace:
Fred Lonberg-Holm
Chicago-based cellist Fred Lonberg-Holm has played and studied music in a wide variety of situations from the Juilliard School to the gutter. A former student of Anthony Braxton, Morton Feldman, Bunita Marcus, and Pauline Oliveros, his primary projects now include his Valentine Trio and The Lightbox Orchestra.

Wed, Jul 2, 11:30 am
Stroller Tour
Experience an amazing hour of art with your little one and keep up to date with contemporary art.

Tue, Jul 8, 5:30–8 pm
Tuesdays on the Terrace:
Corey Wilkes Quartet
Corey Wilkes’s stylistic versatility as an improvising trumpeter has been praised by numerous critics. *The New York Times* has cited his “smartly balanced bravado, power and control.”

Fri, Jul 11, noon
MCA Talk
Michael Darling, James W. Alsdorf Chief Curator, on Isa Genzken: Retrospective

Tue, Jul 15, 5:30–8 pm
Tuesdays on the Terrace:
Jazz Links: Ryan Nyther Quartet
Jazz trumpeter Ryan Nyther has shared the stage with Wynton Marsalis, Ramsey Lewis, Roy Hargove, and Buddy Guy. His quartet features Pete Benson on piano, Junius Paul on bass, and Marcus Evans on drums.

Thu, Jul 17, 6 pm
MCA Talk
Design Dialogue: Elizabeth Diller with Reed Kroloff
MCA, CAF, and CWA members \$8, nonmembers \$10, students \$6
Elizabeth Diller, founding partner of Diller Scofidio + Renfro, discusses her work and the firm’s creative processes in architecture and art with Reed Kroloff, immediate past director of the Cranbrook Academy of Art and Art Museum. Presented in collaboration with the Chicago Architecture Foundation and Chicago Women in Architecture.

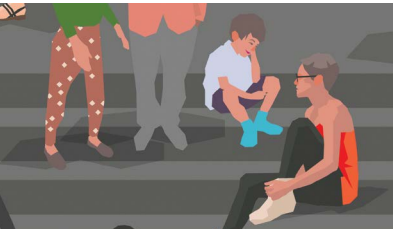
Sat, Jul 19, 1 pm
MCA Studio
Kelly Kaczynski
Artist Kelly Kaczynski leads a participatory workshop inspired by the work in *Isa Genzken: Retrospective*.

Tue, Jul 22, 5:30–8 pm
Tuesdays on the Terrace:
Tomeka Reid
Chicago-based cellist, composer, and educator Tomeka Reid is equally adept in classical and jazz contexts improvisation. Reid’s music combines her love for groove with freer concepts.

Fri, Jul 25, 6 pm
MCA Studio
The Seldoms: Power Goes
Choreographer Carrie Hanson’s ensemble share a work in progress that explores how power is acquired, taken, and wielded. Commissioned by and premiering at MCA Stage in March 2015.

Sat, Jul 26, noon–10 pm
Annual Weekend Event: Word Weekend
Enjoy the pleasures of words and language at storytelling sessions, music and live-arts performances, outdoor film screenings, interactive workshops, and an independent literary fair. Explore Chicago’s storied literary history while getting to know the city’s active and diverse communities of writers and artists.

Tue, Jul 29, 5:30–8 pm
Tuesdays on the Terrace:
Dee Alexander
Dee Alexander is among the premier vocalists and songwriters in American music today, and one of Chicago’s most gifted and respected artists. Her performances span virtually every music genre related to the African diaspora, including gospel, blues, neo-soul, rhythm-and-blues, and world music.



Wed, Jul 30, 7:30 pm
MCA Stage
Chicago Human Rhythm Project
Classical tap masters Victor Cuno (Paris) and Guillem Alonso of Tap Olé (Barcelona) launch this annual festival of percussive dance, which features different artists each night.

Thu, Jul 31, 7:30 pm
MCA Stage
Chicago Human Rhythm Project
Young American innovators in tap whose styles are influenced by hip-hop are the headlining artists on the second day of the festival: Boston’s Derick K. Grant (of *Bring in ’Da Noise, Bring in ’Da Funk*) and Austin’s Jason Janus.

Aug

Sat, Aug 2, 10 am–5 pm
MCA Studio
General Economies Exquisite Exchange
Participate in a project promoting an economy based on neighborly trade in the form of a garden, cultural exchange, and trading post.



