



ART EVERY DAY

First season under Smart Museum of Art's director Alison Gass showcases new artist projects and reconfigured gallery spaces. Lineup anchored by *Revolution Every Day*, a major exhibition of Soviet posters and contemporary video.



This fall, the University of Chicago's Smart Museum of Art presents a series of exhibitions and artist projects that foreground the revolutionary potential of everyday art and experiences, from images and voices of women living in the Soviet Union to an art-inspired neighborhood development project and urban farm on the South Side of Chicago. The projects open the Smart Museum as a site of convergence for scholars and community members, activists and art-lovers to come together to reflect, question, and debate issues like political and social revolution, urban planning and design, immigration, and the emotional power of art. The Smart will host numerous free public programs throughout the fall as well as a **free public opening reception** celebrating the new exhibitions on **Wednesday, September 27, from 6:30 to 8:30 pm.**

“Visitors will notice big changes at the Smart Museum this fall. We are knocking down walls, reconfiguring public spaces, and re-hanging the collection in order to highlight the ways that museums, especially academic museums like the Smart, can enrich our understanding of the world and of each other,” says Alison Gass, the recently appointed Dana Feitler Director of the Smart Museum. “We’re dedicated to establishing the Museum as a dynamic platform for all audiences to explore the world through the lens of art history, and for artists to build new environments and facilitate conversations about our contemporary moment.”

The season opens with projects by two artists who are responding to critical social and political issues through intimate, everyday actions that have a cumulative impact. Artist, designer, and Pussyhat Project co-founder Jayna Zweiman’s participatory project and installation **Welcome Blanket** (July 18, 2017–December 17, 2017) shows the power of ‘craftivism.’ The project is a crowd-sourced artistic action that

will fill a gallery with handmade blankets for immigrant families and refugees seeking resettlement, confronting issues of immigration through knitting while creating a physical space for conversation. Emmanuel Pratt's **Radical [Re]Constructions** (September 12, 2017–Spring 2018) is a large, site-specific installation of a house façade and other elements constructed by youth apprentices and master craftspeople from salvaged materials that links the Museum's lobby and courtyard to active sites of regenerative placemaking in Chicago's Washington Park neighborhood. Pratt will also serve as the Smart's fifth Interpreter in Residence, hosting a variety of programs throughout the next year around issues like vacancy, community, and gentrification.

Several galleries will be opened up and dramatically reconfigured for **Conversations with the Collection: Building/Environments** (August 29, 2017–January 28, 2018), the most transformative reinstatement of the Museum's collection in recent years. The unified exhibition mixes works from across eras and cultures to question the ways we occupy and perceive the built environment—the everyday structures we have built around us. It will coincide with the 2nd Chicago Architecture Biennial.

Anchoring the fall is **Revolution Every Day** (September 14, 2017–January 14, 2018). Presented on the centenary of the Russian Revolution, this ambitious exhibition juxtaposes Soviet posters from the 1920s and 30s with works on video and film with a focus on the experiences of women under (and after) communism. In addition to the large-scale posters, it features work by Lene Berg, Olga Chernysheva, Vitaly Komar, and Anri Sala, as well as a new commission from Chicago-based artist Cauleen Smith. **The Hysterical Material** (September 14, 2017–December 17, 2017) also marks a centenary, that of Auguste Rodin's death. Curated by artist and UChicago faculty member Geof Oppenheimer, the exhibition experiments with unusual spatial arrangements to investigate the emotional possibilities of works by Rodin and Bruce Nauman.

EXHIBITION DETAILS

For up-to-date information, please visit smartmuseum.uchicago.edu/exhibitions.



July 18, 2017–December 17, 2017

Jayna Zweiman: Welcome Blanket

Artist, designer, and Pussyhat Project co-founder Jayna Zweiman's work explores how political activism can be "positive, creative, and collective." Her new participatory project *Welcome Blanket* confronts the issues of immigration and President Donald Trump's proposed border wall through a tapestry of handmade blankets. *Welcome Blanket* is a crowd-sourced artistic action that calls for over 3,000 blankets to be knit from 3,500,640 yards of yarn, a length equal to the proposed border wall dividing the United States and Mexico. *Welcome Blanket* invites participants to knit the blankets for new immigrants as well as for refugees seeking resettlement—following

a pattern by Kat Coyle, designer of the Pussyhat—and send them with personal notes of welcome and stories of immigration to the Smart Museum of Art. Over the summer, the blankets will accumulate in

the Museum's contemporary gallery where they will be publicly catalogued, documented, and assembled into an installation that will serve as a site of convergence for public programs and conversations around human rights, immigration, community, and the legacy of artistic activism. In December, the blankets will be distributed in coordination with immigration organizations and refugee resettlement agencies and other community partners.

