
Every Subtle Gesture will be available at the MCA Store in December.

mcachicagostore.org
Grid Is a Grid

Johnston Marklee: Grid Is a Grid

The MCA is currently hosting a selection of Alexander Calder mobiles along with works by other artists in the MCA’s collection who share Calder’s aesthetic sensibility.

The Making of a Fugitive

This exhibition presents artists from across the United States—as well as from South Africa and Israel—who combine text and image to examine the assumptions we make about criminality, innocence, and security.

An incisive meditation on contemporary image culture, the work depicts the dizzying wealth of the Smithsonian Institution’s more than 137 million holdings.

Diana Thater: The Sympathetic Imagination

This large-scale retrospective, which spans most of the museum’s fourth floor, immerse viewers in Los Angeles-based artist Diana Thater’s colorful film and video installations. Thater, who has been a pioneer of video and installation art since the 1990s, incorporates larger-than-life projections of flora and fauna into her installations. She invites visitors to ruminate on animals and nature—and our relationship to them.

Basim Magdy: The Stars Were Aligned for a Century of New Beginnings

Egyptian-born artist Basim Magdy creates paintings, photographs, and films that depict uncomfortably shy, colorful dystopian scenes. The artist pairs his works with cryptic titles that offer poetic observations of everyday life.

Riot Grrrls

Working in a genre dominated by men, the women featured in this exhibition use abstract expressionism to break down barriers. Their large-scale paintings prompt us to wonder why women are still underrepresented in most museum collections and exhibitions.

MCA Screen: Camille Henrot

Camille Henrot’s video installation Grosse Fatigue, which won the Silver Lion at the 55th Venice Biennale in 2013, invites a dream as old as humankind: to know it all, see it all, and understand it all.

ON VIEW NOW

The making of a Fugitive

Diana Thater: The Sympathetic Imagination

MCA Screen: Camille Henrot

Merce Cunningham: Common Time

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ON VIEW NEXT

MCA Screen: Camille Henrot

Merce Cunningham: Common Time

Merse Cunningham—who was active from the late 1930s through the early 2000s—revolutionized modern dance through his choreography and his partnerships with leading artists, who created costumes, lighting, and set designs for his company’s performances.

This major retrospective exhibition, organized by the Walker Art Center in Minneapolis, will appear simultaneously at the Walker and the MCA.
Our curators call Chicago home, but they are also citizens of the world. Collectively, they have lived in many cities across the United States and abroad—London, New York, Cairo, Philadelphia, Madrid, Los Angeles, Mexico City, Seattle, Edinburgh, Zurich, and of course Chicago among them—and they travel often for work, crisscrossing the globe as they pursue new artists to partner with and new works to share with our audiences. Interested in learning more about this aspect of their work, we asked them to share a few details about their careers, backgrounds, and experiences traveling around the world in the name of art.

NAOMI BECKWITH
Marilyn and Larry Fields Curator

On where she’s from
I’m a born-and-bred Chicagoan and the first thing I notice is that artists tend to trust Midwesterners. We’re honest, hardworking, ethical folks.

On how her background has shaped her curatorial practice
I’m from the South Side and that means I’ve grown up believing that arts in all capacities—music, dance, theater, poetry, and the visual arts—are an integral part of social and political life. One can really see this influence in the exhibition Dieter Roelstraete and I cocurated last year: The Freedom Principle: Experiments in Art and Music, 1965 to Now was my ode to the beauty of South Side cultural history and life.

One really has to pay attention to the special contexts and histories of each region in order to understand how artists are working there.
—NAOMI BECKWITH

José Esparza Chong Cuy
Pamela Alper Associate Curator

On where he’s going next
I head to several cities in The Netherlands this fall. I’m excited to visit a region that has fostered so many great museums and international artist residency programs.

On how his background has influenced his approach to curating
I grew up in a border city in northern Mexico, seeing two different contexts and realities. It was a shared natural environment but a polarizing social, political, and economic landscape.

—José Esparza Chong Cuy

Navigating between New York City and Mexico City during my childhood and throughout my professional career made it clear to me that it is not only physical walls that divide us but also invisible cultural barriers that do not allow us to get closer to what is unfamiliar to us. My work actively tackles both of these boundaries. My bicultural upbringing has shaped and formed who I am as a curator and a person.

On the most interesting trip he’s taken
A few years ago, after a weekend visit to Philip Johnson’s Glass House in New Canaan, Connecticut, I traveled to Brazil. Among many other fascinating landmarks, Roberto Burle Marx’s house on the outskirts of Rio de Janeiro was at the top of my list of places to visit while there. It was enlightening to think about the roles Johnson and Burle Marx—seemingly different yet surprisingly similar artistic figures—played in constructing the modern language and identity of their countries. Both their works speak directly to the context that surrounded them. While Johnson was in a glass box, Burle Marx was out in the rainforest.

On where he’s going next
In September I will be going to the opening of the 32nd São Paulo Art Biennial, which is the oldest art biennial south of the equator.
EVERYWHERE

Everywhere global outlook and way of thinking through issues. On traveling for work Every trip is a privilege and interesting in its own right; one of the most recent trips I took was to Bangladesh for the Dhaka Art Summit—I found the experience both educational and deeply moving. I also go to Dubai and Sharjah in the United Arab Emirates every spring to see a brilliant showcase of art from the Middle East, North Africa, and South Asia.

On the most interesting people he's met while traveling There are too many to list: Patti Smith, the king of Saudi Arabia, you know the drill... On his tenure at the MCA In a field where longevity is not the norm, I've been in the curatorial department for more than thirty years and now am Curator. I have lived in Chicago since 1971, when I left my family’s small farm to attend art school. I also am a longtime Wicker Park resident. I moved there in 1975 (before I worked at the MCA) and have witnessed its total transformation.

On who she's met along the way As a young assistant curator I took a research trip with our then-Chief Curator Mary Jane Jacob in the mid 1980s and visited Anthony Gormley, Tony Cragg, Richard Deacon, and Rachel Whiteread. Most memorable was meeting Anish Kapoor in his unheated—and horribly cold—studio. He was very young, looked very thin, and hadn’t done his signature work yet, but he really stood out to me. It is fantastic to have been able to follow him.