Sat, Aug 2, 7:30 pm
MCA Stage
Chicago Human Rhythm Project
Hard-hitting Chicago foot drummers including Bril Barret, Nico Rubio, and Starinah Dixon perform.

Tue, Aug 5, 5:30–8 pm
Tuesdays on the Terrace:
Jason Stein Quartet
Bass clarinetist Jason Stein teams with fellow Chicagoans Keefe Jackson (tenor saxophone, contrabass clarinet), Joshua Abrams on bass, and drummer Frank Rosaly. The double-horn frontline allows for bop-rooted synchronicity and unfettered exploration.

Tue, Aug 5, 6–8 pm
MCA Live
Wu Tsang and boychild: Moved by the Motion
Moved by the Motion is an ongoing performance collaboration between Wu Tsang and boychild that explores different kinds of storytelling using voice and movement. Tsang and boychild engage in a playful call-and-response which is sometimes combative, supportive, or conspiratorial with one another, as well as with the audience.

Wed, Aug 6, 11:30 am
Stroller Tour
Experience an amazing hour of art with your little one and keep up to date with contemporary art.

Tue, Aug 12, 5:30–8 pm
Tuesdays on the Terrace:
The Chicago Reed Quartet
This new quartet groups together several generations of Chicago saxophone players into a collaborative ensemble. Featuring Nick Mazzarella (alto saxophone), Dave Rempis (saxophones), Ken Vandermark (reeds), and Mars Williams (saxophones).

Fri, Aug 15, noon
MCA Talk
Dieter Roelstraete, Manilow Senior Curator, on *Simon Starling: Metamorphology*

Tue, Aug 19, 5:30–8 pm
Tuesdays on the Terrace:
Tatsu Aoki
Tatsu Aoki is an artist, composer, and educator as well as a consummate bassist and shamisen lute player. He works in a wide range of musical genres, ranging from jazz to traditional Japanese music.

Tue, Aug 19, 6 pm
MCA Studio
Manual Cinema: *Mementos Mori*
Through shadow puppets, Manual Cinema’s work in progress tells three stories that trace our changing relationships to death and dying. Commissioned by and premiering at MCA Stage in January 2015.

Fri, Aug 22, 6 pm and 8 pm
MCA Stage
Chicago Dancing Festival
The enduring power of duets defines the MCA’s program for the popular citywide Chicago Dancing Festival. Its six works by contemporary and legendary choreographers include Adam Barruch’s *Bella Donna*, *Passagen* by Pam Tanowitz, Yuri Possochov’s *Bells*, and *Errand into the Maze* by Martha Graham.

Sat, Aug 23, 3 pm
MCA Talk
Leslie Hewitt
Hewitt discusses her MCA Screen exhibition, *Untitled (Structures)*, with Naomi Beckwith, Marilyn and Larry Fields Curator.

Tue, Aug 26, 5:30–8 pm
Tuesdays on the Terrace: Mike Reed’s People Places & Things
As a drummer, Mike Reed has been part of Chicago’s jazz and improvised music community since 1997. His widely acclaimed group People, Places & Things explores an under-sung repertoire from Chicago’s jazz, blues, and improvised music scene between 1954 and 1960.

Sep

Tue, Sep 2, 5:30–8 pm
Tuesdays on the Terrace:
Robert Irving III
The Robert Irving III Quintet, introducing Barrett Harmon on trumpet, explores new original music and expansive arrangements of more obscure standards.

Wed, Sep 3, 11:30 am
Stroller Tour
Experience an amazing hour of art with your little one and keep up to date with contemporary art.

Tue, Sep 9, noon
MCA Talk
Naomi Beckwith, Marilyn and Larry Fields Curator, on Yinka Shonibare, MBE: *Wind Sculptures*



Tue, Sep 9, 5:30–8 pm
Tuesdays on the Terrace: Xavier Breaker Coalition
The members of the Xavier Breaker Coalition have different musical backgrounds—ranging from gospel to R&B, rock, jazz, hip-hop, and classical—and they come together to form a unique sound. This versatile group is led by drummer, composer, and arranger Xavier Breaker.

Fri, Sep 12, 7:30 pm
MCA Stage
eighth blackbird: Heart and Breath
The dazzling sextet plays all the characters in composer Amy Beth Kirsten’s *Colombine’s Paradise*—a commedia dell-arte-inspired farce about love and death—as well as the score. This MCA commission is accompanied by other works.

