

UCHICAGO ARTS MAGAZINE

FALL 2018 EVENTS & EXHIBITIONS GUIDE

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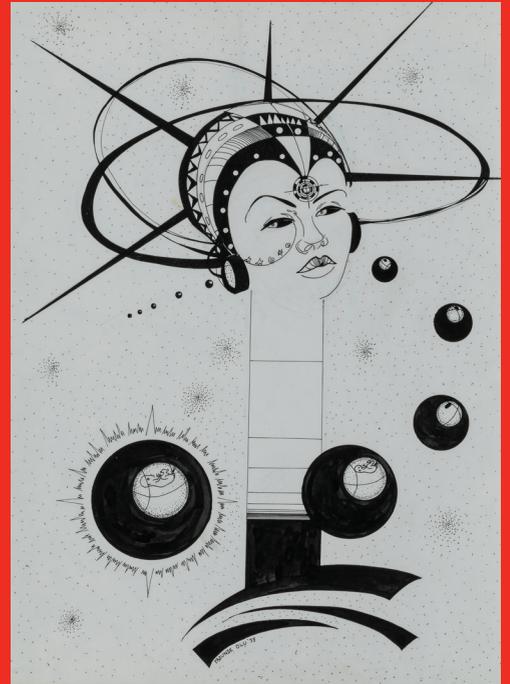
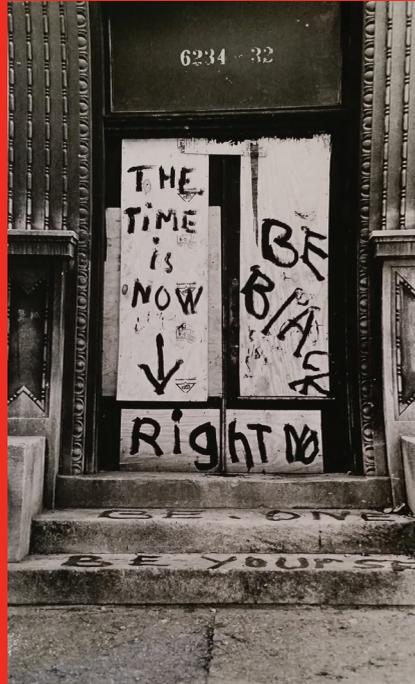
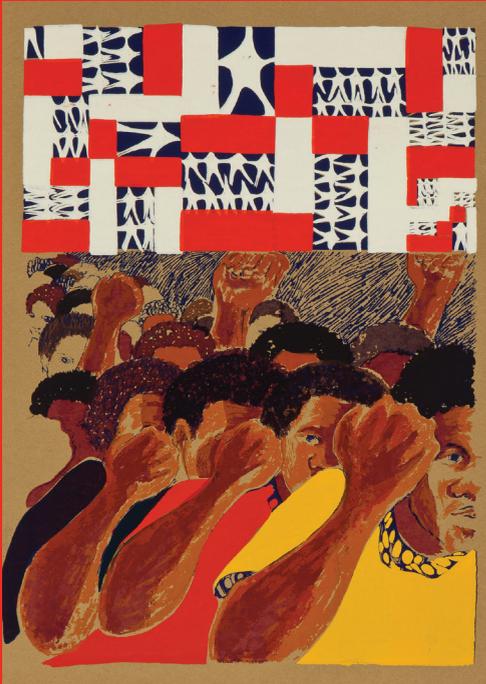
Manual Cinema + Court Theatre: Frankenstein

Philippe Parreno Comes to UChicago

*Mandala South Asian Arts bring
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Exploring Citizenship and Design in Venice

*Rockefeller Chapel Makes History
with Contemporary Festival*



THE TIME IS NOW! ART WORLDS OF CHICAGO'S SOUTH SIDE, 1960-1980

September 13-December 30, 2018



Presenting Partner



**EXPANDING
NARRATIVES:
THE FIGURE AND
THE GROUND**
Through December 16

Images (left to right, top to bottom):

Barbara Jones-Hogu, *Land Where My Father Died*, 1968, Color screenprint on gold-colored Japanese-style laid paper. Smart Museum of Art, The University of Chicago, Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and The James M. Wells Curatorial Discretion Acquisition Fund, 2016.13.1 • Darryl Cowherd, *Blackstone, Woodlawn, Chicago 1968*, 1968, Gelatin silver print. Collection of the artist, © Darryl Cowherd Sr. • Yaoundé Olu, *Mother of Worlds*, 1975, Pen and ink on illustration board. Smart Museum of Art, The University of Chicago, Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2018.1 • Panoramic view of *Expanding Narratives*. Photo by John Zich.



THE UNIVERSITY OF
CHICAGO | Arts

UCHICAGO ARTS MAGAZINE

FALL 2018 EVENTS & EXHIBITIONS GUIDE

The University of Chicago is a destination where artists, scholars, students, and audiences converge and create. Explore our theaters, performance spaces, museums and galleries, academic programs, cultural initiatives, and more.

For a full list of arts events at UChicago, visit arts.uchicago.edu.

ICON KEY

-  UChicago student event
-  Virginio Ferrari
-  EXPO CHICAGO event
-  BLUESFEST event

ON THE COVER

Julia Miller and Sarah Fornace of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo by Joe Mazza. **Learn more on page 52.**

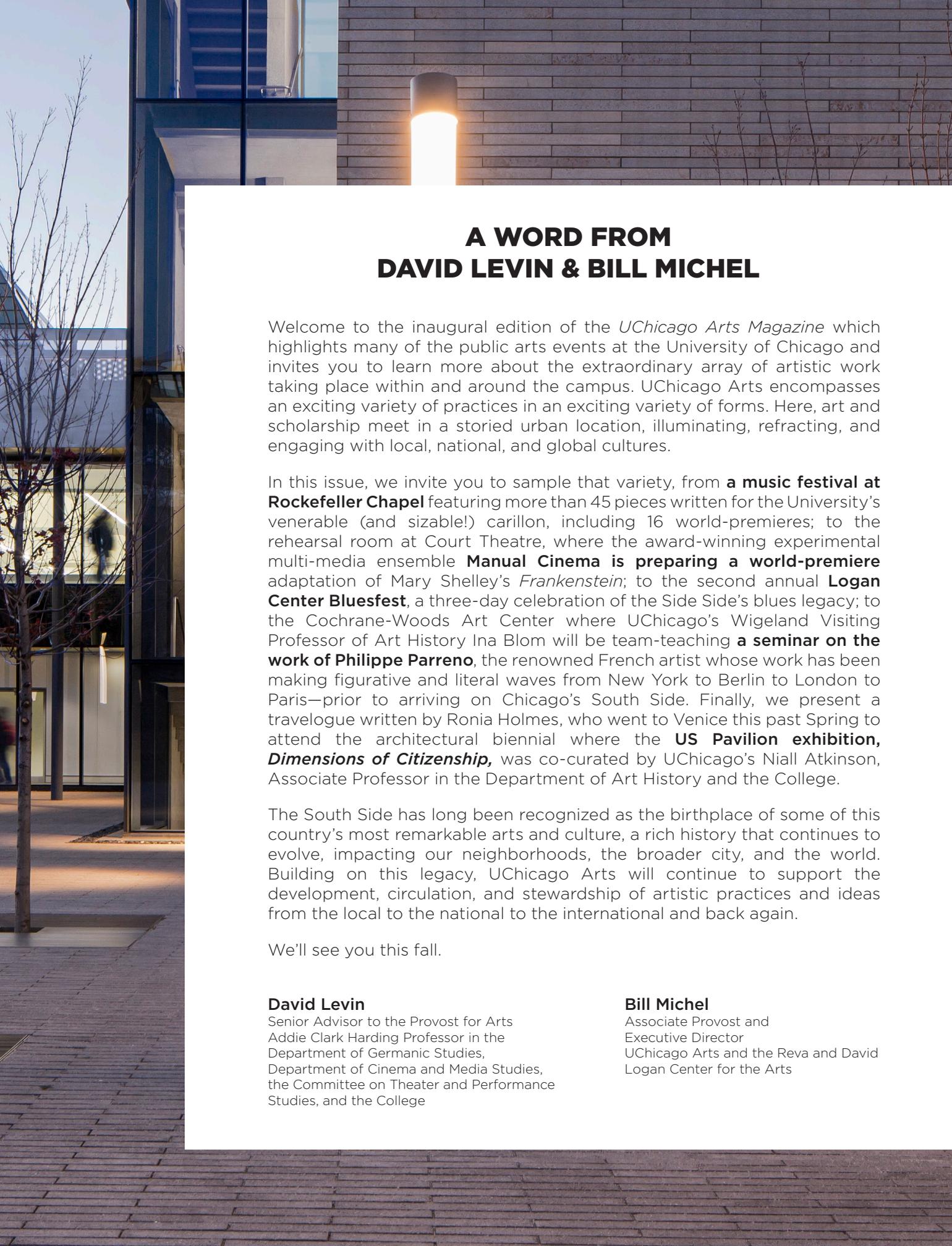
PHOTO CREDITS

Page 4: Logan Center courtyard, photo by Tom Rossiter; **Page 7, clockwise from top left:** Candice Lin, *A Hard White Body / Un corps blanc exquis*, 2017. Courtesy the artist and Bétonsalon - Center for Art and Research. Photo by Aurélien Mole; Teinosuke Kinugasa, *A Page of Madness*, 1926 (film still), courtesy of Doc Films; University of Chicago Symphony Orchestra in performance, courtesy of the Department of Music; Family Day at the Smart, courtesy Smart Museum of Art; Julia Miller and Sarah Fornace of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo: Joe Mazza; Detail of book jacket for Joshua Rivkin's *Chalk: The Art and Erasure of Cy Twombly*, courtesy of Melville House Books; *MEXUS: A Geography of Interdependence* by Estudio Teddy Cruz + Fonna Forman at the 2018 U.S. Pavilion. Photo © Tom Harris. Courtesy of the School of the Art Institute of Chicago and the University of Chicago; **Page 10:** Candice Lin, *A Hard White Body / Un corps blanc exquis*, 2017. Courtesy the artist and Bétonsalon - Center for Art and Research. Photo by Aurélien Mole; *Expanding Narratives*, on display at the Smart Museum of Art, courtesy of the Smart Museum of Art; **Page 11:** Philippe Parreno, *Zidane: A 21st Century Portrait*, 2006 (film still), ©Philippe Parreno; Promotional graphic for Arts + Public Life's exhibition, *The Long Term*, graphic by Damon Locks; Sweet Water Foundation For Freedoms, courtesy of the Smart Museum of Art; **Page 12:** Candice Lin, *A Hard White Body / Un corps blanc exquis*, 2017. Courtesy the artist and Bétonsalon - Center for Art and Research. Photo by Aurélien Mole; **Page 21:** Teinosuke Kinugasa, *A Page of Madness*, 1926 (film still), courtesy of Doc Films; Johnnie To and Wai Ka-fai, *Needing You*, 2000 (film still), courtesy of Doc Films; **Page 22:** Lizzie Borden, *Born in Flames*, 1983 (film still), courtesy of Cinema 53; Edward Bland, *The Cry of Jazz*, 1959 (film still), courtesy of the Film Studies Center; **Page 23:** Jan Švankmajer, *Insekt*, 2017 (film still), courtesy of the Film Studies Center; David Schalliol, *The Area*, 2018 (film still), courtesy of the Film Studies Center; **Page 25:** *MEXUS: A Geography of Interdependence* by Estudio Teddy Cruz + Fonna Forman at the 2018 U.S. Pavilion. Photo © Tom Harris. Courtesy of the School of the Art Institute of Chicago and the University of Chicago; **Page 37:** Detail of book jacket for Joshua Rivkin's *Chalk: The Art and Erasure of Cy Twombly*, courtesy of Melville House Books; Book jacket and author portrait, Imani Perry, *Looking for Lorraine*, author portrait by Sameer Khan; **Page 38:** Sarah Koenig, photo by Sandy Honig; Verity Spott, photo courtesy of artist; Marlon James, photo courtesy of artist; Book jacket and author portrait, Michael Ondaatje, *Warlight*, author portrait by Daniel Mordzinski; **Page 38:** Sarah Koenig, photo by Sandy Honig; Verity Spott, photo courtesy of artist; Marlon James, photo courtesy of artist; Spektral Quartet, photo by Dan Kullman; **Page 43:** Yarn/Wire, photo by Bobby Fisher; **Page 44:** The Chicago Ensemble, courtesy of International House; Tyshawn Sorey, photo by John Rogers; **Page 45:** Alex Fiterstein, photo by Lisa Mazucco; Handel's *Messiah* performed at Rockefeller Memorial Chapel, courtesy of Rockefeller Memorial Chapel; Jazz X-tet performance, courtesy of the Department of Music; **Page 45:** Sweet Honey in the Rock promo montage, courtesy of artists; The Tallis Scholars, photo by Nick Rutter; Christmas Eve performance at Rockefeller Memorial Chapel, courtesy of Rockefeller Memorial Chapel; **Page 52:** Julia Miller and Sarah Fornace of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo: Joe Mazza; Detail of brickwork on the Green Line Performing Arts Center, courtesy of Arts + Public Life; Anonymous speaker at Surviving the Mic, courtesy of Arts + Public Life; **Page 53:** Cerqua Rivera Dance Theatre dancers in *Between Us*, courtesy of the company; Mandala South Asian Performing Arts visiting Sri Lanka, photos by Connor Torres; **Page 54:** Julia Miller and Sarah Fornace of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo: Joe Mazza; University Ballet of Chicago in *Cinderella*, courtesy of company; **Page 62:** Family Day at the Smart, courtesy Smart Museum of Art; Family Day: Crownin' Around at the Smart, courtesy Smart Museum of Art; **Page 63:** Youth participating in an Amplify event at the Smart, courtesy of the Smart Museum of Art; Youth enjoying a Logan Center Family Saturday, courtesy Logan Center Community Arts; **Page 68:** Vends + Vibes, courtesy of Arts + Public Life.

arts.uchicago.edu







A WORD FROM DAVID LEVIN & BILL MICHEL

Welcome to the inaugural edition of the *UChicago Arts Magazine* which highlights many of the public arts events at the University of Chicago and invites you to learn more about the extraordinary array of artistic work taking place within and around the campus. UChicago Arts encompasses an exciting variety of practices in an exciting variety of forms. Here, art and scholarship meet in a storied urban location, illuminating, refracting, and engaging with local, national, and global cultures.

In this issue, we invite you to sample that variety, from **a music festival at Rockefeller Chapel** featuring more than 45 pieces written for the University's venerable (and sizable!) carillon, including 16 world-premieres; to the rehearsal room at Court Theatre, where the award-winning experimental multi-media ensemble **Manual Cinema is preparing a world-premiere** adaptation of Mary Shelley's *Frankenstein*; to the second annual **Logan Center Bluesfest**, a three-day celebration of the Side Side's blues legacy; to the Cochrane-Woods Art Center where UChicago's Wigeland Visiting Professor of Art History Ina Blom will be team-teaching **a seminar on the work of Philippe Parreno**, the renowned French artist whose work has been making figurative and literal waves from New York to Berlin to London to Paris—prior to arriving on Chicago's South Side. Finally, we present a travelogue written by Ronia Holmes, who went to Venice this past Spring to attend the architectural biennial where the **US Pavilion exhibition, *Dimensions of Citizenship***, was co-curated by UChicago's Niall Atkinson, Associate Professor in the Department of Art History and the College.

The South Side has long been recognized as the birthplace of some of this country's most remarkable arts and culture, a rich history that continues to evolve, impacting our neighborhoods, the broader city, and the world. Building on this legacy, UChicago Arts will continue to support the development, circulation, and stewardship of artistic practices and ideas from the local to the national to the international and back again.

We'll see you this fall.

David Levin

Senior Advisor to the Provost for Arts
Addie Clark Harding Professor in the
Department of Germanic Studies,
Department of Cinema and Media Studies,
the Committee on Theater and Performance
Studies, and the College

Bill Michel

Associate Provost and
Executive Director
UChicago Arts and the Reva and David
Logan Center for the Arts

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EXPO CHGO

THE
INTERNATIONAL
EXPOSITION OF
CONTEMPORARY
& MODERN ART
27-30
SEPTEMBER
2018
NAVY PIER

The University of Chicago continues to serve as a partner and participant in EXPO CHICAGO. Now in its seventh edition, EXPO CHICAGO, presents artwork from 135 leading galleries, representing 27 countries and 63 cities from around the world. The 2018 edition of EXPO CHICAGO will align with Art Design Chicago, an initiative of the Terra Foundation for American Art, to present various programs and events throughout EXPO ART WEEK (Sep 24-30, 2018) including panel discussions, performances, and activations across the city. As in years past, the 2018 EXPO CHICAGO features the work of DoVA alumni and faculty and showcases several University of Chicago arts organizations. For a full list of EXPO CHICAGO programs and participants, visit epochicago.com.

DoVA at EXPO CHICAGO | Sep 27-30, 2018 | Navy Pier, Booth 170
\$30-\$40 (epochicago.com/tickets)

***Dimensions of Citizenship* — US Pavilion at the Biennale Architettura 2018 in Venice | Sat, Sep 29, 2-3pm | Navy Pier, /Dialogues Stage**
\$25 (epochicago.com/tickets)

South Side Events and Openings | Tue, Sep 25, 5-10pm | Free
We kick-off EXPO ART WEEK an evening of overlapping receptions and programming on campus. Throughout the evening, a free, hop-on-hop-off shuttle will be circulating between venues. Guest parking is available in the University's Campus North Garage at 55th Street and Ellis Avenue.

Shadi Habib Allah: Put to Rights
5-8pm | The Renaissance Society

Candice Lin: A Hard White Body, A Porous Slip
6-8pm | Logan Center Gallery

Jason Dodge: The Broad Church of Night
6-8pm | Neubauer Collegium

EXPO ART WEEK Kick-off Party: The Time Is Now!
8-10pm | Smart Museum of Art



Above: MFA student 2017 thesis work on display during Open Studios.
Courtesy of the Department of Visual Arts.

DIALOGO: Virginio Ferrari and Chicago

Virginio Ferrari (b. 1937) is an internationally-recognized Italian sculptor whose practice has been deeply embedded in Chicago's art world since he made this city his home in the mid-1960s. Through December 2018, the University of Chicago will host a series of public events, including tours and talks, K-12 and family programming, and a chance to experience some of Ferrari's lesser known or privately-held works.

This program is a partnership between UChicago Arts, the University of Chicago Laboratory Schools, the Smart Museum of Art, and the Department of Art History. This program is presented as part of the Art Design Chicago initiative. To learn more about the initiative, visit artdesignchicago.org.

October 4, 2018, 4-6pm

Exhibition Opening Reception for *Interlocking: Models and Proposals* by Virginio Ferrari

Featuring: Virginio Ferrari

Corvus Gallery, University of Chicago Laboratory Schools
5815 S Kimbark Ave, Chicago, IL 60637

October 4-December 14, 2018

***Interlocking: Models and Proposals* by Virginio Ferrari**

Corvus Gallery, University of Chicago Laboratory Schools
5815 S Kimbark Ave, Chicago, IL 60637

October 6, 2018, 1-4:30pm

Family Festival: From Cool Sculptures to Rhythm & Blues
Smart Museum and the Logan Center

5550 S Greenwood Ave and 915 East 60th St, Chicago, IL 60637

October 20, 2018, 3:30-4:30pm

The Lifespan of Public Art: In Conversation with Virginio Ferrari and Andrei Pop

Featuring: Virginio Ferrari, Andrei Pop, John Kuhns

University of Chicago Laboratory Schools, Drama Studio
5815 S Kimbark Ave, Chicago, IL 60637

November 8, 2018, 5-7pm

Erika Doss & Alex Taylor on Chicago Public Art and Virginio Ferrari

Cochrane Woods Art Center
5540 S Greenwood Ave Chicago, IL 60637

EXHIBITIONS & VISUAL ARTS

THE FIRST 1000 YEARS: ANATOLIAN STUDIES AT CHICAGO

Ongoing
Oriental Museum, lower level

The Oriental Institute is one of the world's main centers of Hittitology (the study of the ancient languages and cultures of Turkey). This exhibit looks at Chicago's contribution to the field, including the early years of Hittitology, the careers of faculty members Hans G. Guterbock and Harry Hoffner, the creation and progress of The Chicago Hittite Dictionary, and the Oriental Institute's expeditions to Turkey.

Free; suggested donation: adults \$10, children under 12 \$5.

Presented by the Oriental Institute.

SHADI HABIB ALLAH: PUT TO RIGHTS

Until Nov 4
The Renaissance Society

Shadi Habib Allah is a New York and Miami-based Palestinian artist who works across film, sculpture, and installation, often drawing on a process of deep research and on-the-ground engagement in specific locales. At the Renaissance Society, Habib Allah presents a body of work that has grown out of his ongoing immersion in the communities of Miami's Liberty City.

Free.

Presented by the Renaissance Society.



EXPANDING NARRATIVES: THE FIGURE AND THE GROUND

Until Dec 16
Smart Museum of Art

The first iteration in a three-part exhibition series, *Expanding Narratives* uses the formal relationship between the figure and the ground in art history as a conceptual springboard into discussions around visual representation, the museum space, and the role of the Smart Museum's collection in fostering the exchange of diverse perspectives. It combines works from the Smart's collection with key loans from UChicago alumni and Chicago-area collectors.

Free.

Presented by the Smart Museum of Art.

EMMANUEL PRATT: RADICAL [RE]CONSTRUCTIONS

Until Dec 30
Smart Museum of Art

Emmanuel Pratt's site-specific installation transforms the Smart's lobby and links the Museum space to Sweet Water Foundation's community hub and urban farm in Washington Park.

Free.

Presented by the Smart Museum of Art.

SENAM OKUDZETO

Mon, Nov 5, 6pm

Logan Center, Performance Penthouse

Senam Okudzeto is a transnational artist, writer, and lecturer. Her multimedia research and practice explores African modernities in the context of art, architecture, and material culture. Exhibitions include: *Dada Afrika*, Museum Rietberg (2016); the 14th Istanbul Biennale (2015), *The Progress of Love*, the Menil Collection, Houston, (2012); *Portes-Oranges*, solo project at PS1 MoMA (2007); *Africa Remix*, Center Pompidou (2005); and *Freestyle*, Studio Museum in Harlem (2001).

Free.

Presented by Department of Visual Arts' Open Practice Committee.

THE TIME IS NOW! ART WORLDS OF CHICAGO'S SOUTH SIDE, 1960-1980

Sep 13-Dec 30, 2018
Smart Museum of Art

In the 1960s and 1970s Chicago's cultural landscape was shaped by the South Side's vibrant art worlds. From the Black Arts Movement to the Chicago Imagists to the Community Mural Movement, artists living, working, and exhibiting on the South Side charted new artistic courses, challenged the political status quo, created new spaces for art, and reimagined the future. Presented as part of Art Design Chicago, a citywide exploration of Chicago's art and design legacy.

Free.

Presented by the Smart Museum of Art.

CENSORSHIP AND INFORMATION CONTROL

Sep 17-Dec 14, 2018
Regenstein Library, Special Collections
Research Center

Why do people censor? For ambition? Religion? Profit? Power? Fear? This global history of attempts to control or silence information examines how censorship has



A CONVERSATION WITH PHILIPPE PARRENO

Mon, Oct 29, 6:30pm

Logan Center, Performance Penthouse

Internationally renowned artist Philippe Parreno explores new forms of life and social existence related to the ways in which 20th- and 21st-century media technologies store, manipulate, and produce time. Parreno treats the exhibition as a time-based format and has mounted groundbreaking projects at the Tate Modern in London, Park Avenue Armory in New York City, and Palais de Tokyo in Paris. He has also collaborated with Douglas Gordon on *Zidane: A 21st Century Portrait* (2006), a feature-length cinematic study of footballer Zinedine Zidane filmed on 17 synchronized cameras. Alongside excerpted screenings of his film works, Parreno sits down to discuss his work with Ina Blom (Wigeland Visiting Professor in the Department of Art History) and visiting scholar Jörn Schaffaff (Berlin), with opportunities for audience Q&A. Reception to follow.

Free.

Presented by the Department of Art History, UChicago Arts, France Chicago Center, the Department of Visual Arts, and the Department of Cinema Studies.

worked, thrived, or failed in different times and places, and how real censorship movements tend to be very different from the centralized, methodical censorship depicted in Orwell's *1984*, which so dominates how we imagine censorship today.

Free.

Presented by the University of Chicago Library.



THE LONG TERM

Sep 21-Nov 20, 2018

Opening Reception: Fri, Sep 21, 6-8pm
Arts Incubator (301 E Garfield Blvd)

Between 2016–2018, artists, writers, and members of the Prison + Neighborhood Arts Project created a series of thematic works around long-term sentencing policies—and

the other long terms they produce: long-term struggles for freedom, long-term loss in communities, and long-term relationships behind the prison wall. These projects emerged out of collaborative work at Stateville prison, where people are serving extraordinarily long prison terms (60, 70, and 80 years), often for crimes for which they would have already been released, had they been sentenced 30 years earlier or in a different country. This body of work includes works by 15 Chicago artists, artists at Statesville Prison, formerly incarcerated people, and artists surviving long-term sentencing. Curated by Damon Locks and Sarah Ross.

Free.

Presented by Arts + Public Life.

ERNEST C. WITHERS: DOCUMENTING MEMPHIS BLUES

Sep 28–Dec 15, 2018;

Opening event Oct 19, 5-7pm

Logan Center, Café Logan

Ernest C. Withers's voluminous catalog of arresting black-and-white images illustrates a history of life in the segregated South in the 1950s and 60s, from the Civil Rights movement to the Memphis music scene. This photographic exhibition will focus on his photos documenting Memphis's bustling Beale Street blues scene, in which Withers made both studio portraits of up-and-coming musicians and shot live shows and their audiences. Join us for the opening event during the second annual Logan Center Bluesfest on Fri, Oct 19.

Free.

Presented by the Logan Center.

JASON DODGE: THE BROAD CHURCH OF NIGHT

Sep 25–Dec 21, 2018

Neubauer Collegium for Culture and Society

Berlin-based American artist Jason Dodge is a master of formal restraint whose minimalist works simmer and smolder with the emotional charge of everyday life, inner experience, and lived memory. The Broad Church of Night, an immersive sculptural environment conceived specifically for the Neubauer Collegium gallery, reveals a newly confident painterly sensibility at work. The title of the exhibition was suggested by the poet Ishion Hutchinson, who will compose a poem for the exhibition's dismantling toward the end of its run. Curated by Dieter Roelstraete.

Free.

Presented by the Neubauer Collegium for Culture and Society.



FOR FREEDOMS TOWN HALL

Tue, Sep 25, 4-5:45pm

Sweet Water Foundation, Perry Ave Commons (5749 S Perry Ave)

This town hall models how art and discourse can engage communities. It features a series of discussions between artists and practitioners across disciplines and generations addressing strategies for reclaiming and operating within public space.

Free, but space is limited (register at smartmuseum.uchicago.edu).

Presented by For Freedoms, EXPO CHICAGO, Smart Museum of Art, and Sweet Water Foundation.

DOVA AT EXPO CHICAGO

Sep 27–30, 2018

Navy Pier, Booth 170

Focused on making, the Department of Visual Arts (DoVA) is one of the many specialized knowledge communities at the University of Chicago. We encourage the development of independent and challenging thought as expressed and inscribed in the visual arts. This year, DoVA's booth at Expo Chicago presents work by the MFA class of 2017 curated by Alyssa Brubaker and Alexandra Drexelius. **General \$30-\$40 (expochicago.com/tickets).**

Presented by the Department of Visual Arts and the Logan Center.

INTERLOCKING: MODELS AND PROPOSALS BY VIRGINIO FERRARI

Oct 4, 2018–Nov 30, 2018;

Opening events Oct 4

Lab Schools, Corvus Gallery (1362 E 59th St)

A survey of Chicago-based public sculptor Virginio Ferrari's models, proposals, and drawings, this exhibition provides a focused narrative of the translation from two-dimensional plans to small-scale physical models, and more broadly illustrates the relationship between the initial proposal and the final public artwork. The show considers the artistic processes behind creating large scale works of public art and serves as a case study for the stages of planning required of an artist to produce work for the public sphere. Curated by UChicago alumni Lexi Drexelius and Lydia Mullin.

Free.

Presented by UChicago Arts and The University of Chicago Laboratory Schools, and part of Dialogo: Virginio Ferrari and Chicago, an Art Design Chicago public program.