Everywhere

Michael Darling
James W. Alsdorf Chief Curator

I've been at the MCA for six years now and I've found it rewarding to help shape such a dynamic curatorial team. On the highs and lows of a life on the road I may have actually traveled too much this year. It's important for gathering information, but I've missed some important shows in Chicago. I saw an amazing range of experiences and practices, and I came back thoroughly inspired. —Michael Darling

OMAR KHOLEIF
Manilow Senior Curator

This calendar year I have already been to Los Angeles three times, New York twice, Berlin twice, Miami, Mexico City, Tokyo, Kyoto, Basel, and Zurich. The first Berlin trip was probably the most memorable because—together with Omar Kholeif—I visited a lot of studios, including several memorable ones with a senior Syrian/German painter named Marwan, the German artist Lothar Baumgarten, the American artist Trevor Paglen, and the Dutch artist Constant Dullaart. I saw an amazing range of experiences and practices, and I came back thoroughly inspired.

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I was born in Cairo and I lived in four different countries by the time I was twelve... that has certainly affected the way that I work and encouraged a broadly global outlook... —OMAR KHOLEIF

Photo: Eric T. White.

Lynne Warren
Curator

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—LYNNE WARREN

unassuming garb, but our first day out, a young man—his giant boom box hidden in a big paper bag—approached. He wanted to “practice his English” and asked to buy my denim jacket.

I asked, “How did you know we were tourists?”

And he said, “You are wearing leather shoes. Only foreign tourists, soldiers, and Party leaders wear leather shoes.”

We spent the afternoon with this fellow, who practiced his English as he showed us some of the sights of Moscow. But I didn’t sell him my denim jacket, as it was November and very cold!
The studio bears a resemblance to a factory because of its scale, because tasks are divided among different areas, and because supplies—like the thousands of aluminum-framed silk screens resting in bins and shelves—are carefully organized for access and future use. The hundred-strong staff labors in shifts around the clock, seven days a week, quietly works away: at computer terminals, making digital renderings; at sewing machines, stitching together scraps of discarded canvases for tote bags; and on the factory floor, carefully applying layer after layer of silk-screened and hand-painted details to new paintings. A large painting can require a few thousand different silk screens to build up the complex imagery and texture, with Murakami himself calibrating colors as the process goes on to ensure a novel and satisfying result with each effort. The artist is a classic workaholic, spending endless hours in the studio. He is even known to take quick power naps on a bed of bubble wrap so as not to lose momentum.

The MCA group was treated to a tour of all the studio’s activities by Murakami himself and, I think, came away as convinced as I was on my 2013 visit that he is one of the most unique artistic voices of our time.

If you’re an MCA Member (at the Friend level and above), you receive free admission at more than 85 museums across the United States and Canada. Simply show your membership card at participating museums. Some of the museums listed may also offer discounts on store purchases, programs, performances, and more.

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11 HERE, THERE, EVERYWHERE

Here is a list of participating museums:

**CONNECITICUT**
- Aldrich Contemporary Art Museum
- Bruce Museum, Greenwich

**DELAWARE**
- Delaware Center for the Contemporary Arts

**DISTRICT OF COLUMBIA**
- The Phillips Collection

**FLORIDA**
- The John and Mable Ringling Museum of Art
- MOCA North Miami
- Norton Museum of Art (Vero Beach)
- Pera Art Museum

**GEORGIA**
- Atlanta Contemporary Art Center
- High Museum of Art

**ILLINOIS**
- Gene Siskel Film Center
- Krannert Art Museum and Enelow Pavilion

**INDIANA**
- The Indianapolis Museum of Art

**IOWA**
- Des Moines Art Center

**LOUISIANA**
- Contemporary Arts Center, New Orleans
- New Orleans Museum of Art

**MAINE**
- Portland Museum of Art

**MARYLAND**
- The Baltimore Museum of Art
- The Walters Art Museum

**MASSACHUSETTS**
- deCordova Sculpture Park and Museum
- The Institute of Contemporary Art, Boston
- Worcester Art Museum

**MICHIGAN**
- Cranbrook Art Museum
- Museum of Contemporary Art Detroit
- Urban Institute for Contemporary Arts

**MINNESOTA**
- Minneapolis Institute of Arts
- Rochester Art Center
- Walker Art Center

**MISSISSIPPI**
- Contemporary Art Museum & Louis Kemper Museum of Contemporary Art
- Neshoba Arts Museum of Art

**MONTANA**
- Missoula Art Museum

**NEW HAMPSHIRE**
- Currier Museum of Art

**NEW JERSEY**
- Montclair Art Museum

**NEW MEXICO**
- SITE Santa Fe

**NEW YORK**
- Albright-Knox Art Gallery
- Brooklyn Museum of Art
- Dia:Beacon
- The New Museum of Contemporary Art
- The Noguchi Museum
- Storm King Art Center

**NORTH CAROLINA**
- Contemporary Art Museum Raleigh

**OKLAHOMA**
- Gallery of Modern Art, Tulsa

**OREGON**
- Portland Art Museum

**PENNSYLVANIA**
- Alpert Humanities Museum
- Buffalo Art Center
- The Cambria Foundation

**RHODE ISLAND**
- Contemporary Art Museum
- Providence Art Museum

**SOUTH CAROLINA**
- Halsey Institute of Contemporary Art
- Spoleto Festival USA

**TEXAS**
- Amon Carter Museum
- Blue Star Contemporary
- The Blanton Museum of Art
- The Blue Star Contemporary Art Museum
- Dallas Museum of Art
- McNay Art Museum
- Modern Art Museum of Fort Worth
- The Museum of Fine Arts, Houston

**UTAH**
- Utah Museum of Contemporary Art

**VIRGINIA**
- Virginia Museum of Contemporary Art

**WASHINGTON**
- Frye Art Museum
- Seattle Art Museum

**WISCONSIN**
- Madison Museum of Contemporary Art
- Milwaukee Art Museum

**CANADA**
- Art Gallery of Greater Victoria
- The Montreal Museum of Fine Arts
- The Power Plant Contemporary Art Gallery
- Royal Ontario Museum
- The Vancouver Art Gallery

**THE NORTHERN內環雕刻**
- The Northern Art Project

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As of Aug 15, 2016
Anne Breckenridge Barrett  
Director of Collections and Exhibitions

Originating an exhibition is no small task. Our curatorial staff members often spend several years overseeing the creation of a major group or solo show from start to finish, devoting thousands of hours to the undertaking. And their work doesn’t always end when an exhibition closes at the MCA. Some shows go on to travel to other museums and institutions around the country and the world at large. This robust traveling exhibition program, managed by members of our Collections and Exhibitions team, furthers the important work the MCA does to bring artists and their work and ideas to prominence—in the past year seven MCA exhibitions have traveled to eight cities in the United States and Canada.