Sat, Sep 13, midnight
MCA Live
Zachary Cahill: Séance V. 11: Annotations from the Petrograd Assembly
Cahill’s séance is also a performance and transmigration that enables its participants to experience the supernatural and the ability to assemble outside time.

Wed, Sep 17, 6 pm
MCA Talk
Bryan Ferry and Michael Bracewell
Members \$8, nonmembers \$10, students \$6
Bryan Ferry, CBE, joins Michael Bracewell, author of *Roxy Music: Bryan Ferry, Brian Eno, Art, Ideas and Fashion*.

Thu, Sep 18, 6–9 pm
Vernissage at Navy Pier
The MCA celebrates the opening night of EXPO CHICAGO. Visit mcachicago.org/vernissage.

Sat, Sep 20, 6:30 pm
artEdge 2014
Individual tickets \$3,000
Bryan Ferry performs at the gala reception for *David Bowie Is*, which is cochaired by Nancy Crown, Caryn Harris, Liz Lefkofsky, and Cari Sacks. For more information about this event, which offers guests the first access to the exhibition, contact 312.397.4062 or bowiegala@mcachicago.org.

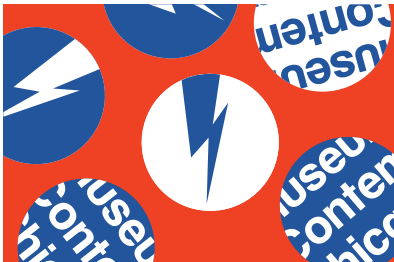
Sun, Sep 21, 1 pm
MCA Talk
Victoria Broackes and Geoffrey Marsh on *David Bowie Is*
Members \$8, nonmembers \$10, students \$6
David Bowie Is curators Victoria Broackes and Geoffrey Marsh, from the Victoria and Albert Museum, London, offer a preview of the exhibition and discuss Bowie’s life and work. Tickets to the talk do not include admission to the exhibition, which opens September 23.

Fri, Sep 26, 7:30 pm
MCA Stage
A David Bowie Variety Show
Culture curator Jyldo hosts an evening of glitter and glam in celebration of the master chameleon David Bowie. With a house band anchored by Nicolas Davio, the performers include dance tribute originator Kasey Foster, queer art band BAATHHAUS, Mark Yonally’s Chicago Tap Theatre, BOOM CRACK! Dance Company, performance duo LADY/WATCH, and many more.

Sat, Sep 27, 7:30 pm
MCA Stage
A David Bowie Variety Show
See Fri, Sep 26 listing.

***David Bowie Is* opens at the MCA September 23!**

Share your thoughts on social media using #DavidBowiels and visit mcachicago.org for the most up-to-date information about MCA events.



MCA Stage

A Summer of Dance

Summer is Chicago's biggest season for dance. In 2014, you can experience works by legends and trailblazers in percussive dance, ballet, and contemporary forms at the MCA's Edlis Neeson Theater.

When asked what compels MCA Stage to present such an extraordinary range of dance, I think of French choreographer Jérôme Bel's statement, "If an artist knows what he will produce, he's not a contemporary artist." MCA Stage challenges the idea that dance has to behave in certain ways. The pleasure of discovering what dance can be is yours to have this summer.

Yolanda Cesta Cursach

Associate Director of Performance Programs

The Seldoms: *Power Goes* (a work in progress)

In July, choreographer Carrie Hanson and her ensemble, the Seldoms, are in residence for eight days to develop a performance inspired by Robert Caro's biography of former US president Lyndon Baines Johnson. *Power Goes* explores how power is wielded, expressed by the body, and deployed for progressive action or to block progress. This multiyear collaboration includes archival research, regular studio rehearsals, and a design residency at the MCA.

Join us Friday, July 25, at 6 pm for a work-in-progress showing of *Power Goes*, which is open to the public. The work is a cocommission by MCA Stage with XFEST at Southern Illinois University Edwardsville and premieres at the MCA in March 2015.

Chicago Human Rhythm Project: *Rhythm World*

Jul 30–31, Aug 2

The rousing finale of the longest-running festival of tap and percussive dance in the US includes headliners such as classical tap specialist Victor Cuno (France); Guillem Alonso of Tap Olé (Spain), a master of body percussion and sand dance; Derick K. Grant (of *Bring in 'Da Noise, Bring in 'Da Funk*) and Jason Janus, who represent American tap's cutting edge; and accomplished Chicago foot drummers Bril Barret, Nico Rubio, and Starinah Dixon.