Curators: Alison Gass, the Dana Feitler Director of the Smart Museum, and Michael Christiano, Interim Senior Director of Museum Programs

Presented in the Robert and Joan Feitler Gallery and the Joel and Carole Bernstein Gallery



August 29, 2017–January 28, 2018

Conversations with the Collection: Building/Environments

Presented in conjunction with the Chicago Architecture Biennial, this exhibition explores the relationship between art and the built environment. It mixes works from across eras, cultures, and media, from European engravings of monumental architecture and intimate interiors, to modern painting and photography that

illustrate our shifting relationship to urban centers in the 20th century, to Asian scrolls, prints, and photographs documenting public and symbolic spaces, and contemporary works that question the ways we occupy and perceive the built environment. The project offers a significant reconfiguration of the Smart's collection and own interior environment, opening up new perspectives on beloved artists and art objects.

Curators: Organized by the entire curatorial staff of the Smart Museum of Art

Presented in the Elisabeth and William M. Landes Gallery, the Janis Kanter and Thomas McCormick Gallery, and the Edward A. and Inge Maser Gallery



September 12, 2017–Spring 2018

Emmanuel Pratt: Radical [Re]Constructions

Emmanuel Pratt's interdisciplinary approach to regenerative placemaking on the South Side of Chicago mixes art, architecture, and community and economic development. *Radical [Re]Constructions* connects the Museum space to Pratt's ongoing work through the Sweet Water Foundation and the development of the Think-Do House and Perry Avenue Commons, a community hub and urban farm located two miles west of the Smart in a so-called "blighted" neighborhood. The installation features a large, three-dimensional representation of a house, set against the Museum's central lobby wall and constructed from salvaged materials including wood that apprentices from the Sweet Water Foundation finished with the traditional

Japanese *shou sugi ban* charring technique. Other elements include architectural wall drawings, video elements, and a functional front porch or stoop that extends into the Smart's lobby and café space. The installation also reaches out into the Museum's sculpture garden. A network of sculptural, multifunctional furniture made from reclaimed wood by Sweet Water Foundation's master carpenter

and apprentices provides inclusive spaces to sit, meet, and eat. Throughout 2017–2018, *Radical [Re]Constructions* will serve as the site for a series of interdisciplinary workshops and other programs on the subject of the built environment and issues like vacancy, community (re)development, displacement, and gentrification. *Radical [Re]Constructions* is Pratt and the Sweet Water Foundation's first long-term museum project, and the sixth site-specific lobby installation in the Smart's Threshold series.

Curators: Jessica Moss, Smart Museum Consulting Curator for Contemporary Art, and Michael Christiano, Interim Senior Director of Museum Programs.

This Threshold commission is supported by the Smart Museum's Contemporary Art Council and by UChicago Arts. Presented in the Eunice Ratner Reception Gallery and Vera and A. D. Elden Sculpture Garden



September 14, 2017–January 14, 2018

Revolution Every Day

Presented on the centenary of the 1917 Russian Revolution, this exhibition immerses visitors in the distinct textures and speeds of everyday life that arose—and have lingered stubbornly—in the wake of revolutionary upheaval. *Revolution Every Day* juxtaposes works of Soviet graphic art—primarily posters from the 1920s and 1930s, many by female artists such as Valentina Kulagina—with works on video and film, including excerpts from Dziga Vertov's

documentary films from the 1930s, post-Soviet videos by artists like Olga Chernysheva, as well as a new commission by Cauleen Smith. Focused on the experiences of women under (and after) communism, these works involve viewers in visual and aural conversations concerning the temporality of the everyday, revealing how socialist labor involves feats of endurance and patience as much as heroic action. In its innovative exhibition design and distinct approach to its subject, *Revolution Every Day*, much like the Smart's 2011 exhibition *Vision and Communism*, undermines our readymade responses to the Russian Revolution and makes it possible for Western audiences to experience Soviet visual art anew.

Curators: Robert Bird, Associate Professor, Slavic Languages and Literatures, and Cinema and Media Studies, The University of Chicago; Christina Kiaer, Associate Professor of Modern Art, Northwestern University; and Zachary Cahill, Curator for the Richard and Mary L. Gray Center for Arts and Inquiry, The University of Chicago; in collaboration with Diane Miliotes, Interim Curator of Modern Art and Design, Smart Museum of Art.

