

MCA



Museum of
Contemporary Art
Chicago

Members' Magazine
Summer 2016

MURALS ON MURALS

For the last year, whenever a major exhibition opened on the MCA's fourth floor, our communications and design teams created a new look for the first-floor wall near our north entrance. They layered the new designs over what went before, sometimes exposing traces of the old design. In the top photograph, the cutout lettering of *Kerry James Marshall: Mastry* reveals the rote repetition of *Pop Art Design*. And, beneath the pop art letter-forms, the neon jazz posters of *The Freedom Principle: Experiments in Art and Music, 1965 to Now* are still visible.



Kerry James Marshall: Mastry



Pop Art Design



The Freedom Principle: Experiments in Art and Music, 1965 to Now

SUMMER 2016

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MCA
CHIC
AGO

Museum Hours

Mon	Closed
Tue	10 am–8 pm
Wed–Sun	10 am–5 pm

Admission is free for Illinois residents every Tuesday.

Information 312-280-2660

Box Office 312-397-4010

Member Services 312-397-4040

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Cover image: The Propeller Group, still from *The Living Need Light, The Dead Need Music*, 2014. Single-channel video (color, 5.1 surround sound); 20 minutes. © The Propeller Group. Courtesy of The Propeller Group and James Cohan, New York.



SEASONS OF CHANGE



Madeleine Grynsztejn

Summer. No other season is as eagerly anticipated by Chicagoans, nor as exuberantly celebrated.

We embrace summer at the MCA with special programs like Tuesdays on the Terrace—a free weekly event that takes place on our Anne and John Kern Terrace Garden every Tuesday. And we continue to welcome visitors to our summer standout exhibition, *Kerry James Marshall: Mastry*, which attracted more than 5,000 visitors during its opening week and continues to draw crowds from near and far. Marshall also designed a mural (pp. 17–20), *Happy Revolution Day*, to complement the exhibition. The mural, which features characters from Marshall's comics project, *Rythm Mastr*, evokes social and political change in vivid color. The artist's commitment to social progress reminds me that summer isn't just a time to enjoy warm weather; it's also a time to reflect on changes, seasonal and otherwise.

To that end, this issue of our members' magazine is devoted to change. Within these pages you'll find articles that examine the way the MCA's programs develop from season to season. You'll also find meditations on the transformations that take place within the natural world and within our own institution. And one of the exhibitions highlighted in this magazine, *The Propeller Group*, includes a twenty-minute video that aptly embodies the theme of the issue. Titled *The Living Need Light, The Dead Need Music*, the video wowed audiences at the 2014 Prospect.3 Biennial in New Orleans with its lush meditation, according to a recent *New York Times* article, on "transition and fluidity: life and death, myth and reincarnation."

The transformative spirit of the video is echoed in the work we do as employees at this museum. As always, our staff is planning for future events and exhibitions, which follow their own cycles. This winter we will begin construction on a new ground-level restaurant and education space that will revolutionize the way that visitors experience the MCA. And—in anticipation of our fiftieth anniversary, in 2017—we have begun to reflect on how much we have grown as an institution since our founding in 1967, and how much we still hope to achieve.

I invite you to visit the MCA this season, and in many future seasons, to celebrate and grow with us.

Madeleine Grynsztejn
Pritzker Director

CURRENT
AND
FUTURE
EXHIBITIONS

CLOSING SOON

Surrealism: The Conjured Life
Closes Jun 5

More than one hundred paintings, sculptures, drawings, and photographs demonstrate the enduring influence of surrealism, a global movement that continues to enthrall artists and audiences to this day.

MCA Plaza Project: Alexandre da Cunha
Closes Jun 5

In the museum's fifth MCA Chicago Plaza Project, Brazilian artist Alexandre da Cunha presents several large-scale works that reveal the inherent form, beauty, and mystery of overlooked objects.

ON VIEW NOW

BMO Harris Bank Chicago Works: Diane Simpson
Through Jul 3

Artist Diane Simpson presents five large-scale installations that pay homage to department store displays pioneered by window dressers in the early twentieth century. The sculptures evoke clothing and accessories and are set against backdrops in the geometric and streamlined style of Art Deco.



MCA Screen: Phil Collins



Kerry James Marshall: Mastry



The Propeller Group

Phil Collins, *el mundo no escuchará*, 2004. Video installation; color, sound; 56 minutes. Courtesy of Shady Lane Productions, Berlin, and Tanya Bonakdar Gallery, New York. Collection Museum of Contemporary Art Chicago, gift of Mary and Earle Ludgin by exchange, 2014.1.

Kerry James Marshall, *Untitled (Vignette)*, 2012. Acrylic on PVC; 72 x 60 in. From The Collection of Martin Nesbitt and Dr. Anita Blanchard. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York.

The Propeller Group, stills from *The Living Need Light; The Dead Need Music*, 2014. © The Propeller Group. Courtesy of The Propeller Group and James Cohan, New York.

MCA Screen: Phil Collins
Through Aug 21

The MCA presents one of video artist Phil Collins's poignant works: *el mundo no escuchará* (2014). The video was filmed in Bogotá and features local fans of The Smiths crooning songs from *The World Won't Listen* against scenic backdrops. The karaoke performers transcend language barriers to embody the pathos, melancholy, and signature gestures of the band's lead singer, Morrissey.

Kerry James Marshall:
Mastry
Through Sep 25

This major museum survey showcases many of Kerry James Marshall's most iconic paintings, as well as his drawings, sculptures, and *Rythm Mastr* comics series. Marshall interrogates the prevailing art historical canon to present an alternative history in which black artists receive credit, black subjects are honored, and black lives matter.

Johnston Marklee: Grid Is a
Grid Is a Grid Is a Grid
Through Oct 1

An installation in the museum's café refers to the predominant grid of the building's architect, Josef Paul Kleihues.

The Propeller Group
Through Nov 13

The Propeller Group—an artist collective based in Ho Chi Minh City, Vietnam—creates energetic multimedia works that blur the line between fine art and popular culture and often tap into Vietnam's history and growing capitalist market. The exhibition presents videos and related objects from a number of projects created over the past seven years.

Above, Before & After
Through Jun 18, 2017

A selection of Alexander Calder mobiles and works drawn from the MCA's collec-



Witness



Diana Thater: The Sympathetic Imagination



Basim Magdy

Dawoud Bey, *The Birmingham Project: Mathes Manafee and Cassandra Griffin* (detail), 2012. Archival pigment prints mounted on Dibond; diptych, each sheet: 40 x 32 in. Collection Museum of Contemporary Art Chicago, restricted gift of Pamela J. Joyner and Alfred J. Giuffrida, and Mary and Earle Ludgin by exchange, 2014.8. © 2012 Dawoud Bey.

Diana Thater, *A Cast of Falcons*, 2008. Four video projectors, display computer, and two spotlights; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilssen.

Basim Magdy, *They Come In Threes Like Fireworks*, 2011. Watercolor, spray paint, and collage on paper; 12 x 15 1/4 in. Courtesy of the artist.

tion demonstrate how artworks often achieve their fullest value when viewers approach them from multiple angles. Artists in the exhibition challenge traditional displays of art with objects that lean, stretch, dangle, and even run into each other.

ON VIEW NEXT

Witness

Jul 2, 2016–Feb 19, 2017

The photographer as witness is a familiar conceit, one that has been reinforced by traditions of photojournalism and social documentary photography and that takes on new urgency in the era of the camera-phone. The exhibition presents photographs from the 1960s to the 2000s that challenge viewers to consider how artist, subject, and audience are implicated in a photograph's meaning.

The Making of a Fugitive
Jul 16–Dec 4, 2016

This focused exhibition presents artists working across media who reflect on the figure of the fugitive in contemporary popular culture. Whether they conjure memories through iconic fugitives such as Patty Hearst, or use the symbolism of words such as *fear* or *safety*, the artists question our assumptions about criminality, innocence, and security.

BMO Harris Bank Chicago Works: Andrew Yang
Jul 26–Dec 31

Carl Sagan claimed that "the total of stars in the universe is greater than all the grains of sand on all the beaches of planet Earth." Artist Andrew Yang takes this pronouncement to heart in an immersive installation that uses more than seven tons of sand to represent the stars in the Milky Way galaxy. Visitors are invited to stand at the shore of this vast cosmic ocean.