Chicago Dancing Festival

Aug 22

Founded in 2006 by internationally renowned choreographer Lar Lubovitch and esteemed dancer Jay Franke, this phenomenal citywide event (Aug 20–23) has become the largest free dance festival in the US. The MCA's program includes principals from the Joffrey performing *Bells* by Yuri Possochov, and *Bella Donna*, danced as separate yet related solos by its choreographer, Adam Barruch, and his longtime collaborator Chelsea Bonosky. *Passages*, a duet by Pam Tanowitz, reshuffles and recontextualizes balletic movements, in contrast to Martha Graham's canonical duet *Errand into the Maze*.

For a complete schedule and to buy tickets, call the MCA Box Office at 312.397.4010 or visit mcachicago.org.

Lead support for the 2014–15 season of MCA Stage is provided by Elizabeth A. Liebman. Additional generous support is provided by David Herro and Jay Franke, Caryn and King Harris, and Lois and Steve Eisen and The Eisen Family Foundation. MCA Chicago is a proud member of Museums in the Park and receives major support from the Chicago Park District.



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



Carrie Hanson
of The Seldoms
Photo: Cheryl Mann

Fall Highlights

MCA Director of Performance Programs Peter Taub offers insights into three performances from MCA Stage's 2014–15 season in the Edlis Neeson Theater.

Tickets go on sale to MCA members June 17 and to the general public July 8. Select your own series: Choose any three or more performances and save 20% on tickets (call the MCA Box Office at 312.397.4010 or visit mcachicago.org).

Rosas: *Rosas danst Rosas*

Oct 9–12, 2014

One of my most euphoric experiences at the MCA was when Rosas swept up everyone in the theater with their unstoppable energy in *Drumming*. Fifteen years later, the influential Belgian dance ensemble returns to Chicago with another landmark work by visionary Anne Teresa De Keersmaeker. Performed by four women and set to a driving, rhythmic score, the dancers are a revelation of exacting intensity and physical energy. Their abstractions of familiar, everyday gestures develop into moving narratives that reflect relationships between younger and older women.

Michael Clark Company: *come, been and gone*

Oct 25–27, 2014

The exhibition *David Bowie Is* provides the perfect opportunity to bring Michael Clark Company to Chicago—a first for the city—with their striking work set to Bowie's music. Long hailed as a true iconoclast, Clark collaborates with bands, fashion designers, and visual artists, expanding the boundaries of dance.



Rosas danst Rosas
Photo: Herman Sorge/loos

Holcombe Waller: *Wayfinders*

Nov 8–9, 2014

Copresented by the MCA and the Chicago Humanities Festival
The gifted composer-performer Holcombe Waller creates beautiful music-theater pieces with themes of intimacy and the search for spiritual meaning. I'm thrilled he's making his MCA debut with a piece cocommissioned by the MCA.

Look, Listen, Make, Play

The MCA always welcomes visitors of all ages. This summer, whether you're nine or ninety, our projects and programs offer you opportunities to participate in the museum in new ways.

AWE: Word Weekend

On July 26, noon–10 pm, our Annual Weekend Event considers the pleasures of words, text, and language. The day includes storytelling sessions, music and live-arts performances, outdoor film screenings, interactive workshops, and an independent literary fair. Explore Chicago's storied literary history while getting to know the city's active and diverse communities of authors, spoken-word poets, songwriters, small-press publishers, and visual artists who play with words.

Cutaway Coloring Posters

During the past year, ODLCO designers Caroline Linder and Lisa Smith created a wildly popular series of takeaway posters depicting the MCA's building and grounds. This summer's posters encourage visitors to record their own impressions and ideas. For example, empty frames and vacant pedestals in the galleries let visitors re-create artworks they see or imagine completely new ones.

MCA Gallery Guide

The MCA's first gallery guide intended for all ages, and covering multiple exhibitions, also debuts this summer. The guide focuses on the notion of place, highlighting the many locations where artists are making work and the many sites they depict.

Tuesdays on the Terrace

Join us for free live jazz concerts every Tuesday, June 3–September 9, 5:30–8 pm. This season features many of Chicago's most prominent performers, including singers Dee Alexander and Maggie Brown, trumpet sensation Corey Wilkes, and MacArthur “genius” Ken Vandermark's new Chicago Reed Quartet. For a casual, family-friendly evening, bring your own blanket or rent an MCA lawn chair.