E CANDICE LIN: A HARD WHITE BODY, A POROUS SLIP

Sep 14–Oct 28, 2018

Opening Reception & Artist Tour: Tue,

Sep 25, 6–8pm

Logan Center Gallery

Los Angeles-based artist Candice Lin creates sculptural environments that breathe, seep, ferment, and decay. For the artist's first solo exhibition in Chicago, *A Hard White Body, a Porous Slip* presents a fragile sculptural landscape composed of porcelain fragments, rotting plant material, and natural compounds submerged in water in order to interrogate the ways in which histories of power and marginality are inscribed into bodies and into the natural world.

Free.

Presented by Logan Center Exhibitions.

**IN CONVERSATION:
A HARD WHITE BODY**

Thu, Oct 11, 6pm

Logan Center, Terrace Seminar Room

Join us for a conversation on Candice Lin's project *A Hard White Body* and her exhibition at the Logan Center, with Lotte Arndt, curator and writer; Rizvana Bradley, Assistant Professor of Film Studies and African American Studies at Yale University; and C. Riley Snorton, Professor of English and Gender and Sexuality Studies at University of Chicago.

Free.

Presented by Logan Center Exhibitions.

PERVERSE DECOLONIZATION

Fri, Oct 5, 2:30pm

Logan Center, Terrace Seminar Room

Logan Center Exhibitions is pleased to host a closed workshop and public program as part of the collaborative project *Perverse Decolonization*. Initiated by the Academy of the Arts of the World in Cologne, *Perverse Decolonization* is an international research and discussion project addressing the current crisis of postcolonial studies and identity politics and its possible appropriations in new nationalisms emerging on a global scale.

Free.

Presented by Logan Center Exhibitions.

Co-sponsored by the Chicago Center for Contemporary Theory (3CT) at the University of Chicago.

SYMPOSIUM: UNFINISHED BUSINESS! THE SOUTH SIDE AND CHICAGO ART

Oct 19–20

Multiple locations

This symposium addresses the historic significance of the South Side as a community, a set of institutions, and a collection of artists. Presented as part of Art Design Chicago, a citywide exploration of Chicago's art and design legacy.

Free, but space is limited (register at smartmuseum.uchicago.edu).

Presented by the Mary Jane Crowe

Conference Fund at Northwestern University; the Museum of Contemporary Photography at Columbia College Chicago; and the Smart Museum of Art.

REVISITED/REFLECTED

Sat, Oct 27 & Sat, Nov 10

Multiple locations

This two-part program series reflects on significant cultural events that convened and connected artists, institution builders, and cultural leaders on the South Side while pulling forward key issues that are still deeply relevant today. Black FolkUs, Revisited (Oct 27) and International Black Writers Conference, Revisited (Nov 10), are both modeled after their namesake events and inspired by posters, flyers, and other ephemeral material in the archives of South Side institutions. Presented in conjunction with *The Time Is Now!*

Free, but space is limited (register at smartmuseum.uchicago.edu).

Presented by the Smart Museum of Art.

TAKING FLIGHT:

ERIKA DOSS & ALEX TAYLOR ON CHICAGO PUBLIC ART

AND VIRGINIO FERRARI

Thu, Nov 8, 5pm

Cochrane-Woods Arts Center, Room 157

American art historians Erika Doss (University of Notre Dame) and Alex Taylor (University of Pittsburgh) contextualize the work of Italian sculptor Virginio Ferrari within the broader landscape of public art in post-war Chicago and American cityscapes. Part of Dialogo: Virginio Ferrari and Chicago, a series of public events with and about Ferrari, one of the most widely-commissioned public sculptors on the University of Chicago campus and in Chicago's postwar history. Q&A and reception to follow. Presented as part of Art Design Chicago, a citywide exploration of Chicago's art and design legacy.

Free (arts.uchicago.edu/public-art/special-projects/virginioferrari).

Presented by the Department of Art History and UChicago Arts.

MARIANA CASTILLO DEBALL: PETLACOATL

Nov 16, 2018–Jan 13, 2019

Opening Reception & Artist Tour:

Fri, Nov 16, 6–8pm

Logan Center Gallery

Mexican-born and Berlin-based, Mariana Castillo Deball explores representations of cultures through material artifacts. For her first solo exhibition in Chicago, Deball

presents a series of watercolor drawings and sculptures that take inspiration from the tonalpohualli, a calendar system used by Mesoamerican cultures.

Free.

Presented by Logan Center Exhibitions.

**IN PERFORMANCE:
CONSTANCE DEJONG**

Sat, Nov 17, 6pm

Swift Hall

Constance DeJong is New York-based artist, writer, and performer for whom language and time, and experiences of the two unfolding together, are at the core of her practice. As part of the opening reception for the exhibition *Let me consider it from here*, DeJong presents *Candle Night Radios Insomnia*, a performance of nocturnal narratives.

Free.

Presented by the Renaissance Society.

LET ME CONSIDER IT FROM HERE

Nov 17–Jan 27, 2018

The Renaissance Society

Featuring work by Constance DeJong, Saul Fletcher, Brook Hsu, and Tetsumi Kudo, this group exhibition presents artists who operate in the liminal realms between the public and the intimate, the concrete and fantastical. Across a range of mediums, their works open up spaces that register deeply personal experiences as well as more ambient cultural and political pressures.

Free.

Presented by the Renaissance Society.

LESLIE HEWITT

Mon, Nov 19, 6pm

Logan Center, Performance Penthouse

The Department of Visual Arts invites visiting artists through the Open Practice Committee (DoVA-OPC), in conversation with DoVA faculty and students. Leslie Hewitt is a contemporary visual artist who explores political, social, and personal narratives through photography, sculpture, and site-specific installations.

Free.

Presented by Department of Visual Arts' Open Practice Committee.

**GOODMAN DAVIS LECTURE:
HELEN MOLESWORTH**

Mon, Dec 3, 6pm

Logan Center, Performance Penthouse

Most recently, Helen Molesworth was the Chief Curator at The Museum of Contemporary Art (MOCA), Los Angeles, where she curated the first US retrospective of the Brazilian artist Anna Maria Maiolino and the monographic survey *Kerry James Marshall: Mastry*. From 2010–2014 she was the Barbara Lee Chief Curator at the Institute of Contemporary Art (ICA) Boston, where she assembled one-person exhibitions of artists Steve Locke, Catherine Opie, Josiah McElheny, and Amy Sillman, and the group exhibitions *Leap Before You Look: Black Mountain College 1933–1957, Dance/Draw, and This Will Have Been: Art, Love & Politics in the 1980s*.

Free.

Presented by the Goodman Davis Lecture Series and the Department of Visual Arts' Open Practice Committee.

ROCKEFELLER CHAPEL AT



*The Chapel's signature mix of
arts + spirit in the magnificent
setting of its resonant space*

SEPTEMBER

Sat 29 11 pm **Hyde Park Jazz Festival Ravi Coltrane** SAX with **Brandee Younger** HARP
Sun 30 1 pm **Hyde Park Jazz Festival Joey and Vera Brink** CARILLON with **Riley Leitch** TROMBONE *Bell Jazz*

OCTOBER

Fri 5 7:30 pm **Spektral Quartet with Mary Pan** ORGAN | *Tonia Ko Plain, Air + Gloria Coates String Quartet 7 "Angels"*

Sat 6 2 pm **Irene Hsiao** DANCE with **Joey Brink** CARILLON *Dialogo Dialogo*

5 pm **Cardinal Blaise Cupich** *Mass of the Holy Spirit*

Sun 7 11 am **First Choral Sunday** *Mass of the Quiet Hour*

Sat 13 from 9 am **Chicago Architecture Foundation** | Open House at Rockefeller Chapel

Sun 14 from 9 am **Chicago Architecture Foundation** | Open House at Rockefeller Chapel

Tue 16 7:30 pm **Empty Bottle Presents Anna von Hausswolff** ORGAN *The Miraculous*

Sat 20 7 pm **Silent film double feature with Jay Warren** ORGAN *Frankenstein + Metropolis*

Fri 26 7:30 pm **Rockefeller Chapel at 90 A gala performance with Shawn Kirchner**—a world première for the Chapel Choir and brass quintet + Nikhil Mandalaparthi *CARNATIC VIOLIN* and friends + the Hyde Park Youth Orchestra celebrating the Chapel's longstanding cultural legacy in the community | Reception after

Sun 28 11 am **Choral Sunday | Rockefeller Chapel at 90 The Anniversary Service**

NOVEMBER

Thu 8 7:30 pm **Diwali** *The Festival of Lights*

Sat 10 7:30 pm **Sweet Honey in the Rock**

Thu 15 7:30 pm **EvenSounds Fauré Requiem**

Fri 16 7:30 pm **Empty Bottle Presents LOW Double Negative**

Thu 22 11 am **Thanksgiving 90** An Interfaith Celebration with the Chicago Children's Choir *WORLD MUSIC Listen to Them Grow*

DECEMBER

Sun 2 3 pm **Handel's Messiah**

Sun 9 3 pm **UChicago Presents The Tallis Scholars** *A Renaissance Christmas*

Thu 13 5 pm **EvenSounds Joey Brink** CARILLON *Sleigh Bells*

Sun 16 5 pm **Thomas Weisflog** ORGAN *Pipes for the Season*

Mon 24 4 pm **Christmas Eve** *Festival of Lessons and Carols*

Full details at rockefeller.uchicago.edu

Rockefeller Memorial Chapel | 5850 S. Woodlawn Avenue, Chicago IL 60637

Elizabeth J.L. Davenport DEAN | Jigna Shah ASSISTANT DEAN | James Kallembach DIRECTOR OF CHAPEL MUSIC

Monumental / Spectacle:

Philippe Parreno

The influential and innovative French artist Philippe Parreno will visit the University of Chicago in October 2018, in conjunction with a fall seminar course offered by the Department of Art History called "Philippe Parreno's Media Temporalities." Parreno will participate in a public talk with Q&A on October 29 at the Logan Center for the Arts.

BY NANCY CHEN

In 1995, Philippe Parreno was in Hamburg, Germany preparing an exhibition at the local Kunstverein, a contemporary art space. The French artist, then thirty-one, was collaborating with local art students to realize the show, for which he envisioned producing a day that would keep repeating itself throughout the exhibition. Jörn Schafaff was a student who worked at the Kunstverein, encountering Parreno for the first time. "In order to introduce what he meant, Parreno referred to the movie *Groundhog Day*, and he used a lot of film terminology when he spoke about visual art," Schafaff wrote by email from Berlin, where he now lives and works as an art historian. "What an idea! It was a commentary on the temporal structure of the exhibition format: Normally, the whole dynamic of processes and changes is frozen at

the moment of the opening, virtually making each day in the exhibition look the same." The resulting exhibition called "While..." included a diverse arrangement of elements referencing media culture, collectively indicating a day in a loop. Schafaff concluded, "I think Philippe was not all that happy with the result, but for me, a young cultural studies student who knew very little about contemporary art, the experience opened up a whole new world."

Schafaff, who received a Ph.D. in Art History from the Free University of Berlin, went on to write his dissertation on Parreno. The monograph, published in 2010, is called *How We Gonna Behave? Philippe Parreno: Angewandtes Kino (Applied Cinema)*. This fall, Schafaff will visit the University of



Chicago to co-teach parts of the combined undergraduate and graduate course “Philippe Parreno’s Media Temporalities” with Professor Ina Blom. Based at the University of Oslo, Blom is also Wigeland Visiting Professor in the Department of Art History at the University of Chicago, teaching here every fall quarter from 2016 through 2021. The course is devoted to an in-depth study of Parreno’s body of work and the media thinking that informs it.

Blom, a leading scholar of media aesthetics and the relationships between art, technology, and media, first came across Parreno’s work in the late 1990s as part of a group of young European artists who were interested in the impact of new media on our social environment and everyday life.

These artists, including Dominique Gonzalez-Foerster, Pierre Huyghe, Liam Gillick, Olafur Eliasson, Tobias Rehberger, and others, created links between time-based media (such as film, video, and computing) and architecture and design, social/political processes, and natural phenomena. “I always found Parreno to be one of the most inventive and interesting in this group,” said Blom. “In contrast to the many artists who focus on messages and ideological content in the media, Parreno seems more occupied with the ways in which media shape our lived reality, and engages our sensorial and emotional capacities. [His work] draws on a vast register of collective memory-materials, intellectual references, and technological affordances that open up new ways of thinking about the relationship between bodies and technologies, or

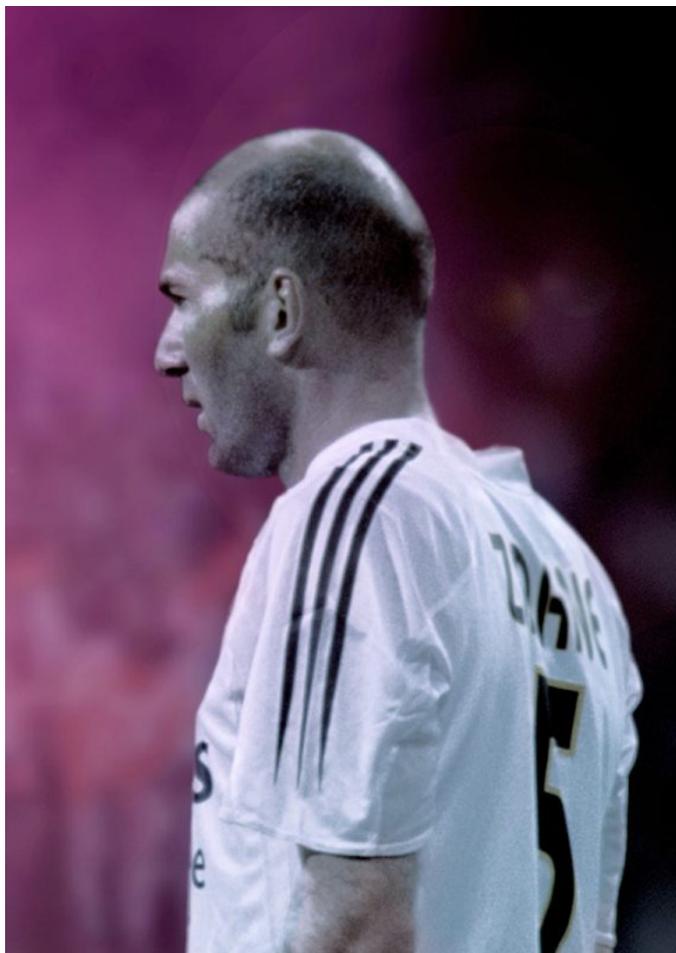
between the natural and the artificial. It is also deeply invested in imagining futures, or life at the limits of known realities. He is without question one of the most original, important, and admired artists working today.”

Whereas the majority of arts audiences (and artists) are accustomed to the fundamental concept of an “exhibition” as a static arrangement of finished artworks, Parreno has generally treated the exhibition format as an aesthetic medium in and of itself. He produces each exhibition as an open-ended space of possibility in which the participation of visitors with the artwork leads to the creation of something unexpected and new. This genre of contemporary art, in which the artist is facilitator or constructor of shared social experiences, was termed “relational aesthetics” by the French art historian and critic Nicolas Bourriaud, who also happened to be Parreno’s roommate in New York at one point.

The words “monumental” and “spectacle” are often used to describe a Parreno exhibition. In recent years, the artist mounted groundbreaking projects at the Tate Modern in London (2016), the Park Avenue Armory in New York City (2015), and Palais de Tokyo in Paris (2013). The Palais de Tokyo exhibition, called *Anywhere, Anywhere Out of the World* (also the name of a poem by Charles Baudelaire, “N’importe où hors du monde”), was a paramount example of the way Parreno precisely choreographs an exhibition. The Palais de Tokyo, a leading contemporary arts space, was originally built for the 1937 International Exposition of

Arts and Technology. Parreno was the first artist to occupy its entirety—over 70,000 square feet of space—filling each room with visual and aural effects, many of which were controlled using computer programs and automated technology. In the exhibition’s catalogue, the artist explained that he planned for visitors to experience the show as a promenade through a landscape, but following a path ordered by “paranoiac logic.”

Within the *Anywhere* landscape, familiar recurring characters from Parreno’s universe that appeared on screens included Marilyn Monroe, a giant, glittering cuttlefish, a Japanese Manga character named Annlee, and the French soccer star Zinedine Zidane. One of Parreno’s best known projects to mainstream audiences is the 2006 film *Zidane: A 21st Century Portrait*, which he conceived and directed in collaboration with Douglas Gordon. The film used seventeen cameras to document Zidane, in real time, during a match he played for Real Madrid at the club’s home stadium in April 2005. Two of the cameras used were on loan from the United States Army and were equipped with the

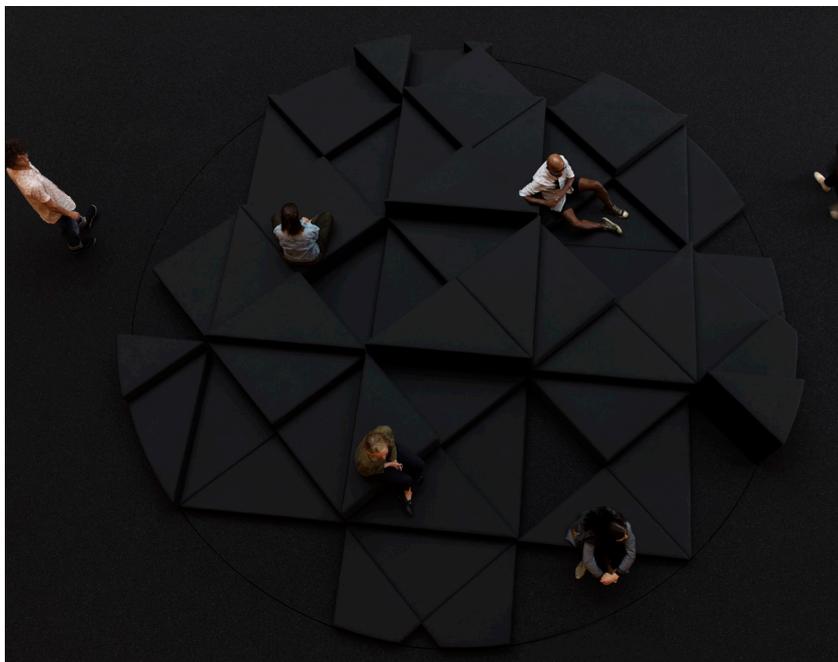


most powerful zoom in the world. The cameramen were only instructed to track Zidane throughout the game, from the opening kick-off to the final whistle. Afterwards, Parreno and Gordon edited the footage, bricolaging the pieces together into a cohesive and lyrical portrait of a player as beloved as he is inscrutable. The resulting account re-contextualized the action to focus on Zidane as protagonist, or anti-hero, allowing viewers to experience a soccer match in a way that would never be possible on broadcast television. This idea

of introducing a fresh way of seeing what is familiar, what one takes for granted, vitally connects to Parreno's artistic approach. *Zidane* is now widely available on DVD. In *Anywhere, Anywhere Out of the World*, it was presented on seventeen floating screens, such that visitors physically navigated between different channels, as in a maze.

Having traveled to Paris to see *Anywhere, Anywhere Out of the World*, Blom said, "It is incredibly hard to give a brief description of the Palais de Tokyo show, but it was one of the most compelling exhibition projects I have ever encountered. The exhibition really functioned as one big living mechanism, a real environment where you did not so much look at work as being drawn into one situation after another, from one end of the enormous building to the other. The dynamic of the show was closer to a musical or choreographic experience, but most importantly the project seemed to have a living, breathing dynamic of its own."

In a literal sense, Parreno utilized a living mechanism to help facilitate the show: in Paris, as in a number of his shows, he incorporated a bioreactor connected to a colony of yeast. As described in the exhibition booklet of Parreno's recent solo show at the Martin Gropius Bau in Berlin (May–August 2018): "In an isolated booth there is a bioreactor consisting of a beaker in which microorganisms multiply, mutate, and adapt to their environment. Connected to computers that orchestrate the events in the exhibition, these yeast cultures develop a memory—a collective intelligence—that learns the changing rhythms of the show and evolves to anticipate future variations." Inside a clear glass beaker, the yeast's patterns of movement and metabolism change as it receives food and as it reacts to shifts in temperature and light. The bioreactor is linked up to software that controls all the sequences of the exhibition, so that the yeast's response to the environment in turn triggers events within the exhibition, such as the curtains being drawn or certain sounds growing louder. In this



sense, it could be said that the artist left a beaker of yeast in charge of the exhibition.

Schaff, who also experienced *Anywhere* in person, as well as Parreno's latest solo exhibition at the Martin Gropius Bau in Berlin, was struck by how by the artist seamlessly integrated the architecture of the respective venues into the overall artistic concept. "In Paris, the low-lit maze of rooms in the lower areas of the building really led you out of the world. At the same time, the presented works provided you with enough triggers to distance yourself again from the immersive atmosphere created. In Berlin, by contrast, the rooms were filled with light, the large windows of the ground floor galleries allowing for views of the urban landscape surrounding the venue. The Paris show took place in winter, the Berlin show was—in Parreno's own words—a show about the summer."

Befitting an artist whose work engages with contemporary media, there are over 15,000 posts on Instagram with the #PhilippeParreno hashtag. In recent posts from Berlin that document the untitled exhibition at the Gropius Bau, Parreno's work comes off as stylish, polished, and often whimsical. One of the most photographed views is the central hall of the Gropius Bau, with its slim, dark columns and neo-Renaissance archways elegantly mirrored by a black reflecting pool. The rectangular pool of water is a piece created by Parreno called "Sonic Waterlilies," in which amplifiers emit soundwaves that cause circular waves to ripple on the water's surface, a reference to Claude Monet's famous painted lilies. Nearby, a rotating circular bleacher gives visitors a place to rest while taking in shifting views of the space.

The other most photographed view from Gropius Bau is an installation called "My Room is Another Fish Bowl," in which fish-shaped, helium-filled Mylar balloons hover languidly in mid-air across a light-filled hall. Visitors of all ages move through the space, playfully interacting and posing for photos with the fish. Microphones installed on the exterior of the building import the real-time sounds of birds chirping outside, further adding to the surreal atmosphere. In this iteration, the warm orange glow that fills the hall is a reference to another piece by Parreno called "Orange Bay," in which the sun

has died and the earth is bathed in the light of a permanent sunset. "My Room is Another Fishbowl" was exhibited at the Art Institute of Chicago this past spring..

Parreno grew up in Grenoble in southeastern France and now lives and works in Paris. He will visit the University of Chicago in October to discuss his work with Blom's seminar and make studio visits in the Department of Visual Arts (DoVA). On October 29th, the artist will also participate in a public talk with Blom and Schaff, accompanied by excerpted screenings of his film works. The talk is free and open to the public and will include opportunities for audience Q&A. Just don't ask Parreno about the message of his art, or be prepared if you do, as he provocatively explained in a 2016 interview with curator Andrea Lissoni: "I'm not interested in themes or topics. I don't have any exterior topics other than art. I'm interested in art and its condition of appearances and apparition . . . I've been occupied by art for thirty years. Ghosts of the tradition of our culture don't interest me. I'm engaging with art. Art is a transformative practice. It's trans. Everything 'trans' comes from art. Art is what mutates things."

A Conversation with Philippe Parreno will be held Mon, Oct 29, 6:30pm in the Logan Center's Performance Penthouse. This event is free and open to the public. See page 11 for details.

Opening spread: VR exhibition view of Philippe Parreno, Gropius Bau, Berlin (2018), ©Philippe Parreno. Page 16: Philippe Parreno, Zidane: A 21st Century Portrait, 2006 (film still), ©Philippe Parreno. Courtesy the artist. Pages 17-18: Exhibition views, Philippe Parreno, Gropius Bau Berlin, 2018, ©Philippe Parreno. Courtesy the artist, Pilar Corrias, Barbara Gladstone, Esther Schipper, Photo ©Andrea Rossetti.



SYMPOSIUM ORGANIZED AND MODERATED BY YTASHA WOMACK, AUTHOR OF 'AFROFUTURISM: THE WORLD OF BLACK SCI-FI AND FANTASY CULTURE' AND ANTWANE LEE, ARCHITECT

ORIENTAL INSTITUTE AT THE UNIVERSITY OF CHICAGO

ANCIENT EGYPT & NUBIA & AFROFUTURIST ART

WITH COMIC BOOK ARTIST

JOHN JENNINGS

& ORIENTAL INSTITUTE SCHOLARS

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GRAY CENTER FOR ARTS & INQUIRY AT THE UNIVERSITY OF CHICAGO

BLACK QUANTUM FUTURISM AND TIME TRAVEL

FEATURING AFROFUTURISTS AND ARTISTS

WEDNESDAY, OCTOBER 10TH AT 6PM



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THE
ORIENTAL
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FILM

VIVA O BRASIL

Mondays, Oct 1-Dec 3, 7pm

Max Palevsky Cinema, Ida Noyes Hall

Comprised of many forgotten classics and focusing on the contribution of Brazil's Cinema Novo movement to film history, this series brings to the fore the gems of a vibrant and festive culture teeming with life and music. These overlooked masterpieces celebrate, critique, and, above all, capture the struggles of the inimitable Brazilian spirit. Viva o Brasil!

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.



THEN THERE'S THE MILKY WAY

Tuesdays, Oct 2-Dec 4, 7pm

Max Palevsky Cinema, Ida Noyes Hall

Milkyway Image is a Hong-Kong based studio that regularly puts out some of the best genre films in the world. Directors/co-founders Johnnie To and Wai Ka-fai have gained international recognition for their action films, but few fans in the US know their excellent romantic comedies, which are enormously popular in Hong Kong, Taiwan, and China. Like their action movies, these rom-coms deftly upend generic conventions, articulate spatial confusion in the modern metropolis, and craft elaborate sleights-of-hand to surprise audiences.

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.

FROM THE OTHER SIDE: THE FILMS OF CHANTAL AKERMAN

Wednesdays, Oct 3-Dec 5, 7pm and 9:30pm

Max Palevsky Cinema, Ida Noyes Hall

Described as "arguably the most important European director of her generation" by J. Hoberman, Chantal Akerman blazed a new trail in the history of film by synthesizing a revolutionary avant-garde form with a narrative cinema that gave voice to distinctly LGBTQ, feminist, and Jewish concerns. This retrospective, spanning the range of her oeuvre from her monumental feminist firebrand of a masterpiece (*Jeanne Dielman*) to her smaller-scale, intimate odysseys of urban loneliness (*News From Home*; *Toute Une Nuit*), pays tribute to one of cinema's most singular visionaries. Doc Films is honored to host the first Akerman retrospective in Chicago in almost 30 years.

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.

YOU ARE YOUR OWN VOYEUR: FEMALE SEXUALITY AND THE MALE GAZE

Thursdays, Oct 4-Dec 6, 7pm

Max Palevsky Cinema, Ida Noyes Hall

This series invites viewers to take a "second look" at the lenses through which female characters' sexuality is portrayed in the selected films, namely through the male characters' and film form's gaze. While the male gaze creates a distancing effect that renders the woman into an alien, an ideal, this distance also provides a space for agency from behind a stylized façade. By playing with the image-ideal, she can manipulate her voyeur to her own advantage. In these films, the girls know their power and limitations, using them to their own ends, whether it means their success or their downfall.

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.

ENTER THE LABYRINTH

Thursdays, Oct 4-Dec 6, 9:30pm

Max Palevsky Cinema, Ida Noyes Hall

What is a labyrinth? This question provides the basis for this late-night, adult-only series which features a diverse collection of films including noir, arthouse classics, and pornography.

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.

A MILOŠ FORMAN RETROSPECTIVE

Fridays, Oct 5-Dec 7, 7pm

Max Palevsky Cinema, Ida Noyes Hall

This retrospective celebrates the dynamic trajectory of the career of Miloš Forman, who passed away in April 2018. He started out as part of the Czech New Wave, the wellspring of precocious resistance in which satires like *Loves of a Blonde* and *The Firemen's Ball* subversively undermined the authority of the country's Communist rulers. Forman's migration to the US saw him achieve massive success helping prestigious studio productions, including Oscar-winning films *Amadeus* and *One Flew Over the Cuckoo's Nest*. This retrospective encompasses and embraces the vast range of this director's rich and generous body of work.

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.



CINEMA 53: FILM AND REVOLUTION - HOSTED BY CAULEEN SMITH AND ROBERT BIRD

Harper Theater (5238 S Harper Ave)

On the fiftieth anniversary of 1968, Cinema 53 presents revolutionary films and films about revolution, featuring movies from the 1960s-80s that delve into the pitfalls of revolution and explore the emancipatory potential of film. Co-curated and hosted by artist Cauleen Smith and UChicago film scholar Robert Bird, 2018 Andrew Mellon Collaborative Fellows for Arts Practice and Scholarship, the fall series of screenings and conversation is part of their shared endeavor to unpack the revolutionary potential of filmic images. Smith and Bird will also be in conversation with guests at each screening.

All events are free.

Presented by Cinema 53 in partnership with the Harper Theater and the Gray Center for Arts and Inquiry.