MCA Screen: Camille Henrot
Sep 3–Dec 18, 2016

Camille Henrot's short film *Grosse Fatigue*, which won the Silver Lion at the 55th Venice Biennale, is an incisive meditation on contemporary culture that invokes a dream as old as humankind: to know it all, to see it all, to understand it all. The work depicts the dizzying wealth of the Smithsonian Institution's holdings—totaling some 137 million artworks, objects, and specimens—amid videos set against a Milky Way desktop background.

Diana Thater: The Sympathetic Imagination
Oct 29, 2016–Jan 8, 2017

This large-scale, mid-career retrospective presents immersive film and video installations that imagine fluid worlds of dolphins and dancing bees and push the limits of the artist's media.

Basim Magdy: The Stars Were Aligned for a
Century of New Beginnings
Dec 10, 2016–Mar 19, 2017

Basim Magdy applies household chemicals to analog film and photographic material in a process he dubs "pickling." The resulting spectral visions of landscapes include large-scale prints, slide projections, and film. The MCA presents Magdy's first US museum survey, featuring rarely seen and new pieces that evoke a pop sensibility and speak to our collective ambition for a utopian future.

MCA DNA: Riot Grrrls
Dec 17, 2016–Jun 4, 2017

Sexism continues to pervade the art world as male artists garner the highest prices for their work and are disproportionately represented in exhibitions. *Riot Grrrls* features paintings by women who challenge the boys' club sensibility that has historically shaped abstract painting.

Michael Green
Former Programmer of
Education: Public Programs

SUMMER SOUNDS AT THE MCA

Every summer the MCA shakes off the cold, opens our doors, and heads outside to the Anne and John Kern Terrace Garden to bask in the sounds of Chicago’s luminous jazz community. Our annual outdoor music series, Tuesdays on the Terrace, returns on June 7—with performances taking place each week from 5:30 to 8 pm. And the music doesn’t stop until the last drum kit is packed away on September 27.



Corey Wilkes comes to the MCA in June and in August. Photo: Farrad Ali.

Every Tuesday evening, artists from throughout Chicago call the MCA home, welcoming visitors to the museum’s backyard with the glorious sounds of our city. Horns blast, drums groove, and vocals soar, lifting us up into the warm Chicago nights. As in past years, this summer we are



MCA Members can opt to relax on the lawn or in complimentary chairs.

proud to feature many of the city’s brightest talents.

In June, new music ensemble eighth blackbird, the MCA’s current Artists in Residence, take part in a unique, collaborative performance with bassist/composer Matt Ulery and his jazz trio (June 14). Later that month, audiences can expect shifts between melodic phrasing and free jazz sounds by three of Chicago’s most innovative and thoughtful musicians when cornetist and composer Josh Berman performs with bassist Jason Roebke and drummer Frank Rosaly (June 21). In July, renowned and charismatic vocalist Tammy McCann explores jazz standards in an intimate performance with guitarist Mike Allemana (July 5),



Tomeka Reid performs with Hear and Now in August. Photo: Riccardo Crimi.

while James Sanders plays with his adventurous Latin jazz ensemble Conjunto to showcase Afro-Cuban rhythms and virtuosic playing (July 12). And beloved Chicago singer Maggie Brown returns to the terrace for a deeply felt performance that traces the history of jazz and black musical culture (July 19). Later in the season, legendary saxophonist Ari Brown—one of the key figures of Chicago’s avant-garde music scene and a member of the internationally revered Association for the Advancement of Creative Musicians (AACM)—performs with his quintet (Aug 2), while fellow AACM member, cellist Tomeka Reid, performs with her string trio Hear in Now (Aug 16).



Visitors can enjoy drinks on the terrace from 5 pm onward.

And those are just a few of the extraordinary artists who can be found on the MCA terrace this summer.

There are many ways to enjoy Tuesdays on the Terrace, each its own unique experience. Make a reservation for a buffet dinner featuring fresh, locally grown ingredients from the SOAR Farmers’ Market; bring a blanket and soak up the sounds from the lawn, with the option of purchasing grilled items, beer, wine, and cocktails; or step front and center for an intimate exchange with local artists performing live music on the lower terrace.

It’s summer. We’ve opened our doors and are bringing the art outside. Let’s listen together.

Visit mcachicago.org to learn more about the performances, or call 312-397-3805 to reserve a table.

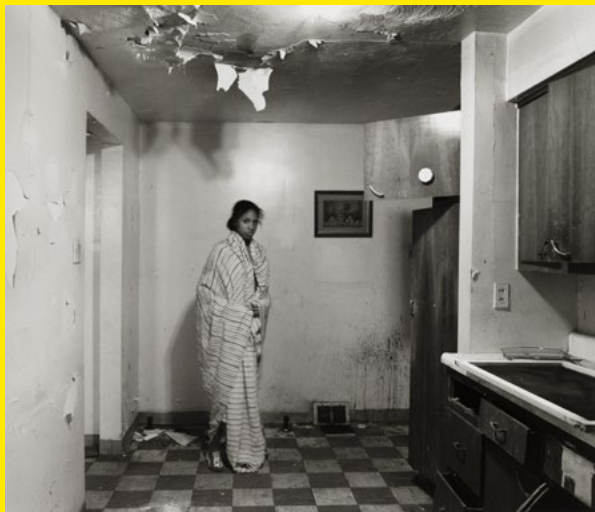


Maggie Brown returns to the MCA’s terrace in July. Photo: Bruce Williams.

Jul 2, 2016–
Feb 19, 2017

WHAT DOES IT MEAN TO BEAR WITNESS?

Alfredo Jaar, *The Sound of Silence*, 2006.
Wood, metal, fluorescent tubes, LED lights,
video projection, flashlights, and tripods.
Overall dimensions variable. Software
design by Ravi Rajan. Collection Museum of
Contemporary Art Chicago. The Pritzker
Traubert Visionary Art Acquisition Fund,
2014.33. Installation view, Ecole des Beaux
Arts, Paris, 2011. Photo: Charles Duprat.



LaToya Ruby Frazier, *Home Body Series: Wrapped In Gramps' Blanket, In Grandma Ruby's Velour Bottoms, In Gramps' Pajamas, Covered In Gramps' Blanket* (detail), 2010. Gelatin silver prints mounted on cardboard in wooden frame. 52 7/8 x 61 3/4 in. Collection Museum of Contemporary Art Chicago, gift of Mary and Earle Ludgin by exchange, 2013.26.a–d. © 2010 LaToya Ruby Frazier.

The works in *Witness*, drawn largely from the MCA's collection, examine the photographer's role as self-appointed observer. In doing so, they prompt us to consider the people who play a part in a given photograph—the artist, the subject, the viewer—and how they contribute to, or sometimes confound, the work.

The show's centerpiece is Chilean-born artist Alfredo Jaar's *The Sound of Silence* (2006), acquired with funds from the Pritzker Traubert Collection Exhibition Fund. The large-scale, rectangular installation stretches across roughly half of the exhibition's gallery space, towering over every other work in the show. Its commanding presence is intensified by its subject matter: it tells the story of prizewinning photojournalist Kevin Carter. In 1993, Carter won a Pulitzer Prize for a haunting photograph he took of a Sudanese girl about to succumb to starvation, a vulture looming behind her. Many praised Carter for his commitment to photojournalistic integrity, his willingness to bear witness to such a distressing scene. Others, however, criticized him for taking photographs instead of attempting to help. Carter himself seems to have been haunted by the time he spent in Sudan and the atrocities he witnessed there—he took his own life just a year after he returned from the trip.

The Sound of Silence evokes the tension between an artist's compulsion to observe and a human being's desire to act—to do what is right. It also highlights the power of images to provoke responses, reminding us that a picture can inspire knee-jerk reactions that may supersede the viewer's quest for additional information or context in order to achieve a more well-rounded explanation of a particular scenario. The installation is as much social science as aesthetic experiment, asking how we might fit into the picture as well: Are we moved to action? Or do we tend to solely observe? Art itself is put to this test in Jaar's hands.