This summer, for example, the Collections and Exhibitions team is readying The Freedom Principle: Experiments in Art and Music, 1965 to Now to travel to the Institute of Contemporary Art Philadelphia. This fall, Kerry James Marshall: Mastry will become the first traveling exhibition to open at The Met Breuer before the show

In addition to sending entire exhibitions to other institutions, the MCA loans many individual artworks to museums around the world. I remember that when I took Purple Octogonal by Richard Tuttle to White Chapel Gallery in London a few years ago, the artist was heavily involved in the installation. The importance of representing the MCA comes into play when choices need to be made regarding displaying a work that may deviate from an original plan. Being on site afforded me the opportunity to work with Richard to achieve his vision while ensuring the safety of the work of art was not compromised.

One of the things I enjoy the most about traveling with loans from our collection is the opportunity to work with colleagues around the world. When I last couriered Study for a Portrait by Francis Bacon to the Louis Vuitton Foundation in Paris, it was delightful to have the director and curators speed an hour telling me how thrilled they were to have received the loan and how important it was to the exhibition.

The Collections and Exhibitions staff stewards the behind-the-scenes movement and care of the collection through all this exciting activity, sharing the riches of the MCA’s collection with audiences near and far. Given all the intelligence, labor, and dedication that goes into organizing any one of our shows, it’s no wonder we want to share our good work with as wide a public as possible, hence our keen enthusiasm for traveling our shows outside of Chicago. Traveling our projects expands our reach, increasing the viewership for

Meridith Gray  
Chief Registrar

Overseeing a traveling exhibition to another venue is one of the best parts of my job. And this year, taking the MCA’s Doris Salcedo exhibition to the Solomon R. Guggenheim museum was a highlight.

The Guggenheim building posed many challenges for Doris’s large sculptures and installations. Having previously installed the exhibition at the MCA, you experience a seamless and compelling story, provoking works of art that are weight close to one thousand pounds, safely up and down ramps and around corners to get them into galleries spread across four floors of the museum, so that we could then unpack and install them. Exposure to these challenges helps keep the Collections and Exhibitions department on our toes. We never know what kind of curve ball we might get thrown!

MCA, I was prepared for some complications—but not for ramps. The Guggenheim’s interior is comprised entirely of ramps! We had to move multimillion-dollar works of art that weigh close to one thousand pounds, safely up and down ramps and around corners to get them into galleries spread across four floors of the museum, so that we could then unpack and install them. Exposure to these challenges helps keep the Collections and Exhibitions department on our toes. We never know what kind of curve ball we might get thrown!

Madeleine Grynsztejn  
Pritzker Director

It’s my hope that when you walk through an exhibition at the MCA, you experience a seamless and compelling story, told by beautiful and thought-provoking works of art that have been impeccably installed and interpreted by labels, videos, and catalogues. What isn’t evident is the sheer brown that goes into preparing these shows. We undertake an average of three years’ advance research for our larger projects, spend a year or more securing loans, the world over of definitive artworks to make up an exhibition of record; and throughout tackle myriad tasks large and small: we raise funds to cover expenses, create education offerings, select authors for and design the publication, conserve and photograph artworks in advance, create interpretive programs to run in tandem with the show, and so on. The end result, I trust, looks effortless, an experience to delight in, learn from, and be inspired by.

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our exhibitions and enhancing our influence in the field—
for the most compelling shows of today become the art
history of tomorrow. Not least,
traveling an exhibition exposes
that many more people to the
artists whose works we have
the privilege to curate,
elevating their stature in turn.

It burnishes the MCA’s repu-
tation to partner with great
museums, and this fall alone,
we are sharing exhibitions with
four exceptional institutions:
Kerry James Marshall: Mastry
travels to the Metropolitan
Museum of Art’s Met Breuer
building in New York, while the
Nasher Sculpture Center in
Dallas hosts our
Kathryn
Andrews
solo show. I’m equally
excited that two other MCA
exhibitions will be seen at
university art museums this fall:
The Freedom Principle: Experi-
ments in Art and Music, 1965 to
Now at the ICA Philadelphia,
and Surrealism: The Conjured
Life at Stanford University’s
Cantor Arts Center. Student
populations will have a strong
say about our future, and our
exhibitions will, I hope, inform
their thoughtful contributions.

We invited our staff members to share some details
about their backgrounds and their favorite cultural
destinations in Chicago. Here’s what they had to say:

LANGUAGES SPOKEN BY MCA STAFF

| American Sign Language | Arabic | Cambodian | Chinese | Croatian | Dutch | Ewe | Farsi | French | German | Greek | Gujarati | Internet | (HTML, CSS, JavaScript) | Italian | Khuzdal | Portuguese | Romanian | Russian | Romanian | Russian | Siamese | Spanish | Spanish | Tagalog | Tagalog | Twi | Ukrainian | Ukrainian |
|------------------------|--------|-----------|---------|----------|-------|-----|------|--------|--------|-------|----------|----------|---------------------------|--------|---------|------------|-----------|---------|-----------|---------|---------|--------|---------|--------|--------|---------|---------|

TOP THREE STAFF PICKS FOR CHICAGO MUSEUMS AND CULTURAL CENTERS

1. The Art Institute of Chicago
2. The Field Museum of Chicago
3. Museum of Science and Industry

RUNNERS UP

Adler Planetarium
The Driehaus Museum
Garfield Park Conservatory
Graham Foundation
Intuit: The Center for Intuitive and Outsider Art
Lincoln Park Zoo
The Oriental Institute
The Renaissance Society
Smart Museum

Dec 10–Mar 19
Omar Kholeif
Manilow Senior Curator

BASIM MAGDY

THE STARS WERE ALIGNED FOR A CENTURY OF NEW BEGINNINGS
Born in 1977 in Assiut, Egypt, Basim Magdy studied painting at Cairo’s Helwan University. Profoundly influenced by popular culture, Magdy’s early paintings and works on paper—created using acrylic, spray paint, and collage— evoke cinematic post-apocalyptic landscapes. These works reflect the artist’s childhood obsession with both science fiction and futurism. Magdy came of age when the concept of Generation X was being popularized in the Western world. His cohort was led to believe that technology’s rapid evolution would present utopian possibilities. However, this Shangri-La of near possibilities for the future quickly turned sour, as governments globally focused their technological evolution on a quest for political and economic power. This manifestation of modernization—and especially the role that technology has come to play in our everyday lives—has become a preoccupation for Magdy, even if the materials he uses may, at times, seem to suggest otherwise.