IN CONVERSATION WITH JONATHAN FLATLEY AND MATT PETERSON

Thu, Oct 18, 7pm

The first screening in the Film and Revolution Series includes two films, *Finally Got the News* and *Congo Oye: We have come back*.

FINALLY GOT THE NEWS

An incisive, revelatory portrait of African American autoworkers in Michigan factories, whose grievances had reached a boiling point by 1969. Recombining in independent, militant organizing groups, they attempt to bypass the demands of auto companies, the resentment of their fellow white workers (many of whom also migrated from rural Southern poverty), and the timidity of their ostensible allies in the United Auto Workers.

(Stewart Bird, Rene Lichtman & Peter Gessner with League of Revolutionary Black Workers, 1970, 55m)

CONGO OYE: WE HAVE COME BACK

In 1971, while the Black Panther Party was torn by internal warfare and attacks from the FBI COINTELPRO, Eldridge Cleaver led a delegation to the capital city of the People's Republic of Congo, Brazzaville, hoping to relocate the BPP international section in sub-Saharan Africa to tie the Black Power Movement to an African 'Socialist' revolution. The recently unearthed film of this journey documents what might have been a founding moment

interconnecting revolutions, and uniting Marxist-based protests from black people worldwide.

(Bill Stephens, Paul and Carole Roussopoulos with Eldridge and Kathleen Cleaver, 1971, 45m.)

IN CONVERSATION WITH AYMAR JEAN CHRISTIAN: PUTNEY SWOPE

Thu, Nov 8, 7pm

A scathing, hugely energetic and scattershot satire about the antics that ensue after Putney Swope, the token black man on the board of a Madison Avenue advertising agency, is inadvertently elected chairman. "Putney Swope is what happened when a New York Jewish absurdist comic sensibility like [Robert] Downey's...collides with a revolutionary African-American worldview." (The Guardian)

(Robert Downey Sr., 1969, 85m.)

IN CONVERSATION WITH KARA KEELING: BORN IN FLAMES

Thu, Nov 29, 7pm

Set in a post-revolutionary US, a diverse coalition of women emerges to blow the System apart after the Black radical founder of the Woman's Army is mysteriously killed. Underground feminist djs, vigilante bike patrols and musical numbers converge in this complex futurist "comedy."

(Lizzie Borden, 1983, 90m)

DINNER PARTIES OF THE IDLE RICH

Sundays, Oct 7-Dec 9, 7pm

Max Palevsky Cinema, Ida Noyes Hall

The Dinner Party: that mainstay of high society life that brims with dramatic possibility. The room buzzes with the chatter of glamorous people who have come to see and be seen. They flirt and flatter, but do they even like one another? These films, ranging in genre from comedy to political allegory to pure gothic horror, chip away the glossy veneer of social niceties to reveal a rotten core of emptiness and moral vacuity. Not even the most elegant soirée can keep the characters' decorous charm from giving way to infidelity, political cowardice, and nonchalant cruelty.

General \$7/film, \$40 all-access pass for all fall quarter films.

Presented by Doc Films.

A PAGE OF MADNESS WITH ALLOY ORCHESTRA

Fri, Oct 19, 7pm

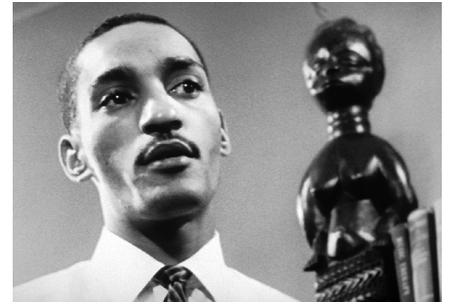
Logan Center, Screening Room

Lost for almost fifty years until director Teinosuki Kinugasa rediscovered it in his own warehouse, *A Page of Madness* chronicles the slow descent into madness of a guilt-stricken sailor who takes a job as a janitor at an asylum to care for the wife he drove insane. As he loses his own grip on reality, the film devolves into a disjointed, expressionistic fever dream that makes *The Cabinet of Dr. Caligari* look tame by comparison. Absent traditional intertitles or

straightforward narrative, Alloy Orchestra's evocative live score is our guide through this surrealist masterpiece.

General \$10.

Presented by the Film Studies Center.



ART & MUSIC: THE CRY OF JAZZ AND CHICAGO BLUES

Sat, Oct 20, 7pm

Logan Center, Screening Room

Chicago-based composer Edward Bland's only film, *The Cry of Jazz* (1959, newly restored 35mm print) interrogates the intertwined history of jazz and the Black experience in the US. Through a framing story of an interracial gathering of jazz fans in Hyde Park, Bland argues that Black Americans' history of suffering gives them a distinctive vision that drives innovation in jazz (something that whites are incapable of) and, ultimately, revolution. Harley Cokeliss's *Chicago Blues* (1972), narrated by Dick Gregory, also ties the history of American music to the history of American race relations, touring Chicago's south side clubs, housing projects, and sites of the Black Power movement. Introduced by Jacqueline Stewart. Presented as part of Art Design Chicago, a citywide exploration of Chicago's art and design legacy.

Free.

Presented by South Side Projections, the Film Studies Center, the Smart Museum, and the Logan Center in conjunction with the film series Chicago's Black Arts Movement on Film and the symposium Unfinished Business! The South Side and Chicago Art.

SILENT FILM DOUBLE FEATURE: FRANKENSTEIN + METROPOLIS

Sat, Oct 20, 7pm

Rockefeller Chapel

In celebration of the 200th anniversary of Mary Shelley's *Frankenstein*, Rockefeller presents the rarely shown Thomas Edison motion picture adaptation, with the German expressionist science-fiction drama *Metropolis*: a highly stylized futuristic city where a cultured utopia exists above a bleak underworld populated by mistreated workers. With Chicago's own Jay Warren on the Skinner organ.

General \$10, Students \$1, tickets at the door.

Presented by Rockefeller Chapel with Doc Films and Court Theatre.



INSEKT (INSECTS)

Sat, Oct 27, 7pm

Logan Center, Screening Room

Czech animator Jan Švankmajer's final feature film, *Insekt* (2017) brings his distinctive exploration of the surreal, the grotesque, and the absurd together with two classic texts from early 20th century Prague. As a contemporary theater troupe performs Karel and Josef Capek's 1921 satirical play *Pictures from the Insects' Life*, Švankmajer superimposes another text, Franz Kafka's *The Metamorphosis*, onto the actors' struggles. In portraying the problematics of humans transforming into insects as they are performing as insects who represent humans, Švankmajer finds freedom to experiment with his distinctive mix of live actors, live animals, stop-motion animation, and a disturbing but compelling focus on the flesh and fluids of the body, both human and insect. Introduced by Cheryl Stephenson.

Free.

Presented by CEERES and the Film Studies Center.

CABARET CONNEXION FILMS AND RAZZLE-DAZZLES

Sun, Oct 28, 1-7pm

International House Assembly Hall (1414 E 59th St)

The 8-day international conference of the Chicago Paris Cabaret Connexion begins with a day of film screenings and two "Razzle-Dazzles" at International House to celebrate the history of cabaret from France to the US. Filmmaker Cheryl E. Grant, French historian Jacques Protat with singer Maryline Rollet, Chicago-based music historian Charles Troy, and special guests invite you to explore the intimate art of cabaret performance.

General \$20, VIP Reserved Seating \$50, Students free with UCID.

Presented by Global Voices Performing Arts Series, the Chicago Paris Cabaret Connexion, Illinois Humanities, the National Endowment for the Humanities, and the Illinois General Assembly.



ALICE GUY BLACHÉ IN AMERICA: SHORTS FROM SOLAX AND THE OCEAN WAIF

Fri, Nov 16, 7pm

Logan Center, Screening Room

The world's first woman filmmaker, Alice Guy Blaché produced, wrote, and directed more than 600 films between 1896 and 1920 in France and the US. The many films that she produced at her own company Solax and other studios demonstrate her commitment to groundbreaking filmmaking across topics and genres. This screening of three rare shorts from Solax—*Mixed Pets*; *When Marian Was Little*; and *A House Divided*—along with *The Ocean Waif*, honors her career, fifty years after her death in 1968. Curated by Aurore Spiers as part of the Film Studies Center's Graduate Student Curatorial Program. Live accompaniment by David Drazin.

Free.

Presented by the Film Studies Center.

IMMORTALITY FOR ALL: A TRILOGY OF FILMS ABOUT RUSSIAN COSMISM

Fri, Nov 30, 7pm

Logan Center, Screening Room

Anton Vidokle probes the influence of the forgotten utopian movement Cosmism on the twentieth century and suggests its relevance to the present day. *This Is Cosmos* returns to the foundations of Cosmist thought, *The Communist Revolution Was Caused by the Sun* explores the links between cosmology and politics, and *Immortality and Resurrection for All!* restages the museum as a site of resurrection, a central Cosmist idea. Combining essay, documentary, and performance, Vidokle's wandering camera searches for traces of Cosmist influence in the remains of Soviet-era art, architecture, and engineering, moving from the steppes of Kazakhstan to the museums of Moscow. Followed by discussion with Vidokle.

Free.

Co-sponsored by Chicago Center for Contemporary Theory (3CT) and the Film Studies Center.



DIRECT + PRESENT DOCUMENTARY EXPERIENCE

Presented by the Film Studies Center, the Direct + Present Documentary Experience series showcases work both contemporary and historic, with the goal of creating a space for thoughtful conversation for documentarians and audience alike to explore world concerns and cinematic ones.

SHORT FILMS BY ŽELIMIR ŽILNIK AND SHADI HABIB ALLAH

Thu, Oct 4, 7pm

Logan Center, Screening Room

Since his beginnings in Yugoslavia in the 1960s, filmmaker Željimir Žilnik has presciently addressed topics like migration and social erosion. His provocative early works blend documentary and fiction as the subjects portray themselves onscreen and the filmmaker plays an active role. For this screening in conjunction with his Renaissance Society exhibit, artist Shadi Habib Allah has selected Žilnik's films *Little Pioneers* and *Black Film* and paired them his own work, *The King and the Jester* to hint at a sense of shared methods or concerns. Introduced by Leo Goldsmith.

Free.

Presented by the Film Studies Center and the Renaissance Society.

THE AREA

Thu, Nov 8, 7pm

Logan Center, Screening Room

It was fall 2011 when Deborah Payne solved the puzzle stumping residents in her South Side Chicago neighborhood: Why were perfectly good homes being demolished? When a real estate attorney came to her door with a strange offer, she glimpsed the neighborhood's future: this corner of her Englewood neighborhood was being taken over by Norfolk Southern, a multi-million dollar railroad corporation, buying and demolishing homes in order to expand its nearby freight yard. *The Area* follows Deborah and other residents as they live on borrowed time, maintaining friendships and traditions while struggling with new problems in their vanishing community. Followed by a panel discussion with Judy Hoffman, director David Schalliol, Brian Ashby, and Deborah Payne.

Free.

Co-sponsored by the Pozen Family Center for Human Rights and the Film Studies Center.

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Jazzmeia Horn
November 28

JAZZ
AT THE LOGAN

**UCHICAGO
Arts**

DESIGN & ARCHITECTURE



CITIZENSHIP, MIGRATION, URBAN SPACE

Thu, Nov 1, 5:30pm; reception to follow
Chicago Cultural Center
(78 E Washington St)

Fri, Nov 2, 9:30am-6:15pm
Neubauer Collegium

This symposium focuses on the form and function of citizenship, and what it means to migrate to, between, and within cities. The symposium opens Thursday with a keynote by Teddy Cruz and Fonna Forman, scholars and architects whose work along the US-Mexican border advances the notion that architecture cannot progress without the modification of political and legal structures. Friday's events consist of an opening keynote, a presentation, and panels on Urban Design and Social Capital, Re-Assemblage/ Re-Assembly, and Race and Urbanity from the Global South, concluding with a roundtable discussion. This symposium continues a conversation that began at *Dimensions of Citizenship*, the US Pavilion exhibition for the 2018 Biennale Architettura in Venice (commissioned by UChicago and SAIC).

Free (arts.uchicago.edu/explore/urban-architecture-and-design).

Presented by UChicago Arts, the Mansueto Institute for Urban Innovation, and Urban Architecture and Design.

ROBIE HOUSE GUIDED INTERIOR TOUR

Thu-Mon, visit flwright.org for tour times
Frederick C. Robie House
(5757 S Woodlawn Ave)

Frank Lloyd Wright's Robie House is both a masterpiece of the Prairie style and an icon of modern architecture. Trained interpreters offer insights into amazingly contemporary spaces designed by Wright over a hundred years ago. Tour newly restored rooms and view the final stage of interior restoration underway.

Adults \$18, Students/Seniors (65+)/Military \$15, Children 3 and under free
(cal.flwright.org/tours/robie/).

Presented by Frank Lloyd Wright Trust.

ⓔ DIMENSIONS OF CITIZENSHIP —US PAVILION AT THE BIENNALE ARCHITETTURA 2018

Sat, Sep 29, 2pm
Navy Pier, /Dialogues Stage

Tracing the responsibility of the architect and the artist to depict not only flows of data, but also manifestations of glitches or abstractions, this discussion will examine the role of representation as an agent to reveal truth. Moderated by Mimi Zeiger, Co-Curator of the US Pavilion at the Biennale Architettura 2018 in Venice, this panel will be hosted within the context of the exhibition, entitled *Dimensions of Citizenship*. The program will be followed by a book signing of the exhibition catalogue.

General \$25 (expoichicago.com/tickets)

Presented in partnership with CULTURED Magazine, and co-commissioners of the 2018 Biennale Architettura 2018 in Venice US Pavilion, the School of the Art Institute of Chicago and the University of Chicago.

THINKING INTO THE FUTURE: THE ROBIE HOUSE SERIES ON ARCHITECTURE, DESIGN AND IDEAS

Tue, Oct 2; Reception: 5pm; Lecture: 6pm
Logan Center, Performance Hall

An evening with architect Mark Sexton, co-founder of the Chicago-based firm

Krueck + Sexton Architects. Sexton will present on nearly forty years of the firm's iconic architecture and reflect on the role art plays in the firm's work.

Members \$20, Non-members \$25, Students \$5.

Presented by the Frank Lloyd Wright Preservation Trust.

OCTOBER AFTER HOURS AT ROBIE HOUSE

Fridays, October 5 & 12, 5-8pm
Frederick C. Robie House
(5757 S Woodlawn Ave)

Wright's architectural masterpiece is the venue and you are on the guest list. Be among the first to experience Wright's emerging vision as you explore the newly restored rooms of the Robie House while enjoying live music, drinks, and light *hors d'oeuvres* in a festive, casual atmosphere. **Franky Lloyd Wright Trust Members \$30, Non-members \$35 (flwright.org/afterhoursrobie).**

DANIEL BLUESTONE: SAVING WRIGHT'S ROBIE HOUSE, 1957

Thu, Oct 18, 5pm
Cochrane-Woods Arts Center, Room 157

Architectural historian Daniel Bluestone (PhD '84) explores the contentious preservation campaign spurred by the Chicago Theological Seminary's 1957 plan to demolish Frank Lloyd Wright's Robie House and replace it with a married student dormitory. With assistance from officials of the University of Chicago and Wright himself, the successful campaign to save the Robie House reflected critical economic and racial tensions in post-war American culture, memory, and urban renewal. Q&A and reception to follow. Part of the 2018-19 Smart Lecture Series.

Free.

Presented by the Department of Art History in collaboration with the Frank Lloyd Wright Trust.





#GlobalCitizen

UChicago Arts in Venice

This past spring, UChicago traveled to Venice with the US Pavilion exhibition, *Dimensions of Citizenship*. This is an account of that busy and exhilarating weekend.

By Ronia Holmes with Samantha Weiss Hills

During May 2018, faculty and staff from UChicago Arts flew to Venice, Italy for the Biennale Architettura 2018, or the 16th International Architecture Exhibition. Accompanied by our colleagues from the School of the Art Institute of Chicago (SAIC), with whom we commissioned the US Pavilion exhibition, we had the pleasure of representing the United States and the City of Chicago on the world-stage during the Vernissage (preview period) and the public opening of this prestigious biennial.

This year's exhibition brought together 63 countries and hundreds of architects and artists to consider the year's theme, FREESPACE, a word which describes a generosity of spirit and a sense of humanity at the core of architecture's agenda. The 2018 US Pavilion exhibition, ***Dimensions of Citizenship***, both reflected on this theme by envisioning what it means to be a citizen today, and challenged it by asking about excluded or marginalized populations for whom there is no "free space."

Dimensions of Citizenship invited visitors to consider what it means to belong, who should be included and how, and in what ways inclusion—and exclusion—is shaped by or reinforced by the places and spaces of our world. Through the lens of architecture, urban design, and built environments, the curators sought to explore and better understand why citizenship is more than a legal status, ultimately evoking the many different ways that people come together—

or are kept apart—over similarities in geography, economy, or identity. As the curators explain in their essay "**On Dimensions of Citizenship**," (available at dimensionsofcitizenship.org) it's crucial to consider the concept of citizenship beyond the confines of spaces and borders, and that movement and transition are integral to a contemporary worldview, citing as examples the ever-changing US immigration policy and the current level of mass migrations and expulsions around the world.

The exhibition was led by curators Niall Atkinson, Associate Professor in the Department of Art History and the College, UChicago; Ann Lui, Assistant Professor in the Department of Architecture, Interior Architecture, and Designed Objects at SAIC, and co-founder of Future Firm; and Mimi Zeiger, Los Angeles-based critic, editor, and curator, and faculty member in the Media Design Practices MFA program at ArtCenter College of Design. They were joined by Associate Curator Iker Gil, Lecturer in the Department of Architecture, Interior Architecture, and Designed Objects at SAIC, director of MAS Studio, and founder of MAS Context.

As one visitor to the US Pavilion commented, "Citizenship is very complicated." It expands well beyond one's passport or national identity, and is simultaneously larger and smaller than the borders of a country. When we peer into a doorway but hesitate to step inside, what we're truly doing is wondering if we'd

be welcomed as a citizen in that space—*Will I belong?* The US Pavilion exhibition went a step further: *Will I belong, and how will I know?*

Through commissioned projects from seven different architecture practices, film and video artworks, and Form N-X00—a series of images and responsive texts from an international group of artists, designers, and scholars on how inclusion and exclusion are spatially constructed—*Dimensions of Citizenship* exhibited the ways that architects, landscape architects, designers, artists, and writers explore the changing form of citizenship: the different dimensions it can assume (legal, social, emotional) and the different dimensions (both actual and virtual) in which citizenship takes place. The works on display were wide-ranging and sometimes elusive in their interpretations, which is what today's conditions seem to demand. More often than not, the spaces of citizenship under investigation in the exhibition were marked by histories of inequality and the violence imposed on people, non-human actors, and ecologies.

As the exhibition detailed, citizenship and the built environment are intrinsically linked. This inseparable relationship calls for architects and designers to intentionally and thoughtfully consider how their work supports—or even creates—forms of belonging. “Our exhibition features spaces and individuals that

aim to manifest the democratic ideals of inclusion against the grain of broader systems: new forms of “sharing economy” platforms, the legacies of the Underground Railroad, tenuous cross-national alliances at the border region, or the seemingly Sisyphean task of buttressing coastline topologies against the rising tides,” the curators say.

Each practice's commissioned work explored a different spatial scale: Citizen, Civitas, Region, Nation, Globe, Network, and Cosmos.

These scales, from body to city to heavens, positioned citizenship as a critical global topic, paying homage to Charles and Ray Eames' *Powers of Ten* film and the telescopic way that they represented and showed the affinity of the smallest and the largest points of our existence.

Throughout the Vernissage (May 24 & 25), the themes of the exhibition were explored through a variety of programming, conversations, tours, and performances. This is a personal reflection on what it was like to be on the ground—to be a citizen, for a short time, of a global village in the heart of Venice.

—*Ronia Holmes*

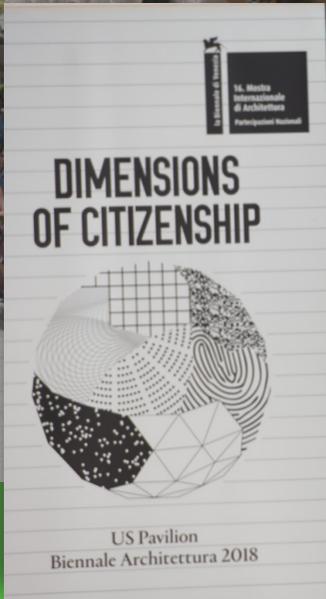
Associate Director of Communications for
UChicago Arts and the Logan Center



This page: Shani Crow, *BLACKWOMANSPACE: A Performative Primer*. Photo © Francesca Bottazzin. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

Right, bottom: Stone Stories by Studio Gang at the 2018 US Pavilion. Photo © Tom Harris. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

Attendees at the US Pavilion press conference. Right: UChicago President Robert J. Zimmer giving remarks at the press conference. Photos © Francesca Bottazzin. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.



Arrival - Wed May 23

After an uneventful flight from Chicago to Venice, the UChicago team spent the better part of two hours winding our way through customs at Venice Airport Marco Polo. Though something of an ordeal on top of jetlag, it gave us the opportunity to meet with fellow commissioners and exhibitors from other countries' pavilions, as well as tourists who were excited to visit the Biennale for the first, third, or—in one case—the tenth time. I had the pleasure of chatting with three generations of a single family who were visiting not only Venice for the first time, but their first-ever biennial exhibition. By the time the conversation ended, the family was planning another first—a trip to Chicago.

Finally, with our passports stamped, we took a water taxi to our hotel, situated on one of Venice's picturesque canals. With the dulcet tones of the gondoliers serenading their passengers filling our rooms, we bid one another *buona notte*—good night—and settled in for a night of much needed rest and rejuvenation.

Day 1 - Thu, May 24

The 24th began hot and humid, but that in no way diminished my excitement after more than a year of work to see the US Pavilion open. Every Vernissage kicks off with press conferences, in which journalists from all over the world hustle between pavilions— notepads, cameras, and voice recorders in hand—to tour the exhibitions and speak with curators. And I do mean hustle: the Giardini, the biennale's central space, hosts 29 permanent national pavilions. That's 29 separate exhibitions, to say nothing of the projects and presentations in the Biennale's sister space, the Arsenale, and autonomous related events taking place throughout all six *sestieri*—or neighborhoods—in Venice.

For those who are mathematically or architecturally inclined, that's 182,986 sq. ft. of exhibition space between the Giardini and Arsenale alone (nearly 3.2 American football fields). And no matter how much or how little of that square footage you are able to cover, navigating the Biennale takes stamina, both physical and mental. The ambitious UChicago and SAIC teams learned that firsthand as the weekend went on.

Nestled in the Giardini, the US Pavilion was built in 1930 and designed by William Adams Delano and Chester Holmes Aldrich, as a Palladian-style structure—a form of architecture derived from the designs of Venetian architect Andrea Palladio. The U-shaped building was inspired by Thomas Jefferson's Monticello, with a towering rotunda and a brick façade fronted by imposing columns. The influence is even





more obvious when standing in the courtyard and looking up at the structure. The building is owned and maintained, on behalf of the United States, by the Solomon R. Guggenheim Foundation. There are four interconnected galleries inside the building, arranged around the central rotunda. From the US Pavilion courtyard, we could wave to our neighbors Israel, Denmark, and Sweden/Norway/Finland, who share a pavilion.

While the Giardini can, initially, be confusing to navigate, the US Pavilion was hard to miss—its dome was wrapped in screaming neon green.

We set-up our courtyard with comfy chairs, but our press conference ended up being standing room only. You could feel the excitement building as the appointed time—11am—approached. No one was deterred by the hot, bright sun beating down; attendees who couldn't find a spot under the canopies of trees simply fanned themselves or shaded their eyes with programs as US Pavilion representatives took the stage.

Speakers included Karole Vail, Director of the Peggy Guggenheim Collection; Kelly Degnan, Deputy Chief of Mission, US Embassy in Rome; Elissa Tenny, President, SAIC; Robert Zimmer, President, UChicago; US Pavilion Curators Niall Atkinson, Ann Lui, and Mimi Zeiger; and other participating authorities. The remarks spoke to the powerful partnership between UChicago and SAIC, the talent of our curators and artists, the position of the City of Chicago as an architectural icon and its rich culture, and, most importantly, how the US exhibition sought to examine a fundamental question of life: *where, and how, do I belong?*

President Zimmer, in particular, spoke to that point. To paraphrase his speech: "The built environment is not simply a collection of objects—through its nature, it helps define belonging and citizenship." This ideal is evident in UChicago's focus on urban architecture and

design, and how these disciplines contribute to public policy, politics, and culture.

The UChicago and SAIC teams moved through the crowd as the remarks were given, taking photos and videos on our phones to share on our social media channels. Venice is seven hours ahead of Chicago; while our university colleagues and fellow Chicagoans slept, we joined in a thundering standing ovation to mark the opening of the US Pavilion. We hoped our candid pics and short vids would show our strong city and complicated but beautiful country that we were representing them well.

A toast to celebrate the US Pavilion exhibition opening took place immediately after the press conference, with a crowd of supporters and stakeholders, Pavilion staff, commissioners, advisory group members, curators, and others. As a team, we lifted our glasses of prosecco to join in a cheer. Curators' tours filled the afternoon, led by Atkinson, Lui, and Zeiger.

The US Pavilion was absolutely packed the rest of the day, with crowds inside the building sometimes so thick that we had to meter the entrance to ensure every visitor would have enough room to walk through, around, and, in the case of Studio Gang's **"Stone Stories: Civic Memory and Public Space in Memphis, TN"**—helmed by Chicago architect Jeanne Gang—on the exhibition. Inside of the rotunda, the Transit Screening Lounge showed a collection of film and video works. The Dimensions of Citizenship globe arched up above, following the internal contours of the dome.

Outside of the building, visitors could contribute to a collaborative installation by Chicagoans Amanda Williams, Andres L. Hernandez, and Shani Crowe. At one point, Crowe—whose hair-braiding work can best be described as coiffure sculptures—braided a portion of the installation, called **"Thrival Geographies (In My Mind I See a Line)."** Eventually, one visitor also braided

Left: Associate Curator Iker Gil (l) and SAIC Provost Craig Barton, in the garden of the Peggy Guggenheim Collection art museum. Center: Curator Mimi Zeiger (front) leads a tour of the US Pavilion. Right: A guest takes a photo of artwork in the Collection. Photos © Francesca Bottazzin. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.



a small part, and then another visitor, and then another. There were no signs or instructions at this installation; visitors watched and learned from others who went before them.

It was no small undertaking to bring *Dimensions of Citizenship* to life. From concept to opening, this was an exhibition that was over a year in the making. As the UChicago and SAIC teams walked through the exhibition, greeting visitors and taking pictures, I couldn't help but pause on occasion to smile at my colleagues. I was proud to be there representing the US, and proud to be part of the Biennale and the international community that made it happen.

Later in the evening, from 5-7pm, at Università Ca'Foscari in Venice's Cultural Flow Zone, an opening for the exhibition **"Designer Artist Citizen Site: Exploring Belonging"** was held. The show, organized by SAIC faculty Iker Gil and Ann Lui and coordinated by Heidi Metcalf, responded to, expanded, and challenged the themes and pieces in *Dimensions of Citizenship*. It included work from 20 SAIC graduate and undergraduate students, from across the school's disciplines and degrees, capturing a range of interdisciplinary media and methodologies. The exhibition examined the topic of citizenship through the lens of emerging student art practices—critical and from the front lines, both fierce and fragile. Themes explored issues including immigration, ecology and the agency of plants, nationalism and national identity, queer spaces and violence toward queer people, and forms of belonging produced by architecture and urbanism.

Over a planning breakfast one morning, prior to the Biennale, my SAIC communications colleagues explained their school's concept of "Citizen Artist," as reflected on their website: "Citizen artists recognize that their work in the studio and the classroom is not separate from the culture we live in, the politics we negotiate, and the society we build together." This

student-led exhibition really drove home that concept, and it was a fantastic opportunity to see young artists display their works at the Biennale.

This long and hot, yet thrilling day culminated in a very cool preview party, hosted by the Guggenheim Museum, from 7-9pm. Preview parties are a staple of the Biennale, and the majority of the international pavilions host some type of private celebration to mark the first day.

The party was held in the garden of the Peggy Guggenheim Collection art museum on Venice's Grand Canal. Once the home of American mining heiress Peggy Guggenheim, the eighteenth-century palace now houses modern art ranging from Cubism to Abstract Expressionism, the Nasher Sculpture Garden, and a dangerously bewitching gift shop (I bought many souvenirs).