In addition to *The Sound of Silence*, the exhibition presents standout works by artists such as Walker Evans, Andres Serrano, and Cindy Sherman.

Many of the most iconic photographs in the exhibition were donated to the MCA by Donna Stone and her recently deceased husband, Howard Stone—the MCA mourns the loss of such a discerning collector.



Thomas Ruff, *Porträt (C. Kewer)*, 1988. Chromogenic development print. 83 x 65 in. Collection Museum of Contemporary Art Chicago, Gerald S. Elliott Collection, 1995.90. © 1988 Thomas Ruff.

Support for *Witness* is generously provided by The Pritzker Traubert Collection Exhibition Fund, the David C. and Sarajeen Ruffenberg Arts Foundation, and De and Paul Gray.

Jul 26–
Dec 31

Joey Orr
Andrew W. Mellon
Postdoctoral
Curatorial Fellow

Oct 29, 2016–
Jan 8, 2017

ANDREW
YANG

DIANA
THATER

AND

EXPERIENCING
THE NATURAL
WORLD

Diana Thater, *A Cast of Falcons*, 2008. Four video projectors, display computer, and two Source Four lights; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.

This year, the MCA presents two exhibitions that feature artists—Andrew Yang and Diana Thater—whose works imagine our place in the natural world. Both explore the possibilities for contemporary art to reveal our relationship to the universe and life around us.

The changing of seasons is one of the few ways we encounter the earth’s movement through space, an indication that we exist in environments at much larger scales than we experience in our daily lives. For his BMO Harris Bank Chicago Works exhibition, artist Andrew Yang conjures the presence of the galaxy and makes us conscious that everything that surrounds us is, in fact, galactic material. The artist suggests, in a sense, that we are all celestial bodies. The tightly focused exhibition includes a one-to-one model representing the estimated number of stars in the Milky Way—one grain of sand for each star. Well over seven tons of sand create a kind of cosmic shore from which to contemplate our existence in this astronomical context. Simultaneously, low-level white noise playing in the installation contains actual traces of the Cosmic Microwave Background—a residual signal of the origination of the universe.

Andrew Yang, *Makeshift Geologies (an Anthropocene)*, 2013–present. Mixed media; overall dimensions variable. Courtesy of the artist.

Lead support for *Diana Thater: The Sympathetic Imagination* is provided by the Harris Family Foundation in memory of Bette and Neison Harris; Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris; and Donna Stone in honor of Howard Stone. Additional generous support is provided by David Zwirner, New York.

Major support for *BMO Harris Bank Chicago Works: Andrew Yang* is provided by BMO Harris Bank.

BMO  Harris Bank

Additional generous support is provided by the Sandra and Jack Guthman Chicago Works Exhibition Fund.



Andrew Yang, *Stella’s Stoichiometry (all things being equal, 6lb, 13 oz)*, 2012. Tap water, rock sugar, canola oil, powdered L-Arginine, three oyster shells, Rumford’s baking powder, glass containers, and vinyl; overall dimensions variable. Courtesy of the artist.

Yang’s solo exhibition also underscores that we ourselves are innate parts of our galaxy. In *Stella’s Stoichiometry (all things being equal, 6lbs. 13oz)* (2012), for example, Yang provides the chemical equivalent of his daughter’s weight and bodily composition at birth, mathematically figuring the exact amounts of each element of her material being mined from tap water, rock sugar, canola oil, powdered L-Arginine, three oyster shells, and baking powder. In another work, a display table exhibits what at first glance appears to be natural science specimens, for example fossils and geological materials. Upon closer inspection, however, it becomes apparent that Yang

has taken some creative license in his selection of objects—some found, some made—blurring the boundaries between the natural and the cultural. Is this display organized by scientific classification or aesthetic relationships? As both an artist and trained biologist, Yang explores the interplay between scientific method and artistic medium. His larger point is that all materials—organic or synthetic—are natural parts of the galaxy.

Yang’s solo exhibition coincides with a large-scale, mid-career retrospective of Los Angeles-based film and video artist Diana Thater. She was originally influenced by film practices in the early 1960s that prioritized the nature of the medium over narrative or content, and so explored the limitations and possibilities of film and video early in her career. She also examines how these media can inhabit architectural space to create sculptural effects. In fact, how film and video traffic with installation practices is a particular topic of interest for this artist.

Over time, Thater has come to focus more specifically on animals in their natural habitats. Using light, moving image, and the



Diana Thater, *Delphine*, 1999. Four video projectors, nine-monitor video wall, five players, and four LED wash lights; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County. Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.

spaces of the galleries, she breaks out of the video rectangle to create experiences that imagine animal subjectivity. *Delphine* (1999), for example, uses LED lights to expose the gallery, while both film and video footage of dolphins from above and below are projected intermittently across



Diana Thater. *Untitled Videowall (Butterflies)*, 2008. Six video monitors, one player, six 48-inch fluorescent light fixtures, and Lee filters; overall dimensions variable. Installation view, 1301PE, Los Angeles, 2008. © Diana Thater. Photo © Fredrik Nilsen, courtesy of 1301PE, Los Angeles.

the space to simulate their fluid environment and their sonar and retinal ways of perceiving. This exhibition offers a whole series of immersive experiences, from early work derived from footage of Claude Monet’s garden in Giverny, France, to the more recent installation *Life is a Time-Based Medium* (2015), in which she recreates the Galtaji Temple near Jaipur, India, and the monkeys that inhabit it.



Diana Thater, *Life is a Time-Based Medium*, 2015. Three video projectors, display computer, and one player; overall dimensions variable Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16. © Diana Thater. Photo © Fredrik Nilsen.

In many ways, these two exhibitions present visual ways of understanding ourselves and our ecologies through science or art. They are both systems for thinking through our place in the world. Yang’s and Thater’s practices are modes of inquiry that grapple with our understanding of the galaxy and our relationship with the natural world.

Jun 4–
Nov 13

THE LIVING

NEED ART

A LOOK

AT THE

PROPELLER

GROUP

The Propeller Group, still from
*The Living Need Light, The Dead Need
Music*, 2014. Single-channel video
(color, 5.1 surround sound);
20 minutes. © The Propeller Group.
Courtesy of The Propeller Group
and James Cohan, New York.

From their home base in Ho Chi Minh City, the members of the art collective The Propeller Group create multimedia works that address the overlapping modalities of Vietnam and the United States. The three members, Matt Lucero, Tuan Andrew Nguyen, and Phunam, all came of age during the tumult of the Vietnam-American War and regularly explore clashes of East and West in their work.

For their first major US museum presentation at the MCA, they present several multipart works created over the past seven years. Among them is *The Living Need Light, The Dead Need Music*, a twenty-minute film whose lush cinematography and haunting score wowed audiences at the Prospect.3 Biennial in New Orleans, where it premiered in 2014. The film follows a funeral procession, featuring a nattily costumed brass band, sword swallowers, and fire breathers, from the Mekong Delta to the banks of the Mississippi River.

The work, as its title suggests, examines transitions: life to death, male to female, East to West. It reminds us that nothing is immune to change. Everything—culture, gender, even life itself—is always in flux.

The Propeller Group, still from *The Living Need Light, The Dead Need Music*, 2014. Single-channel video (color, 5.1 surround sound); 20 minutes. © The Propeller Group. Courtesy of The Propeller Group and James Cohan, New York.

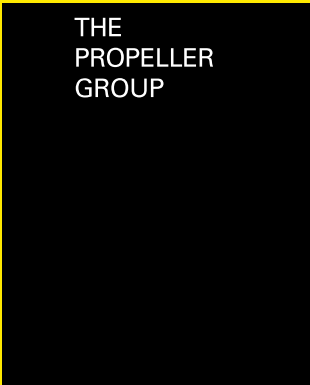
Generous support for *The Propeller Group* is provided by the Harris Family Foundation in memory of Bette and Neison Harris: Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris; R. H. Defares; the Margot and W. George Greig Ascendant Artist Fund; the Burger Collection, Hong Kong; and James Cohan, New York.