As Magdy’s career developed, he began to infuse these preoccupations with a quiet and dark humor, often made visible in the titles of his works. Take, for instance, his small painting of two scientists examining a large human skull, titled *The Newly Discovered Gene Carried Racist Connotations*, or his painting of two individuals standing in front of a giant lobster, called *A Recollection of Past Errors Manifested as a Crustacean*. Each title—whether grim or charming—tells a story, for instance *They Endured Collective Failure as the Dawn of a New Renaissance and The Bitterness of What Could Have Happened and What Ended Up Happening*. When brought together, these titles speak to our collective ambition for a utopian future and the impossibility of this aspiration.

Magdy also explores these subjects in other media. In a process that the artist dubs “pickling,” he applies household chemicals to analog film and photographic material. The results are sumptuous, speculative photographic visions of landscapes, material. The exhibition is organized by the Deutsche Bank Kunsthalle in Berlin. For the Museum of Contemporary Art Chicago, the installation is overseen by Omar Kholeif, Manilow Senior Curator. Generous support for Basim Magdy is provided by the Harris Family Foundation in memory of Beth and Nelson Harris; Gaye and Sing Harris; Katherine Harris; Tea; and Ron Paul, Pam and Joe Basker, Linda and Bill Friend, and Stephanie and John Harris; R. H. Defares; and the Margot and Ira Geier Greg Asperian Artist Fund.

PREVIOUS SPREAD  
Top left: Basim Magdy, They Come In Threes Like Fireworks, 2011. Watercolor, spray paint, and collage on paper; 12 × 15 ¾ in. Courtesy of the artist.
Top right: Basim Magdy, An Apology to a Love Story that Crashed into a Whale (detail), 2019. Sixty-four chromogenic development prints from chemically altered slides on FujiFlex Crystal Archive metallic material; each 18 9/10 × 28 3/10 in.; installation dimensions variable. Courtesy of Diysum Gallery, Cairo; hunt kastner, Prague; and artSümer, Istanbul. Commissioned by Deutsche Bank Art.


EXHIBITIONS

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Top right: Basim Magdy, An Apology to a Love Story that Crashed into a Whale (detail), 2019. Sixty-four chromogenic development prints from chemically altered slides on FujiFlex Crystal Archive metallic material; each 18 9/10 × 28 3/10 in.; installation dimensions variable. Courtesy of Diysum Gallery, Cairo; hunt kastner, Prague; and artSümer, Istanbul. Commissioned by Deutsche Bank Art.


EXHIBITIONS

The exhibition is organized by the Deutsche Bank Kunsthalle in Berlin. For the Museum of Contemporary Art Chicago, the installation is overseen by Omar Kholeif, Manilow Senior Curator. Generous support for Basim Magdy is provided by the Harris Family Foundation in memory of Beth and Nelson Harris; Gaye and Sing Harris; Katherine Harris; Tea; and Ron Paul, Pam and Joe Basker, Linda and Bill Friend, and Stephanie and John Harris; R. H. Defares; and the Margot and Ira Geier Greg Asperian Artist Fund.

DIANA THATER
THE SYMPATHETIC IMAGINATION

Oct 29–Jan 8
Joey Orr
Andrew W. Mellon Postdoctoral Curatorial Fellow
This season, the MCA will present a major retrospective of film and video artist Diana Thater’s ground-breaking work. The exhibition, which was originally organized by the Los Angeles County Museum of Art will be overseen at the MCA by our Andrew W. Mellon Postdoctoral Curatorial Fellow Joey Orr.

To celebrate the opening of the exhibition at the MCA, Orr sat down with Thater to discuss her work. You can read part of their conversation, edited for length, here.

JOEY ORR  Can you explain the title of the exhibition?

DIANA THATER  “The Sympathetic Imagination” is a quote from a book by J. M. Coetzee, a South African author who I greatly admire, from a book called Elizabeth Costello. Elizabeth, the lead character, says that “there are no bounds to the sympathetic imagination.”

She’s talking about the boundaries that separate human beings from animals. And she says that what we need in order to break through those barriers and be able to communicate with one another is a kind of sympathy, physical sympathy.

What I want to do with my work is break down the barriers between you and other living beings in the world, to create a physically sympathetic relationship where you and other beings—who are not actual beings but the images of living beings, like dolphins or wolves or falcons, for example—share a space. And you’re aware of yourself as a physical being, but you’re also aware of them and their kind of being in the world, their physicality, the way they move, the way they act the way they behave. Sympathy can be garnered through observation, through interaction.

THE IDEA IS TO SEE YOURSELF SEEING AND TO BE WITH YOURSELF BEING, TO BE WITH OTHERS WHO ARE BEING, TO SEE WITH OTHERS WHO ARE SEEING.
—DIANA THATER

JOEY ORR  How did you come to work in film and video?

DIANA THATER  I studied art history at NYU, which also has an important film department. I didn’t start making film and video until I was in my first year at Art Center College of Design, which is where I got my master’s degree. I took a class with the video artist Patti Podesta. I started making film and video, and I’ve never made anything else since.
and where it was at that point. I was much more interested in the early work that was made in film and video in the 1960s by people like Nam June Paik, who is one of my favorite artists. I wanted to make work that went back and grabbed that history and picked it up and brought it forward.

Once you get off the elevator or once you come up the stairs [at the MCA] you enter into a tinted space. You turn a corner. You see a video wall. You look beyond and you see red, green, and blue windows. Those are the component colors of video. So once you step onto the floor, where the exhibition is, you’re inside the sympathetic imagination. You are already a part of it and you’re already—better or worse—implicated in the whole thing.

JO Can you talk about the presence of the projectors in your work, and also the presence of the viewer in your work?

DT A lot of film and video installation, historically, and still today, requires that the equipment be hidden. And I rejected that notion at the outset when I first started working. I decided I’d put the equipment right out front and center.

In my work you’ll note that the projectors are often on the floor at waist height or head height. And it viewers walk into the exhibition—ed I’d put the equipment right out in the whole thing. Ready—for better or worse—implicates already a part of it, and you’re already sympathetic imagination. You are with yourself being, to be with the world of this work, inside the sympathetic imagination. So once you step onto the floor, where the exhibition is, you’re inside the world of this exhibition, inside the sympathetic imagination. You are already a part of it and you’re already—better or worse—implicated in the whole thing.