The grounds are also the final resting place of Peggy Guggenheim and her fourteen beloved dogs. It's something of a tradition for visitors to the museum to photograph the plaques above the pebbled space under which their ashes are interred. Though I didn't take any pictures, I did take in the setting from nearby benches and a gazebo; as I waited for the evening's program to begin, I relaxed in the gardens with a book about communicating modern art (purchased from the gift shop).

The Guggenheim Party is the crowning event of the US Pavilion during Vernissage. It is an opportunity for the several dozen people who make it possible for the US to participate in the Biennale to let loose their hair and party down. While there are, of course, speeches and toasts and glasses of prosecco, the real purpose of the night is to mingle, thank our many supporters, congratulate and recognize the entire team, and enjoy refreshments while taking in the expansive collection housed by the museum.

Though the weather during Vernissage was often blistering and heavy, that night gave us balmy air and a sky clear enough to see stars, with a light breeze blowing from the Grand Canal. The evening was wonderful, from the smartly dressed guests and the finger foods to the dancing, laughter, and joy—it perfectly captured how meaningful this all is to and for the teams that represent the United States.

I found it particularly striking to walk through the galleries and corridors of the Collection and see other guests taking in the artworks. The UChicago team was composed largely of faculty and staff members from UChicago Arts, and to see how people from all over the world engaged with the art in this Collection—from excitement to confusion, with audible gasps or quiet contemplation—was a heartening and poignant reminder that yes, the arts are truly universal and can deeply impact lives.

Day 2 - Fri, May 25

I woke to another sticky morning in this breathtaking city, but even on just my second day, I was acclimated. Getting around Venice requires a lot of walking, walking, and more walking, interspersed by the occasional treat of a vaporetto—or water bus—ride, where, if you're fast enough, you can snag a spot along the ship's rails to enjoy both the breeze from the water and the magnificent views of the city passing by.

The UChicago and SAIC teams had the morning free to explore Venice before heading to the US Pavilion for the 2pm inaugural performance. I took the opportunity to visit Murano, the Glass Island of Venice. Murano is actually a series of islands connected by bridges, and it's famous for its Venetian glass. I took a tour of the Museo del Vetro—the Murano Glass Museum—and took in a demonstration of glassblowing at one of the local glassworks. I spoke to local artisans in various shops about their craft, and learned a little about the economic importance of the Biennale to the artists and tradespeople on Murano. At a studio where I bought a lovely glass sculpture depicting an aquatic scene, one of the studio owners told me that he liked the Biennale tourists because, in addition to appreciating the aesthetics of glass art, "they appreciate the discipline [of making glass art] too."

The second day of Vernissage is nowhere near as demanding or packed as the first, which can be best characterized as "press and parties day." On Friday, the pavilions began a series of programs with events intended to augment the exhibitions and give Vernissage guests opportunities for deeper engagement.

OPENING SPREAD MONTAGE -
INSTALLATION IMAGES
Center: Transit Screening Lounge in the US Pavilion rotunda; bottom right: Ecological Citizens, SCAPE. Photos © Tom Harris. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

OPENING SPREAD MONTAGE -
IMAGES WITH PEOPLE, CLOCKWISE
FROM TOP LEFT
Curatorial team (back row, from left) Iker Gil, Niall Atkinson, Mimi Zeiger, and Ann Lui with (front row, from left) participants Shani Crowe, Amanda Williams, Jeanne Gang, and Andres L. Hernandez; Shani Crowe, BLACKWOMANSPACE: A Performative Primer; Laura Kurgan stands in front of video installation In Plain Sight, Diller Scofidio + Renfro, Laura Kurgan, Robert Gerard Pietrusko with Columbia Center for Spatial Research; curator Niall Atkinson gives remarks at the Vernissage; Venetian musician performs at the first CitizenSHIP event; a member of Native American collective Postcommodity performs during the US Pavilion's inaugural event; associate curator Iker Gil views video installation In Plain Sight, Diller Scofidio + Renfro, Laura Kurgan, Robert Gerard Pietrusko with Columbia Center for Spatial Research. Photos © Francesca Bottazzin. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

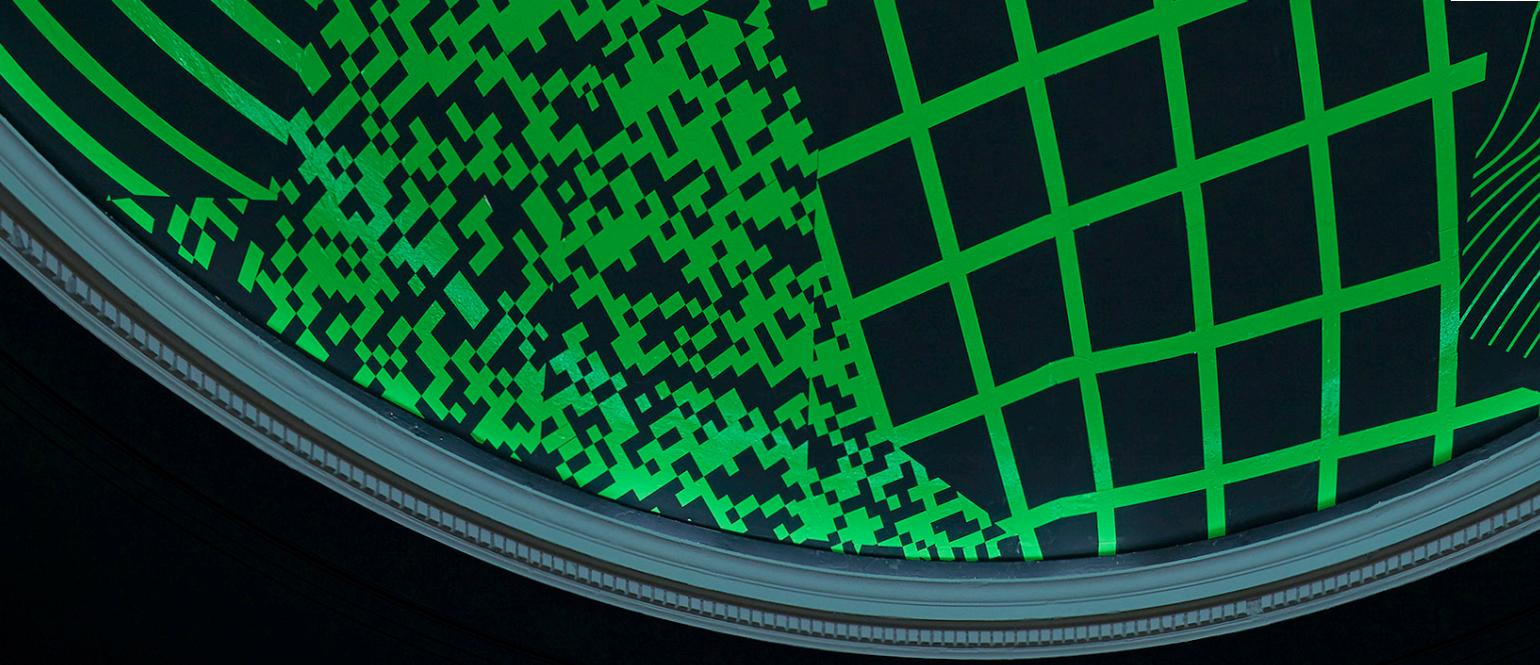
OPENING SPREAD BANNER
Guests wait just outside the Giardini for the boat to La Certosa. Photo © Francesca Bottazzin. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

Transit Screening Lounge, with Dimensions of Citizenship dome above. The screen is displaying Mika Rottenberg's Cosmic Generator (2017). Photo © Francesca Bottazzin. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

The US Pavilion's inaugural program, "**We Lost Half the Forest and the Rest Will Burn This Summer,**" featured a ceremonial performance by interdisciplinary arts collective Postcommodity. The Native American collective is comprised of Raven Chacon (Navajo), Cristóbal Martínez (Cherokee), and Kade L. Twist (Cherokee). The ceremony, rooted in both Indigenous and contemporary ritual, was a one-hour experience of the collective's artistry.

Postcommodity's work blends Southwestern rasquache electronic music with Western classical instruments into an experimental soundscape that renders, in clear auditory beats, the destabilization of natural environments and the destruction of communities due to global markets and colonization. Dressed in tribal and Southwestern regalia, Postcommodity's performance took audiences through cyclical desert drought from the view of its flora and fauna.

For me, experiencing this soundscape was jolting, alarming, and discombobulating—but weirdly soothing. Deserts, like all environments, have a life rhythm, which often include periods of drought. Postcommodity's performance demonstrated that these cycles are becoming increasingly arrhythmic due to climate change. The cadence in their soundscape did not speak to whether climate change was human-caused or not—rather, it demonstrated that desert ecologies are disrupted, and that disruption has significant and often negative consequences for plant and animal life. What I found most intriguing about the soundscape was that, no matter the point in the cycle, there was always pattern. Even in the anxious cycles of destruction—of loss and decay—there were measurable moments. To my mind, the fact that a pattern is discernable means that it is interruptible—the cycle can be broken, and it can be repaired. All is not lost.



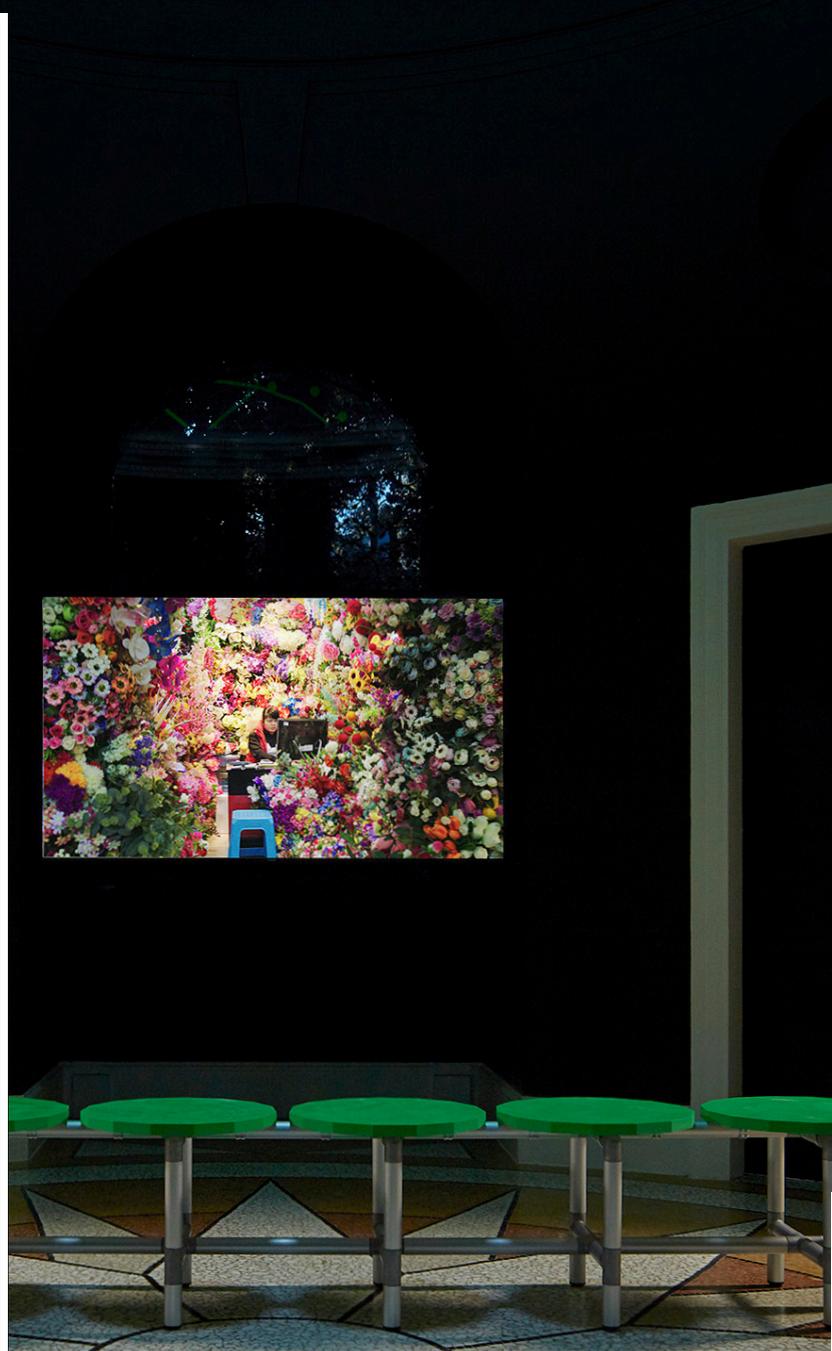
The Postcommodity performance drew me in with the comfort of rhythm—patterned, predictable—while simultaneously jarring me out of complacency. In many ways, it was the audible companion to SCAPE's **“Ecological Citizens,”** an installation inside the US Pavilion that examined the delicate relationship of interspecies interdependence and Earth's regional landscapes.

At 5:30 that evening, UChicago and SAIC threw a shindig to celebrate their commissioning partnership. The reception was held at the site of a US Pavilion partner exhibition, **“The Architecture of Memory”** by Paula Crown, commissioned and curated by Dallas Contemporary Director Peter Doroshenko. This sculptural exhibition included *SOLO TOGETHER* (2016), which used numerous plaster cast Solo cups—those red plastic cups that are a staple of barbecues and picnics all over America—to “address ideas of displacement, collective memory, and political conscious.” Other works on display included *CHALICE* (2018) and *Venetian Blinds* (2018).

Guests enjoyed flutes of prosecco as they toured the exhibition in Studio Cannaregio, followed by a series of brief remarks by Paula and the representatives of the two schools.

I stood in the crowd with my SAIC communications colleagues to listen to the speeches. When one of the team members whispered “Look up there!” we all tilted our heads to see a Venetian resident hanging out the window of his apartment above the gallery, observing the goings-on in the gallery's courtyard below. This was not an unusual site in Venice—the nature of Venetian architecture, and the way the city is built, almost always ensured that citizens of the city could be part of our events.

The gentleman in the window saw us looking and waved at us. We raised our glasses in greeting.



After Vernissage: The Public Opening (May 26-28)

Saturday, May 26th marked the public opening of the Biennale Architettura 2018. The day's events at the US Pavilion included the symposium **Civitas at Large: A Public Conversation**, and **Performing Citizenship**, a participant roundtable. Both events took place in the US Pavilion courtyard.

The morning began with Civitas at Large. Co-hosted by the Mansueti Institute for Urban Innovation at UChicago, and SAIC, the symposium's moderators and project co-directors, Bill Brown and Jonathan Solomon, asked its panelists of curators and artists, as well as attendees, to consider what role cities and regions have played in the making of modern citizens, and highlighted the work of UChicago and SAIC scholars, artists, and architects.

Later that afternoon, Performing Citizenship brought US Pavilion exhibitors together for an open discussion about the nature of citizenship. Moderated by Teddy Cruz and Fonna Forman, the roundtable examined how, among a surge of anti-immigrant sentiment, citizenship can be redefined from a purely legal concept to a practical one.

Performing Citizenship was the first event of **Citizen Lab**, a forum for workshops, performances, and discussions focused on themes of identity and belonging and the role architecture plays. The crux of this mini-symposium, as I saw it, seemed to be that both in theory and practice, democratic citizenship goes beyond the rights, duties, and privileges bestowed by a government. Rather, to be citizen of a space is about how we perform our obligations—legal, economic, and cultural—both with and in relation to those *who are not part of our group* yet with whom we share a space. Further, the conversation asserted that architects and

to engage political subjects, and should be mindful of how the spaces they create can either support or undermine cooperative citizenship among diverse and disparate groups.

The latter point really struck a chord with me. Having traveled all of my life, I'm particularly sensitive to the architecture of places. While my appreciation has generally been aesthetic—I love Gothic architecture, Chinese *siheyuan* houses are my favorite type of home, and I think we all deserve a decorative fountain—I have been more cognizant in the last few years of how the design of a space both welcomes and repels, includes and divides. Performing Citizenship got me thinking that, perhaps, UChicago Arts could commission a series of essays on how the intentional and organic aspects of the architecture of Chicago (the Loop, the Dan Ryan, the shoreline) have defined belonging in the city.

The big event of the late afternoon was the opening of the **CitizenSHIP program**, a traveling event series that took place across select sites in Venice and highlighted the city's history and the current realities of being a Venetian citizen.

The first event in the series, **Ecological Citizenship**, ferried guests to La Certosa Island for a walking tour of the island's wetlands. Hosted by curator Niall Atkinson, landscape architecture firm SCAPE's Kate Orff, CitizenSHIP program director Jerome Chou, and local scientists, Ecological Citizenship brought individuals up close to the impact of climate change on Venice's lagoon, the threats faced by the city of rapid sea level rise and coastal erosion, and how Venetians are working to combat those forces and strengthen the endangered landscapes on which their city is dependent for survival. Atkinson explains:

"The fragile balance between fresh water coming from the rivers that empty into the lagoon, mixing alluvial material with the salt water of the sea, is part of what makes these wetlands unique and



a support for the diverse flora and fauna that have developed in the lagoon. Venice has managed this balance to its advantage for a thousand years, however, modern industry and technology, shipping and mass tourism, has disrupted this balance.”

The day was hot and sunny, and the island had little shade. Some guests already discovered that the umbrella is an excellent companion in Venice and held them overhead as they ambled about the island, listening intently to Atkinson, Orff, and the scientists. Walking along Certosa means walking on shells, mud, rocks, broken pottery, bits of concrete and other materials that have crumbled from walls and man-made structures on the island that separate people from the natural landscape. While some parts of the island were lush and green, it was easy to see where high nitrogen rates, boat waves from tourism-driven water traffic, pollution, and other issues had impacted the island. Our attention was particularly drawn to the salt marsh. Once, marshes encompassed an expanse of over 2700 sq. miles; now, marshes encompass a mere 38.

SCAPE’s installation in the US Pavilion not only speaks directly to eco-citizensry but will actually contribute to efforts to stabilize and replenish salt marshes. At the end of the biennale, the elements of their installation, “Ecological Citizenship,” will be deployed on Certosa. Part of a collaborative project with the Università di Bologna and the Italian Institute of Marine Sciences, the ecosystem architecture erected by SCAPE in the US Pavilion will help regenerate marshlands.

The event concluded with a commission—a reimagined musical performance of a traditional song from the Italian *Marriage to the Sea* ceremony, performed by local musicians Moulaye Niang, Peace Diouf, Matteo Toso, Alvisse Seggi, and Adriano Lurissevich. The crowd gazed out over the marsh as the musicians played. The hosts invited guests to contemplate the first time they fell in love with the sea. After the performance, guests then walked to a small garden for a discussion and reception accompanied, of course, by refreshing glasses of prosecco.



Venetian musicians performing during the Ecological Citizenship program at La Certosa Island. Photo © Francesca Bottazzin, Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

“Citizenship at the regional level can be about relationships, in which human societies understand their relationship to ecological systems not as source extraction and consumption, but of mutually constitutive relationships.”

—Niall Atkinson, curator

THE PAVILION OF THE UNITED STATES

COMMISSIONERS

On behalf of the U.S. Department of State's Bureau of Educational and Cultural Affairs
The School of the Art Institute of Chicago
The University of Chicago

PROJECT DIRECTORS

Bill Brown, Former Senior Advisor to the Provost for Arts and Karla Scherer Distinguished Service Professor in American Culture in the Departments of English, Visual Arts, and the College, The University of Chicago

Bill Michel, Associate Provost and Executive Director, UChicago Arts and the Reva and David Logan Center for the Arts, Office of the Provost, The University of Chicago

Jonathan Solomon, Associate Professor and Director of the Department of Architecture, Interior Architecture, and Designed Objects, School of the Art Institute of Chicago

Paul Coffey, Vice Provost & Dean of Community Engagement, Office of the Provost, School of the Art Institute of Chicago

CURATORS

Niall Atkinson, Associate Professor in the Department of Art History and the College, The University of Chicago

Ann Lui, Assistant Professor in the Department of Architecture, Interior Architecture, and Designed Objects at the School of the Art Institute of Chicago and co-founder of Future Firm

Mimi Zeiger, Los Angeles-based critic, editor, and curator; faculty member in the Media Design Practices MFA program at Art Center College of Design

Associate Curator

Iker Gil, Lecturer in the Department of Architecture, Interior Architecture, and Designed Objects at the School of the Art Institute of Chicago, director of MAS Studio, and founder of MAS Context

PARTICIPANTS

Scale: Citizen / Amanda Williams + Andres L. Hernandez, in collaboration with Shani Crowe

Scale: Civitas / Studio Gang
Scale: Region / SCAPE

Scale: Nation / Estudio Teddy Cruz + Fonna Forman

Scale: Globe / Diller Scofidio + Renfro,

Laura Kurgan, Robert Gerard Pietrusko with Columbia Center for Spatial Research

Scale: Network / Keller Easterling with MANY

Scale: Cosmos / Design Earth

TRANSIT SCREENING LOUNGE

Afronauts (2014), Frances Bodomo

Exodus (2012), Mandana Moghaddam

Dark Fiber (2015), David Rueter and Marissa Lee Benedict

Cosmic Generator (2017), Mika Rottenberg

Where the City Can't See (2016), Liam Young

The following day, Sunday, May 27, Shani Crow activated "Thrival Geographies" with a live soundscape performance.

BLACKWOMANSPACE: A Performative Primer. As part of the performance, which took guests on an abstract journey through the complex history of African-descended Americans, Crow braided thick tufts of red, green, and black material (the colors of the Pan-African flag). The performance not only spoke of the importance of black spaces in which blacks are both space-owners and space-participants, but gave context to why spacial sovereignty matters to groups still struggling with socioeconomic inequities.

Crow's performance was followed immediately by a dialogue with her co-collaborators Amanda Williams and Andres Hernandez. In conversation with guest moderator Stephanie Cristello, Director of Programming at EXPO CHICAGO, the dialogue analyzed how citizenship, gender, and race intersected with art and architecture, and how black women have been both molders and navigators of spaces during the historical and modern struggles experienced by black Americans.

There were two more US Pavilion events that afternoon, but I elected to spend my final afternoon in Venice exploring as many as possible of the Pavilions I hadn't yet seen—and revisiting a few that had stuck with me.

The Israel Pavilion's exhibition, "In Statu Quo: Structures of Negotiation," was riveting. The exhibition illuminated the geopolitical context of the Holy Land, and through five case studies and truly awe-inspiring displays, led visitors through how groups involved in centuries of conflict maintain a fragile peace on a shared pilgrimage site. Though settlement divisions and strict schedules of use have been largely successful in preventing clashes, what was most affecting for me was viewing a color-coded model of the city that showed the population divides based on religious affiliation. Though the model demonstrated

how certain areas of the city were the "property" of distinct religious groups—Jews here, Muslims there, Christians over that way—the architecture of the city itself was a labyrinth of stairs and alleys bleeding into one another, through the entirety of the city. At the end of the exhibition's carefully laid out trail of ancient history and modern politics is a video. The video, taken in the Ibrahim Mosque in Hebron, shows Muslims and Jews dressing and undressing the space with the religious artifacts during the twenty days each year when the shrine changes hands.

It seemed only natural that the Israel Pavilion should be right next to the US Pavilion. In many ways, the US Pavilion was an exploration of a concept of broader citizenship, one that went beyond governments, sociopolitical affiliations, and geographic boundaries and, instead, embraced a citizenship that was founded on the notion of being better, together. The Israel Pavilion was, in some ways, that concept in action—however tenuous, however fraught, there in the Holy Land, people of different worlds have managed to build a place where they are all citizens together.

Bringing Dimensions of Citizenship to Chicago

The Biennale Architettura 2018 is open until November 22, 2018. While UChicago and SAIC can't bring Chicago's citizens to Venice, we can bring the US Pavilion to the citizens of Chicago. With the support of the Alphawood Foundation, a scaled exhibition of *Dimensions of Citizenship* will open in February 2018 at the new Wrightwood 659 Gallery. Visitors will have the opportunity to experience this exhibition, explore the questions of citizenship it raises, and engage with curators and special guests.

Related Events

Attend the fall conference, Citizenship, Migration, Urban Space, US Pavilion co-curator Mimi Zeiger will be moderating a panel at EXPO CHICAGO in September. Learn more about both events on page 25.

On Mon, Oct 23, in Los Angeles, a Dimensions of Citizenship discussion and book launch will take place at Artbook at Hauser and Wirth; learn more at dimensionsof citizenship.org.

For more information about *Dimensions of Citizenship*, be sure to visit the Digital Pavilion at dimensionsof citizenship.org. To find out more about urban architecture and design research and practices at UChicago, visit arts.uchicago.edu/explore/urban-architecture-and-design.

Right: Detail of Thrival Geographies (In My Mind I See a Line), Amanda Williams + Andres L. Hernandez, in collaboration with Shani Crowe. Photo © Tom Harris. Courtesy of the School of the Art Institute of Chicago and the University of Chicago.

LITERATURE & LECTURES

ARTISTIC LEGACY OF HYDE PARK/KENWOOD: THE FIRST 80 YEARS

Thu, Sep 27, 6-7:30pm

Logan Center, Screening Room

Chicago's art history reflects, in many ways, the character of its neighborhoods. Artists, collectors, and exhibiting institutions lived and worked together in various parts of the city. Over time Hyde Park-Kenwood hosted a vigorous art community. This lecture will be given by Neil Harris, Preston & Sterling Morton Professor Emeritus of US History and Art History, will tell some of that story.

Free.

Presented by the Graham School as part of the Art Design Chicago initiative.

NEUBAUER COLLEGIUM DIRECTOR'S LECTURE: J. M. COETZEE ON "GROWING UP WITH THE CHILDREN'S ENCYCLOPEDIA"

Tue, Oct 9, 5pm

Regenstein Library, Room 122

J. M. Coetzee was awarded the Nobel Prize in Literature in 2003. His novels include *Waiting for the Barbarians*, *Life & Times of Michael K.*, *Age of Iron*, *The Master of Petersburg*, *Boyhood*, *Disgrace*, *Youth*, *Summertime*, and *The Childhood of Jesus*. He is also the author of many works of literary criticism. Coetzee served as a faculty member of the University of Chicago's Committee on Social Thought from 1998 to 2003 and currently lives in Australia.

Free.

Presented by the Neubauer Collegium for Culture and Society.

SIDEBAR: YTASHA WOMACK

Wed, Oct 10, 6pm

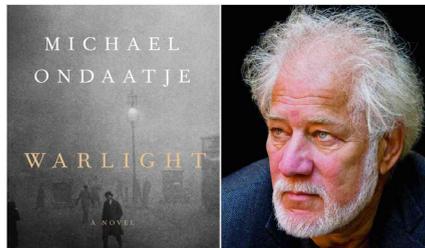
Gray Center Lab, Midway Studios

SIDEBAR welcomes Chicago-based author, filmmaker, dancer, and independent scholar Ytasha Womack to the Gray Center Lab for a conversation on Afrofuturism. Her book *Afrofuturism: The World of Black Sci Fi &*

Fantasy Culture (2013) was a 2014 Locus Awards Non Fiction Finalist. Her Afrofuturist dance film, "A Love Letter to the Ancestors From Chicago" (2017), was featured in film festivals such as Afropunk Brooklyn, Black(s) to the Future Fest in Paris, Reel Time Film Fest in Lagos, among others.

Free.

Presented by the Gray Center for Arts and Inquiry.



MICHAEL ONDAATJE ON 'WARLIGHT'

Thu, Oct 11, 6pm

Seminary Co-op Bookstore (5751 S Woodlawn Ave)

2018 Golden Man Booker Prize winner Michael Ondaatje reads and discusses his highly critically acclaimed new novel, *Warlight*, "an elegiac thriller with the immediate allure of a dark fairy tale" (The Washington Post).

Free.

Presented by Seminary Co-op Bookstores and University of Chicago Creative Writing and Poetics.

TRAINING SCHOOL FOR NEGRO GIRLS

Thu, Oct 11, 6pm

Center for the Study of Race, Politics, and Culture (5733 S University Ave)

In her debut short story collection, *Training School for Negro Girls*, Camille Acker shatters monolithic assumptions of black womanhood and unleashes the irony and tragic comedy of respectability onto a wide-ranging cast of characters, all of whom call Washington, DC, home. Ultimately, they are confronted with the fact that respectability does not equal freedom.

Instead, they must learn to trust their own conflicted judgment and fight to create their own sense of space and self. Acker will read excerpts and sign books. Reception to follow.

Free.

Presented by the Center for the Study of Race, Politics, and Culture, in partnership with Seminary Co-op Bookstores and Feminist Press at CUNY.

DAVID FERRY ON THE AENEID WITH ROSANNA WARREN

Sun, Oct 14, 3pm

Seminary Co-op Bookstore (5751 S Woodlawn Ave)

At age eighty-two, National Book Award winning poet and renowned Latin translator David Ferry embarked on a complete translation of one of the foundational works of Western culture: Virgil's *Aeneid*. The result is a landmark, a gift to longtime lovers of Virgil and the perfect entry point for new readers. The epic journey, from the fall of Troy to the founding of Rome, is ready to begin.