Burger COLLECTION



The Propeller Group, still from *The Living Need Light, The Dead Need Music*, 2014. Single-channel video (color, 5.1 surround sound); 20 minutes. © The Propeller Group. Courtesy of The Propeller Group and James Cohan, New York.

EXHIBITION CATALOGUE



The Propeller Group blurs the boundaries between fine art and media production, in much the same way that this publication blurs the boundaries between a traditional exhibition catalogue and an artist book. The publication features expository essays by curators Naomi Beckwith and Cesar Garcia, as well as contributions by each of the members of The Propeller Group.

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Available at the MCA Store
in June mcachicagostore.org

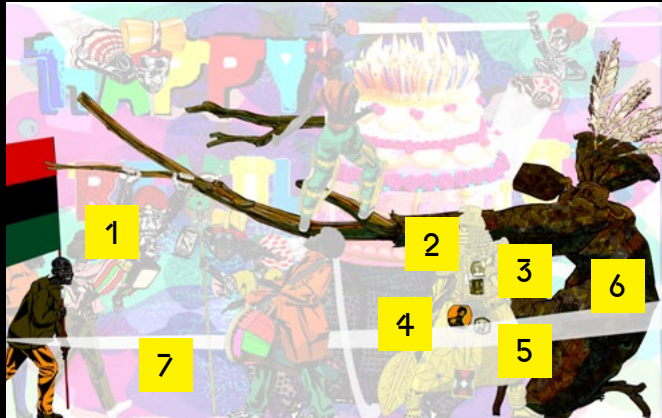
THE PROPELLER GROUP

Opens Jun 4, 2016



THE MASTR MAKES A MURAL

Kerry James Marshall: *Mastery* is on view through September 25. The major retrospective exhibition takes up most of the museum’s fourth floor and stretches across the second-floor lobby in the form of a large-scale mural. Titled *Happy Revolution Day*, the mural is full of rich details, many of which memorialize events of personal significance to the artist. Others encourage viewers to celebrate how much we have achieved in our quest for civil liberty, or remind us how much more we still have to accomplish. Together they suggest that the fight for equality—for *revolution*—can, and must, continue.



This page and following spread: Kerry James Marshall, *Happy Revolution Day*, 2016. Vinyl wallpaper. Courtesy of the artist.

- 1 The man holding the pan-African flag on the left corner is the title character of Marshall’s ongoing comics project, *Rythm Mastr*. The Rythm Mastr is a black superhero capable of animating West African artifacts and sculptural figures by beating on a drum.
- 2 Gloria Smith is depicted here wearing a tiara. Smith won the national Miss Black America pageant in 1969, a year after its founding. The pageant was created to protest the lack of black women in the Miss America pageant.
- 3 Taken in 1969, the sepia-tinted photograph hanging from golden warrior’s neck depicts two Chicago police officers taking Fred Hampton’s corpse from his home. Hampton was a Black Panther leader and civil rights activist who was shot and killed by members of the Chicago police department.
- 4 An image of the artist as a young man is laid over this orange medallion.
- 5 Marshall’s wife, actor Cheryl Lynn Bruce, dances with artist Nadine DeLawrence-Maine in this photograph, taken by Chicago artist Dawoud Bey. Marshall and DeLawrence-Maine were both artists in residence at the Studio Museum in Harlem in 1985. They also met Bey during their tenure at the museum.
- 6 The large, feather-topped figure, whose branching arms stretch across the composition, is modeled after a deity revered by the Senufo people, of West Africa. According to Senufo legend, the deity could use its arms like divining rods to determine a person’s guilt or innocence.
- 7 Vivid colors comprise the background of the work and recall Marshall’s recent Rorschach-inspired series of abstracted inkblots.



Black superheroes are having a moment at last. The first black superhero appeared as a secondary character in *Fantastic Four #52*, published by Marvel comics in 1966. Fifty years later, Marvel has commissioned best-selling author Ta-Nehisi Coates to reimagine the character as the protagonist in a new Black Panther series. The Black Panther also appears this spring in Marvel's motion picture *Captain America: Civil War*. Meanwhile, a black superhero named Rythm Mastr features in Kerry James Marshall's wall mural *Happy Revolution Day*, created on the occasion of his retrospective exhibition at the MCA.

An old man named Rythm Mastr is the protagonist of Marshall's ongoing comics series, which weaves an epic tale about a black superhero and his young protégé, Farell. Rythm Mastr teaches Farell how to bring ancient African and Egyptian statues to life by drumming. The statues, some of which are scattered throughout *Happy Revolution Day*, are endowed with superhuman powers and represent a mythic African past.

The Rythm Mastr comics project, like much of Marshall's work, redresses the scarcity of black figures in art. *Rythm Mastr* has appeared in different formats since 1999. Earlier versions were serialized in the *Pittsburgh Post-Gazette*, and in various art publications. Marshall intends to turn the series into a graphic novel and ultimately an animated feature film. At the MCA, the comics are shown in large-scale illuminated panels that give them a cinematic feel and help us imagine their transition to the big screen.

Kerry James Marshall: Mastry will undoubtedly be one of the most talked about exhibitions of the year. The exhibition is accompanied by a lavishly illustrated catalogue and an expansive website: exhibitions.mcachicago.org/kjm.

Installation view, *Kerry James Marshall: Mastry*, MCA Chicago, Apr 23-Sep 25, 2016. Work shown: *Rythm Mastr*, 1999-ongoing. Lightboxes, ink-jet prints on Plexiglas. Courtesy of the artist.



Jul 16–
Dec 4

Faye Gleisser
Marjorie Susman
Curatorial Fellow

THE MAKING OF A FUGITIVE

Michal Rovner, *Decoy #5A* (detail), 1991. Chromogenic development print; edition 2 of 8, 27 3/4 x 27 3/4 in. Collection Museum of Contemporary Art Chicago, gift from the Howard and Donna Stone Collection, 2002.56. © 2016 Michal Rovner/Artists Rights Society (ARS), New York.

We construct

the chorus of

missing persons

In the past decade, popular culture has been transformed by new media, social media, and online videos. Now, most cell phones are equipped with a camera, offering anyone the potential to document contemporary life. The resulting increased circulation of images has led to a broader public awareness of concepts like safety, danger, innocence, and criminality and has fostered a growing public dialogue about social prejudice and policing in the United States, exemplified by the Black Lives Matter movement, television programming such as *The Making of a Criminal*, and NPR's podcast *Serial*. These examples underscore the power of images and the media to shape notions of safety and crime. The MCA's *Making of a Fugitive* offers a critical engagement with the ways that stories are told through image and text.

The exhibition considers how narratives constructed by artists and the media influence our understanding of lawlessness and what it means to be "wanted" in a media-driven society. The artworks reflect the fugitive figure as it has evolved in American popular culture over many generations. In his large-scale photography-based installation *Patricia Hearst, A-Z*, for example, Dennis Adams enlarged twenty-six images of Patty Hearst, the heiress to the *San Francisco Chronicle*'s fortune who was kidnapped for ransom by the Symbionese Liberation Army in 1974. Each photograph appeared in the news either during the fourteen-month pursuit of Hearst or in the years after her arrest, trial, and pardoning. Adams's reproduction of the images, labeled and arranged from A to Z, thereby documents the media's portrayal of Hearst, first as a helpless kidnap victim, then as an urban guerrilla fighter, and later as a cause célèbre. The alphabet imposed on the photographs implies that a larger framework structures the story told by pictures, one that constitutes the basic building blocks of communication and the armature of their interpretation.

OPPOSITE
Barbara Kruger, *Untitled (We construct the chorus of missing persons)*, 1983. Gelatin silver mural prints with painted artist's frame; overall: 121 3/4 x 72 3/4 x 2 in. Collection Museum of Contemporary Art Chicago, restricted gift of Paul and Camille Oliver-Hoffman, 1984. 22.a-c. Courtesy of Mary Boone Gallery, New York.



Dennis Adams, *Patricia Hearst—A thru Z*, 1979/1990. Serigraphs on paper and galvanizes steel box; edition 20 of 3,026 prints, each: 20 x 16 in. Collection Museum of Contemporary Art Chicago, gift of Howard and Donna Stone, 1996.29.a-ee.