The MCA is thrilled to share the news that we have received four prizes in the 2015 American Alliance of Museums Publications Competition, the most prestigious annual contest for museum design. Our museum collateral (brochures, takeaways, shopping bags, and swag) won a first prize in the institutional materials category.

THE MCA SWEEPS AAM COMPETITION

The first work is a large sculpture titled Kollek, Olmert Lupolianski and Barkat’s Picnic in Silwan, Lord Kitchener’s Neck (2014). The sculpture’s form evokes archaeological remnants from an unknowable time and place, while its title connects it to a specific city and era: the first four names in the title are those of various mayors of Jerusalem, while the final name belongs to the British army officer who conducted a geographic survey of western Palestine in the 1870s.

The second work is a feature-length film entitled A Magical Substance Flows Into Me (2015). The film, which examines the musical traditions of various ethnic groups in Palestine, expands on the work of Robert Lachmann (1892–1939), the German-Jewish ethnomusicologist who recorded Palestinian musicians in the 1930s.

Through both of these evocative works, Mann examines various histories, exploring their fragmentation and erasure in the face of political realities. Her practice is equally grounded in research and in the expressive possibilities of physical materials, and we are pleased to be adding two of her works to our collection.

Kathryn Andrews Run for President

This magazine, as well as our benefit auction invitation, was awarded an honorable mention. And our catalogue For Kathryn Andrews: Run for President received a special prize for innovation in print design.

Taken together, these prizes amount to real acclaim for the museum’s new identity and its publications.
Generous support for the Multiple Visit Program is provided by the Terra Foundation for American Art and the LeRoy Neiman Foundation.

The MCA’s Multiple Visit Program (MVP) engages teachers and their students in a yearlong exploration of the museum. It brings the Common Core State Standards to life by offering fourth–through-sixth-grade teachers and students a chance to debate, discuss, and connect to works of art through return visits to the museum. MVP uses contemporary art and ideas to sharpen students’ critical and creative thinking skills so that they engage in collaborative dialogue and inquiry. Repeat field trips enable students to develop confidence and agency within the museum, and multipart professional development equips participating teachers with strategies to prepare students for the field trips, assess learning in the galleries, and facilitate post-visit reflection.

MVP has evolved in exciting ways over its three-year existence. We were most excited to pilot My__________Book, a new student journal designed specifically for the program to capture students’ learning while providing a creative outlet. The journal contains writing and drawing prompts that encourage students to describe, analyze, and interpret artworks and ideas that emerge during their visits to the MCA, as well as formulate questions about art and their own understandings.

During each ninety-minute tour, MCA Artist Guides seamlessly blended conversation activities and writing prompts with opportunities for students to share with each other what they had written. Following the tour, students wrote letters to the museum asking questions, sharing reflections, and offering profound observations about their experience.

We are excited to provide a window into the creative and critical imaginations of our newest art experts.

MY ____________ BOOK
FROM OUR BLOG

Lydia Ross
Programmer of Education: School and Teacher Programs

A version of this article originally appeared in MCA DNA, the museum’s blog. Launched in June 2014, the blog provides a platform for artists, archivists, staff, and community members to share stories about contemporary art and culture. New posts typically appear on Tuesdays and Thursdays. To read the next one, visit mcachicago.org/Stories/Blog.
In her award-winning video installation Grosse Fatigue, Camille Henrot gives viewers a glimpse inside the vast archival collection of the Smithsonian Institution, in Washington, DC, exploring the creation and classification of human knowledge. Henrot created the video in 2013, after being awarded a fellowship to research the Smithsonian’s gargantuan resources.

Over the course of the video’s thirteen minutes, Henrot attempts to tell the story of the universe—no small undertaking—while also addressing how quickly we can encounter information through technology. This speed is evidenced in the video by many pop-up windows appearing on a computer screen at an increasingly frenetic rate. The video’s ever-quickening pace suggests that—by trying to control the flow of information—the pursuit of encyclopedic knowledge creates its own brand of chaos. It seems that Henrot is as compelled by the beauty of order as she is committed to its critique.

Henrot frequently grapples with anthropology and systems of classification, often juxtaposing museological images with those taken from other cultural sources, some even created by the artist herself. These juxtapositions are at times interdisciplinary, as she playfully approaches our impulse to know the universe from many angles. But the artist is also interested in what she calls an “intuitive unfolding of knowledge.” So while the work produces a certain level of anxiety, it also humanizes the experience by beginning and ending with the meditative sound of a person breathing. In many ways, the systematization of human experience annihilates what is most alive about it. Henrot exposes this contradiction by describing it through artistic production.

In 2013, Henrot exhibited Grosse Fatigue at the fifty-fifth Venice Biennale and was soon after awarded a Silver Lion at the Venice Film Festival. The MCA acquired the work the same year and is exhibiting it now for the first time.

Julie Atlas Muz and Mat Fraser, partners in theater and life, create art that overturns assumptions about language and the body. Through their work they delight in beauty and human sexuality as an everyday, ordinary experience that is exempt from societal restrictions. Muz creates performances that cross boundaries between dance, theater, and new burlesque. Fraser is a London-born actor and writer specializing in theater, cabaret, and sideshow. Always interested in the relationship between disability and entertainment, he also appears in films and television shows, including AMC’s circus-themed season of American Horror Story. Muz and Fraser met as performers in the Coney Island Circus Sideshow. They began creating work together and fell in love while completing a new piece for the Extravagant Bodies Disability Arts Festival, in Croatia, in 2007. Beauty and the Beast is the product of that commission by the festival. Within the work, they explore the myriad adult themes and imagery of the eighteenth-century tale. They are joined onstage by puppeteers directed by Phelim McDermott of Improbable. Improbable is known for creating idiosyncratic performances about complex social and cultural issues.

To present talks, workshops, and interventions that will complement the performance, the MCA is joining forces with Bodies of Work, a network of artists and organizations that sheds light on the experiences of disabled people. I met with Carrie Sandahl—the director of Bodies of Work at the University of Illinois-Chicago, where she is also a professor of disability arts, culture, and humanities—to help contextualize Beauty and the Beast. We spoke about Muz’s and Fraser’s collaboration as a harbinger of greater expression in disability art and ruminated on how their work shares “insider” knowledge about disability, beauty, and sexuality with audiences.