Free.

Presented by Seminary Co-op Bookstores.

APHRA BEHN OF GUERRILLA GIRLS ON TOUR: PUSH/PUSHBACK - 9 STEPS TO MAKE A DIFFERENCE WITH ART AND ACTIVISM

Wed, Oct 17, 4:30-6pm

Gray Center Lab, Midway Studios

Aphra Behn shares her experiences as a feminist masked avenger for almost 20 years as a member of Guerrilla Girls and Guerrilla Girls On Tour. Revealing the inside workings of the grassroots groups she discusses the successes (protests; fax blitzes; speak outs and street theatre); the struggles (hate mail; death threats; backlash) and the downright defeats (sabotage; infighting), and challenges audiences to use the tactics of the Guerrilla Girls in their own lives to address social issues.

Free.

Presented by the Center for the Study of Gender and Sexuality.



A CONVERSATION WITH SARAH KOENIG

Thu, Oct 18, 6:30pm

Logan Center, Performance Hall

Journalist Sarah Koenig joins Rachel DeWoskin onstage for a conversation about her work. Koenig (AB '90) is the creator, host, and executive producer of the Peabody Award-winning podcast *Serial*.

Free.

Presented by the Claire & Emmett Dedmon Visiting Creative Writers Program, the Logan Center, the Division of the Humanities, and the Program in Creative Writing.

CHRIS E. VARGAS: MUSEUM OF TRANSGENDER HIRISTORY AND ART (MOTHA)

Thu, Nov 1, 5-6:30pm

Center for the Study of Gender and Sexuality (5733 S University Ave)

In this talk MOTHA Executive Director, Chris E. Vargas will introduce the past and future plans and programs for this “forever under construction” institution. Vargas will also talk specifically about the museum’s on-going exhibition and book project “Trans Hirstory in 99 Objects,” which is a creative and critical exploration of transgender archives and collections. Vargas will be joined in conversation by writer and filmmaker Chase Joynt.

Free.

Presented by the Artists Salon at the Center for the Study of Gender and Sexuality.

DISCIPLINES OF EXPERIMENT

Thu, Oct 18, 5-8pm & Fri, Oct 19, 10a-7pm

Gray Center Lab, Midway Studios

This symposium explores the varied meanings of the concept of “experiment” across the arts, humanities, and sciences. Presenters and performers will discuss the conceptual difficulties, tensions, even perceived paradoxes captured by the phrase “phenomenologies of experiment,” which captures the subjective dimensions of methods that claim scientific impartiality. In an arc that spans early modernity to the present day, the symposium invites both theorists and practitioners to reflect on experiment in the social sciences, physical sciences, literature, film, visual art, games, politics, performance, and music.

Free. Space is limited, RSVP required (contact mikes1@uchicago.edu).

Presented by the Franke Institute for the Humanities, Nicholson Center for British Studies, Arts, Science + Culture, and the Gray Center for Arts and Inquiry.

ROBIN WALLACE ON HEARING BEETHOVEN WITH NINA KRAUS

Sun, Oct 21, 3pm

Seminary Co-op Bookstore (5751 S Woodlawn Ave)

We’re familiar with the image of a fierce and scowling Beethoven, struggling doggedly to overcome his rapidly progressing deafness. That Beethoven continued to play and compose for more than a decade after he lost his hearing is often seen as an act of superhuman heroism. But the truth is that Beethoven’s response to his deafness was entirely human. Rather than heroically overcoming his deafness, Beethoven accomplished something even more difficult and challenging: he adapted to his hearing loss and changed the way he interacted with music, revealing important aspects of its very nature in the process.

Free.

Presented by Seminary Co-op Bookstores.



POETRY READING BY ELENI STECOPOULOS & VERITY SPOTT

Wed, Oct 24, 6pm

Logan Center, Terrace Seminar Room

Poets Eleni Stecopoulos and Verity Spott read from their work. Verity Spott is a poet, care / support worker, performer and musician based in Brighton, England. Eleni Stecopoulos is the author of *Armies of Compassion*, *Daphnephoria*, and *Visceral Poetics*. A partnership with the Neubauer Collegium ‘Outsider Writing’ project.

Free.

Presented by the Poem Present Series, the Program in Poetry & Poetics, and the Gray Center for Arts and Inquiry.

ARTS & INNOVATION SERIES: STAYING TWO BEATS AHEAD

Thu, Oct 25, 6pm

Polsky Center for Entrepreneurship and Innovation (1452 E 53rd St)

To be a great musician, one also has to learn how to listen, improvise, experiment, and pioneer new sounds through the art of remixing. These are the same skills that successful entrepreneurs possess. From experimenting and demoing to failing and reinventing, Panos Panay, Berklee College of Music’s VP of Innovation and Strategy, explores the vital role of each mindset for unlocking innovation in any creative endeavor.

Free.

This series is co-presented by the Logan Center and the Polsky Center for Entrepreneurship and Innovation.

POETRY READING BY BHANU KAPIL

Fri, Oct 26, 6pm

Gray Center Lab, Midway Studios

Join us for a reading and discussion with poet Bhanu Kapil. Kapil lives in Colorado where she teaches at Naropa University. She is the author of a number of full-length works of poetry/prose, including *The Vertical Interrogation of Strangers* (Kelsey Street Press, 2001), *Incubation: a space for monsters* (Leon Works, 2006), *humanimal [a project for future children]* (Kelsey Street Press, 2009), *Schizophrene* (Nightboat, 2011), and *Ban en Banlieue* (Nightboat, 2015). In partnership with the Neubauer Collegium ‘Outsider Writing’ project.

Free.

Presented by the Poem Present Series, the Program in Poetry & Poetics, and the Gray Center for Arts and Inquiry.



FICTION READING BY MARLON JAMES

Mon, Nov 5, 6pm

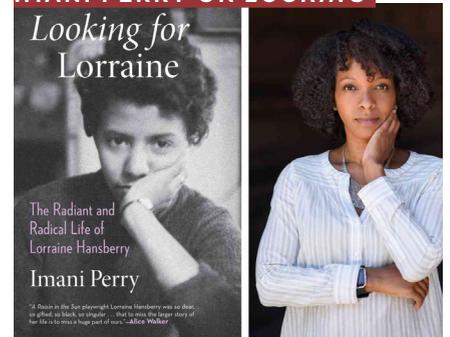
Logan Center, Performance Hall

Writer Marlon James reads from his work. His third novel, *A Brief History of Seven Killings* won the 2015 Man Booker Prize.

Free.

Presented by the Kestnbaum Writer-in-Residence Series, the Logan Center, the Department of English Language & Literature, and the Program in Creative Writing.

IMANI PERRY ON LOOKING



FOR LORRAINE

Thu, Nov 8, 6pm

Seminary Co-op Bookstore (5751 S Woodlawn Ave)

Lorraine Hansberry, who died at thirty-four, was by all accounts a force of nature. Although best-known for her work *A Raisin in the Sun*, her short life was full of extraordinary experiences and achievements,

and she had an unflinching commitment to social justice. While her close friends and contemporaries, like James Baldwin and Nina Simone, have been rightly celebrated, her story has been diminished and relegated to one work—until now. In *Looking for Lorraine*, Imani Perry offers a powerful insight into Hansberry's extraordinary life

Free.
Presented by Seminary Co-op Bookstores.

JACK ZIPES ON ODDLY MODERN FAIRY TALES

Tue, Nov 13, 6pm
Seminary Co-op Bookstore
(5751 S Woodlawn Ave)

Leading fairy-tale scholar and translator and editor of *The Original Folk and Fairy Tales of the Brothers Grimm*, Jack Zipes discusses two new releases in the *Oddly Modern Fairy Tales* series, Michael Rosen's *Workers's Tales: Socialist Fairy Tales, Fables, and Allegories from Great Britain* and Édouard Laboulaye's *Smack-Bam, or The Art of Governing Men: Political Fairy Tales of Édouard Laboulaye*.

Free.
Presented by Seminary Co-op Bookstores.

NONFICTION READING BY JOSHUA RIVKIN

Thu, Nov 15, 6pm
Smart Museum of Art

Joshua Rivkin will read from his new book, *Chalk: The Art and Erasure of Cy Twombly*. Rivkin's poems and essays have appeared in *The New Yorker*, *Slate*, *The Southern Review*, *The Virginia Quarterly Review*, and *Best New Poets*. Chalk is his first book of nonfiction. A UChicago student will open the reading.

Free.
Presented by the New Voices Series, the Program in Creative Writing, and the Feitler Center for Academic Inquiry at the Smart Museum of Art.

THE LIFE AND TIMES OF TIMUEL D. BLACK: A CENTENARY SYMPOSIUM

Sat, Dec 8, 1pm
Logan Center, Performance Hall

This symposium honors of the 100th birthday of historian, educator and activist, Timuel D. Black, and features a keynote address by the Founding Director of the National Museum of African American History and Culture, Lonnie G. Bunch III. Reception to follow.

Free.
Presented by the Center for the Study of Race, Politics, and Culture,, UChicago Arts, Vivian G. Harsh Society and Timuel Black 100 Committee

FLORENCE DORE ON NOVEL SOUNDS

Fri, Jan 4, 12pm
57th Street Books (1301 E 57th St)

The 1950s witnessed both the birth of both rock and roll and the creation of Southern literature as we know it. As Chuck Berry and Elvis Presley put their electric spin on Southern vernacular ballads, a canonical group of white American authors wrote fiction about the electrification of those ballads, translating into literary form key cultural changes that gave rise to the infectious music coming out of their region. In *Novel Sounds*, Florence Dore tells the story of how these forms became intertwined and shows how Southern writers turned to rock music and its technologies to develop the "rock novel."

Free.
Presented by Seminary Co-op Bookstores.

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Madame Tressa Bohner (MFA 2016), *Untitled (Memorial)*, 2016



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LOGAN CENTER BLUESFEST

OCTOBER 19–21, 2018

**THREE DAYS OF CONCERTS, WORKSHOPS,
FILM, FOOD, AND CONVERSATION.**

The second annual Logan Center Bluesfest honors the South Side roots of the blues tradition with concerts, workshops, film, food, and conversation. The Bluesfest will feature local and national musicians and artists in spaces throughout the Logan Center.

The Logan Center Bluesfest features a series of performances by musicians that reflect the diverse history of the blues tradition, along with workshops and educational programming to inspire the next generation of blues musicians and aficionados.

Organized by Matthew Skoller, Logan Center Bluesfest Programming Director, and Leigh Fagin, Deputy Director of Programming and Engagement at the Logan Center. Supported by the Jonathan Logan Family Foundation and the Reva and David Logan Foundation.

Photo: Ruthie Foster. Photo by Riccardo Piccirillo.

MAINSTAGE

FRI, OCT 19 / 7:30pm

Chris Thomas King, with
Jerron "Blind Boy" Paxton opening

General \$15, 21 and under \$5, Bluesfest pass \$35 includes all
mainstage concerts.
Performance Hall

An evening of acoustic Blues with two of the most powerful and interesting artists in Blues music today. We will celebrate the two different paths these artists have set out on to arrive at a place where the musical traditions of their ancestors are kept vital and relevant. Paxton, through his faithful, passionate, and technically awe-inspiring rendering of the Jazz, Blues, and Country music of the 1920s and 30s, and King who has mastered the techniques of old while continuing the tradition of allowing the "rhythm of his own time" to inform everything he plays. Following the performance, the multiple Grammy Award nominated- and winning King will sit down for an interview by Chicago-based writer/deejay/ musician James Porter.

SAT, OCT 20 / 7:30pm

Sanctified and Secular: Sisters in the Blues - Ruthie Foster
with Deitra Farr and Leanne Faine

General \$20, 21 and under \$5, Bluesfest pass \$35 includes all
mainstage concerts.
Performance Hall

In this program we take a journey into the wide intersection where Blues and Gospel music reside together, in harmony. We begin our program with one of the most dynamic and accomplished voices in Chicago Gospel history; Leanne Faine. Next we have world renowned, Chicago born (South Side) vocalist and songwriter Deitra Farr whose deep Chicago Blues roots and knowledge are combined with a poet's sensibility. Headlining our event is Texas Blues woman Ruthie Foster who was born into a family of Gospel singers. Foster, with a singer/songwriter sensibility moves seamlessly through all genres of roots music with equal portions of Blues and Gospel influencing everything she does.

SUN, OCT 21 / 11am-1pm

Blues Brunch: Johnny Iguana and Michael Caskey
from The Claudettes'

With brunch \$20, concert alone \$10 (event not included in
Bluesfest Pass)
Performance Penthouse

Inspired by the 60s piano-drums recordings of Otis Spann and S.P Leary, pianist Johnny Iguana and drummer Michael Caskey formed The Claudettes in 2011. The band has since evolved into a four-piece group with vocals and guitars, but the original concept of the group (as heard on their early recordings) was a piano-drums instrumental blues duo. Johnny had toured with Junior Wells and Otis Rush and recorded with many Chicago blues legends (as well as his own cult-favorite punk-organ band Oh My God), and Michael had grown up playing drums for multiple bluesmen in Detroit and is now one of the most in-demand drummers in Chicago.

SUN, OCT 21 / 7pm

Charlie Musselwhite, featuring a Chicago Blues Harmonica
Summit

General \$15, 21 and under \$5, Bluesfest pass \$35 includes all
mainstage concerts.
Performance Hall

The legendary Charlie Musselwhite is more than a great harmonica player—he's a consummate Chicago bluesman with roots that stretch to Muddy Waters, Howlin' Wolf, John Lee Hooker, and many other giants of the genre. Grammy Award winner and multiple Grammy nominee, Musselwhite released his first album in 1966 and has been at it ever since. Closing out the 2018 Logan Center Bluesfest will be an all-star Chicago Blues Harmonica Summit beginning with a set by veteran Blues harpman (and Fest director) Matthew Skoller, followed by Blues harmonica legend Billy Branch. After Musselwhite's set with his quartet, Skoller and Branch will join Musselwhite for a grand finale to close the festival.

WORKSHOPS, CONVERSATIONS, AND MORE

FRI, OCT 19

5:30pm

John Primer and Steve Bell

Free.

Café Logan

SAT, OCT 20

1-2:30pm

Chicago Blues: an Urban Experience

Free.

Performance Penthouse

1:30-2:30pm

Adult Workshop with Bill Sims Jr.

Free;

RSVP recommended

3-4pm

"Blues Everywhere I Go"

with Zahra Baker

(best for ages 7-10)

Free; RSVP recommended

3-4pm

Blues Workshop for Youth

with Katherine Davis

(best for ages 11-16)

Free; RSVP recommended

3-3:45pm

"Bitten by the Blues" Book Release

and Q&A with Bruce Iglauer

and Patrick A, Roberts

Free.

Performance Penthouse

4pm

Fernando Jones' Blues Kids of America

Free.

Café Logan

5-6pm

LIFE STORIES - August Wilson,

The Blues...and then some,

with Ruben Santiago

Free; reservations required.

Performance Hall

6pm

Bill Sims Jr.

Free.

Café Logan

10:30pm

Pro-Am Jam

with Kenny "Beedy Eyes" Smith

Free.

Performance Penthouse

SUN, OCT 21

1-2pm

Circumnavigating the Blues Line

of Literature

with Tyehimba Jess

Free; RSVP recommended.

2-3:30pm

Intergenerational Blues Poetry Workshop

with avery r. young

Free; RSVP recommended.

2-3:30pm

Exploring *American Epic*, the award-

winning documentary, through excerpts

and discussion

with Allison McGourty (producer)

Free.

Screening Room

4-4:45pm

Billy Branch interviews his mentor and

friend, the poet Sterling Plumpp

Free.

Performance Hall

5pm

Stories Untold: Tyehimba Jess,

Sterling Plumpp, and Billy Branch

Free.

Performance Hall

loganbluesfest.uchicago.edu
#LoganBluesfest

Many events are free. For tickets for evening concerts and
to RSVP for workshops, visit tickets.uchicago.edu.



MUSIC

HYDE PARK JAZZ FESTIVAL

Sat & Sun, Sep 29-30, 2018

Various locations in Hyde Park

The 12th annual Hyde Park Jazz Festival features two full days of free jazz music including more than 35 free performances by local and national musicians in 11 unique venues across the neighborhood. For a complete schedule, visit hydeparkjazzfestival.org.

Free; \$15 for Jason Moran performance on Sun, Sep 30 (hydeparkjazzfestival.org).

HYDE PARK JAZZ FESTIVAL AT INTERNATIONAL HOUSE

Sat, Sep 29, 7:15-8:15pm & 9:30-10:30pm

International House Assembly Hall (1414 E 59th St)

International House has the pleasure of again playing host to the Hyde Park Jazz Festival. This year's annual event features the finest artists in local, national, and international jazz. Maggie Brown's Vision Ensemble performs at 7:15pm and the Miguel de la Cerna Quartet will perform at 9:30pm.

Free and open to the public.

Presented by the Global Voices Performing Arts Series and the Hyde Park Jazz Festival.

RAVI COLTRANE WITH BRANDEE YOUNGER

Sat, Sep 29, 11pm

Rockefeller Chapel

Drawing from his larger septet project titled *Universal Consciousness: Melodic Meditations of Alice Coltrane*, saxophonist Ravi Coltrane brings a special quartet featuring harpist Brandee Younger to perform in the spectacular setting of Rockefeller Chapel. The following day on Sun, Sep 30 at 1pm, the afternoon of the Hyde Park Jazz Fest, Joey Brink plays jazz on the carillon ("Bell Jazz!") with guest trombonist Riley Leitch.

Free.

Presented by the Hyde Park Jazz Festival in partnership with Rockefeller Chapel.

FIRST MONDAY JAZZ

Tuesdays, Oct 1 & Nov 5, 7-9pm

Arts Incubator (301 E Garfield Blvd)

Tue, Dec 3, 7-9pm

Green Line Performing Arts Center (323 E Garfield Blvd)

First Monday Jazz showcases Chicago artists the first Monday of every month. Join friends and neighbors on the UChicago Arts Block for an enlivening evening of music from some of Chicago's most exciting artists. The fall series features: DOT Trio (Oct 1), Jarrard Harris (Nov 5), and Junius Paul Quartet (Dec 3).

Free.

Presented by Arts + Public Life.



SPEKTRAL QUARTET:

PLAIN, AIR

Fri, Oct 5, 7:30pm

Rockefeller Chapel

The first opportunity to hear music of Tonia Ko, this year's CCCC postdoctoral researcher, on campus! Spektral performs Ko's *Plain, Air*, a musical illustration of Lake Michigan's shoreline; and Gloria Coates' *String Quartet No. 7, "Angels,"* not the docile angels of grocery store sympathy cards but potent and enigmatic creatures that Coates conjures with colossal chords from the organ, played by Mary Pan, and serpentine slides in the strings.

Free.

Presented by Rockefeller Chapel and the Department of Music.

REAR VIEW MIRROR SESSION: BLUES EDITION

Sat, Oct 6, 6-9pm

Logan Center, Performance Penthouse

Soundrotation in conjunction with Brain Trust Management and the Logan Center presents the Rear View Mirror Sessions and Lecture Series with Duane E. Powell. Focusing on influential unsung artists and legends and how their influence has lasted for generations, Rear View Mirror Sessions provides insight into the artists' journeys by exploring their lives through history and their music. This event is a pre-event of the Logan Center Bluesfest, taking place Oct 19-21 and will focus on Muddy Waters.

Free.

Presented by the Logan Center.

SOUTH SIDE SUZUKI HONORS RECITAL WITH GUEST ARTIST RACHEL BARTON PINE

Sun, Oct 7, 2pm

Logan Center, Performance Penthouse

Our hardest working South Side Suzuki students have auditioned and won the opportunity to perform alongside internationally acclaimed violinist, Rachel Barton Pine.

Free.

Presented by South Side Suzuki and the Logan Center.

TAKÁCS QUARTET

Fri, Oct 12, 7:30pm

Mandel Hall

Renowned for the vitality of its interpretations, the pre-eminent Takács Quartet opens UChicago Presents' 75th anniversary season with a spirited program of works by Haydn, Shostakovich, and Brahms. 6:30pm pre-concert lecture with Steven Rings.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.

Presented by UChicago Presents.



YARN/WIRE

Sat, Oct 13, 7:30pm

Logan Center, Performance Hall

The genre-bending percussion and piano quartet, described as “fascinating and exciting, with playing that is precise and full of purpose . . .” (George Grella, *Brooklyn Rail*), performs *Les Monde des Rondes et des Carrés*, a 2015 work by Japanese composer Misato Mochizuki, and *Feld*, a recent work by German composer and conductor Enno Poppe. The program also includes two world premieres by UChicago composers Will Myers and David Clay Mettens.

General \$15, free for students with ID.

Presented by the Chicago Center for Contemporary Composition.

TM KRISHNA

Sun, Oct 14, 3pm

Logan Center, Performance Hall

TM Krishna, the revered Carnatic vocalist from Chennai, India, captivates in a rare Chicago appearance with his program *A Classical Protest*, accompanied by violinist RK Shriramkumar and mridangam player K Arun Prakash. 2pm pre-concert talk with Anna Schultz; reception with the artists to follow the performance.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.

Presented by UChicago Presents.

ANNA VON HAUSSWOLFF: THE MIRACULOUS

Tue, Oct 16, 7:30pm

Rockefeller Chapel

Swedish singer/musician Anna von Hausswolff brings *The Miraculous* to Rockefeller Chapel’s famed Skinner organ: a work steeped in the complicated history of a place of childhood family stories, a place of natural beauty that became the backdrop for a momentous uprising against the king, a place she calls *Miraculous*. AVH makes vast use of the organ in recounting the stories with brooding drones and dreamy soundscapes.

General \$15-\$18, Students with ID \$5 (emptybottle.com).

Presented by Empty Bottle with Rockefeller Chapel.

THIRD TUESDAY JAZZ

Tuesdays, Oct 16 & Nov 20

Logan Center, Café Logan

The Hyde Park Jazz Society selects local musicians to perform on the third Tuesday of every month at Café Logan Enjoy beer, wine, a full coffee car, and food along with some of the best jazz the city has to offer.

RICHARD JOHNSON, PIANO

Tue, Oct 16, 7:30pm & 9pm

JOHN MCLEAN, GUITAR, WITH SPECIAL GUEST, DEE ALEXANDER, VOCALS

Tue, Nov 20, 7:30pm & 9pm

Free.

Presented by the Logan Center and the Hyde Park Jazz Society with additional support by WDCB.

ARTISTS LIVE - INTERGENERATIONAL HIP-HOP: A DIALOGUE WITH MC LYTE

Wed, Oct 17, 7pm

Logan Center

Moderated by Amina Hawkins, in dialogue with FM Supreme and MC Lyte, this conversation will highlight the evolution of hip-hop across the generations. An opening performance by a local Chicago MC will round out this enlightening evening of hip-hop history.

Free.

Presented by Arts + Public Life in partnership with the Center for the Study of Race, Politics and Culture, Creating Crimson and Logan Center Community Arts.

LOGAN CENTER BLUESFEST

Fri-Sun, Oct 19-21

Logan Center

The Logan Center continues its tradition of celebrating and promoting the rich cultural landscape of Chicago’s South Side with a three-day festival of concerts, workshops, film, food, and conversation featuring local and national musicians and artists in spaces throughout the Logan Center. Headliners include Charlie Musselwhite, Ruthie Foster, and Chris Thomas King; special guests include Tyehimba Jess, Ruben Santiago Hudson, Sterling Plumpp, John Primer, Barry Dollins, Jerron “Blind Boy” Paxton, Billy Branch, Deitra Farr, Bill Sims Jr., and Bruce Iglauer.

Many events are free (for concert tickets and festival passes, visit loganbluesfest.uchicago.edu).

Presented by the Logan Center Presents.

WILL KEMP RETURNS:

A JIGS REVIVAL

Sat, Oct 20, 7:30-10pm

International House Assembly Hall
(1414 E 59th St)

Jigs, songs, and antics from Elizabethan England! Concert to feature renowned dancer Steve Player with violin band, lute and guitar, pipe and tabor, bagpipe and costumes by Meriem Bahri.

General \$40 at the door, Preferred Seating

\$50 at the door, Students \$5 cash-only at the door.

Presented by the Global Voices Performing Arts Series, The Newberry Consort, and the UChicago Music Department.

ARTS & INNOVATION SERIES: STAYING TWO BEATS AHEAD

Thu, Oct 25, 6pm

Polsky Center for Entrepreneurship
and Innovation (1452 E 53rd St)

To be a great musician, one also has to learn how to listen, improvise, experiment, and pioneer new sounds through the art of remixing. These are the same skills that successful entrepreneurs possess. From experimenting and demoting to failing and reinventing, Panos Panay, Berkeley College of Music’s VP of Innovation and Strategy, and Michael Hendrix, IDEO Partner and Executive Design Director, explore the vital role of each mindset for unlocking innovation in any creative endeavor.

Free.

This series is co-presented by the Logan Center and the Polsky Center for Entrepreneurship and Innovation.

AACM - LOGICAL EXTENSIONS, FEATURING THE AACM NOW GENERATION

Fri, Oct 26, 7pm

Logan Center, Performance Penthouse

The AACM, the oldest creative musical association in the world, is moving toward the celebration of our 55th Anniversary in 2020. Concerts at Logan Center in 2019 will focus on this collective musical movement toward the future with an eye on the past.

Free.

Presented by AACM.

ROCKEFELLER CHAPEL AT 90: A GALA PERFORMANCE

Fri, Oct 26, 7:30pm

Rockefeller Chapel

A celebratory concert featuring the diverse musical sounds of Rockefeller today: the Chapel Choir singing the world premiere of a new work by choir alum Shawn Kirchner (“Where were you when I laid the foundations of the earth?”), with brass quintet; music representing diverse spiritual traditions; and the Hyde Park Youth Orchestra celebrating the Chapel’s longstanding cultural legacy in the community. Reception to follow.

Free.

Presented by Rockefeller Chapel.

SEONG-JIN CHO, PIANO

Fri, Oct 26, 7:30pm

Mandel Hall

The Korean-born winner of the 2015 Chopin International Piano Competition makes his Chicago debut with a program of fantasies by Bach, Schubert, and Chopin, along with Mussorgsky’s iconic showpiece *Pictures at an Exhibition*. 6:30pm pre-concert lecture with John Lawrence.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.

Presented by UChicago Presents.

**LET'S GROW TOGETHER:
A NIGHT OF COMEDY
AND COMMUNITY**

Sat, Oct 27, 6-9pm
International House Assembly Hall
(1414 E 59th St)

We invite you to join the UChicago Muslim Students Association for an evening of friends and laughs. This event will feature a guest speaker, entertainment with Azhar Usman, and dinner from Al-Bawadi Grill.
\$15 at the door, \$10 online
(ihouse.uchicago.edu).

Presented by Global Voices Performing Arts Series and the Muslim Students Association.

**UNIVERSITY SYMPHONY
ORCHESTRA: MONSTERS
GALORE**

Sat, Oct 27, 7pm & 9pm
Mandel Hall

The University Symphony marks Halloween with an assortment of musical monsters—some frightening, some friendly—from legends, fairy tales, and classic films. Antonin Dvorák's *The Water Goblin*, Anatoly Liadov's *Baba Yaga*, and Igor Stravinsky's *Infernal Dance of King Kaschei* are paired with excerpts from Franz Waxman's *The Bride of Frankenstein* and James Newton Howard's *King Kong* for a fun-filled program featuring costumes, story-telling, and special effects. Choreography and dancing by the Hyde Park School of Dance. Maestra Schubert makes a very special entrance down the Mandel Hall aisle to start the program.

Free, donations requested at the door:
General \$10, Students/Children \$5.
Presented by the Department of Music.

**CHICAGO STAGE: CONSTANTINE
ALEXANDER QUINTET**

FRI, Nov 2, 6pm
Logan Center, Café Logan

Jazz at the Logan presents Chicago Stage at the Logan Center, showcasing local jazz artists in free pre-concert performances. This Chicago Stage performance includes the Constantine Alexander Quintet: Constantine Alexander, trumpet; Roy McGrath, tenor sax; Julius Tucker, piano Ben Dillinger, bass; and Greg Essig, drums.

Free.
Presented by the Logan Center in partnership with the Jazz Institute of Chicago.

**CHRISTIAN MCBRIDE:
NEW JAWN**

Fri, Nov 2, 7:30pm
Logan Center, Performance Hall

Six-time GRAMMY®-winning jazz bassist Christian McBride can be likened to a force of nature, fusing the fire and fury of a virtuoso with the depth and grounding of a seasoned journeyman. Powered by a relentless energy and a boundless love of swing, McBride brings his newest ensemble to open Jazz at the Logan's sixth year.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.
Presented by UChicago Presents.