In addition, the images' poor quality and pixilation accentuate the fragmentation of the self that occurs in a mediated world.

Elsewhere in the exhibition, artists fashion themselves as "wanted" bodies; others question art and media's ability to accurately articulate this condition. Glenn Ligon's 1993 *Runaway* series links the institution of slavery in the United States with xenophobic anxieties that are used to justify the often violent surveillance of non-white bodies. Bruce Nauman's sculptural neon light installation literally illuminates the ties between pursuit, fear, and sexual desire. Barbara Kruger's wall-sized mural print engages the cultural enterprise of witnessing and culpability, asking viewers to recognize that the interpretation of images laden with social meaning carries high stakes for us all.



Bruce Nauman, *Run from Fear, Fun from Rear*, 1972. Neon; edition 4 of 6; part a: 8 x 46 x 2 1/4 in., part b: 7 1/4 x 44 1/2 x 2 1/4 in. Collection Museum of Contemporary Art Chicago, Gerald S. Elliot Collection, 1995.72.a-b. © 2016 Bruce Nauman/Artists Rights Society (ARS), New York.

Lisa M. Key
Chief Development
Officer

CHANGE
IS IN THE AIR:
THE MCA
WELCOMES
NEW LEADERS

The MCA has an ever-expanding number of ways for members to get involved in areas of the museum they care about, and there are new leaders in place helping to shape programs.

Sara Albrecht has been appointed the chair of Emerge, the MCA's Circle Donor group of art enthusiasts, collectors, and art patrons. Emerge supports the museum most notably through its annual acquisition of a work by an artist not yet represented in the MCA's collection.

A parallel group directed at providing support for the museum's incredible performance programs is Enact. It is a newly formed group



Sara Albrecht

led by **Shawn Donnelley**, a long-time member and supporter of MCA Stage programs at the Edlis Neeson Theater. Enact sponsored Taylor Mac's riveting April 2016 performance.



Shawn Donnelley

Eve Rogers has been elected to lead the Director's Vision Council, a giving group that provides exclusive benefits and learning opportunities to membership and spearheads an annual Think Tank with the museum's Pritzker Director. In her role, Eve is expanding the visibility for this important group of donors.

All three are warmly welcomed by the MCA's Board of Trustees, which, as in years past, is composed of both new and familiar faces—a reminder that, while much is changing at the MCA, much has remained constant as well. King Harris, for example, has been a fixture of the board for more than thirty years. And his son **John Harris** was recently appointed to



Eve Rogers

the board as well, bridging the Harris family's commitment to art from one generation to the next.



John Harris

Preface by Lydia Ross
*Programmer of Education:
School and Teacher Programs*

Stephen Urchick
*Former School and Teacher
Programs intern*

Teacher Programs at the MCA address the need to build critical, creative, and civic consciousness among educators and the young people they teach. Practicing artists lead these programs, using the works in our galleries as springboards for sustained engagement by teachers with contemporary art, dialogue, and curriculum.

The Teacher Institute is the MCA's most immersive and collaborative professional development program for educators, designed to help teachers investigate, plan, incubate, and implement socially engaged art projects for the classroom.

Each year, the MCA selects roughly twenty passionate teachers who wish to influence the lives of their students and school communities. As we prepare to welcome the 2016-17 cohort this August, we share a glimpse into a most memorable day from last year, exploring art and pedagogy with help from artist Faheem Majeed.

DISPATCHES
FROM
THE TEACHER
INSTITUTE

Two large prep carts blocked the doors to the MCA's first-floor conference room. The carts were laden with scavenged timber two-by-fours, each sawn length-wise to create bundles of six narrower sticks. The twenty-one teachers participating in the Teacher Institute gingerly negotiated the protruding poles to get to their seats.

Nick Hostert, one of the Institute's two facilitators, greeted the group for the morning. "See those amazing-looking sticks? Right? Nothing but crazy potential for experimentation."



Guest artist Faheem Majeed sat next to Hostert. Majeed had come in to guide the teachers through a sculptural project simply titled "Sticks and Tape." With minimal direction from Majeed, a bunch of varicolored duct tape, and some teamwork, the teachers would build an enclosed, free-standing structure out of the thin little beams.



Majeed prefaced the activity with a conversation among the teachers. The talk took place in Majeed's third-floor exhibition at the MCA, an installment of the museum's locally focused Chicago Works series. The teachers, Majeed, and curator Steven Bridges had all gathered in the exhibition's central wooden shack. Majeed designed the structure to call back the creaky, intimate feel of the South Side Community Art Center in Bronzeville, where he'd served as executive director before leaving to pursue his practice as an artist and sculptor. He called attention to the gap between his brown cube and the museum's white walls. "The space between the walls is the point," said Majeed. "It's not about fitting, but about trying to fit."



He related his experience teaching art history through a faithful understanding of who he was teaching. Majeed's mostly adult Chicago State students brought their own, unique set of experiences to the course. He couldn't virtuously run that late-night

classroom the way he ran the predominantly white, middle-class, and young-adult SAIC students he taught by day. “If you begin with what is right in front of you—art is not far, far, away and for somebody else,” said Majeed. “Begin with a student’s art history!”



Discarded lumber was what had been right in front of Majeed. You could find the necessary stuff for “Sticks and Tape” in alleys and dumpsters. Majeed walked out into the center of the marked-off lobby space, gripping one of the longer sticks.



Within five minutes, the twenty-one teachers had roughly designed a frame big enough to accommodate them all. Over the next ten minutes, they built out the structure to take up all the available space marked for them.

Majeed had the teachers step back for a moment and draw out “windows” for the new building on sheets of paper. On one side, they sketched



the perspective looking in; on the other side, the view looking out.

Once the windows were in place, the teachers shared their impressions. Some spoke to the sculpture’s significance: “It came together as a sacred space. It was really about feeling a part of an artist’s work.”



Faheem returned to the power of that exterior knowledge before he left for the day. “It sure didn’t sound like a big deal—I see two-by-fours on the drive home! But this is a chance for the shy kid, in the back of the class, to pay attention and say ‘I’m brilliant with these sticks!’”

Even the sticks themselves turned out to be quietly brilliant. The teachers had begun the day by thinking about points of entry: ways they could start talking about certain artworks, means by which they could better envision their students’ diverse preoccupations and fantasies. They ended their day—lying on their backs—staring

upwards at the vaults of a porous chapel, a building with hundreds of potential doorways. You could clamber through the walls, duck under the dedicated archway, fit between buttresses.



Yet one false, careless, inconsiderate step could bring the whole thing down. It was a structure that fought back, too, as the teachers attempted to dismantle it. In this respect, Majeed’s activity spoke to the fine fault-lines CPS teachers tread every day, their ongoing task of constructing culture in a challenging city.



All photos: Teacher Institute Summer Residence, Aug 5, 2015. Photo: Gillian Fry.

Support for teacher programs at the MCA is generously provided by the Polk Bros. Foundation. Additional generous support is provided by the Lloyd A. Fry Foundation, the Crown Family, and Discover.



In Memoriam
Robert Mayer

The MCA mourns the passing of Robert Mayer, a civic leader who left an indelible mark on Chicago and the museum. Rob was the youngest person to ever be named a trustee of the MCA, taking on that responsibility in 1984 at age thirty-four. But it’s not as if the museum was new to him: his parents were among the museum’s founders. Rob’s unique upbringing prepared him for the lifelong relationships he cultivated with the arts. As he grew up, surrounded by thought-provoking works from his father’s and grandfather’s collections, his parents modeled the virtues and rewards of civic duty through their own acts of service throughout the city.

As an MCA Trustee, Rob devoted his time, talents, and resources to making the museum’s exhibitions and programs more accessible to the Chicago community at large and supporting the museum’s Education department. Philanthropy and education were both areas of expertise Rob pursued in all areas of his life, as he was an early and significant advocate for programs that provided accessibility for all—especially the elderly. He founded HomeCorps, an organization that serves the elderly and people with disabilities, and he was an influential leader who helped direct the Big Apple Circus to create a Chicago-based program called Clown Care, which provides laughter and delight to those in residential nursing care facilities. He has left a true legacy throughout Chicago, and we are grateful for his involvement, which was vital to the MCA’s success. Rob’s legacy will continue to benefit the lives of generations to come.