MCA Studio

Our MCA Studio programs offer hands-on art-making opportunities relating to current exhibitions. Inspired by Isa Genzken, artists Veronica Bruce (June 21) and Kelly Kaczynski (July 17) host workshops focusing on architectural forms and assemblage. On August 2, General Economies Exquisite Exchange responds to Simon Starling's ideas about materials and recycling with a project promoting an economy based on neighborly trade, in the form of a garden/culture exchange and trading post.

ODLCO
Summer 2013
and Winter 2014
Cutaway Posters



“Yes” to a Historic Moment

If you attended the MCA's 2012 exhibition *This Will Have Been: Art, Love & Politics in the 1980s*, you probably saw Gran Fury's twelve-foot-long poster *Kissing Doesn't Kill* (1989). Countering misconceptions of HIV transmission, it depicts two same-sex couples (and one opposite-sex couple) kissing under the titular phrase.

Provocative for its time, the work debuted in Chicago in 1990 on sixty CTA buses and twenty-five El stations for one month. Some of the posters were defaced, and the Illinois State Legislature even considered banning their display entirely.

If you lived through the 1980s, and the decades before that, you know what a historic moment it was when same-sex marriage was legalized in Illinois on November 20, 2013. You understand that it signifies real progress: We as a society—though not yet as a nation—have moved from a time when Gran Fury's work was notorious, to the MCA running the exact same ad on CTA buses in 2012, and receiving positive and appreciative feedback through its social media channels. We're seeing our friends and relatives who have long been devoted to each other finally recognized by the state and by the law. This is progress. This should be marked. And this should most certainly be celebrated.

When Governor Pat Quinn signed SB10 last fall, the only question for the MCA wasn't whether to celebrate, but how to celebrate this momentous occasion. A group of staff members who are passionate about



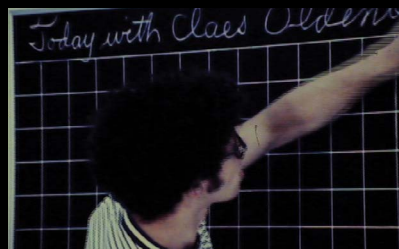
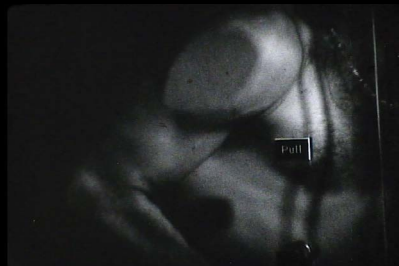
Chai Wolfman and Mandi Hinkley (pictured with their two daughters) will get married at the MCA on June 2. Photo: Courtesy of Mandi Hinkley and Chai Wolfman

gay rights and marriage equality met to brainstorm ways the museum could mark this progress with the LGBTIQ community. The idea that appealed the most to us was the most ambitious: open the museum for an entire day of marriages—for free. When we approached Pritzker Director Madeleine Grynsztejn with this proposal, her response was an enthusiastic “Yes!”

On June 2, the MCA will work with Equality Illinois, along with other generous sponsors who are providing complimentary photography, decor, and other services, to host fifteen couples who are more than ready to, as the Beyoncé song goes, “put a ring on it.”

The MCA hosts weddings all year long and its staff is delighted to be able to host weddings for *all* couples at last. Congratulations to all of the couples throughout Illinois—and the United States—who have worked toward equality and who are finally seeing their efforts realized.

Abraham Ritchie
Social Media Manager



From the Archives

On a cold day in January 1970, a crowd stood in a parking lot at Ontario and St. Clair Streets, watching as a truck poured concrete into a wooden mold containing a 1957 Cadillac. Days later, another crowd gathered to see German artist Wolf Vostell's (1932–1998) *Concrete Traffic* revealed. The immobile, car-shaped concrete block sat in the lot surrounded by parked cars and everyday traffic until June 1970, when it was transported to its new home on the University of Chicago campus in Hyde Park.

In the first installment of MCA Chicago's series "From the Archives," Librarian Mary Richardson and Andrew W. Mellon Post-doctoral Curatorial Fellow Michelle Puetz explain how a recent exciting discovery will help inform the University of Chicago's preservation of Vostell's sculpture.

