

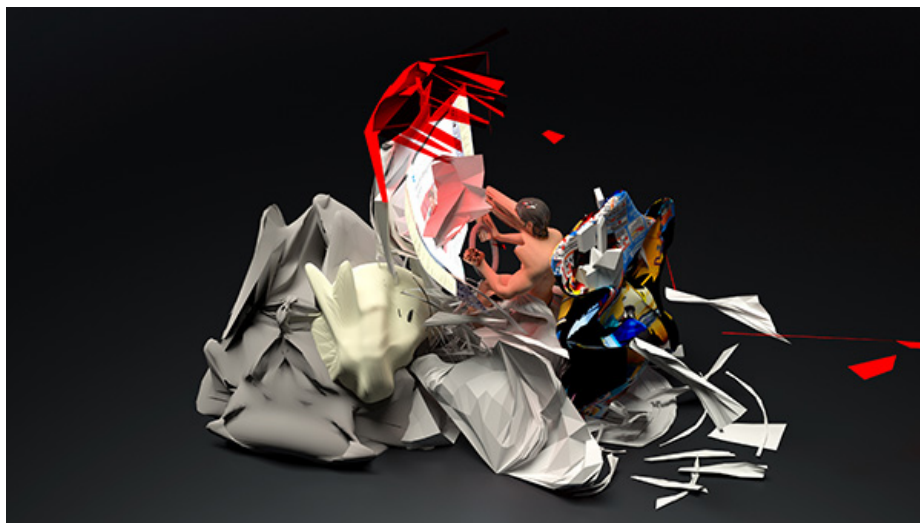


**SMART MUSEUM OF ART**  
THE UNIVERSITY OF CHICAGO

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## Global and Local Contemporary Art at the Smart

*Samson Young's first US solo museum exhibition anchors a season of contemporary art projects at the Smart Museum*



This fall, the Smart Museum of Art at the University of Chicago presents a series of exhibitions and artist projects that showcase the diversities of global contemporary art, from multimedia installations that address issues of social progress by Hong Kong-based artist Samson Young to large-scale paintings of everyday life in southern Africa by Botswana-born artist Meleko Mokgosi. Working across and at the edges of the University's campus, the Museum will also present several projects featuring Chicago-based artists that open conversations around place, private space, and public trauma.

"The Smart Museum's exhibition program this year highlights the extraordinary potential of a university art museum to be a site of global dialogue and inquiry," said Alison Gass, the Dana Feitler Director of the Smart Museum. "Each in its own way, these exhibitions offer an expanded understanding of our local and global communities. They have come to life here at the University of Chicago through boundary-crossing collaborations and rigorous research and questioning undertaken by an international array of artists, scholars, and students."

The season is anchored by *Silver Moon or Golden Star, Which Will You Buy of Me?* (September 18–December 29, 2019), the first US solo museum show by multidisciplinary artist **Samson Young**. The exhibition draws on an array of cultural and historical references and showcases Young's maximalist practice—visitors enter under the belly of a giant foam lion and encounter lemon-shaped drone cars, a half-moon-half-disco ball, sound drawings, and a trilogy of animated music videos that deal with what the artist calls "the promotion and propagation of utopian dreams and visions."

The exhibition opens with a **public reception** on **Tuesday, September 17, 7–9 pm**, complete with cotton candy, fruit tarts, and other treats inspired by the 1933 Chicago World's Fair and referenced in Young's kaleidoscopic video installations. Additional opening week programs include **World Fair Music**, an evening of experimental performance and conversation presented in partnership with the Overture Council of the Chicago Symphony Orchestra and EXPO CHICAGO on **Wednesday, September 18, 5:30 pm** and the panel discussion **Have You Ever Seen a Dream Walking** at EXPO CHICAGO on **Friday, September 20, 3:30 pm** featuring the artist, curator Orianna Cacchione, and producer and podcast host Avery Trufelman (99% Invisible, Articles of Interest, and Nice Try!).