Rob Mayer and his mother, Life Trustee Beatrice “Buddy” Mayer

THE MCA IN WORDS: WHERE ART IS NOW

Our most recent advertising effort reflects a new approach to MCA storytelling. You may have noticed it when it launched in April. We call it the “Where Art Is Now” campaign because it showcases many of the events and exhibitions happening at the museum now, creating a holistic impression of all the MCA has to offer. In this regard, it emphasizes what makes a contemporary art museum like the MCA stand out: the ever-changing, of-the-moment nature of its programming.

Responding to all-staff discussions about the MCA’s personality and values, the Communications and Design teams worked together to develop the framework for the campaign. Specifically, the teams sought to build upon the success of our new website and identity by creating a series of ads that reflect the MCA’s new look. Much like our institutional personality, which is smart and playful, the “Where Art Is Now” campaign is witty and conversational.

Keep an eye out for the campaign online, in signage around the city, and in print.



Bus shelter



MCA plaza banner



Newsstand



Print ads



Double-decker bus



MCA plaza banner

Jul 21-23, 2016
MCA Stage:
Chicago Human Rhythm
Project, *JUBA! Masters
of Tap and Percussive Dance*

Aug 18, 2016
MCA Studio:
Marc Bamuthi Joseph
/peh-LO-tah/



Jumaane Taylor at Chicago's Jazz Showcase, 2013. Photo: Matt Glavin.

I'VE PURSUED . . .
A FREEDOM THROUGH
AMERICAN TAP
DANCING THAT REFLECTS
LEGENDARY WAYS
OF THE FREE PEOPLE,
LIKE COLTRANE AND
FREE MUSIC LIKE JAZZ.

—Jumaane Taylor

Yolanda Cesta Cursach
Associate Director of
Performance Programs

THE FREEING POWER OF DANCE AND SOCCER

On a steady hunt for new experiences since its founding in 1990, Chicago Human Rhythm Project (CHRP) teams with the MCA to present *JUBA! Masters of Tap and Percussive Dance* (July 21-23). *JUBA!* is the culminating concert series of CHRP's Rhythm World 26. This year's concert explores cross-cultural fusions, historical figures, and a new generation of dancers.

Jumaane Taylor and M.A.D.D. Rhythms perform *Supreme Love*, created by Taylor. The piece fulfills tap dance's tradition of risk and spirituality. Wearing improvisatory form like a badge of honor, the performers stomp to the beats of hip-hop artist Afrika Bambaataa's Universal Zulu Nation and the music of John Coltrane, played live by soprano saxophonist Rajiv Halim and his quartet.

Groundhog, the second featured artist, expands the musical and social exchange of tap in a multigenerational ensemble work originally created as a solo. This exploration of historical hoofer Earl "Groundhog" Basie and figures from the present



Marc Joseph Bamuthi. Photo: Christine Marie.

and unknown future displays human rhythm's power to excite and communicate.

CHRP Founder and Director Lane Alexander's signature works *Prisms* and *Reflections* are reprised by resident ensemble BAM, and tap pioneer Linda Sohl Ellison tosses off her own rhythmic patterns to round off *JUBA!*'s unifying experience.

In August, choreographer-poet Marc Bamuthi Joseph develops a dance-theater work at the MCA with commission and residency support; The MCA will present the finished project in fall 2017. The inspiration for */peh-LO-tah/* was sparked by Joseph's first trip to South Africa, when the nation was preparing for the 2010 World Cup, and his first memory of the game, running barefoot on the limestone streets of his parents' Haiti. */peh-LO-tah/* unites Joseph's biography and his feelings of freedom associated with dancing and playing soccer—known by most of the world as "the beautiful game."

The project's new theatrical form springs from original poetry based on

Joseph's hip-hop aesthetics and the social and folkloric dances he studied in South Africa and Brazil, as well as the movement strategies of these nations' footballers. For this creative process, Joseph reunites with longtime collaborators Michael John Garcés (director), Stacy Printz and Amara Tabor Smith (choreographers), Tommy Shepherd (musician), and David Szlasa (video designer), and for the first time works with Balinese shadow animator and inventor Christine Marie for the stage environment.

Joseph's choreo-poem about the world's most popular pastime is deliberately experimental while overtly populist. It is ultimately a meditation on egalitarianism and masculinity—the physics of a globally networked economy running in tandem with the fragile network of a dancer's anatomy.

The development residency for */peh-LO-tah/* is an MCA New Works Initiative, with lead support provided by Elizabeth A. Liebman. The focused time for Joseph's production using the MCA theater improves the artist's capacity to assess technical and design aspects and begins to build community through an invited in-progress showing and discussion for local performing artists.

Lead support for the 2016-17 season of MCA Stage is provided by Elizabeth A. Liebman. Generous support for MCA Dance is provided by David Herro and Jay Franke. Additional generous support is provided by Caryn and King Harris; Shawn M. Donnelley and Christopher M. Kelly; 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; Mary E. Ittelson; Sharon and Lee Oberlander; Maya Polsky; Carol Prins and John Hart/The Jessica Fund; Ellen Stone Belic; Amphion Foundation, Inc.; Leigh and Henry Bienen; Mark Light; Melynda Lopin; Maecenas; Herbert R. and Paula Molner; Elizabeth Price and Lou Yecies; and Ms. Patricia F. Sternberg.

Foundation
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MCA STORE

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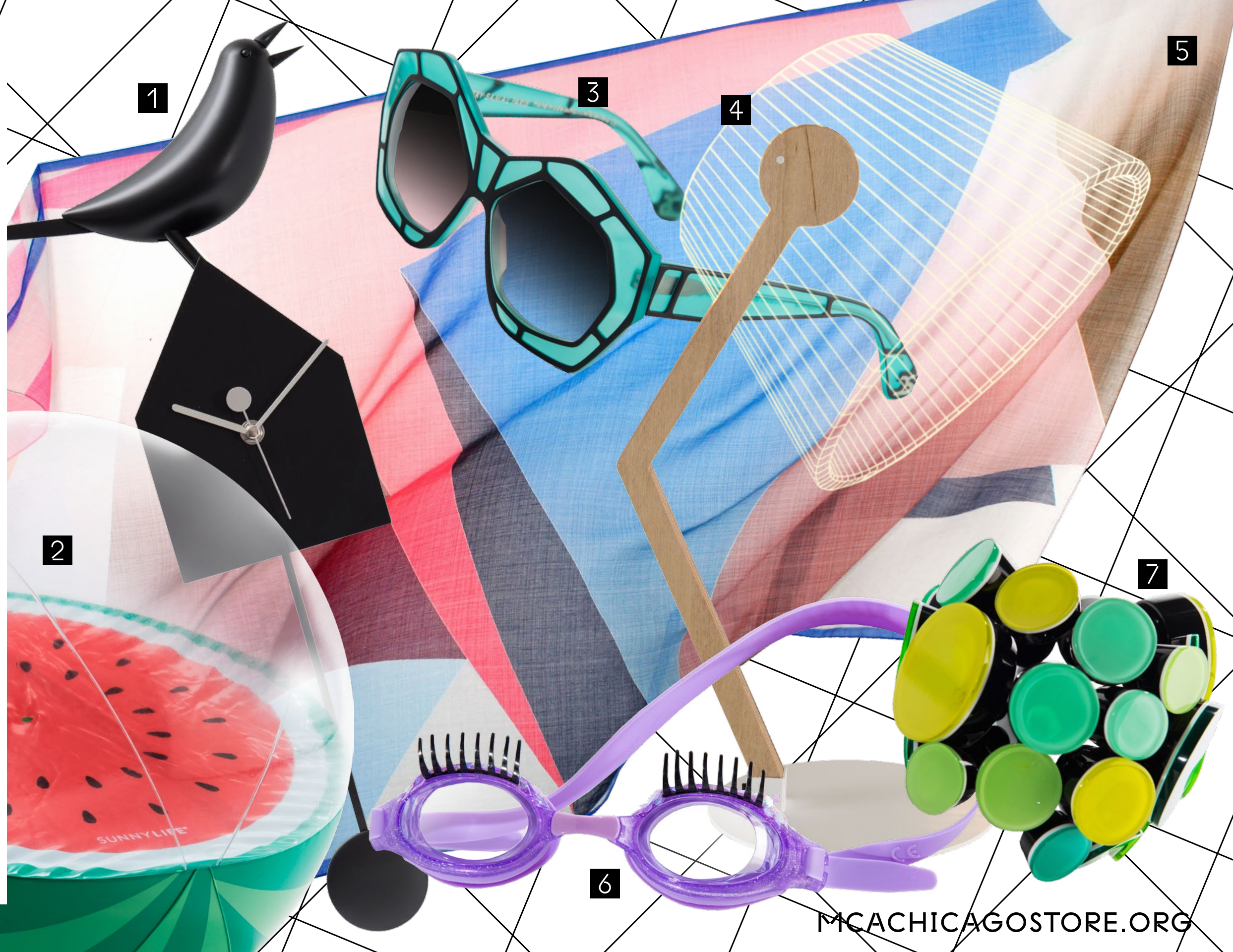
5
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MEMBERS SAVE 10%
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MARK YOUR CALENDAR