ALAN LICHT

Sat, Nov 3, 8pm
Bond Chapel

Composer, guitarist, and writer Alan Licht is revered for his work with The Blue Humans and Text of Light, and is considered a key figure in his generation's pantheon of experimental solo guitar players (see also Jim O'Rourke and Oren Ambarchi). For this concert, Licht presents a new solo work.

Free.
Presented by the Renaissance Society and Lampo.



**CHICAGO ENSEMBLE
CONCERT: PROGRAM I**

Sun, Nov 4, 2:30-5pm
International House Assembly Hall
(1414 E 59th St)

Offering an innovative mix of familiar masterworks and lesser-known repertoire performed in varied combinations of instruments and voice, The Chicago Ensemble has occupied a unique place in Chicago's cultural life for over 30 years. Winning works from The Chicago Ensemble's "Discover America IX" competition will be featured.

General \$25, Students \$10,
International House residents free.

Presented by the International House Global Voices Performing Arts Series and the Chicago Ensemble.

**CHICAGO YOUTH SYMPHONY
ORCHESTRAS' PHILHARMONIC
ORCHESTRA FALL CONCERT**

Sat, Nov 10, 7pm
Logan Center, Performance Hall

The young musicians of CYSO's Philharmonic Orchestra, led by Maestro Terrance Malone Gray, present their fall concert featuring Tchaikovsky's *Sleeping Beauty: Suite*, *Tower's Second Fanfare for the Uncommon Woman*, and Dvorak's *Symphony no 8*, along with performances from two student concerto competition winners, 14-year-old Kelly Kim and 17-year-old Zoe O'Shaughnessy.

Adults \$20, Students \$5, Under 7 FREE.
Presented by the Chicago Youth Symphony Orchestra.

CAPPELLA PRATENSIS

Sun, Nov 11, 3pm
Logan Center, Performance Hall

Performing from a large choirbook on a central music stand as in the time of Josquin and the 15th and 16th century polyphonists, the members of Cappella Pratensis are



THE TYSHAWN SOREY TRIO

Thu, Nov 8, 7pm
Logan Center, Performance Penthouse

Performance by experimental jazz musician Tyshawn Sorey (composition and percussion) with Chris Tordini (bass) and Corey Smythe (piano). The Tyshawn Sorey Trio performance is part of a new Experimental Music Series, which presents music on the edge, by artists whose work falls between the cracks of historically defined categories of composition, improvisation, jazz, and electronic music.

Free.
Co-presented by Arts, Science + Culture, the Logan Center, the Center for the Study of Race, Politics, and Culture, the Department of Music, and the Chicago Center for Contemporary Composition.

renowned for their inventive programs and original interpretations based on historical research.

General \$38, Faculty & Staff \$30,
Under 35 \$20, Students \$10.
Presented by UChicago Presents.

**LOGAN CENTER SECOND
MONDAY BLUES: JIMMY
JOHNSON; HOSTED BY
BILLY BRANCH**

Mon, Nov 12, 7pm
Logan Center, Café Logan

This new series features Chicago's home-grown, world-class musicians and emerging Blues stars. Relax with a glass of wine or cup of tea while grooving with local musicians in an intimate setting. A live interview will proceed each concert, moderated by the three-time Grammy-nominated Billy Branch, curator and host of the new series.

Audiences will enjoy a unique, up-close, and personal experience, with an opportunity to delve deeper into Chicago blues music and its musicians.

Free.
Hosted by the Logan Center and Billy Branch Music.

FAURÉ REQUIEM

Thu, Nov 15, 7:30pm
Rockefeller Chapel

In the week of the WWI 100th anniversary, the Chapel Choir and Motet Choir sing Fauré's haunting *Requiem* as part of a new Thursday evening concert series, with the

restored original orchestration of organ, strings, timpani, and horns, conducted by James Kallembach. The Chapel Choir also sings excerpts of the *Requiem* on the first Sunday in November (Nov 4, 11am), traditionally marked as All Saints/All Souls, with Thomas Weisflog, organ.

Free.

Presented by Rockefeller Chapel.



ALEXANDER FITERSTEIN AND FRIENDS

Fri, Nov 16, 7:30pm
Mandel Hall

Friends and musical colleagues Alexander Fiterstein, clarinet, Elena Urioste, violin, Nicholas Canellakis, cello, and Michael Brown, piano, are members of the new generation of super-musicians and bring Olivier Messiaen's ethereally beautiful masterpiece *Quartet for the End of Time*, written and premiered when the composer was interned during World War II. 6:30pm pre-concert lecture with Seth Brodsky.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.

Presented by UChicago Presents.

LOW

Fri, Nov 16, 7:30pm
Rockefeller Chapel

LOW at 25! Since 1993, Alan Sparhawk and Mimi Parker—whose heaven-and-earth harmonies hold the band's center—have pioneered a subgenre, shrugged off its strictures, become a magnetic onstage force, and emerged as one of music's most steadfast and vital vehicles for pulling light from our emotional recesses. But no mawkish nostalgia or safe runs: LOW releases its most brazen, abrasive, and empowering album: *Double Negative*.

General \$25, Students with ID \$11 (emptybottle.com).

Presented by Empty Bottle, with Rockefeller Chapel.

THE BRIDGE #15 FEATURING JOSH BERMAN, JASON STEIN, DIDIER PETIT, AND EDWARD PERRAUD

FRI, NOV 17, 7pm

Logan Center, Performance Penthouse

Jazz, the new sound of the early 20th century, proved to be immediately popular, a product of its time linked to that era's transformations: the fortunate collision of cultures, the Second Industrial Revolution, the development of mass transportation, and the democratization of artistic and instrumental practices. In today's era of globalization, in these postmodern and

gluttonous times, what would "the new thing" sound like? That is the impossible question these four improvisers—each with their own pronounced, bold, and tempered character—will try to answer. Roundtable discussion and reception follow performance.

Free.

Presented by The Bridge, The France Chicago Center, the Center for the Study of Race, Politics, and Culture, The Julie and Parker Hall Endowment for Jazz and American Music, the Department of Music, the Franke Institute for the Humanities, the Logan Center, UChicago Careers in Journalism, Arts and Media, and Experimental Sound Studio.

CHICAGO STAGE: MORGAN PIRTLE+3

FRI, NOV 30, 6pm

Logan Center, Café Logan

Jazz at the Logan presents Chicago Stage at the Logan Center, showcasing local jazz artists in free pre-concert performances. This Chicago Stage performance includes Morgan Pirtle+3: Morgan Pirtle, vocals; Julius Tucker, piano; Andrew Vogt, bass; and Alvin Cobb, drums.

Free.

Presented by the Logan Center in partnership with the Jazz Institute of Chicago.

JAZZMEIA HORN

Fri, Nov 30, 7:30pm

Logan Center, Performance Hall

Winner of the prestigious 2015 Thelonious Monk Institute Competition, vocalist Jazzmeia Horn has a name that speaks for itself, capturing her very essence. The most talked-about vocalist in recent years has a sweet and commanding presence, with a spirit harkening back to legendary singers but with a contemporary style all her own.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.

Presented by UChicago Presents.

UNIVERSITY SYMPHONY ORCHESTRA: THE POWER OF PROKOFIEV

Sat, Dec 1, 8pm

Mandel Hall

Lauded for "his energetic presence and buoyant sound" as well as "unimpeachable technique and keen musical sense," 25-year-old violinist Will Hagen joins the USO for Sergei Prokofiev's poignant Violin Concerto No. 1 in D Major, Op. 19. Already a Chicago favorite after a Ravinia recital and a June 2018 appearance with the Grant Park Symphony, Hagen was a prizewinner in the 2015 Queen Elisabeth Competition. He has appeared with numerous orchestras throughout the US, Europe, and Japan. The USO also performs Prokofiev's compelling Symphony No. 6 in E-flat Major, Op. 111 and Alexander Glazunov's *Autumn* from his ballet *The Seasons*.

Free, donations requested at the door:

General \$10, Students \$5.

Presented by the Department of Music.



HANDEL'S MESSIAH

Sun, Dec 2, 3pm

Rockefeller Chapel

Continuing the beloved tradition of a matinée performance of Handel's *Messiah* to usher in the Christmas season, with the Rockefeller Chapel Choir, Motet Choir, members of Chicago Men's A Cappella, and Haymarket Orchestra, conducted by James Kallembach, featuring Kaitlin Foley, soprano, Lindsey Adams, alto, Matthew Dean, tenor, and Vince Wallace, bass.

General \$25-\$55, Students \$5 students (tickets.uchicago.edu, 773.702.ARTS).

Presented by Rockefeller Chapel.

SLEIGH BELLS

Thu, Dec 6, 5pm

Rockefeller Chapel lawn

Hot chocolate, apple cider, yummy snacks, and favorite carols by the fire pit played on the carillon by Joey Brink and senior members of the Rockefeller Carillon Studio. Dress for the outdoors!

Free.

Presented by Rockefeller Chapel and the Guild of Student Carilloners.



JAZZ X-TET

Thu, Dec 6, 8pm

Logan Center, Performance Hall

Known for its boldness in showcasing cutting-edge works, the UChicago Jazz X-tet is a versatile collection of 12 to 15 musicians, frequently joined in performance by noted Chicago-area professionals. The X-tet's three-concert season offers a variety of pieces ranging from jazz standards to hip-hop, often in arrangements that are custom-designed for the ensemble by its own members.

Free.

Presented by the Department of Music.



SWEET HONEY IN THE ROCK

Legendary musical group, Sweet Honey in the Rock, is an internationally acclaimed, Grammy Award-nominated female African-American a cappella ensemble. Appointed the Don Michael Randel Ensemble-in-Residence at UChicago for the 2018-19 season, Sweet Honey will bring its mission of empowerment, education, and entertainment to the University through a wide variety of programs designed to impact the campus, the community, and the city of Chicago.

COMMUNITY SONG CIRCLES

#1 - Sun, Oct 14, 3pm / #2 - Tue, Nov 8, 7pm
Logan Center, Performance Penthouse

Individual artists, community members, and vocal groups are invited to gather together to share and sing songs from the folk/gospel tradition that have been used to energize people around social justice and community transformation. These are not performances but a musical sharing.

Free.

Presented by the Department of Music and Logan Center Community Arts.

ARTISTS LIVE: SWEET HONEY WITH BARBARA RANSBY

Tue, Nov 6, 7pm
Logan Center, Performance Hall

The Artists Live series engages a diverse range of artists, at different stages in their careers, in intimate dialogues to explore their personal and professional paths. This evening will provide a creative space for an in-depth conversation that reflects on the journey of the powerful women artists and activists of Sweet Honey. Scholar, activist, and author Barbara Ransby will moderate the panel.

Free.

Presented by the Center for the Study of Race, Politics, and Culture, and Logan Center Community Arts.

SWEET HONEY WITH THE UNIVERSITY CHORUS

Sat, Nov 10, 7:30pm
Rockefeller Chapel

Sweet Honey has used the power of music to advocate for justice, freedom, and democracy since the 1970s. Their performances of spirituals, blues, gospel, and related world musics, have garnered international acclaim. The vibrant and versatile group performs alongside the UChicago Chorus and Women's Ensemble in the first concert of a one-year residency.

Free, donations requested at the door:

General \$10, Students \$5.

Presented by the Department of Music.

GROSSMAN ENSEMBLE WITH BEN BOLTER, CONDUCTOR

Fri, Dec 7, 7:30pm
Logan Center, Performance Hall

Ben Bolter, co-director of Northwestern University's Contemporary Music Ensemble and Associate Director of NU's Institute for New Music, conducts the debut performance of the Grossman Ensemble. The program includes world premiere works by Assistant Professor of Composition at UChicago and electronics performer Sam Pluta, Professor of Composition at Brandeis University and two-time Pulitzer Prize finalist David Rakowski, UChicago Andrew MacLeish Distinguished Service Professor Emerita Shulamit Ran, and CCCC Postdoctoral Researcher Tonia Ko.

General \$15, free for students with ID.

Presented by the Chicago Center for Contemporary Composition.

CMAC: CHRISTMAS CONCERT

Sat, Dec 8, 5:30pm & 8pm
Hyde Park Union Church
(5600 S Woodlawn Ave)

Join CMAC: The University of Chicago Glee Club in welcoming the winter season at the annual Christmas Concert! Presenting new selections alongside old favorites, the group will sing Christmas carols and choral works along with its trademark school tunes and drinking songs. CMAC is pleased to announce that all proceeds from the 5:30pm concert will once again benefit the William H. Ray Elementary School. Between concerts, there will be a reception with refreshments.

General \$10, Students \$5, Family \$20.

Presented by CMAC: The University of Chicago Glee Club.



THE TALLIS SCHOLARS

Sun, Dec 9, 3pm
Rockefeller Chapel

"One of the UK's greatest cultural exports" (*BBC Radio 3*), the Tallis Scholars have been the leading proponents of sacred vocal music of the Renaissance for more than four decades. This December, the ensemble performs a program of Renaissance music for the Christmas season in UChicago's beautiful Rockefeller Chapel.

General \$38, Faculty & Staff \$30, Under 35 \$20, Students \$10.

Presented by UChicago Presents.

TIMUEL D. BLACK: 100 YEARS OF MUSIC AND MEMORIES

Sun, Dec 9, 3pm
South Shore Cultural Center
(7059 S South Shore Dr)

Celebrate the 100th Birthday of historian, educator and activist, Timuel D. Black, with a concert of music representing genres enjoyed by Mr. Black over his 100 years of living. The afternoon will include remarks and tributes by the Founding Director of the National Museum of African American History and Culture, Lonnie G. Bunch III, and friends, students, and admirers of Tim Black. Dinner, drinks, and birthday cake will be served.

General \$100 (csrpc.uchicago.edu).

Presented by the Center for the Study of Race, Politics, and Culture, UChicago Arts, Vivian G. Harsh Society and Timuel Black 100 Committee

HYDE PARK YOUTH SYMPHONY ANNUAL HOLIDAY CONCERT

Fri, Dec 21, 7-9pm
Mandel Hall

Music of the Season with special guests the Chicago Children's Choir and the Hyde Park School of Dance. This concert is the first of the Hyde Park Youth Symphony season and is a great way to welcome the holidays and enjoy beautiful music as a family.

Free; freewill donation is accepted and appreciated.

Presented by the Hyde Park Youth Symphony.



LESSONS AND CAROLS FOR CHRISTMAS EVE

Mon, Dec 24, 4pm
Rockefeller Chapel

The Rockefeller Chapel Choir and the Rockefeller Children's Choir sing carols old and new at the beloved candlelit service of Lessons and Carols for Christmas Eve. The children present the Christmas story in the traditional tableau (parents of children ages 3-12 may contact Kaitlin Foley, foleyk@uchicago.edu, by Dec 1 for information about participation).

Free.

Presented by Rockefeller Chapel.

"Chicago's gift to
the early music world"

— Boston Classical Review

THE NEWBERRY CONSORT

The return of Will Kemp SHAKESPEARE'S FAVORITE COMIC ACTOR!

Back by popular demand, Consort favorite **Steve Player** as Will Kemp! We revive our Jigs program with new ballads, new high-jinks, and even more laughs, brought to you by singers and dancers, our violin band, lute and guitar, pipe and tabor, and bagpipe, with costumes by **Meriem Bahri**.



FRIDAY, **OCTOBER 19, 2018** • 8PM
RUGGLES HALL
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SA **URDAY, OCTOBER 20, 2018** • 8PM
INTERNATIONAL HOUSE
THE UNIVERSITY OF CHICAGO

SA **UNDAY, OCTOBER 21, 2018** • 3PM
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The Beautiful Wild Chimes: New Music Carillon Festival at Rockefeller Chapel Makes History

*Festival highlighted by the 16 world premieres
and the ringing of 72 bells*

By Clare Austen-Smith



It's 5:45pm on a hot spring day in Hyde Park. The majestic architecture of Rockefeller Chapel soars above a white tent nestled at its base, the tower and the tent working together to shelter festival-goers with welcome shade and camaraderie. The opening act of the festival, performed by four undergraduate members of the University of Chicago Guild of Carilloners, is only fifteen minutes in the past but already being recalled with wistful enthusiasm. In another quarter hour, attendees will be treated to the world premiere of new work by renowned composer Augusta Read Thomas, Professor of Composition in the Department of Music and Director of the newly founded Chicago Center for Contemporary Composition. Thomas' piece will be followed in turn by a closing recital led by University Carillonneur, Joey Brink. It is only the first day of the two-day festival, but the excitement in the air is palpable.

The Rockefeller's carillon is the single largest instrument ever built. Composed of seventy-two bells and 100 tons of bronze, special steel beams in the otherwise completely stone chapel are required to hold the instrument's weight. Although the Rockefeller's carillon is just shy of ninety-years-old, the history of carillon stretches back more than five centuries. Carillons are extraordinary, distinguished, and historic instruments—and so is much of the music played on them worldwide.

Which is what made Rockefeller's New Music Carillon Festival so remarkable: here, for the very first time in the history of Rockefeller's carillon, was a showcase of contemporary works for this venerable instrument.

From May 25-26, 2018, the first Rockefeller Carillon New Music Festival brought together an exceptional group of artists—celebrated and emerging composers, the world's best carillon performers, and talented University students. The Rockefeller's seventy-two carillon bells rang with new music throughout the two-day festival, featuring forty-one new works for the instrument, of which sixteen were world premieres. Every piece of carillon music played at the weekend festival was "written in the twenty-first century, some 95% of it within the past five years, representing an extraordinary outpouring of new music for the bells," says Elizabeth Davenport, Dean of Rockefeller Chapel. The festival, convened by Dean Davenport in her tenth year at the University of Chicago, attracted hundreds of attendees throughout the weekend.



“For the past ten years, we’ve commissioned composers every year to write new choral music and music for organ—composers from diverse traditions and from different parts of the world,” Davenport says. In light of an exhilarating first year for the Chicago Center for Contemporary Composition (CCCC), and with the energetic involvement of both Thomas and Brink, a carillon festival made perfect sense. “I had wanted to add carillon music to this legacy, and the time was simply right.”

Since the beginning of the Renaissance, specifically in Belgium and the Netherlands, medieval bellringers began using melodies, made possible with the addition of a manual batton keyboard, to communicate with townspeople. The keyboard controlled the robust system of bells, like an organ.

A townspeople in the sixteenth century might not recognize the carillon of today. “I think they’d be pretty scared, hearing the music,” says Brink. In the early twentieth century, as technical keyboard innovations began to allow for the expression of touch, the carillon developed as a concert instrument. Brink describes his role as a carillonneur as “everything related to the bells and the tower.” The sixth carillonneur in the history of the chapel, he oversees a student guild of carillonneurs, leads tours, and curates carillon programming, as well as playing everything from weddings on the weekends to daily song requests.

If you’ve heard “Life on Mars” by David Bowie echoing throughout the campus, you’ve got Brink to thank for that.

While contemporary music has been played on the carillon before, the Rockefeller Carillon New Music Festival represented a stunning increase in new music produced specifically for the carillon. This included pieces that were “electroacoustic,” meaning a carillonneur played in

accompaniment with an electronic track. Brink explained that preparing to present this sort of collaboration entailed a significant amount of heavy lifting—literally. Movers were hired to bring up speakers that were over 5 feet tall—“Like ones you’d see at a rock concert,” he explains—to the top of the 207-foot-tall, 271-step tower. Adding the electronic element offers an exciting challenge to the carillonneur playing the piece, as well.

“Carillonneurs are not used to playing with other instruments or sounds . . . it’s a different experience to play with an electronic track that is keeping you on a beat,” Brink says; it’s one that is worth the result. “When the sounds coming out of the tower are ones that listeners don’t expect, it’s a whole different experience for them.”

In addition to several electroacoustic pieces, multiple instruments—like a trombone—were played alongside the carillon for the first time in its history.

The Rockefeller has commissioned new works since the carillon’s installation in 1932, but it typically premieres “a couple of major works per decade, generally written by well-established composers,” says Davenport. Every one of the first-year composition graduate students in the music department wrote for this festival, notes Brink. “Getting to work with these composition students and introduce them to the carillon and . . . work on it with them, revising things, changing things, making things more adaptable to the actual instrument—that was really fun for me.”

Music from a carillon, at least to an outsider, can feel remote or imposing, due to the scale of the instrument, and, in this case, the modern Gothic architecture of Rockefeller Chapel itself. “The sound of the bells is deeply personal, yet the person playing them . . . is 230 steps up the tower,”



Davenport says. One of the goals of the festival was to “reach folks who have no idea what the carillon is, but who are generally curious about new music,” adds Eden Sabala, Special Events Manager for the Rockefeller.

A major highlight was the world premiere of Thomas’s “Ripple Effects for Carillon.” Dedicated to Davenport in celebration of her ten years as dean, the program booklet asked listeners to remain silent until the last chord was no longer audible. It was important that the piece’s musical “ripple effects” were heard as Thomas sought to capture “the potency and influence of Elizabeth’s magnificent life-force, efforts, leadership, and positive energy” in one piece. The novel sound of Thomas’s piece was reflected in its form, which required that all seventy-two bells be rung simultaneously. “When I heard that she was including a final cluster chord in which all seventy-two bells would be sounded at the same time—the first time this had ever been done—it was both a fantastic surprise and also not a surprise! Like audiences around the world who have been treated to Thomas’s work, I’ve come to expect the unexpected from her,” Davenport exclaims.

Not only did several pieces that debuted at the festival make use of unusual formal procedures or rely upon exciting collaborations; they also came from intensely personal places that one would typically think of in the context of a singer-songwriter like Bob Dylan or Kurt Vile. Davenport notes that Brink “and other composers are now exploring what it means to write music that is personal to them, or that speaks to issues of the day.” For example, Brink’s “PPROM” was inspired by a nine-day hospital stay occasioned by his partner’s “preterm premature rupture of the membranes” (PPROM) at thirty-two weeks of pregnancy. The piece is split into two movements, highlighting the “terror, boredom, and excitement” they felt in the hospital,

as well as the gift of being able to spend so much time together before their child was born. (Everything turned out okay.)

Global affairs and politics were also the subjects of new work commissioned for the festival. “Ashti” by Jung Sun Kang was written in response to President Trump’s recent travel ban and was based on a collaboration with Afghan refugee, artist, and college student Ferdous Dehqan.

“Counterfactuals” by Christopher Burns stemmed from the composer’s sense that, in 2018, “falsehoods are a prominent part of our political discourse, often disseminated via data-driven digital advertising and social media.” Pamela Ruiter-Feenstra highlighted the universal voice of women participating in the #MeToo movement in her piece, “Our-Time: Me Too.” To drive her message home, she encoded the phrase “me too” into a musical alphabet, known as a musical cryptogram. “As this composition unfolds,” wrote Ruiter-Feenstra, “the letters coded from ‘Me Too’ form a haunting musical alliance as a mantra that recurs in accents from every continent.”

The exploration of these contemporary themes for such a historic and imposing instrument underscores the appeal of a festival that showcases the boundless opportunity for future compositions. “When people hear the idea of a new music festival for a carillon, sometimes the reaction is ‘wait, what is a carillon?’” Sabala says. “But when they hear the carillon in a different way, it opens up their ears—literally—to things that they didn’t know existed.”

Want to visit the bells? Rockefeller Chapel hosts tower tours, meditation sessions, and more. Visitors may also take a tour of Bond Chapel, which holds the famous Reneker Organ. For more information and to plan your visit, please go to rockefeller.uchicago.edu.

Opening spread: Rockefeller Carillon bells, photo: Erielle Bakum; pages 50-51: inside the Rockefeller., photos courtesy of Rockefeller Chapel.

THEATER, DANCE & PERFORMANCE



GRAND OPENING: GREEN LINE PERFORMING ARTS CENTER

Sat, Nov 10, 2:30-6PM
Green Line Performing Arts Center
(323-329 E Garfield Blvd)

The Green Line Performing Arts Center community celebration will be held at the new center on the Arts Block. Artists and craftspeople, arts and community organizations, community residents, cultural and city leaders, University leadership, and key stakeholders will come together for this grand opening. The event will focus on celebrating our community partners and the impact that Arts + Public Life has had since opening the Arts Incubator 5 years ago, and the exciting future to come with the opening of the Green Line Performing Arts Center and the ongoing development of the Arts Block. Program includes remarks, tours, performances, and merchant vendors.

Free.

Presented by Arts + Public Life, the Office of Civic Engagement, and 3rd Ward Alderman Pat Dowell.

AUGUST WILSON'S RADIO GOLF

Aug 30-Sep 30; Student Night with post-show refreshments Fri, Sep 28
Court Theatre

Real estate developer Harmond Wilks is determined to become the first black mayor of Pittsburgh, on a mission to revive his blighted childhood neighborhood. As Wilks confronts characters from the past, he is forced to question how pursuing change could put his neighborhood's history at risk. **General \$38-\$74, Faculty/Staff with UCID \$25-\$35, Students \$20 or free on Wed/Thu (courtheatre.org, 773.753.4472).**

Presented by Court Theatre.

STORIES THAT MOVE THE HEART AND SHAKE THE SOUL

Fri-Sat, Sep 28-29, 7-9pm
Logan Center, Performance Penthouse

An evening of adult storytelling spanning historical accounts, cultural folktales, personal narratives, and original tales. Join ASE as we keep alive the traditions of the African diaspora through the power of the spoken word.

Suggested donation: \$20; tickets available at the door.

Presented by ASE - The Chicago Association of Black Storytellers and the Logan Center.

VP DIALOGO, DIALOGO

Sat, Oct 6, 2pm
Outside Albert Pick Hall
(5828 S University Ave)

Premiere of an improvisatory dance performance for Virginio Ferrari's sculpture *Dialogo*. Choreographed by Irene Hsiao and set to a carillon composition by University Carillonneur Joey Brink.

Free.

Presented by the Smart Museum of Art and Rockefeller Chapel.

THEATER [24]

Sat, Oct 6 at 8pm
Reynolds Club, FXK Theater

Six teams of writers, actors, directors and designers—led by four fearless curators—collaborate for a frenzied 24 hours to bring you an evening filled with brand-new plays. Never-before-seen and never-to-be-seen-again, this festival is not to miss!

General \$4 (tickets.uchicago.edu, 773-702-ARTS).

Presented by Theater & Performance Studies and University Theater.



SURVIVING THE MIC

Third Mondays, Oct 15, Nov 19, & Dec 17,
6:30-8:30pm

Arts Incubator (301 E Garfield Blvd)

The Surviving the Mic Open Mic is open to anyone 18 or older who identifies as a survivor of trauma, with mic priority given to survivors of domestic and sexual violence. All experience levels are invited to share poetry, music, prose, comedy, or creativity on the open mic. To be considered as a featured performer, please attend one open mic first, then email survivingthemic@gmail.com.

Free (survivingthemic.org).

Sponsored by Arts + Public Life and the Office for Sexual Misconduct Prevention and Support.

**OFF-OFF CAMPUS PRESENTS
GETTYSBERG, UNDRESSED**

**Fridays, Oct 26–Nov 30, 7:30pm
The Revival (1160 E 55th St)**

For over 30 years, Off-Off has served up unique weekly shows featuring sketch comedy, improvisation, and various pre-show performances from both talented and talented groups across campus. Alumni include playwrights David Auburn and Greg Kotis, as well as innumerable writers, performers, upstanding civilians, and other who also turned out fine. See them here first.

**General \$5
(tickets.uchicago.edu, 773.702.ARTS).**
*Presented by Theater & Performance Studies
and The Dean's Men.*

**CARYL CHURCHILL'S FAR AWAY
Sat, Oct 27, 3pm**

The Renaissance Society
Written in 2000, Caryl Churchill's play *Far Away* feels farsighted and unsettling in its treatment of fear, complicity, and corruption. In conjunction with his solo Renaissance Society presentation, *Put to Rights*, artist Shadi Habib Allah invites Churchill's play into the realm of his exhibition for a live reading, a gesture that subtly reverses the artist's tactic of integrating himself into existing social structures.

Free.
Presented by the Renaissance Society.



**CERQUA RIVERA DANCE:
MY PAST/OUR PRESENT**

Sat, Oct 27, 7:30pm

Logan Center, Performance Hall

Chicago's immersive Cerqua Rivera opens their 19th season with an exploration of 'identity' through a collection of four major works fusing dance and music. The fall concert series includes the world premiere of *American Catracho (part 3)* by Cerqua co-founder and artistic director Wilfredo River; *ROOT: mwanzo wa mwili ni roho* by 3Arts awardee Monique Haley and Cerqua co-founder Joe Cerqua; *The Process Takes a Lifetime* by 2018 choreography fellow Joshua Ishmon and Chicago jazz legend Pharez Whitted; and *Sin Fronteras* by Rivera and Grammy nominee Clarice Assad, with musical arrangement by Stu Greenspan. The evening also includes repertoire selections performed by the complete dance ensemble and jazz band.