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Yolanda Cesta Cursach Interim Director of Performance Programs

THE DISABILITY COMMUNITY IS DIVERSE AND INCLUDES PEOPLE WITH VERY DIFFERENT IMPAIRMENTS WHO NONETHELESS SHARE PERSPECTIVES AND EXPERIENCES OF OPPRESSION AS WELL AS PARTICULAR JOYS.

—CARRIE SANDAHL
SEXUALITY IS THE AREA THAT HAS BEEN MOST SCRUTINIZED AND DENIED DISABLED PEOPLE.

—CARRIE SANDAHL

CARRIE SANDAHL

Sexuality is the area that has been most scrutinized and denied disabled people.

Disabled people live in paradox. Beauty and the Beast is a sophisticated exploration of that paradox: Disabled people are stared at, though we are invisible.

Those of us with apparent disabilities experience the store when entering any public space. People stare with curiosity, disgust, admiration, and fear. Parents chasten children for their unfettered looking, either in hushed reprimands or in “teachable moments,” in attempts to explain our bodily differences seemingly out of earshot.

Often, people conspicuously try not to stare, fixing their eyes straight ahead as they pass us in public, lest they offend. In the media we are made invisible, although representations of disabled people are legion. Non-disabled actors portray us and are rewarded with Oscars, for virtuosic technical skill and for milking real impairments for all their emotional worth.

YOLANDA CESTA CURSACH

So Mat and Julie’s edict is to play and dance out the paradox. We are made to look like beings whose beauty is his disabled body itself. Julie’s Beauty is no innocent, at least not for long. They employ stage time for the “teachable” moment on their terms. They toy with roles, variation, the joy of power games to peel at centuries-old social undercurrents about awakened human desire.

CS

Yes, if female sexuality and disabled peoples’ sexuality are forbidden fruit their spectator is offered the apple. This brings us to Beauty and the Beast’s second paradox: Disabled people are treated as sexual and at the same time as a sexual threat.

Many of us have been denied sex education, under the assumption of being perpetual children and therefore devoid of sexuality. Traditional sex education (and even internet porn) may not take bodily variation into account. The mechanics of “doing it” remain mysterious. Alternative pleasures are unimaginable or considered compensatory, less than, pathetic. If one of us goes to the prom we make the news. The exam table in many gynecologist’s offices, and other medical facilities, are inaccessible to people who use wheelchairs. Many disabled people haven’t access to birth control or aren’t provided with instructions on how certain birth control methods might be made accessible.

But if we are to be sexual, then we are a threat. A threat to the gene pool. Such a threat that disabled people have been the target of eugenic sterilization, often without informed consent. Often group homes or institutional settings deter or deny disabled people access to privacy for sexual encounters. Often men with disabilities are feared as unable to control or understand their sexual urges. Past anti-marriage laws, current social policies that result in an untenable reduction in benefits when two disabled people marry, custody cases removing children from a home where the parent is disabled.

YES

A major tenet of the disability rights movement is self-determination. Beauty and the Beast is about women and disabled people as sexual beings. Taking back, playing with control. Toy with paradox, delighting in the flesh—

— and insisting on the complexity of gender, sexuality, disability. And having a blast while doing it.

Beauty and the Beast. Photo: Sheila Burnett.
Great design from artists and designers around the world.

1. GOLDEN RATIO SECTION FINDER
   - $9
   - (non-members $10)

2. BENTO BOX
   - $32.40
   - (non-members $36)

3. LITTLE SUN SOLAR CHARGER
   - $89.10
   - (non-members $99)

4. HERE GLOBE
   - $26.06
   - (non-members $28.95)

5. GOLD SQUARE EARRINGS
   - $144
   - (non-members $160)

6. GRAPEFRUIT PIGGY JOLLYPOP
   - $8.96
   - (non-members $9.95)

7. NESSIE TEA INFUSER
   - $13.46
   - (non-members $14.95)

8. SAFETY PIN BRACELET
   - $63.20
   - (non-members $48)

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MEMBERS’ DOUBLE DISCOUNT DAYS

Nov 11–20
MCA Members save 20%!
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Check your mailbox, inbox, and our website often for more information about these upcoming events.
mca.chicago.org

Sat, Sep 17, 7:30 pm MCA Stage: Burnt Sugar the Arkestra Chamber
The large-scale panethnic improvisational band Burnt Sugar plays the soundtrack to Sweet Sweetback’s Baadasssss Song, the 1971 film odyssey by Melvin Van Peebles. Soul songwriter and singer Jamila Woods opens the evening.

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

Sat, Sep 30, 7:30 pm; Sun, Oct 1, 3 pm MCA Stage: Dorrance Dance ETM: Double Down
MacArthur “Genius” Michelle Dorrance and her company of hoofers, musicians, and B-girl Ephrat “Bounce” Asherie make their Chicago debut. Their performance twitches with invention on an electronic tap floor created by Nicholas Young, Dorrance’s longtime collaborator. Copresented with Chicago Human Rhythm Project and the Chicago Humanities Festival; sponsored by the MCA donor group Enact.

Tickets to the Friday performance available only through CHRP at 312-542-2477.

Sat, Nov 19, 7–11 pm, 21+ MCA Prime Time
MCA Prime Time is an after-hours series that taps into the creative pulse of Chicago with an eclectic mix of live music, performance art, film screenings, and interactive programs that transforms the museum in spectacular ways.

Thu, Dec 8, 7–9 pm MCA Talk: The Rational Dress Society
A History of Counter-Fashion
The Rational Dress Society chronicles a history of counter-fashion from the late 1770s to the present. Presented in collaboration with the Fashion Study Collection at Columbia College.

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

Sat, Nov 21, 6 pm MCA Stage: Dorrance Dance ETM: Double Down
MacArthur “Genius” Michelle Dorrance and her company of hoofers, musicians, and B-girl Ephrat “Bounce” Asherie make their Chicago debut. Their performance twitches with invention on an electronic tap floor created by Nicholas Young, Dorrance’s longtime collaborator. Copresented with Chicago Human Rhythm Project and the Chicago Humanities Festival; sponsored by the MCA donor group Enact.

Tickets to the Friday performance available only through CHRP at 312-542-2477.

Sat, Nov 29, 6 pm MCA Talk: Emily Graslie
Emily Graslie, chief curiosity correspondent at the Field Museum, leads a program on art and biodiversity.

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A History of Counter-Fashion
The Rational Dress Society chronicles a history of counter-fashion from the late 1770s to the present. Presented in collaboration with the Fashion Study Collection at Columbia College.