Mary Richardson: The University of Chicago (U. of C.) first contacted me in 2012 looking for documentation to inform their efforts to preserve and resite *Concrete Traffic* (1970). Although *Concrete Traffic* was commissioned by the MCA, we found little about it. Since it was an "event sculpture" or Happening, not a typical gallery exhibition, the museum did not maintain any files specifically devoted to the work—but research requests occasionally lead the Library and Archives staff to rediscover lost materials that reveal new insights into the museum's history.

Michelle Puetz: When I began my Mellon fellowship in February 2013, one of

the first projects I initiated emerged directly from Mary's efforts to archive and digitize the MCA's exhibition files. This project will launch in conjunction with the celebration of the museum's fiftieth anniversary in 2017, and make the MCA's history prior to 2000 available on the museum's website, including a comprehensive listing of exhibitions, exhibition descriptions, images, and ephemera.

Hoping to locate additional documentation of the museum's early history, the Library and Archives staff and I have made a few trips to the MCA's warehouse over the last several months. During our last trip, as we explored the dark warehouse basement, I turned around to see Mary holding a large metal 16 mm film reel, which was covered in dust and fingerprints. Mary was able to identify the text *Pictures to be Read/Poetry to be Seen* on the first few frames of the film—the name of one of the MCA's very first exhibitions, which was on view simultaneously with *Claes Oldenburg: Projects for Monuments* in October 1967. To say that we were excited is an understatement: I'm pretty sure I shrieked with joy. We wouldn't know exactly what was on the reel until I inspected, cleaned, and transferred it to video later that week. We joked that it might even contain footage of *Concrete Traffic*—and, shockingly, it did!

We determined that most of the footage on the found reel was shot by the MCA's first curator, David Katzive. In addition to documenting many of the MCA's first exhibitions in 1967, 1968, and 1969, the reel contained two complete films that Katzive

Opposite:
Stills from the 16 mm
film reel.

Row 1, left to right:
David Katzive on the
telephone, 1967 (Art by
Telephone exhibition);
Wolf Vostell, *Concrete
Traffic*, 1970;
Karl Gerstner, *Lens
Sculpture No. 3*, 1965
(Options exhibition).

Row 2, left to right:
Robert Morris, *Slow
Motion*, 1969
(Art by Telephone);
Installation view,
Options exhibition;
Exterior of Ontario
Street building

Row 3, left to right:
Wolf Vostell, *Concrete
Traffic*, 1970;
Installation view,
Options exhibition;
Unidentified performance
at the MCA.

Row 4, left to right:
Andy Warhol, *Banana
(unpeeled and peeled)*,
1966 (Options);
Alison Knowles, *The Big
Book*, 1964–67 (*Pictures
to be Read/Poetry
to be Seen*);
Claes Oldenburg, *Frayed
Wire*, 1967.

Row 5, left to right:
Unidentified public
event; **Richard Artschwager**,
Yes/No Ball, 1974
(foreground); **Andy
Warhol** *Elvis II*, 1964,
and Rosalyn Drexler,
Sorry About That,
1966 (background);
Claes Oldenburg,
Art by Telephone.

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Vostell/Artists Rights
Society (ARS), New York/
VG Bild-Kunst, Bonn

© 2014 Richard Artschwager/
Artists Rights Society
(ARS), New York

© 2014 Robert Morris/
Artist Rights Society
(ARS), New York

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Artists Rights Society
(ARS), New York

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Foundation for the
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Artists Rights Society
(ARS), New York



Installation view
of Wolf Vostell's
Concrete Traffic, 1970.

made and distributed through Chicago's Center Cinema Coop: *Christo—Wrap In—Wrap Out*, which documents Christo's 1969 wrap of the MCA, and *Concrete Traffic* by Wolf Vostell, which captures the process of creating Vostell's sculpture.

MR: The footage of *Concrete Traffic* is interesting and valuable to understanding the work. The experience of making the object in public, the experience of the viewers, and the ongoing experience of having an immobile automobile situated in real traffic were essential to the work. Also, the film shows us the car in various stages: at a used car lot, in a steel frame-work, with concrete being poured in the mold, and with the mold being removed. This content helps fill the gaps in the MCA's exhibition records, and it will help the U. of C.'s preservation and resiting efforts. Watching how the concrete was poured may help answer some questions about the way the concrete set. For the first time, we can clearly see areas where the concrete was missing: these areas were later patched, and the still photographs we have only show those areas *after* the patching. This rediscovered documentation may help the university decide how to address the patches during the conservation process. Seeing the work in context with cars and pedestrians passing by enhances our understanding of Vostell's intended environment, which may help the U. of C. decide where and how the work should be reinstalled.