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

mcachicago.org

Sat, Jun 4, 3 pm
MCA Talk: The Propeller Group
The members of The Propeller Group discuss their work and current exhibition with Marilyn and Larry Fields Curator Naomi Beckwith.

Sat, Jun 11, 1–6 pm
21Minus
Designed by Chicago youth and curated by the MCA’s Teen Creative Agency (TCA), 21Minus is the MCA’s annual exposition of teen creativity and passion. Join us for an afternoon of workshops, performances, art installations, and interventions. The event is free for those 21 and under and their families.

Thu, Jul 14, 6–7 pm
MCA Talk: Mick Jenkins
The program is copresented with Pitchfork as part of In Sight Out, a conversation series exploring new perspectives in music, art, and culture.

Thu and Sat, Jul 21 and 23, 7:30 pm
MCA Stage: Chicago Human Rhythm Project, JUBA! Masters of Tap and Percussive Dance
Jumaane Taylor and M.A.D.D. Rhythms perform *Supreme Love to Afrika Bambaataa’s Universal Zulu Nation* and the eternal music of John Coltrane, played by saxophonist Rajiv Halim and his quartet.



21 Minus



Burnt Sugar Arkestra



MCA Talk: Wolf Vostell Concrete Traffic



Vernissage

Sat, Sep 17, 7:30 pm
MCA Stage: Burnt Sugar, The Arkestra Chamber
This large-scale pan-ethnic improvisational band led by Greg Tate experiments with soul, jazz, and hip-hop to create contemporary black music. In tandem with *Kerry James Marshall: Mastry*, the members are developing a concert.

Thu, Sep 22, 5–9 pm
Vernissage
The MCA hosts Vernissage, the opening night preview of EXPO CHICAGO at Festival Hall, Navy Pier. This extraordinary benefit, organized by the MCA Women’s Board, is the city’s most anticipated art event of the year.

Fri, Sep 30, noon
MCA Talk: Wolf Vostell, Concrete Traffic
Wolf Vostell’s Concrete Traffic, originally commissioned by the MCA in 1970, returns to the University of Chicago after an extensive restoration. The first stop on its journey is at the MCA for a public conversation, presented in partnership with the UChicago Arts.

21 Minus. May 30, 2015.
Burnt Sugar Arkestra. Photo: Nisha Sondhe.
Wolf Vostell, Concrete Traffic, 1970. © 2016 Estate of Wolf Vostell/Artists Rights Society, New York/VG Bild-Kunst, Bonn.

MCA SEEN



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DO YOU HAVE
THE NEW
MCA MEMBER
TOTE BAG?



The MCA tote recently got a new look to match our new identity. Receive a NEW TOTE when you purchase a membership (at the Household level or above) on-site. Or—if you recently renewed online, by phone, or by mail—look in the mail for a tote coupon, and redeem it during your next visit. Shop year-round at the MCA Store with your 10% member discount, and take your tote everywhere you go!

Share pictures of you and your tote out and about: #MCAtote.

Members' Double
Discount Days,
Nov 11–20 (MCA
Members save 20%)

MCA CALENDAR

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

Illinois residents receive free general admission every Tuesday.

 Ticket purchase required

For a complete listing of events and ticket information, visit mcachicago.org, or call 312-397-4010. Events are subject to change.

STROLLER TOURS

First Wednesday of the month, 11:30 am. Experience a stimulating hour of art with your little one and keep up-to-date with contemporary art.

SEGUNDA SEMANA

Second Tuesday of the month, 6 pm. Participe en una visita guía bilingüe el segundo martes de cada mes, para recorrer las exposiciones en Español.

AK-47 VS. M16, THE FILM

Created by The Propeller Group and presented alongside the collective's MCA exhibition, *AK-47 vs. M16, The Film* is a feature-length montage that pits two guns—the AK-47 and the M16—against one another, portraying them as storied rivals. Individual show times are listed in the calendar.

JUNE

Sat, Jun 4, 2–4 pm
AK-47 vs. M16, The Film

Sat, Jun 4, 3 pm
MCA Talk: The Propeller Group
The members of The Propeller Group discuss their current exhibition with Marilyn and Larry Fields Curator Naomi Beckwith.

Sun, Jun 5, 2–4 pm
AK-47 vs. M16, The Film

Tue, Jun 7, noon–2 pm and 5–7 pm
AK-47 vs. M16, The Film

Tue, Jun 7, 5:30–8 pm
Tuesdays on the Terrace:
Pat Mallinger Quartet
Saxophonist Pat Mallinger showcases his gifts as a melodist and jazz composer in a performance featuring pianist Bill Carrothers, bassist George Fludas, and drummer Dennis Carroll.

21Minus
Saturday, June 11
1–6 pm
Teens take over the MCA for 21Minus, an event that presents art experiences created by people under the age of 21.

Tue, Jun 14, noon–2 pm and 5–7 pm
AK-47 vs. M16, The Film

Tue, Jun 14, 5:30–8 pm
Tuesdays on the Terrace:
Matt Ulery Nonet featuring eighth blackbird
The bassist, composer, and bandleader performs with new music ensemble eighth blackbird.

Sat, Jun 18, 3 pm
MCA Talk: Matthew Jesse Jackson and Judy Ledgerwood, On Painting
The speakers discuss abstraction and realism in the context of Judy Ledgerwood's practice, Kerry James Marshall's work, and painting at large.

Tue, Jun 21, 5:30–8 pm
Tuesdays on the Terrace:
Josh Berman Trio
Cornetist and composer Josh Berman combines melodic phrasing with free improvisation in

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MCA CALENDAR

a performance featuring bassist Jason Roebke.

**Tue, Jun 28, noon–2 pm
and 5–7 pm**
AK-47 vs. M16, The Film

Tue, Jun 28, noon
MCA Talk: Naomi Beckwith
Marilyn and Larry Fields Curator
Naomi Beckwith on The Propeller
Group.

Tue, Jun 28, 5:30–8 pm
Tuesdays on the Terrace:
Marquis Hill
Rising trumpet star and composer,
Marquis Hill, who won the
Thelonious Monk International
Trumpet award, performs this
evening.

JULY

Tue, Jul 5, 5:30–8 pm
Tuesdays on the Terrace:
**Tammy McCann with Mike
Allemana**
Vocalist Tammy McCann explores
jazz standards in an intimate
performance with guitarist Mike
Allemana.

Sat, Jul 9, 2–4 pm
AK-47 vs. M16, The Film

**Tue, Jul 12, noon–2 pm
and 5–7 pm**
AK-47 vs. M16, The Film

Tue, Jul 12, 5:30–8 pm
Tuesdays on the Terrace:
James Sanders and Conjunto
Conjunto combines violinist James
Sanders's classical training
with his Dominican heritage and
improvisation, resulting in perfor-
mances that showcase Afro-Cuban
rhythms and virtuosic playing.