Support for this exhibition has been provided by the Smart Museum's Pamela and R. Christopher Hoehn-Saric Exhibition Fund. Additional support has been provided by the Museum's SmartPartners.

Presented in the Richard and Mary L. Gray Gallery



September 14, 2017–December 17, 2017

The Hysterical Material

This is a show about feelings: how feelings are communicated, represented, and produced both in the materiality of the body and in the materials of sculpture. The exhibition investigates the emotional possibility of material in works by two leading figures of Western art history, Auguste Rodin (1840–1917) and Bruce Nauman (born 1941). Both artists often employ segments of the body—hands, arms, heads—as well as the pure matter of traditional sculptural materials. However, they do so in very different ways. While Rodin was a master of conflating representation and material, Nauman uses figurative representation to plumb the depths of the

psychological body. This exhibition features nine sculptures and works on paper from the Smart Museum and other collections. It places works by Rodin and Nauman into unusual spatial relationships, calling attention to the artists' mutual artistic concerns while also focusing a lens on how each sculptor conceives of the body as an emotional instrument, something not always understood by the rational mind. *The Hysterical Material* is presented as part of Rodin 100, a worldwide celebration of the artist's work and legacy.

Curators: Geof Oppenheimer, Associate Professor of Practice in the Arts, Department of Visual Arts, The University of Chicago, in consultation with Anne Leonard, Interim Senior Director of Academic and Curatorial Initiatives and Curator of European Art, Smart Museum of Art.

Support for this exhibition has been provided by the Smart Museum's Andrew W. Mellon Foundation Endowment, the Pamela and R. Christopher Hoehn-Saric Exhibition Fund, and the France Chicago Center at the University of Chicago. Additional support has been provided by the Museum's SmartPartners.

Presented in the Robert and Joan Feitler Gallery

RELATED PROGRAMS

In addition to the **Smart Fall Opening**, a free public reception celebrating the new exhibitions on **Wednesday, September 27, from 6:30 to 8:30 pm**, the Museum will present film screenings, family days, tours, discussions, and a number of other free public programs related to each exhibition. For up-to-date information, please visit smartmuseum.uchicago.edu/programs-events.

RELATED PUBLICATIONS

The Smart Museum will publish two related books this fall. For information or to purchase, visit smartmuseum.uchicago.edu/research/publications.

Revolution Every Day

This unique publication is inspired by the venerable tradition of Soviet and Russian tear-off calendars. The book has 365 calendar pages and features a diverse range of images and texts drawn from primary source materials that explore the historical and experiential dimensions of revolution. It will also feature essays and other original contributions from the *Revolution Every Day* curators, artists, and scholars. Published by the Smart Museum of Art in collaboration with Mousse. Available fall 2017.

The Hysterical Material

The Hysterical Material exhibition will be accompanied by a small publication featuring texts by Mieke Bal, Anita Chari, Ankhi Mukherjee, and Geof Oppenheimer. The book will be co-published by the Smart Museum and SoberSCOPE Press. Available fall 2017.

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First page images (l-r):

Valentina Kulagina, *International Day of Female Workers Is the Battle Day of the Proletariat*, 1931, Poster. Ne boltai! Collection.

Emmanuel Pratt, Concept sketches for *Radical [Re]Constructions*, 2017. Courtesy of the artist.

Bruce Nauman, *Studies for Holograms*, 1970, Screenprint. San Francisco Museum of Modern Art, Gift of Carla Emil and Rich Silverstein. Photograph: Don Ross.

ABOUT THE SMART MUSEUM OF ART

As the fine arts museum of the University of Chicago, the Smart Museum of Art is home to thought-provoking exhibitions and an exquisite collection of more than 15,000 objects, including modern masterpieces, millennia-old Chinese ritual objects, rich examples of Renaissance painting, and provocative works of contemporary art. Through collaborations with scholars, the Smart has established itself as a driving force for creative thinking through the arts at the University and a pioneering model of what a 21st century academic art museum can be. The Museum also offers distinctive programs that inspire visitors of all ages to experience the dynamic role of the visual arts in our world. The Smart first opened in 1974.

Mission

The Smart Museum of Art at the University of Chicago opens the world through art and ideas.

Smart Museum of Art

The University of Chicago

5550 S. Greenwood Avenue
Chicago, IL 60637

773.702.0200

smartmuseum.uchicago.edu

smart-museum@uchicago.edu

Hours

Tuesday–Sunday, 10 am–5 pm

Thursday evenings until 8 pm

Galleries are closed Mondays and holidays.

Admission is always free. All are welcome.