In October, *Silver Moon or Golden Star...* will be joined by **Meleko Mokgosi's** *Bread, Butter, and Power* (October 19–December 29, 2019), a single-room, twenty-panel painting installation that explores the theme of feminism in the context of southern Africa. The exhibition, organized by the Fowler Museum at UCLA, encourages visitors to think expansively about politics, power structures, and the consequences of dividing labor practices by gender. Also on view is **Down Time: On the Art of Retreat** (October 25–December 29, 2019), which features works in a variety of media and asks: where can we turn when we need space and time away? The exhibition, organized through the Smart's Feitler Center for Academic Inquiry, is curated by a group of University of Chicago undergraduate and graduate students as part of a series of courses on curatorial practice.

Outside of the walls of the Museum, the Smart will also present a sound art exhibition featuring new work by nine Chicago-based artists, **The Chicago Sound Show** (September 27–December 29, 2019; happening across the University of Chicago campus) and **John Preus: Adaptation** (winter 2020; at the Harris School of Public Policy), a project from the Smart Museum's 2019 Interpreter in Residence that draws on chairs, desks, and other material from the 49 Chicago Public Schools that were closed in 2013 to open up conversations around collective loss, appropriation, and public education. The Museum's multi-year collaboration with Emmanuel Pratt and **Sweet Water Foundation** continues with the renovation and activation of an abandoned house, which will open as a community space during a **Harvest Celebration** on **Saturday, September 28**.

The Smart Museum's season of global art continues in the new year with **The Allure of Matter: Material Art From China** (February 7–May 3, 2020), a major exhibition featuring monumental works from Chinese artists who have cultivated intense relationships with their materials, from plastic, water, and wood, to hair, gunpowder, and Coca-Cola. The exhibition will be co-presented at the Smart Museum and Wrightwood 659 in Lincoln Park and is co-organized with the Los Angeles County Museum of Art, the Seattle Art Museum, and the Peabody Essex Museum.

## **RELATED PROGRAMS**

In addition to the opening week activities for *Silver Moon or Golden Star...*, the Smart Museum will present a number of additional free public programs. Additional information about exhibition-related public programming will be posted in the near future at [smartmuseum.uchicago.edu/calendar](http://smartmuseum.uchicago.edu/calendar).

## **EXHIBITION DETAILS**

For up-to-date information, please visit [smartmuseum.uchicago.edu/exhibitions](http://smartmuseum.uchicago.edu/exhibitions).



June 14–September 22, 2019

### **Tara Donovan: Fieldwork**

*Fieldwork* celebrates American artist Tara Donovan's distinctive practice that transforms mundane materials like plastic straws, index cards, rubber bands, Slinkys, and Mylar into elaborate, mind-bending objects evocative of the natural world. Donovan manipulates a material over and over again, to see what it is capable of becoming, where it might lead, and how it migrates from an

object of practical use to something surreal or sublime. In some instances, she reworks a material into both two-dimensional and three-dimensional forms, engaging with space and light in nuanced and unexpected ways. Organized by the Museum of Contemporary Art Denver, this exhibition presents, for the first time, wall-based and freestanding objects together, demonstrating how fully the artist reimagines everyday materials. Taken together, the works in this exhibition demonstrate how order and structure give way to unpredictability and how the mundane cedes to the marvelous. Tara Donovan was born in 1969 in New York City, where she currently lives and works.

**Curator:** *Tara Donovan: Fieldwork* is organized by the Museum of Contemporary Art Denver and curated by Nora Burnett Abrams, Ellen Bruss Curator and Director of Planning at MCA Denver. The Smart Museum's presentation is overseen by Alison Gass, Dana Feitler Director, and Jennifer Carty, Associate Curator of Modern & Contemporary Art.