Thu, Jul 14, 6 pm 
MCA Talk: Mick Jenkins
Alabama-born, Chicago-raised
rapper Mick Jenkins speaks with
music critic David Drake. The
program is copresented with
Pitchfork as a part of In Sight Out,
a conversation series exploring
new perspectives in music, art, and
culture.

Tue, Jul 19, noon
MCA Talk: Michael Darling
James W. Alsdorf Chief Curator

Michael Darling discusses *Witness*.

Tue, Jul 19, 5:30–8 pm
Tuesdays on the Terrace:
Maggie Brown Quartet
Vocalist Maggie Brown returns to
the terrace for a deeply felt
performance that traces the
history of jazz and black musical
culture.

Wed, Jul 20, 7 pm 
**MCA Stage: Chicago Human
Rhythm Project, Youth Tap
Ensemble**
Future tap talents from the North
Carolina Youth Tap Ensemble,
Northwest Tap Exchange, and
Footprints Tap Ensemble perform
for Rhythm World, a citywide
dance festival. Singer-tapper-
choreographer extraordinaire
Maurice Hines makes a rare
appearance to receive the JUBA!
Award.

**Thu and Sat, Jul 21 and 23,
7:30 pm** 
**MCA Stage: Chicago Human
Rhythm Project, JUBA! Masters of
Tap and Percussive Dance**
Jumaane Taylor and M.A.D.D.
Rhythms perform *Supreme Love* to
the beats of Afrika Bambaataa's
Universal Zulu Nation and the
eternal music of John Coltrane,
played live by saxophonist Rajiv
Halim and his quartet.

Fri, Jul 22, 7:30 pm 
**MCA Stage: Chicago Human
Rhythm Project, JUBA! Masters of
Tap and Percussive Dance**
Groundhog explores historical
hooper Earl "Groundhog" Basie
while Linda Sohl Ellison performs
a work accompanied by Monti
Ellison and the Eric Hochberg Trio.

Sat, Jul 23, 3 pm
**MCA Talk: Tony Lewis and
Jacqueline Stewart, On Painting**
The speakers discuss the concepts
of visibility and invisibility, along
with presence and absence, in
Tony Lewis's practice, Kerry James
Marshall's work, and painting at
large.

**Tue, Jul 26, noon–2 pm
and 5–7 pm**
AK-47 vs. M16, The Film

MCA CALENDAR

Tue, Jul 26, 5:30–8 pm

Tuesdays on the Terrace:

Caroline Davis/Rob Clearfield Group

Saxophonist and vocalist Caroline Davis performs with pianist Rob Clearfield.

AUGUST

Tue, Aug 2, 5:30–8 pm

Tuesdays on the Terrace:

Ari Brown

Saxophonist Ari Brown, one of the key figures of the Chicago avant-garde music scene, performs with his quintet.

Sat, Aug 6, 2–4 pm

AK-47 vs. M16, The Film

Sat, Aug 6, 3–4 pm

TRACE at the MCA

Members of TRACE (Teens Re-Imagining Art, Community, and Environment) combine their curatorial interests with their research into Chicago's Englewood neighborhood to discuss *The Making of a Fugitive*.

Tue, Aug 9, 5:30–8 pm

Tuesdays on the Terrace:

Corey Wilkes

Approaching the mainstream repertoire of jazz standards while exploring contemporary hip-hop from the perspective of an MC, Wilkes has established himself as a global musical ambassador and one of the best improvising trumpeters of the modern era.

Sat, Aug 13, 3 pm

MCA Talk: Michelle Grabner and Angel Otero, On Painting

Artists Grabner and Otero discuss the weight of art history in the context of their practices, Kerry James Marshall's work, and painting at large.

Tue, Aug 16, 5:30–8 pm

Tuesdays on the Terrace:

Hear in Now

The internationally recognized string trio—featuring cellist Tomeka Reid, violinist Mazz Swift, and Silvia Bolognesi on contrabass—performs this evening.

Thu, Aug 18, 6 pm

MCA Studio: Marc Bamuthi Joseph, /peh-LO-tah/

The choreographer-dancer and his company perform a work-in-progress and talk about /peh-LO-tah/, which connects the global economy and democracy to individual participation in sports and art.

Sat, Aug 20, 2–4 pm

AK-47 vs. M16, The Film

Tue, Aug 23, 5:30–8 pm

Tuesdays on the Terrace:

People, Places, and Things

Drummer and composer Mike Reed leads People, Places, and Things, a project exploring Chicago's jazz, blues, and improvised music history.

Wed, Aug 25, 6 and 8 pm

MCA Stage: Chicago Dancing Festival

As part of the city-wide festival, the MCA hosts the companies of choreographers Aszure Barton, Joshua Beamish, Brian Brooks, Rashaun Mitchell + Silas Reiner, and Rennie Harris. They interpret works for male dancers that illuminate the canon's timeless sensibility as well as new shifts among leading contemporary choreographers. Tickets are free and available July 20.

Tue, Aug 30, 5:30–8 pm

Tuesdays on the Terrace:

Fred Anderson Legacy Band

The Fred Anderson Legacy Band honors the music of legendary Chicago saxophonist Fred Anderson. The performance features Tatsu Aoki, Mwata Bowden, and Edward Wilkerson.

SEPTEMBER

Sat, Sep 3, 2–4 pm

AK-47 vs. M16, The Film

Tue, Sep 6, 5:30–8 pm

Tuesdays on the Terrace:

Corey Wilkes

Approaching the mainstream repertoire of jazz standards while exploring contemporary hip-hop from the perspective of an MC, Corey Wilkes has established himself as a global musical ambassador and one of the best improvising trumpeters of the modern era.

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MCA CALENDAR

Tue, Sep 13, noon

MCA Talk: Joey Orr on *BMO*

Harris Bank Chicago Works:

Andrew Yang

Andrew W. Mellon Postdoctoral

Fellow Joey Orr discusses *BMO*

Harris Bank Chicago Works:

Andrew Yang.

Tue, Sep 13, 5:30–8 pm

Tuesdays on the Terrace:

Juli Wood's Chicago Calling

Chicago Calling pays homage to

Chicago jazz greats. Juli Wood

and her quartet perform music

written by local musical innovators

such as Sun Ra, Dinah Washington,

Fred Anderson, and Nat King Cole.

Thu, Sep 15, 6 pm

**MCA Talk: Black Aesthetics and
Social Transformation**

Art historians and artists working

at the intersection of art, race, and

African American history consider

the relationship between black

aesthetics, art, and transformative

social change. This talk is

presented in association with *Kerry*

James Marshall: Mastry.

Sat, Sep 17, 7:30 pm

**MCA Stage: Burnt Sugar, The
Arkestra Chamber**

This large-scale pan-ethnic

improvisational band led by Greg

Tate experiments with soul, jazz,

and hip-hop to create

contemporary black music. In

honor of *Kerry James Marshall:*

Mastry, the members develop a

concert that connects to the music

that has shaped contemporary

culture.

Tue, Sep 20, 5:30–8 pm

Tuesdays on the Terrace:

The Miyumi Project

Tatsu Aoki is a prolific artist,

composer, musician, educator,

bassist, and shamisen lute player.

He is one of the most recorded

artists in Chicago, working across

musical genres—from jazz to

traditional Japanese music. The

Miyumi Project features Mwata

Bowden, Edward Wilkerson, Jaime

Kempers, Kioto Aoki, and Coco

Elysses.

Tue, Sep 27, 5:30–8 pm

Tuesdays on the Terrace:

Joshua Abrams and Jeff Parker

Prolific composer and bassist

Joshua Abrams is an acclaimed

jazz and avant rock musician. For

this program he performs with
renowned guitarist Jeff Parker, a
member of the influential post-
rock group Tortoise.

Fri, Sep 30, noon

**MCA Talk: Wolf Vostell, *Concrete
Traffic***

Wolf Vostell's *Concrete Traffic*,

originally commissioned by the

MCA in 1970, returns to the

University of Chicago after an

extensive restoration. The first stop

on its journey is at the MCA for a

public conversation, presented in

partnership with UChicago Arts.

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