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

5 PROGRAMS
MCA Members’ Magazine is produced for members of the Museum of Contemporary Art Chicago.

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GRID DOTS CUCKOO CLOCK $337.50 (non-members $375) Designed and made in Italy

Members’ Double Discount Days, Nov 11–20 (MCA Members save 20%)
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, ticket information, and access information for people with disabilities, visit mcachicago.org, or call 312–397–4010. Events are subject to change.

### STROLLER TOURS

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

### SEGUNDA SEMANA

Second Tuesday of the month, 6 pm. Participate in a visit guided bilingual every second Tuesday of each month to tour the exhibitions in Spanish.

### 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. Showings take place on select Tuesdays (Sep 20, Oct 25, and Nov 8 from noon–2 pm and 5–7 pm) and Saturdays (Oct 8, Oct 15, Oct 29, and Nov 12 from 2–4 pm).

### SEPTEMBER

**Tue, Sep 6, 5:30–8 pm**

**Tuesdays on the Terrace: Corey Wilkes**

One of the best improvising trumpeters of his time, Corey Wilkes melds the mainstream repertoire of jazz standards with contemporary hip-hop, approaching both from the perspective of an MC.

**Tue, Sep 13, noon**

**MCA Talk: Joey Orr**

Andrew W. Mellon Postdoctoral Fellow Joey Orr on *BMO Harris Bank Chicago Works: Andrew Yang.*

**Tue, Sep 13, 5:30–8 pm**

**Tuesdays on the Terrace: Juli Wood Quartet**

Juli Wood and her quartet perform music written by local musical innovators, such as Sun Ra, Dinah Washington, Fred Anderson, and Nat King Cole. Chicago Calling opens.

**Sat, Sep 17, 7:30 pm**

**MCA Stage: Burnt Sugar the Arkestra Chamber**

The large-scale panethnic improvisational band Burnt Sugar plays the soundtrack to *Sweet Sweetback’s Baadasssss Song*, the 1971 film odyssey by Melvin Van Peebles. Soul songwriter and singer Jamila Woods opens the evening.

**Tue, Sep 20, 5:30–8 pm**

**Tuesdays on the Terrace: Tatsu Aoki’s The Miyumi Project**

Tatsu Aoki is a prolific artist, composer, musician, and educator. A consummate bassist and shamisen lute player, he works across a range of 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 known for playing in many genres, including jazz and avant rock. For this program he performs with renowned guitarist Jeff Parker, a member of the influential post-rock group Tortoise.

MCACHICAGO.ORG
Fri, Sep 30, noon
MCA Talk: Wolf Vostell’s Concrete Traffic
Wolf Vostell’s Concrete Traffic, a sculpture commissioned by the MCA in 1970, returns to the University of Chicago after an extensive restoration. But first it travels to the MCA—for a public conversation between Curator Lynne Warren and art historian Christine Mehring. Presented in partnership with UChicago Arts.

OCTOBER

Sat, Oct 1, 6 pm
MCA Talk: Art and Life: A Panel Discussion with Hilton Als
Art historians and artists working at the intersection of art, race, and African American history consider black aesthetics, art, and trans-formative social change.

Tue, Oct 4, 6 pm
MCA Screen: LMNOP presents The Ladies Almanack
Daviel Shy’s feature-length film based on the novel of the same title by Djuna Barnes is a kaleidoscopic tribute to women’s writing in 1920s Paris.

Sat, Oct 8, 11 am–3 pm
Family Day: Infinite
Artist-led activities the whole family can enjoy. Free for families with children twelve and under.

Tue, Oct 11, 6 pm
MCA Studio: memory vs. memory: detention center
Collaborators Patricia Nguyen and Ly Hoang Ly present the historical context of a lifetime performance collaboration that sews together divergent histories of the communist revolution, propaganda, and war in Vietnam.

Thu, Oct 13, 6 pm
MCA Screen: A Space Program with Tom Sachs
In A Space Program, internationally acclaimed artist Tom Sachs takes us on an intricately handmade journey to the red planet, providing audiences with an intimate, first-person look into his studio and methods. A conversation between Tom Sachs and James W. Alsdorf Chief Curator Michael Darling will follow the screening.

Tue, Oct 18, 6 pm
MCA Live: Teddy Rankin-Parker
Rankin-Parker presents improvisations based on a large-scale cello work that he commissioned from composer Gene Coleman. The composition is an exploration of recent neuro-science research that suggests geometrically based models for brain function.

Tue, Oct 25, 6 pm
MCA Talk: New Mythologies for the Future
Nora Taylor, Alsdorf Professor of South and Southeast Asian Art History at the School of the Art Institute of Chicago, and Ivy Wilson, Associate Professor of English and faculty affiliate in Asian American Studies at Northwestern University, discuss The Propeller Group with Naomi Beckwith.

Thu, Oct 27, 6 pm
MCA Talk: Karl Wirsum, Gladys Nilsson, and Robert Storr
After screening an archival film about Wirsum, Robert Storr moderates a discussion between the artists. Presented in partnership with Pentimenti Productions.

Sat, Oct 29, 2–4 pm
The Living Room
The Teen Creative Agency (TCA) hosts this drop-in gathering for intimate conversations and activities.

Sat, Oct 29, 3 pm
MCA Talk: Diana Thater
Diana Thater discusses her exhibition with James W. Alsdorf Chief Curator Michael Darling and Andrew W. Mellon Postdoctoral Fellow Joey Orr.

NOVEMBER

Tue, Nov 1, 6 pm
MCA Studio: Music for Elephants
Artist Jenny Kendler algorithmically translates data predicting future poaching of African elephants into a score for an ivory-keyed player piano—which concludes when the population count reaches zero.

Tue, Nov 1, 6–8 pm
MCA Studio: Michelle Dorrance and Nicholas Young
Two leading tap artists teach a master class for advanced dancers on their technique.
Thu, Nov 3, 8 pm  MCA Talk: Hamilton Morris
Join journalist and science editor of VICE magazine for a talk on his series, Hamilton’s Pharmacopeia, for which he travels around the world, investigating unusual psychoactive drugs. Presented in partnership with the Chicago Humanities Festival.

Thu, Nov 3, 6 pm  MCA Talk: Art Spiegelman on Si Lewen’s The Parade
While working on a project, famed graphic novelist Art Spiegelman (Maus) came across The Parade, a haunting “story in drawings” by Si Lewen about the endless cycle of war. Join Spiegelman and CHF Emeritus Artistic Director Lawrence Weschler in conversation about his new edition of Lewen’s groundbreaking work. Presented in partnership with the Chicago Humanities Foundation at the Francis W. Parker School, Diane and David B. Heller Auditorium.