**\$30 advance, \$35 at the door, \$5 discount
for students and seniors
(cerquarivera.org/tickets).**

*Presented by Cerqua Rivera and
Logan Center Community Arts.*

**CABARET CONNEXION FILMS
AND RAZZLE-DAZZLES**

**Sun, Oct 28, 1-7pm
International House Assembly Hall
(1414 E 59th St)**

The 8-day international conference of the Chicago Paris Cabaret Connexion begins with a day of film screenings and two "Razzle-Dazzles" at International House to celebrate the history of cabaret from France to the US. Filmmaker Cheryl E. Grant, French historian Jacques Protat with singer Maryline Rollet, Chicago-based music historian Charles Troy, and special guests invite you to explore the intimate art of cabaret performance.

**General \$20, VIP Reserved Seating \$50,
Students free with UCID.**

*Presented by Global Voices Performing Arts
Series, the Chicago Paris Cabaret Connexion,
Illinois Humanities, the National Endowment
for the Humanities, and the Illinois General
Assembly.*

A WEEKEND OF WORKSHOPS

**Thu–Fri Nov 1-2, 7:30pm;
Sat, Nov 3 at 2pm & 7:30pm
Reynolds Club, FXK Theater**

Each quarter, the UT workshop format gives directors a chance to explore the limits of their creative visions—this fall, see some of those visions come to life. Join us for a weekend of the following workshops: *The Hardy Boys* and *The Mystery of Where Babies Come From* by Christopher Durang; *Love, Loss & What I Wore* by Nora and Delia Ephron; *Peach Boy: A Japanese Folk Tale* by Kenjiro Lee; *The Sandbox* by Edward Albee; and a story about dragons by Felix Laqocq. **General \$8 at the door, Advance \$6
(tickets.uchicago.edu, 773.702.ARTS).**

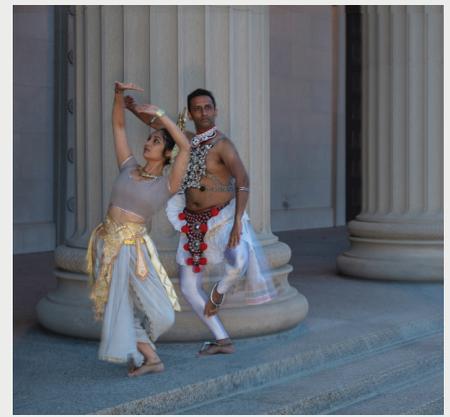
*Presented by Theater & Performance Studies
and University Theater.*

**AN EVENING WITH GURUMBÉ:
FLAMENCO SOUNDS OF AFRO-
HISPANIC MEMORY**

**Sun, Nov 4, 5-8pm
Logan Center, Screening Room (5pm) and
Performance Penthouse (7pm)**

Join us for this film screening and flamenco show, featuring the documentary *Gurumbé: Afro-Andalusian Memories*, directed by Miguel Ángel Rosales. This film has stimulated an on-going debate about the importance of the African diaspora in founding the modern Iberian and Latin American nations. The film sheds new light on the influence that Afro-descendants had on Flamenco, a music that is central to Spanish national identity, and highlights Yinka Esi Graves, an acclaimed flamenco dancer of African descent. The film will be followed by a discussion and flamenco show with Graves herself.

Free.
*Presented by the Hispanic and Luso-Brazilian
Student Committee, Department of Romance
Languages and Literatures, Center for Latin
American Studies, Film Studies Center, Cinema
and Media Studies, The Department of Music
and the Logan Center.*



**MASKS AND MYTHS: DEVILS AND
DANCERS FROM SRI LANKA**

**Sat, Oct 6, 7:30pm & Sun, Oct 7, 3pm
Logan Center, Performance Hall**

In 1893, Chicago hosted the World's Columbian Exposition, marking a pivotal moment in American and Western history. Among the Pavilions built to represent African and Asian nations was "Ceylon," now known as Sri Lanka. The exposition presented the arts and culture of these "colonial conquests" as mere spectacle, with no artistic context or input. *Masks and Myths* brings Sri Lankan dancers, musicians, and guest artists together to perform honest and authentic renditions of their artistry and others presented at the Columbian Exposition, including Balinese Gamelan, Japanese classical dance, and African drumming.

**\$25 General/\$15 Students and Seniors
(mandalaarts.org).**

*Presented by Mandala South Asian Performing
Arts and the Logan Center.*

**5TH INTERNATIONAL KOREAN
TRADITIONAL PERFORMING
ARTS COMPETITION**

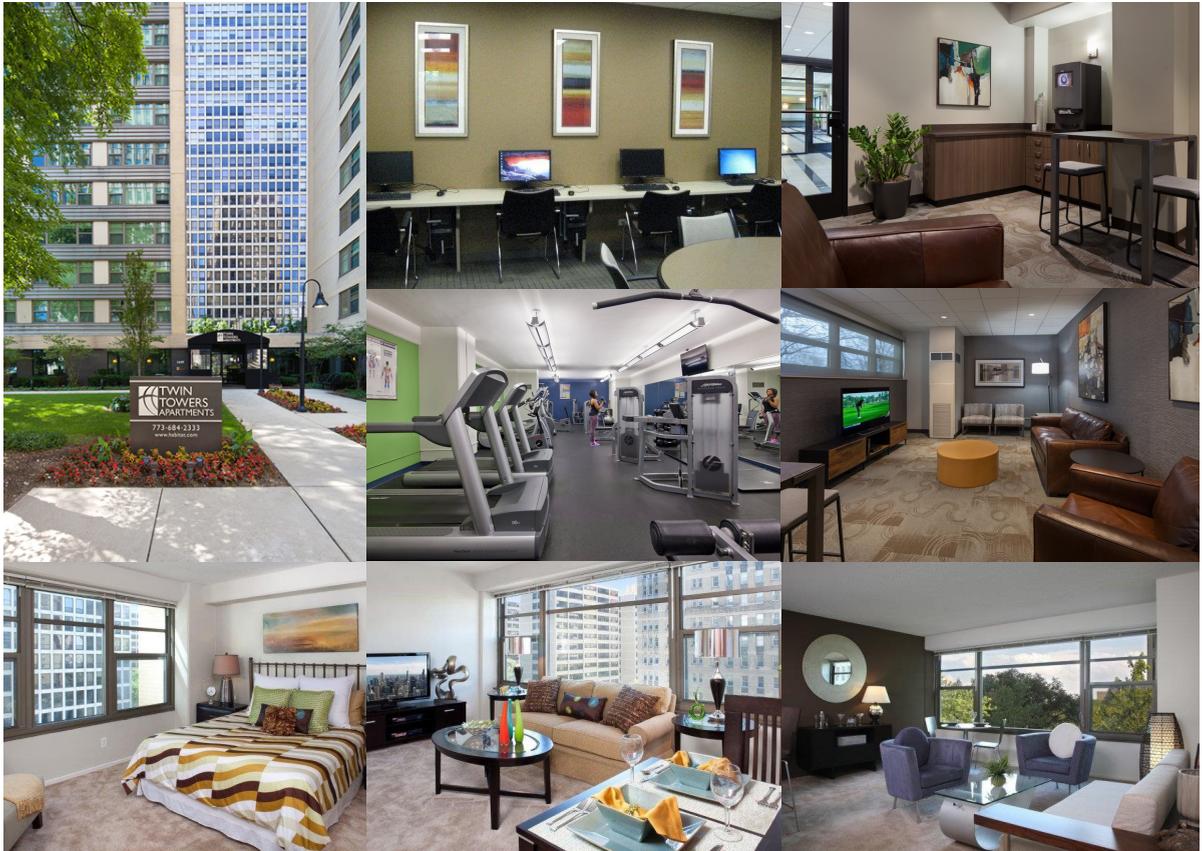
**Sat, Nov 10, 3-8pm
International House Assembly Hall
(1414 E 59th St)**

For the 5th year of the IKTPA Competition, the International Korean Traditional Performing Arts Competition will showcase a variety of performances that illustrate the artists' talents and their love of Korean arts. The competition will encompass traditional dance, vocal, and instrumental performances.

Free.
*Presented by Global Voices Performing Arts
Series and the International Korean Traditional
Performing Art Committee.*



TWIN
TOWERS



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www.twintowerschicago.com



**MANUAL CINEMA'S MARY
SHELLEY'S FRANKENSTEIN**

Nov 1–Dec 2;
Student Night with post-show refreshments
Fri, Nov 2
Court Theatre

Love, loss, and creation merge in this classic gothic tale. Stories of Mary Shelley, Victor Frankenstein, and his Monster expose how the forces of family, community, and education shape personhood—or destroy it by their absence. Manual Cinema uses shadow puppetry, cinematic techniques, and innovative sound and music to tell an immersive visual story.

General \$38–\$74, Faculty/Staff with UCID \$25–\$35, Students \$20 or free on Wed/Thu (courtheatre.org, 773.753.4472).

Presented by Court Theatre and Manual Cinema.

GOOD FRIDAY

Thu–Fri, Nov 15–16, 7:30pm;
Sat, Nov 17, 2pm & 7:30pm
Logan Center, Theater West

Trapped inside a classroom with a blast of bullets flying just on the other side of the classroom door, this active feminist thriller keeps you on the edge of your seat through its entire duration. Kristina Rae Colón tackles the escalating topic of gun violence, rape culture, and sexual assault within the modern era of school shootings and viral media.

General \$8 at the door, Advance \$6 (tickets.uchicago.edu, 773.702.ARTS).

Presented by Theater & Performance Studies and University Theater.

**IN PERFORMANCE:
CONSTANCE DEJONG**

Sat, Nov 17, 6pm
Swift Hall

Constance DeJong is New York-based artist, writer, and performer for whom language and time, and experiences of the two unfolding together, are at the core of her practice. As part of the opening reception for the exhibition *Let me consider it from here*, DeJong presents *Candle Night Radios* *Insomnia*, a performance of nocturnal narratives.

Free.

Presented by the Renaissance Society.

**THE DEAN'S MEN PRESENT
MEASURE FOR MEASURE**

Thu–Fri, Nov 29–30, 7:30pm;
Sat, Dec 1, 2pm & 7:30pm
Reynolds Club, FXK Theater

Travel back to prohibition Chicago to discover a world balancing between morality and sin. Within this reimagined dark comedy, Shakespeare explores the agency of women and power structures of the archaic period. Join us as we dive into this discussion of values and finding the humor within our daily lives.

General \$8 at the door, Advance \$6 (tickets.uchicago.edu, 773.702.ARTS).

Presented by Theater & Performance Studies and University Theater.

A STREETCAR NAMED DESIRE

Thu–Fri, Dec 6–7, 7:30pm;
Sat, Dec 8, 2pm & 7:30pm
Logan Center, Theater East

Heading south to the swamps of musically vibrant New Orleans, Blanche DuBois moves in with her sister, Stella, and aggressively untamed brother-in-law, Stanley Kowalski.

Set in a time not long ago, *Blanche* blurs the line between right, wrong—and a primal need for compassion. Explore the animalistic nature of this melded family in Tennessee Williams's Pulitzer Prize-winning drama.

General \$8 at the door, Advance \$6 (tickets.uchicago.edu, 773.702.ARTS).

Presented by Theater & Performance Studies and University Theater.



**NUTCRACKER GALA:
OH, SO SUITE!**

Fri, Dec 7, 7–9pm
Ida Noyes Hall Cloister Club

An evening of music, dance, light refreshments, and holiday spirit. UBallet's annual Nutcracker Gala showcases highlights from Tchaikovsky's *Nutcracker Suite* to ring in the holiday season.

General \$5–\$10.

Presented by the University Ballet of Chicago.



ESCAPE THE GRIND

and head to the University of Chicago in Hyde Park to join a vibrant community engaged in the arts.

Minutes from the loop, UChicago Arts After Hours is the place to connect with other young Chicagoans and meet actors, dancers, musicians, and artists after catching the newest performance or exhibition.

Cerqua Rivera Dance Theatre: *My Past / Our Present*
Sat, Oct 27, 2018 | Logan Center for the Arts

Parker Quartet: *Coda: Love and Romance*
Fri, Feb 1, 2019 | UChicago Presents

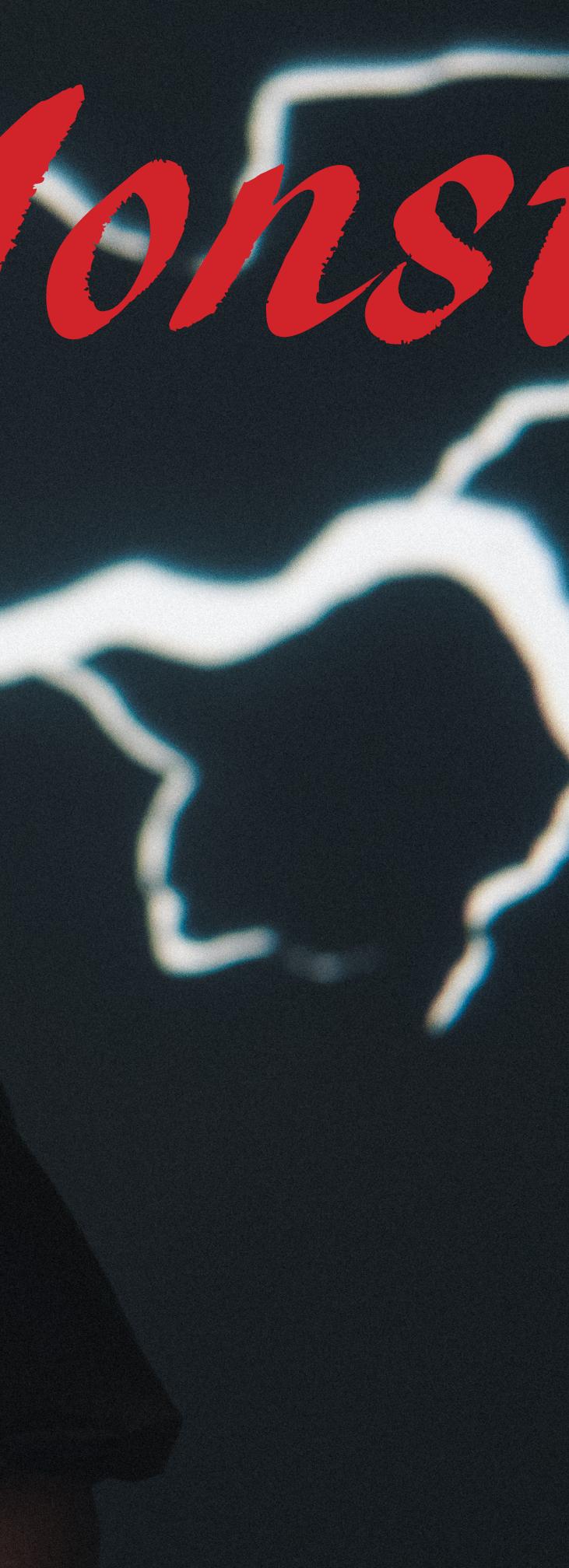
For Colored Girls
Spring 2019 | Court Theatre



WE SHALL BE

M





Monsters

Behind-the-scenes with Manual Cinema's Mary Shelley's *Frankenstein*

By Ray Pride

Mary Shelley's *Frankenstein* has a long cinematic history, but a new production from Manual Cinema at the University of Chicago's Court Theatre, premiering in November, draws just as much inspiration from the novel itself.

"The more time we spent with the story and learned about Mary Shelley and the circumstances behind the writing, the more the project opened up," says Drew Dir, one of the artisans of Manual Cinema, the eight-year-old performance collective, design studio, and film-video production company specializing in multimedia spectacles in the form of "movies" handcrafted in front of audiences.

Manual Cinema's earlier multimedia spectacles were augmented by smaller pieces at venues and museums around the world, and the group was ensemble-in-residence at the University of Chicago in the Theater and Performance Studies (TAPS) program in the fall of 2012, where they also taught as adjunct faculty.

This fall, they return to the UChicago campus to present the world premiere of their new work *Frankenstein* at the Court.

Dir and fellow founder Sarah Fornace team with ideas while speaking about the re-animation behind *Frankenstein*, Manual Cinema's creative process, and the group's roots at UChicago. The company was co-founded in 2010 by Dir, Fornace, Ben Kauffman, Julia Miller, and Kyle Vegter, and it has classic "let's put on a show" beginnings.



ourselves, how do we represent that onstage? The solution was to explore unique and forgotten styles of early movies as well “early, pre-cinema spectacle, which was very popular in Mary Shelley’s time.”

“*Frankenstein* is a novel that’s told in nested frames using different narrators,” Dir explains. So, Manual Cinema took the story’s structure a step further by adapting and rendering every frame of it in a different theatrical medium.

Technical innovations include working with a static camera but moving performers and puppets during the *Frankenstein* portion. Manual Cinema also supplies another narrative, or “additional frame,” that expands to illuminate Shelley’s life. In Manual

Cinema’s production, shadow silhouettes are used to tell the story of Shelley’s relationship with her sister, Fanny Imlay, and their mother Mary Wollstonecraft, who died following complications from Mary’s birth.

Overhead projectors and shadow silhouettes are used to create a piece right in front of the audience that looks like a movie. “It’s all playing out live,” Fornace says. “All of our shows are like that and there’s a big, cinematic screen above where it’s being fed to and it’s all being created on stage.”

She explains that, at any moment, an audience member can glance down and see how the piece is being made, or you can just watch the big screen the whole time. It is through this—the ability to see the process of creation—that two forms of spectacle unfold, animation and re-animation alike.

“Every Manual Cinema film is about the process of making it and the act of watching the film itself,” Dir says. He points to the fact that there are several images in the production of people looking through windows or frames or peepholes, specifically the Creature looking through a hole in the wall at a family. This act of voyeurism is afforded Manual Cinema’s audiences, as well. “We give the audience that agency, because a lot of theater and film guides your eye,

“One of our other artistic directors, Julia Miller, got everyone together the first time to do a short shadow-puppet piece,” Dir recalls. “All of us had little to no experience. The first couple of years of working in the medium were about discovery. Few people had done this kind of work before, so we spent a lot of time just learning what kind of stories you could tell.”

Similar to the rest of its immersive work, Manual Cinema’s *Frankenstein*—working from a 250-page set of storyboards rather than a traditional script drawn from Shelley’s 1818 novel—blends shadow puppetry, antique cinematic styles, original music and live sound, vintage overhead projectors, multiple screens around a central “cinema” image, actors, live-feed cameras, and a live music ensemble.

“For this piece we are drawing from *Frankenstein*, especially the 1931 Boris Karloff version,” Fornace says. “But more importantly, our adaptation goes back to Mary Shelley’s novel.”

The novel begins in the Arctic with a sea captain who is writing a letter to his sister, and then Victor *Frankenstein* appears to tell his story. This story-in-a-story structure, Fornace says, affords a unique way to get varying perspectives. “We started by asking

telling you exactly where to look. We give the audience the choice to curate their experience as they watch.”

Manual Cinema’s production harkens back to a time when the cinematic experience was also a musical one. In the late 19th and early 20th centuries, silent films presented in large cities were often accompanied by a small orchestra. Manual Cinema’s *Mary Shelley’s Frankenstein* will have what its creators describe as “a mad-scientist laboratory of musical instruments.”

“It’s like an orchestra pit,” Fornace explains. “We lay out that freneticism, ‘liveness’, and theatricality of our human bodies running around trying to make this film. We want you to see it as a pristine, finished product [on the screen] but we also want you to see the hand-made, seat-of-your-pants quality to it.”

Dir, who is responsible for this production’s concept, certainly drew inspiration from cinematic history. He is a fan of the 1920s Universal monster movies, which had a significant and lasting impact on visual storytelling in cinema.

“We were looking for extant stories that would thrive in our medium,” Dir says. “The medium relies on visual imagery, music, and sound, prioritized over language and text. That dictates a certain kind of story.”

Early on, Dir says he gravitated toward *Frankenstein* because it felt like the narrative could be communicated with very little language. He also liked the connection between how they perform—bringing stories to life with puppets—and *Frankenstein’s* central plot about the animation of lifeless matter.

“The idea of being able to work with the cinematic heritage of *Frankenstein* in our own theatrical medium sounded like, ‘Oh, yeah, I would like to spend a couple of years living in that!’” Dir exclaims.

The extra layers of biography from Shelley’s life add another rich level to the narrative. In the performance, Manual Cinema connects Mary Shelley’s story to Victor Frankenstein, suggesting one as the dream of the other. Images that appear in one story reappear in sometimes surprising ways, reminiscent of dream logic rather than rational logic. “These images ideally will resonate across the two stories,” Dir adds. “For us, these stories are very much like campfire stories,

especially the experience of shadow puppet stories. By drawing that and the modern movie theater closer together, we make the experience of cinema as intimate and personable as a campfire story.”

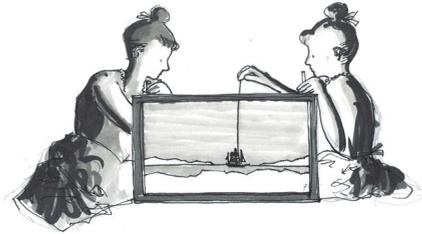
Is this ambitious production a summation of the mission of Manual Cinema in a grand, but not necessarily grandiose way? “This is definitely one of the most ambitious and largest shows we’ve created,” Fornace says, “and it will be the longest, with an intermission. Usually our shows are sixty-five to seventy-five minutes with no intermission. And it features the widest variety of visual styles and techniques.”

“It’s also really ambitious musically,” Dir adds, noting that all of their productions use original music performed live by an ensemble. “The musicians will emerge as a choral figure in the story of *Frankenstein*.”

The composers are imagining a score that’s mostly percussive, which means that

there will be a mix of traditional and non-traditional instruments scattered all over the stage.

But the sisters matter most. “I like the idea that this big, grand *Frankenstein* story is actually a smaller story about the relationship between two people,” Dir says of the Shelley sisters. “What is compelling about these two sisters, Mary, whom everyone knows about, and her sister Fanny, whom no one knows about, is that it feels like a really intimate relationship that drifted apart as their lives went in separate directions.” (For Mary, it was becoming a provocative artist



Mary Shelley and Fanny Imlay as little girls. They create all the imagery in the show.



famous for her work; for Fanny, it was self-isolation and, ultimately, suicide.) “The question of what both sisters went through, to bring their relationship to that point, was, just from the standpoint of human compassion, so interesting.”



At the end of the performance, Dir hopes audiences can feel like they didn't just watch *Frankenstein*, but that they watched “the story of these two people, a small, intimate family story.”

Of the title, it was important to Fornace and Dir to include the author's name. “Mary Shelley doesn't always get credit for how experimental she was,” Fornace says of the young author. “She had so much more life experience than I have now in my thirties—she essentially invented the genre of science fiction, and was a teenager when she created this, yet she had already lost two children.” Because of her father William Godwin, Fornace points out, Shelley was at the center of the intelligentsia and the literati. She was privy to the cutting edge of the day, a time of great technological change. “I think it's important that it's ‘Manual Cinema's Mary Shelley's *Frankenstein*,’” says Fornace.

The fall premiere will be more than just a homecoming for Fornace and Dir: they'll also be receiving the UChicago Alumni Association's Early Career Achievement Award. “We both went to the University of Chicago, and that's where we started making crazy theater pieces together,” Fornace says. “When we were at University Theater, it was great, everyone came from different parts of the University. You might be making an original, devised theater piece with a major in physics, someone studying neuroscience, anthropology, all coming together to make artworks. Ways of thinking through problems in everyday life are also informed by my studies. It really shaped us as people, not just as artists. We're so honored to be recognized by the Alumni Association. I'm smiling just thinking about it.”

The parallels between Manual Cinema's live-performance tinkering and what Mary Shelley's title character experiences aren't lost on Dir. “We're still in the process of figuring out all the time, experimenting with what this medium can do,” he says. “In that way, too, Victor Frankenstein's is a journey of discovery and obsession and experimentation. It feels very similar to our own.”

Fornace laughs. “Hopefully, it'll turn out better for us than him!”

Manual Cinema's *Mary Shelley's Frankenstein* will premiere at Court Theatre, Nov 1-Dec 2, 2018. See page 55 for details.



Opening spread: Julia Miller and Sarah Fornace of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo: Joe Mazza; Page 58: Manual Cinema co-founder. Photo: Maren Celest; Page 59: *Frankenstein* concept sketch #4 and #1 by Drew Dir; Page 60, top: Julia Miller and Sarah Fornace of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo: Joe Mazza; bottom from left: Manual Cinema co-founder Drew Dir, photo: Maren Celest. Manual Cinema co-founder Sarah Fornace, photo: Joe Mazza. Page 61: Julia Miller of Manual Cinema in a pre-production photoshoot for *Frankenstein*, photo: Joe Mazza.



“ Thus strangely are our souls
constructed, and by slight ligaments are
we bound to
prosperity and ruin ”

Mary Wollstonecraft Shelley,
Frankenstein



YOUTH & FAMILY



VF B FAMILY DAY: FROM COOL SCULPTURES TO RHYTHM & BLUES

Sat, Oct 6, 1-4pm

Make your own visionary sculptures inspired by the works of Virginio Ferrari, see a dance performance by Irene Hsiao, and join in free workshops at the second annual Logan Center Bluesfest.

Free; all materials provided.

Presented by the Smart Museum of Art and Logan Center Community Arts.

FAMILY DAY: PILLOW POWER

Sat, Nov 3, 1-4 pm

Design and make expressive pillows to fuel your dreams with special guest artist Alexandra Antoine.

Free; all materials provided.

Presented by the Smart Museum of Art.

FAMILY DAY: CROWNIN' AROUND

Sat, Dec 1, 1-4 pm

Create jewel-encrusted headgear, handmade costumes, and royal robes inspired by wearable art on view in the special exhibition *The Time Is Now!*

Free; all materials provided.

Presented by the Smart Museum of Art.

JUNIOR ARCHAEOLOGIST

Sat, Oct 13, 1-3pm

Oriental Institute Museum

Let loose your inner Indiana Jones! Families dig into our simulated excavation while learning about the real science of archaeology at the Oriental Institute's Kipper Family Archaeology Discovery Center. This program includes an interactive guided tour of the galleries. Fun patches available onsite.

Free.

Presented by the Oriental Institute Museum.

MUMMIES NIGHT

Sat, Oct 27, 4-7pm

Oriental Institute Museum

Join us for our annual family Halloween party! Mummify our simulated mummy, take a mummy tour, or hear a mummy-tale. Craft a mummy to take home, compete in a Mummy Wrap Race, and catch a family photo at the Great Pyramids and with life-sized camel standees at our Photo Op. Play the game many a mummy has taken to his own tomb—Senet. King Tut's monumental 17-foot-tall statue and our 40-ton Assyrian winged bull will lend a photogenic background for witches, vampires, monsters, princesses, or whatever your costume. Recommended for children ages 4 and up.

Free for children, suggested donation of \$5/adult.

Presented by the Oriental Institute Museum.

MUMMIES NIGHT: MUMMY TOURS

Sat, Oct 27, 4-7pm

Oriental Institute Museum

As part of Mummies Night 2018 at the Oriental Institute, enjoy special guided tours about the real mummies in the Oriental Institute's Egyptian Gallery. Learn about the process of mummification and the ancient Egyptians behind the mummy masks! Tours occur each half hour, and space is limited.

Free; reserve tickets to guarantee spot (oi.uchicago.edu/programs-events/youth-family-programs).

Presented by the Oriental Institute Museum.

WHAT'S UP, KING TUT?

Sat, Oct 13, 1-3pm

Oriental Institute Museum

What makes King Tut so famous? Step into King Tutankhamun's shoes and find out the real story of his life, discover his artifacts in our gallery, and decipher the hieroglyphs on his 17-foot-tall statue.

Free.

Presented by the Oriental Institute Museum.

INTRO TO HIEROGLYPHS (AGES 8-12)

Sat, Oct 13, 1-3pm

Oriental Institute Museum

Learn the basics of the Egyptian hieroglyphic writing system, then take your skills to the galleries and translate real artifacts! By the end of this workshop, you will understand some of the principles of reading Egyptian hieroglyphs as well as be able to recognize key hieroglyphs and phrases that show up on the Egyptian artifacts in many museums. Fun patches available onsite.

Free.

Presented by the Oriental Institute Museum.