MP: Once we knew that we had uncovered an incredibly valuable document of the museum's history, we made arrangements to have the film cleaned and digitally scanned at Colorlab in New York, one of the premiere facilities for film restoration and preservation. The full preservation of the film documentation will be completed by the end of this summer.

The reel also contains a short film made by Jerry Aronson and Howard Sturges that documents the participatory art exhibition *Options*, which was on view in fall 1968. Accompanied by an electronic score and a snippet of narration by Chicago "word jazz" legend Ken Nordine, it shows people interacting with Karl Gerstner's *Lens Sculpture No. 3*, a man walking across Piero Gilardi's *Carpet of Stones*, and a lone figure moving back and forth across Carl Andre's *144 Pieces of Zinc* while children open and close the panels of Richard Artschwager's *Faceted Syndrome* in the background. In addition, the reel contains footage documenting early MCA exhibitions including *Pictures to be Read/Poetry to be Seen* (1967), *George Segal: Twelve Human Situations* (1968), and *Art by Telephone* (1969), as well as time-lapse documentation of Claes Oldenburg's wall mural *Frayed Wire*, painted on a wall adjacent to the former MCA building on Ontario Street—a commission that, like *Concrete Traffic*, reveals yet another facet of the museum's fascinating and important early history.



Stills from the MCA's
recently discovered
16 mm film reel

MCA Collection

Kenneth Josephson

Few artists working today have expanded the conceptual parameters of photography as much as Chicago-based Kenneth Josephson. Born in 1932 in Detroit, Josephson first gained notoriety in the early 1960s for what became his signature style: playfully challenging established photographic codes, particularly the ardent belief in the veracity of the camera's eye and its ability to document the world around us with "scientific" rigor. More often than not, the subject of his photographs is the medium itself, and his role within its process of creation.

Josephson's conceptual approach to photography has persisted throughout his career, and he continues to explore the relationships between authorship, photographic processes, and the production of meaning. MCA Curator Lynne Warren organized Josephson's first major museum retrospective at the MCA in 1983, and commented in her catalogue essay that, in Josephson's work, "The photograph is revealed to be a photograph." If this type of self-reflexivity seems commonplace today, it is very much the result of Josephson's artistic legacy and his influence on the many generations of artists who passed under his tutelage—he taught at the School of the Art Institute of Chicago for more than thirty-five years, among many other notable colleges and universities.

This longstanding interest shaped the suite of four photographs that entered the MCA Collection in January 2014, which herald from the 1970s and early 1980s—a time



when Josephson actively questioned the sanctity of the picture frame, often through his own physical interventions (as is the case with *Chicago, 1980*). The photographs in this group reveal different strategies the artist employed to interrogate the medium, expanding the conversation among Josephson's works in the collection—which now include eight photographs and one collage—and within the museum's significant holdings of conceptual photography.

The MCA's recent Josephson acquisition reflects its commitment to collecting works by important Chicago-based artists—and by artists with whom it has a meaningful history. (Josephson has exhibited at the MCA many times.) This acquisition also recognizes the artist's role as a catalyst for developments in the field: at the core of Josephson's work is a critical understanding of photography's paradoxical nature—as both document and creative act.

Steven L. Bridges
Curatorial Assistant

Kenneth Josephson
Chicago, 1980, 1980
Gelatin silver print
Pre-edition proof
Collection Museum
of Contemporary Art
Chicago, gift of
the artist, 2014.7

Extending Exhibitions to Public Spaces

The Museum of Contemporary Art Chicago's Plaza is one of the museum's most vital spaces. Offering year-round activities and events—including the weekly Farmers' Market in the summer and early fall, and the ongoing MCA Chicago Plaza Project series—the plaza expands the museum's reach into the Chicago community, twenty-four hours a day and seven days a week.

The plaza sculpture plinths have played a crucial role in extending MCA exhibitions beyond the museum's walls for many years. Thomas Schütte's beloved *Ganz Grosse Geister (Big Spirits XL)*—now in the MCA Collection—long occupied the north plinth before moving to the MCA Terrace.

The plinths have often been incorporated into the MCA Chicago Plaza Projects since the series began in 2011, with an installation by artist Mark Handforth. From July 2013–May 2014, the north plinth held a giant cube as part of Amanda Ross-Ho's much-photographed project *THE CHARACTER AND SHAPE OF ILLUMINATED THINGS*.