Fri–Sat, Nov 4–5, 7:30 pm; Sat–Sun, Nov 5–6, 3 pm  MCA Stage: Dorrance Dance ETM Double Down
MacArthur “Genius” Michelle Dorrance and her company of hoofers, musicians, and B-girl Ephrat “Bounce” Asherie make their Chicago debut. Their performance twitches with invention on an electronic tap floor created by Nicholas Young, Dorrance’s longtime collaborator. Co-presented with Chicago Human Rhythm Project and the Chicago Humanities Festival; sponsored by the MCA donor group Enact.

Tickets to the Friday performance available only through CHRP at 312-542-2477.

Tue, Nov 8, noon  MCA Talk: Joey Orr
Andrew W. Mellon Postdoctoral Fellow Joey Orr on Diana Thater: The Sympathetic Imagination.

Tue, Nov 8, 6 pm  MCA Studio: The Official Unofficial Voting Station: Voting for All Who Legally Can’t
Aram Han Sifuentes calls all who are disenfranchised to officially unofficially vote at the MCA on November 8 as part of a larger project hosted by the Jane Addams Hull-House Museum. Roberto Sifuentes performs alongside soundscapes by DJ Sadie Rock. All ballots cast will contribute to an installation at JAHMM.

Nov 11–20  Members’ Double Discount Days
Members save 20% at the MCA Store and at mcachicago.org.

Sat, Nov 12, 11 am–3 pm  Family Day: Unknown
Artist-led activities the whole family can enjoy. Free for families with children twelve and under.

Tue, Nov 15, 6 pm  MCA Talk: Andrew Yang
Andrew Yang discusses his Chicago Works exhibition with Andrew W. Mellon Postdoctoral Fellow Joey Orr.

Sat, Nov 19, 7–11 pm, 21+  MCA Prime Time
MCA Prime Time is an after-hours series that celebrates Chicago’s creative individuals and organizations. For this installment, the MCA partners with indie music tastemaker Pitchfork.

Tue, Nov 22, 6 pm  MCA Live: aper_ture admitting the light
An evening of new works by interdisciplinary artists Meghan Moe Beitiks, Marissa Benedict, Liz Ensz, and Lindsey French.

Tue, Nov 29, 6 pm  MCA Talk: Emily Graslie
Emily Graslie, Chief Curiosity Correspondent at the Field Museum, leads a program on art and biodiversity.

DECEMBER

Thu–Sat, Dec 1–3 and 8–10, 7:30 pm; Sun, Dec 4 and 11, 3 pm  MCA Stage: ONEOFUS Julie Atlas Muz and Mat Fraser Beauty and the Beast
Julie Atlas Muz and Mat Fraser—partners in life and theater—expose the social undercurrents of the eighteenth-century fairy tale with a playful mix of theater, dance, and puppetry. Performed in collaboration with Improvable and directed by Phelim McDermott.

See page 27 for the feature story.

Note: This program contains adult content.
Tue, Dec 6, 6 pm
MCA Talk: The Rational Dress Society
A History of Counter-Fashion
The Rational Dress Society presents a performance lecture and fashion presentation that chronicles a history of counter-fashion from the late 1700s to the present day.

Sat, Dec 10, 1–3 pm
MCA Studio: Julie Atlas Muz and Mat Fraser
The creators of Beauty and the Beast put the experiences of disabled people at the center of their work. They lead an inclusive workshop that focuses on acting and new thinking about collaboration, creation, and performance. See page 27 for the feature story.

Sat, Dec 10, 3 pm
MCA Talk: Basim Magdy
Basim Magdy discusses his exhibition, The Stars Were Aligned for a Century of New Beginnings, with Manilow Senior Curator Omar Kholeif.

Sun, Dec 11, 11 am–1 pm
MCA Talk
Crip Culture
Together Mat Fraser and Carrie Sandahl, director of Bodies of Work, discuss sexuality in the disability community. They talk about current policies and social implications in relation to Fraser’s work as part of ONEOFUS. For the feature story see page 27.

Tue, Dec 13, 6 pm
MCA Talk: Kim Drew
Kim Drew, author of the popular Tumblr Black Contemporary Art, talks about photography and the importance of bearing witness in the age of social media.

Tue, Dec 13, 6 pm
MCA Screen: Tatsu Aoki
formalism, structuralism, and reduction
Tatsu Aoki introduces selections from some of his lesser-seen works on 16 mm and his latest digital work. Jonathan Chen on electronics and Jamie Kempkers on cello accompany the screening, creating a live soundscape. Copresented with Asian Improv Arts Midwest.

Fri–Sat, Dec 16–17, 7:30 pm
MCA Stage: Tatsu Aoki
Reduction
By stripping taiko of its musical elements, Tatsu Aoki explores its nuances. Featuring the North American debut of kabuki artist Sennosuke Wakatsuki, Reduction connects traditional music to contemporary dance and jazz icons, including Hamid Drake, Michael Zerang, Nicole Mitchell, and Douglas R. Ewart.

Sat–Sun, Dec 17–18, 3 pm
MCA Stage: Tatsu Aoki
Tsukasa Taiko Legacy
The expressive taiko drums in this performance emphasize ensemble work. Featured artists include San Francisco taiko master Melody Takata and Gen Ensemble, electronics composer Jonathan Chen, Tokyo-based classical music masters Chizuru Kineya and Hyakkyo Fukuhara, and grandmaster Shunojo Fujima and his company Fujima Ryu.

Mon, Dec 19, 6–8 pm
MCA Studio: Sennosuke Wakatsuki
Sennosuke Wakatsuki gives a workshop on his approach to kabuki, which has been revolutionizing the traditional form for dance and theater artists. Master Hyakkyo Fukuhara performs bamboo flute. The workshop begins with Rika Lin performing work by grandmaster Yoshinjo Fujima and a shamisen apprentice performing work by grandmaster Chizuru Kineya.

Tue, Dec 20, 6 pm
MCA Studio: The Longest Night
Come celebrate the astronomical phenomenon that marks the shortest day and longest night of the year with Adler Planetarium astronomers for a special presentation of Scopes in the City on the MCA’s plaza and then come inside to have your tarot cards read by Laughing Eye, Weeping Eye.