CHICAGO YOUTH SYMPHONY ORCHESTRAS' PHILHARMONIC ORCHESTRA FALL CONCERT

Sat, Nov 10, 7pm

Logan Center, Performance Hall

The young musicians of CYSO's Philharmonic Orchestra, led by Maestro Terrance Malone Gray, present their fall concert featuring Tchaikovsky's *Sleeping Beauty: Suite*, Tower's *Second Fanfare for the Uncommon Woman*, and Dvorak's *Symphony no 8*, along with performances from two student concerto competition winners, 14-year-old Kelly Kim and 17-year-old Zoe O'Shaughnessy.

Adults \$20, Students \$5, Under 7 FREE.

Presented by the Chicago Youth Symphony Orchestra.



AMPLIFY: K-12 ARTS LEARNING PROGRAMS

Amplify at the University of Chicago is developing a model of collaboration that leads to a systemically, and sustainably networked education community. One that supports rich and dynamic arts learning experience across the breadth of our distinctive arts organizations. Amplify is a partnership of arts and cultural organizations that offer K-12 arts learning programs, including Arts + Public Life, Court Theatre, Logan Center for the Arts, Oriental Institute, and the Smart Museum of Art. Each Amplify partner offers a range of programs and resources including live theatrical and musical performances, museum field trips, out-of-school time programs, and more.

FOR TEACHERS: AMPLIFY 2018/2019 PROGRAM KICK-OFF

Thu, Sep 27, 4:30pm
Logan Center

Share a meal with the community of teachers and teaching artists as we welcome the new school year, dream up exciting new arts-based partnerships, and share upcoming plans. The Amplify team will provide information on our 2018-19 multi-site field trips and Professional Learning Community programs. Attendees will get the first opportunity to sign up for matinee performances, transportation subsidies, and special field trip experiences.

TIME AND SPACE FOR TRAUMA/HEALING

Sat, Nov 17, 10am-1pm
Smart Museum of Art

Join artist Leah Gipson and exhibiting artist Nathan Wright for this interactive workshop exploring the ethical questions that we should ask ourselves to make space for students and their trauma. Using the artwork on view in the exhibition *The Time Is Now!*, we will facilitate a strategy share where together we advocate for the time and space necessary to use art as an avenue for expression, healing, and understanding.

THANKSGIVING: LISTEN TO THEM GROW

Thu, Nov 22, 11am
Rockefeller Chapel

In its 90th year at Rockefeller Chapel, the South Side's beloved interfaith Thanksgiving community celebration features the Hyde Park Neighborhood Choir of the Chicago's Children's Choir singing world music, with prayers and readings by local leaders of diverse spiritual traditions. Elizabeth Davenport, Dean of Rockefeller Chapel, offers the address.

Free.

Presented by the Hyde Park & Kenwood Interfaith Council with Rockefeller Chapel.

HYDE PARK YOUTH SYMPHONY ANNUAL HOLIDAY CONCERT

Fri, Dec 21, 7-9pm
Mandel Hall

Music of the Season with special guests the Chicago Children's Choir and the Hyde Park School of Dance. This concert is the first of the Hyde Park Youth Symphony season and is a great way to welcome the holidays and enjoy beautiful music as a family.

Free; freewill donation is accepted and appreciated.

Presented by the Hyde Park Youth Symphony.

ROCKEFELLER CHAPEL AT 90: A GALA PERFORMANCE

Fri, Oct 26, 7:30pm
Rockefeller Chapel

A celebratory concert featuring the diverse musical sounds of Rockefeller today: the Chapel Choir singing the world premiere of a new work by choir alum Shawn Kirchner ("Where were you when I laid the foundations of the earth?"), with brass quintet; music representing diverse spiritual traditions; and the Hyde Park Youth Orchestra celebrating the Chapel's longstanding cultural legacy in the community. Reception to follow.

Free.

Presented by Rockefeller Chapel.

SLEIGH BELLS

Thu, Dec 6, 5pm
Rockefeller Chapel lawn

Hot chocolate, apple cider, yummy snacks, and favorite carols by the fire pit played on the carillon by Joey Brink and senior members of the Rockefeller Carillon Studio. Dress for the outdoors!

Free.

Presented by Rockefeller Chapel and the Guild of Student Carillonners.

LESSONS AND CAROLS FOR CHRISTMAS EVE

Mon, Dec 24, 4pm
Rockefeller Chapel

The Rockefeller Chapel Choir and the Rockefeller Children's Choir sing carols old and new at the beloved candlelit service of Lessons and Carols for Christmas Eve. The children present the Christmas story in the traditional tableau (parents of children ages 3-12 may contact Kaitlin Foley, foleyk@uchicago.edu, by Dec 1 for information about participation).

Free.

Presented by Rockefeller Chapel.



LOGAN CENTER FAMILY SATURDAYS

Logan Center

Cultivate your child's artistic curiosity with hands-on art workshops and interactive performances with engaging themes led by local artists, art organizations, and UChicago students. These interdisciplinary workshops are fun for the whole family, offering activities from music to arts and crafts for youth ages 2-12.

VF B FAMILY DAY: FROM COOL SCULPTURES TO RHYTHM & BLUES

**Presented with the Smart Museum
Sat, Oct 6, 2-4:30pm**

THE CIRCLE OF LIFE
Sat, Nov 3, 2-4:30pm

A KIDPRENEUR HOLIDAY
Sat, Dec 1, 2-4:30pm

Free.

Presented by Logan Center Community Arts.

Of Masks & Myths

A Dance Journey 125 years in the Making

By Suzanne Carmel

On October 6 and 7, 2018, the Mandala South Asian Arts Ensemble, accompanied by Sri Lankan artists, will celebrate the culmination of a year-long cultural exchange with the performance *Masks and Myths: Devils and Dancers* at the Logan Center. Dance and music will depict the traditions of Sri Lankan performance, the effects of colonialism on artistry, and how contemporary Sri Lankan dance has evolved both in spite of and in response to colonialism, expressing the power and bravery necessary to keep art forms alive.

Focusing on Sri Lankan dance is of special significance this year as Chicago celebrates the 125th anniversary of the World's Columbian Exposition—or Chicago World's Fair—which first brought Sri Lankan culture to the city from the country that, at that time, was called Ceylon. Flash forward to 2017, when Sri Lankan native Sudesh Mantillake was in Chicago to perform and lead a master class at the Logan Center. While passing through Midway Plaisance—site of this first encounter with a Chicago audience—he was deeply moved, inspiring this modern-day, contrasting performance, where Mantillake and the ensemble are free to express and make their own art.

Masks and Myths is a piece in three parts. It begins in 1893, with a Sinhalese artist visiting the fairgrounds where other cultural dance forms can be seen. In the second work, he visits Sri Lanka, a culture deeply rooted in history but also undergoing extraordinarily rapid change. The artist reminisces about the dance forms in Sri Lanka. The third work is a response to the history and current state of Sri Lankan artistry, reflecting on and honoring global arts and

Chicago perspectives. Dance artists trained in various forms will explore global themes through contemporary movement inspired by Sri Lankan dance.

While visitors to the 1893 World's Fair could experience the lushly appointed Ceylon Building and adjacent tea room, and view a collection of indigenous arts and products, such as spices, the pavilion told a story of Ceylon as filtered through the country's European colonizers. The Ceylon Building—commissioned by Queen Victoria, designed by British architect H.F. Tomlin, and constructed by 53 Sri Lankan natives—was meant to reflect the architecture and ornamentation native to the island. The natives brought to Chicago to serve tea, perform dances, and pose for photographs were little more than set dressing. Little to no effort was made by the Ceylon Building's British owners to explain to visitors the nature or cultural significance of the Sri Lankan rituals, wardrobes, or performances presented. Without this much needed context for engaging with a foreign culture, visitors ultimately used the term “Devil Dancers” to describe the performers, because they wore elaborate masks and danced in a “frenzy.”

“I hope that after seeing *Masks and Myths* the audience will look at performance from Sri Lanka and other former colonized countries differently,” says Mantillake. “I believe that in *Masks and Myths*, we, as Sri Lankans, have an agency to represent what we want to express to the audience about our country and its performances.”

Mandala Executive Artistic Director Pranita (Jain) Nayar is in large part responsible for making this performance a reality. Nayar has spent more than twenty years bringing the music



Dubbed “Devil Dancers,” Sri Lankan dance artists present their voice, history, and culture, loud and clear.

Performances of Masks and Myths: Devils and Dancers are Sat, Oct 6 at 7:30pm and Sun, Oct 7 at 3pm, at the Logan Center. See page 53 for details.

and dance of South Asia, ranging from Persia to Indonesia, to western audiences. A resident of Chicago since 1990, the Indian immigrant formed Mandala three years ago, with a mission to promote cultural awareness and exchange through arts and education, led by a broad range of local and visiting dancers, musicians, teaching artists, collaborators, and outreach partners. Ensemble performances range from classical to contemporary, frequently subjecting traditional forms to innovative treatment and thereby creating contemporary pieces that blend dance styles and cultures.

"I think we as immigrants cling to our traditions a bit more than our counterparts in India, who see art as constantly evolving," says Ashwaty Chennat, Mandala's lead choreographer/dancer. "We are more hesitant to see it evolve, and I think Pranita is a pioneer in changing some of those perspectives here, so it's exciting to work with her for that reason."

As part of the year-long cultural exchange with Sri Lanka, funded by the MacArthur Foundation, four members of the ensemble, including Chennat, traveled to Sri Lanka in February 2018 for ten days. During the trip, they learned about Sri Lankan culture and dance, and shared Nayar's contemporary style of "Unwinding" *Bharatanatyam*— a deconstructed form of India's highly ornamental, classical dance form—as well as a ballet workshop with local students. The ensemble was also able to study with renowned masters, learning drumming from Chinthaka Bandara and movement from Vajira Mantillake and Shantha Tennakoon.

"Sri Lankan dance doesn't really have a large platform in Chicago, let alone outside of the country," says Chennat. "It's something that is so rooted in its context and its way of life in Sri Lanka. All children there somehow engage with Sri Lankan dance. It's everywhere, and it's very important to its communities."

Mantillake added that his native country's dance doesn't exist in a vacuum. "It is a living culture that interacts with everyday lives of people. You cannot fully grasp it by only studying the movements but must examine singing, drumming, mask-making, temple paintings, and rituals—all components of Sri Lankan dance culture."

Nayar first traveled to Sri Lanka in 2008 to see Kandyan dance in Colombo, the capital city, and returned in 2009. Given her contrasting background in *Bharatanatyam*, she was drawn to the raw, earthy form of Kandyan dance, based in indigenous ritual



dancing and powerful footwork, leaps, and whirls. An expert in understanding how traditions evolve over time, the diasporic artist strives to change perspectives, striking a balance between traditional dance and a continually evolving artform.

“Ceylon (colonized by the British from 1848 until 1972), was considered the brightest jewel in the Queen’s crown,” says Nayar. “While in land mass Sri Lanka is very small, the richness of its culture and the hospitality of its people continue to make it a very attractive place. Art forms change when another culture is imposed on a native one, or due to internal strife. What happened in Sri Lanka is similar to what happens in other places in the world.”

Mandala aims to look at the situation both from this point of view and another perspective as well. Nayar recalls that many colonized nations were represented at the 1893 World’s Fair and it was Chicago’s first exposure to many parts of Asia and Europe, as well as those countries’ first exposure to Chicago. Many opinions and judgments were formulated as a result of the World’s Fair. The contradiction at the very heart of the event was familiar: on the one hand, the negative effects of colonialism and putting foreigners on display for the amusement of others; and on the other hand, the benefits of expanding horizons for the native artists and the local audiences.

“How do we move forward from the experience of colonialism, and how it manifested at the Fair?” asks Nayar. “Chicago has changed, the world has changed, and Chicago has changed the world.”

Clashes between Sinhala and Tamil cultures within Sri Lanka have compounded the effects of colonization. The traditions of both cultures are represented in native dances, yet their dances are distinct and the effects of colonial and nationalist histories can be seen in recent artworks.

“This is why it’s important to study dance history,” says Mantillake. “By examining dance history under pre-colonial, colonial, and postcolonial conditions, we can trace alternative histories that have been erased by colonial and nationalist histories.”

According to Nayar, Sri Lanka is still deeply rooted in its own traditions, but there is a younger population that wants to explore and move forward.

The challenge that Mantillake faces is a familiar one for artists keen to nurture tradition and innovate at the same time. “The strong bond between the dancer and the ground is also unique in Sri Lankan dance,” says Mantillake. “Although it has changed, I still see the groundedness of the dancer playing a major role. Finding the balance between preserving the tradition and creation is tricky. Through my research, I have found that adaptability, while keeping its



energy is one of the salient features of Sri Lankan dance. Therefore, to me, working with artists who practice different movement patterns is an enriching experience.”

“We feel very fortunate that we have a large vocabulary of South Asian and Southeast Asian dance and music forms, which we can deconstruct and use to create something really exciting,” says Nayar. “We are not lacking in material, so it is a very energetic group of artists, very motivated to create modernity out of the traditional South Asian. We are walking on the edge with being the pioneers, but somebody has to do it.”

“In order to break a structure and move out of it, you have to know the music and dance deeply,” says Nayar. “All of the artists are extremely well trained in classical forms. These are very thoughtful innovations, where we have the cultural consultants in from the parent countries to guide us (in this case, Mantillake). It’s a matter of great pride for the underrepresented communities in Chicago, whether it’s Sri Lanka or Indonesia. They are really small communities, but it’s a matter of great importance and, for Chicago itself, it makes for a more vibrant canvas of what the city represents.”

Though this is the first cultural exchange for Mandala, Nayar has done two such exchanges in the past with India, also funded by the MacArthur Foundation. She hopes to do more in the future and to continue work with the respective consulates and with Indonesia and Thailand.

Mandala consistently offers programming featuring global artists and does outreach with the Chicago Park District and public libraries. The small, not-for-profit organization is supported in part by the MacArthur Foundation, the Chicago Community Trust, and the Field Foundation.

“I hope Chicagoans come out and see the work and the relevance of the work,” says Nayar. “Change has to begin at the grassroots.”

Opening spread: Masks & Myths promo image. Photo: Tom Rossiter; Pages 66-67: Mandala Sri Lanka visit. Photos: Connor Torres.



...AND MORE

HEALTH CARE FOR ARTISTS

Thu, Oct 18, 6-8pm

Arts Incubator (301 E Garfield Blvd)

The Artists Health Insurance Resource Center (AHIRC) connects entertainment industry workers, artists, and craftspeople around the country to health insurance and affordable health care. AHIRC will present the “Every Artist Insured” seminar for artists in Chicago. This workshop will help participants who are uninsured or who have recently lost or are about to lose their health insurance coverage understand the options available in 2018. Participants will learn how to apply for insurance on the health plan marketplace, the income eligibility thresholds for financial assistance or free coverage, and the different methods in estimating an artist’s fluctuating income for the application. Participants will also receive insight in how to pick a health plan that is both cost-effective and right for their health needs.

Free.

Presented by the Actors Fund of New York.

AFFORDABLE HOUSING FOR ARTISTS

Wed, Oct 24, 6-8pm

This workshop will help participants better understand what affordable housing is and how it works, with a focus on income eligibility, tenant selection criteria, and documentation to address the specific needs of people in the performing arts, entertainment, and creative community. Participants will learn how to get organized and prepared to search and apply for affordable housing, including how to calculate and verify episodic, fluctuating, multisource household income. Participants will also receive an overview of affordable housing programs, as well as information on the Chicago Housing Plan and current opportunities that are in development—such as the KLEO Artist Residence, a 58-unit, mixed-income housing development in the Washington Park neighborhood that broke ground in January 2018.

Free.

Presented by the Actors Fund of New York.

HUMANITIES DAY 2018

Sat, Oct 20, 9:30am-4:30pm

UChicago Hyde Park Campus

Each year since 1980, UChicago celebrates the humanities with a day of free lectures, discussions, and exhibition tours by staff and faculty members in the Division of the Humanities. More than 30 presentations and tours cover topics like the life span of public art, composing opera, monument destruction, King Lear, Roman art and gender, free speech, and the current exhibitions at the Oriental Institute, Logan Center, Neubauer Collegium, and the Renaissance Society.

General \$20, CHF Members \$15, Students and Teachers \$10, free for I-House residents (tickets at door or chicagohumanities.org).

Presented by the Division of the Humanities.

CHICAGO HUMANITIES FESTIVAL AT I-HOUSE

Sat, Nov 3, 10:30AM-1:30pm

International House Assembly Hall (1414 E 59th St)

Nutritionist and nutrition policy advisor Marion Nestle reveals ways the food industry manipulates nutrition science to support its own profit goals—to the detriment of public health—and suggests what we can do to take back the truth. In his new book, *On Color*, Yale literature professor David Scott Kastan, in collaboration with artist Stephen Farthing, has assembled a thoughtful investigation into the ways we see, perceive, understand, and codify color.

Free (chicagohumanities.org).

Presented by the Global Voices Performing Arts Series and the Chicago Humanities Festival.



VENDS + VIBES

Dec 8-9, 12-5pm

Arts Block; begin at the Arts Incubator (301 E Garfield Blvd)

Vends + Vibes is a two-day winter marketplace of unique handmade products made primarily by South Side artists and creative entrepreneurs, set to sounds by local deejays.

Free entry.

Presented by Arts + Public Life.



INFO

CALENDAR

For a complete list of events and exhibitions, visit arts.uchicago.edu.

LOCATIONS

See the following pages for a **map of over 20 arts locations** on or near our South Side campus.

TICKETS

Learn about and buy tickets for arts events and performances at the University of Chicago through the **UChicago Arts Box Office** online, in person, and over the phone. To purchase tickets for Court Theatre, visit courtheatre.org or call **773.753.4472**.

BOX OFFICE URL
tickets.uchicago.edu

WALK-UP HOURS
Tue–Sat, 12pm–6pm
(later on show nights)
Sun–Mon Closed

ADDRESS
Reva and David Logan
Center for the Arts
915 E 60th St
Chicago, IL 60637

PHONE
773.702.ARTS (2787)

TRANSPORTATION

Getting to the University of Chicago is just a quick car, bike, train, or bus ride away. For more detailed transportation information go to visit.uchicago.edu.

PUBLIC TRANSPORTATION

CTA (Chicago Transit Authority)

The CTA is Chicago's public transportation system, offering a large network of buses, elevated trains, and subways around the city. Take the 2, 4, 6, or X28 bus from downtown Chicago or take the Red or Green Line train toward the Garfield/55th stop and transfer to the 55 Garfield bus.

- » Download Transloc Transit Visualization, the real-time bus location and arrival app, at uchicago.transloc.com.

Metra Train

The Metra Electric District Line commuter rail runs from the downtown Millennium Station hub at Randolph & Michigan to University Park, IL. Exit at either the 55th-56th-57th or 59th/University stops at UChicago. Visit metrarail.com for fares, timetables, and other details.

PARKING

Limited street parking is available around campus.

Parking Garages

The preferred visitor garage is located at 55th St and Ellis Ave. The Campus South Parking Garage is located at 6054 S Drexel Ave, near the Logan Center for the Arts, open to non-permit holders after 9am. Visitors may park at the Medical Campus parking garage, at 59th St and Maryland Ave.

Parking Lot

Wells Lot, located near the Logan Center at 60th St and Drexel Ave, is free after 4pm and all day on weekends.

ACCESSIBILITY

Persons with disabilities who need an accommodation in order to participate in events should contact the event sponsor for assistance. Visit answers.uchicago.edu/19772 for information on Assistive Listening Devices.

BIKING

Bike racks can be found at various locations on campus. All CTA buses are equipped with bike racks, and Metra allows bikes on trains with some limitations.

Chicago's Divvy Bike system has many new and upcoming stations in and around Hyde Park. The 24-hour bike pass will provide you with unlimited rides for up to 30 minutes. Find more information and a full map of Chicago stations at divvybikes.com.

You can find more information about bike tours and rentals at choosechicago.org.

ACCOMMODATIONS

The University of Chicago has certain relationships with hotels in Hyde Park and around the city of Chicago for visitors, students, faculty, staff, alumni, and hospital guests. Some of these hotels may offer discounted rates or special services for UChicago affiliates. Make sure to mention the University of Chicago when you make a reservation to learn more about these benefits. To find out more about preferred hotel program, go to visit.uchicago.edu/accommodations

UCHICAGOArts

VISITOR MAP



The University of Chicago is a home to a variety of renowned arts destinations across campus.

For complete information on academic, professional, and student arts programs and initiatives, visit arts.uchicago.edu/explore.

Professional organizations such as *Contempo* and *UChicago Presents*, student groups, and department-based groups perform and exhibit across campus. Learn more by visiting arts.uchicago.edu.

For a list of other arts and cultural organizations and venues on the Culture Coast visit culturecoast.org.



For a list of dining options and details about transportation and parking see visit.uchicago.edu



Museum Campus South partners visitmuseumcampussouth.com

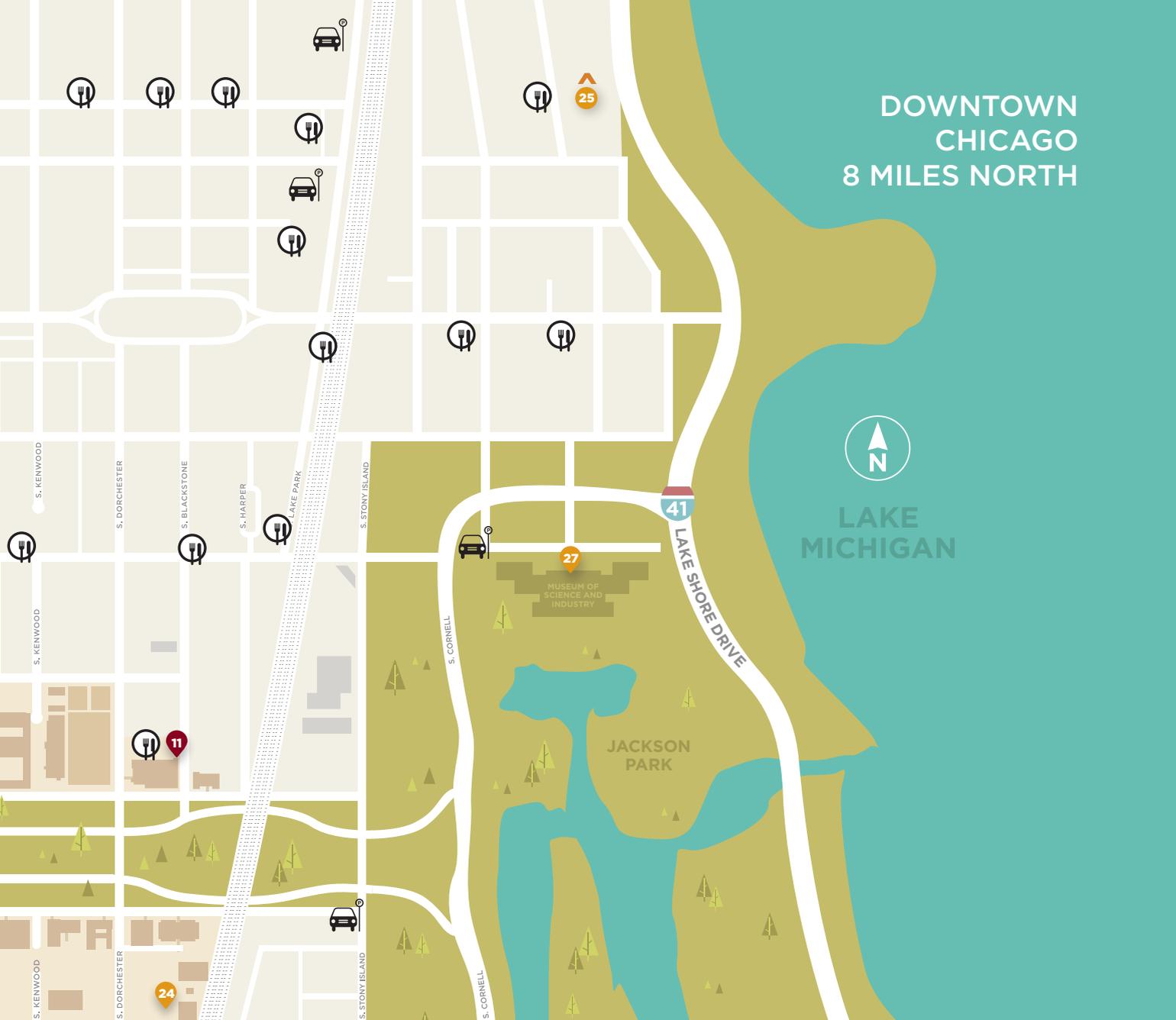


Public art location. Learn more about public art on campus at publicart.uchicago.edu

UCHICAGO ARTS VENUES

- 1 Arts Block**
Arts Incubator
Peach's at Currency Exchange
BING
Green Line Performing Arts Center
 301-359 E Garfield Blvd
arts.uchicago.edu/apl
- 2 Bond Chapel**
 1010 E 59th St
rockefeller.uchicago.edu
- 3 Court Theatre**
 5535 S Ellis Ave
courttheatre.org
- 4 Charles M. Harper Center: Chicago Booth School of Business Art Collection**
 5807 S Woodlawn Ave
art.chicagobooth.edu
- 5 Cochrane-Woods Art Center**
 5540 S Greenwood Ave

DOWNTOWN CHICAGO 8 MILES NORTH



NEAR CAMPUS

- | | | | |
|---|---|---|---|
| <p>6 Film Studies Center
Cobb Hall
5811 S Ellis Ave, 3rd Floor
filmstudiescenter.uchicago.edu
*See also #18</p> <p>7 Francis X. Kinahan Theater
Reynolds Club
5706 S University Ave
3rd Floor</p> <p>8 Fulton Recital Hall
5845 S Ellis Ave</p> <p>9 Gray Center Lab
929 E 60th St
graycenter.uchicago.edu</p> <p>10 Hack Arts Lab (HAL)
5735 S Ellis Ave, 2nd Floor
hal.uchicago.edu</p> <p>11 International House
1414 E 59th St
ihouse.uchicago.edu</p> <p>12 Lorado Taft House
935 E 60th St</p> | <p>13 Max Palevsky Cinema
Ida Noyes Hall
1212 E 59th St
docfilms.uchicago.edu</p> <p>14 Mandel Hall
1131 E 57th St</p> <p>15 Midway Studios
929 E 60th St</p> <p>16 Neubauer Collegium for Culture and Society
5701 S Woodlawn Ave
neubauercollegium.uchicago.edu</p> <p>17 Oriental Institute Museum
1155 E 58th St
oi.uchicago.edu</p> <p>18 The Renaissance Society
Cobb Hall
5811 S Ellis Ave, 4th Floor
renaissancesociety.org</p> | <p>19 Reva and David Logan Center for the Arts
915 E 60th St
logan.uchicago.edu</p> <p>20 Rockefeller Memorial Chapel
5850 S Woodlawn Ave
rockefeller.uchicago.edu</p> <p>21 Smart Museum of Art
5550 S Greenwood Ave
smartmuseum.uchicago.edu</p> <p>22 Special Collections Research Center Exhibition Gallery
The Joseph Regenstein Library
1100 E 57th St
lib.uchicago.edu/e/scrc/exhibits</p> | <p>23 DuSable Museum of African American History
740 E 56th Pl
dusablemuseum.org</p> <p>24 Experimental Station
6100 S Blackstone Ave
experimentalstation.org</p> <p>25 Hyde Park Art Center
5020 S. Cornell Ave.
hydeparkart.org</p> <p>26 Seminary Co-op Bookstore
5751 S Woodlawn Ave
semcoop.com</p> <p>27 Museum of Science and Industry
5700 S. Lake Shore Dr.
msichicago.org</p> <p>28 Frank Lloyd Wright's Robie House
5757 S. Woodlawn Ave.
flwright.org</p> |
|---|---|---|---|



JOIN THE GREAT CONVERSATION WITH A COMMUNITY OF LIFELONG LEARNERS

The University of Chicago Graham School offers a variety of classes in the liberal arts that provide a comprehensive, interdisciplinary education for adults. Offered in downtown Chicago and online, no application is required at any time to register for our non-credit courses.

BASIC PROGRAM OF LIBERAL EDUCATION FOR ADULTS

This rigorous program draws on the strong Socratic tradition at the University of Chicago. You will engage with the Great Books through close reading and discussion led by experienced UChicago-educated instructors.

OPEN-TO-ALL COURSES

Led by experts in their fields, these stand-alone courses are on interesting topics including arts, Chicago, China studies, classical Greek studies, Egyptian studies, history, literature, Middle Eastern studies, music, philosophy, and more.

WRITER'S STUDIO

Home to writers of all genres and ambitions, the Writer's Studio offers creative and business writing classes. Whether you are dabbling in creative or professional writing, we strive to provide engaging classes and community that serve your needs.

Visit graham.uchicago.edu/liberalarts to learn more.



THE UNIVERSITY OF
CHICAGO