The MCA is thrilled to announce a generous gift from trustee Elissa Hamid Efroymsen and her husband Adnaan Hamid that supports the north plinth, which has been named the Efroymsen Family Fund and Efroymsen-Hamid Family Foundation Plaza Plinth. This gift of \$1 million will help bring the MCA's exhibitions to the public and welcome them to engage further with the museum.



Top:
Thomas Schütte,
Ganz Grosse Geister
(*Big Spirits XL*), 2004
Collection Museum
of Contemporary Art
Chicago, Edlis/Neeson
Art Acquisition Fund,
2005.1.a–c

Bottom:
Adnaan Hamid and
Elissa Hamid Efroymsen



Ascendant Artist Series

As the first American museum to give solo exhibitions to Dan Flavin, Frida Kahlo, Jeff Koons, Gordon Matta-Clark, Claes Oldenburg, and many other artists now recognized as among the most important of the twentieth and twenty-first centuries, the MCA has built its reputation on taking risks.

The Harris Family Foundation Ascendant Artists Fund enables the museum to continue such bold programming. This \$3 million gift from MCA Board Chair King Harris, his wife Caryn, and The Harris Family Foundation will support two Ascendant Artist exhibitions every year and provide the funds required to make the series a cornerstone of the MCA. The Ascendant Artist series gives artists who show great promise their first comprehensive exhibitions in a US museum, accompanied by MCA Monographs, which are usually their first significant catalogues.

The series began in 2012 with *Rashid Johnson: Message to Our Folks*, which traveled to the Miami Art Museum, the High Museum in Atlanta, and the Kemper Art Museum in St. Louis. Subsequent exhibitions featuring Goshka Macuga, William J. O'Brien, Amalia Pica, Jimmy Robert, Paul Sietsema, and Simon Starling have led to collaborations with the Wexner Center for the Arts and other distinguished institutions. The series has also promoted the MCA's curatorial expertise internationally, as the art world looks to Ascendant Artist exhibitions and catalogues for groundbreaking scholarship on the next generation of leading artists.



Caryn and King Harris

"Caryn and I join the entire Harris family in their excitement to support this important series showcasing artists who have exhibited great early promise, and are reaching significant milestones in their artistic careers," said King Harris. "The MCA provides their first major solo exhibition and catalogue, which are crucial components of an artist's trajectory. We are thrilled to secure this program's continuation for years to come."

MCA Scene

Clockwise from top left:
MCA Studio: Read/Write Library Chicago,
Feb 2014

Manilow Senior Curator Dieter Roelstraete
and artist Tony Tasset at the opening
preview of *The Way of the Shovel*, Nov 2013

MCA Live: Cheryl Pope, *Silence the Silence*,
Feb 2014

Artists Amanda Ross-Ho and Paul Sietsema,
and Curator Lynne Warren at the breakfast
reception for *Paul Sietsema*, Sep 2013

Sandra Bernhard (left) and Mayor Rahm Emanuel
backstage at Bernhard's MCA Stage performance
Sandyland, Dec 2013

Family Day: *Color*, Jan 2014



Members' Open House

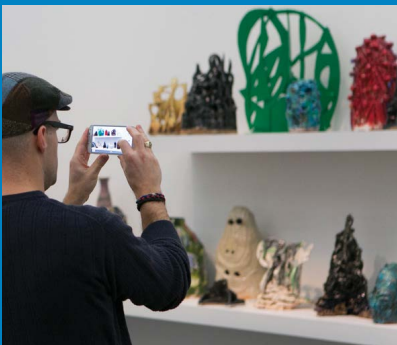
The MCA's first Members' Open House on January 25 was filled with art, conversation, and engagement.

Please visit the MCA for the next Members' Open House on Saturday, June 7, 10 am–5 pm, as the museum celebrates the opening of *Simon Starling: Metamorphology*, with a talk by the Turner Prize–winning artist at 3 pm. Visit mcachicago.org/programs for details.



Become an MCA member and support the art of today.

Visit mcachicago.org/membership or call 312.397.4040.



Museum of Contemporary Art Chicago

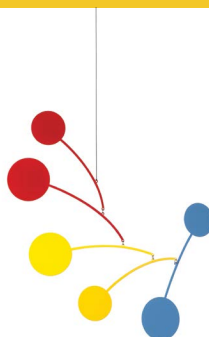
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