*Support for the Smart Museum's presentation has been provided by Lead Sponsors Amy and Paul Carbone, Barton J. and Phyllis Gordon Cohen Foundation, Mirja and Ted Haffner, and Pace Gallery. Additional support has been provided by the Museum's SmartPartners. The exhibition is presented in the Smart Museum's Robert and Joan Feitler Gallery, Richard and Mary L. Gray Gallery, Janis Kanter and Thomas McCormick Gallery, Edward A. and Inge Maser Gallery, Joel and Carole Bernstein Gallery, and Eunice Ratner Reception Gallery.*



September 18–December 29, 2019

### **Samson Young:**

#### **Silver Moon or Golden Star, Which Will You Buy of Me?**

In his first U.S. museum exhibition, Samson Young premieres a trilogy of animated music videos that explores varying concepts of social progress and utopia. Loosely taking the idealism displayed at the 1933 Chicago World's Fair as a point of departure, this

multimedia exhibition asks how people adapt to societal changes that they have little control over. For Young, "progress" as it was defined in the 1933 fair's subtitle "A Century of Progress" represents a specific variant of aspirational thinking that was exported around the globe in the decades that followed. Through careful processing and manipulation of images, sound, and space, Young considers the promotion of utopian dreams while dwelling on the various ways in which cars, shopping malls, and model homes like the House of Tomorrow and Armco-Ferro House are embedded with ideas of social progress and personal freedom. The exhibition is the culmination of a year-long research project

undertaken by the artist that commenced during a residency co-sponsored by the University of Chicago's Smart Museum and Neubauer Collegium for Culture and Society. The exhibition showcases a trilogy of animated music videos—*The Highway is Like a Lion's Mouth*, *Da Da Company*, and the new *Houses of Tomorrow*—that Young describes as a “song cycle.” Additionally, the exhibition includes archival materials related to the 1933 World's Fair and “sound drawings” and 3D-printed sculptures by the artist.

**Curator:** Orianna Cacchione, Smart Museum Curator of Global Contemporary Art.

*Support for this exhibition has been provided by Lead Sponsors Gay-Young Cho and Christopher Chiu, The Chu Collection, and Mirja and Ted Haffner. Additional support has been provided by the Museum's SmartPartners. Presented in the Richard and Mary L. Gray Gallery and the Elisabeth and William M. Landes Gallery.*

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September 27–December 29, 2019

### **The Chicago Sound Show**

*Multiple locations on the University of Chicago campus*

This outdoor sound art exhibition presents site-specific works by nine Chicago artists that explore thresholds, passageways, and common spaces across the University of Chicago's campus. *The Chicago Sound Show* is the first exhibition to showcase Chicago's extraordinary sound art scene in over three decades. The participating artists will create new works for historic and modern outdoor sites across the University's campus, including Swift Cloister Garden, Campus North Residential Commons, Cobb Gate, Botany Pond, and the Smart Museum of Art courtyard.

Through use of “found sound,” meditative human voice, acoustic archaeology, and more, the works reveal and amplify the architectural peculiarities of campus while enriching our sensual knowledge of space.

**Artists:** Olivia Block, Nomi Epstein, David Wallace Haskins, Walter Kitundu, Lou Mallozzi, Stephan Moore, Sam Pluta, Andy Slater, and Katherine Young.

**Curators:** *The Chicago Sound Show* is curated by Laura Steward, Curator of Public Art, and Sam Pluta, Assistant Professor of Composition and Director of the Computer Music Studio, the University of Chicago.

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October 19–December 29, 2019

### **Meleko Mokgosi: Bread, Butter, and Power**

Meleko Mokgosi's large-scale episodic painting cycle *Bread, Butter, and Power* forms the newest chapter in his ongoing series *Democratic Intuition*, which seeks to explore ideas about the many ways that democratic concepts influence our lives, loves, and relationships on macro- and micro-levels. This twenty-panel installation interrogates



the theme of feminism in the context of southern Africa, and considers the consequences of dividing labor practices by gender. Mokgosi's approach to storytelling through the form of history painting allows us to compare what we see in the paintings to the realities of inequality and gendered labor division we know from experience. This approach to the content also inspires us to think expansively about politics, power structures, and the role of history in the creation of the current nations of southern Africa.

**Curators:** *Meleko Mokgosi: Bread, Butter, and Power* was organized by the Fowler Museum at UCLA and is curated by Erica P. Jones, Associate Curator of African Arts. The Smart Museum presentation was overseen by Jennifer Carty, Associate Curator of Modern & Contemporary Art.

*The exhibition was made possible by major support from the Fowler Museum's Philip L. Ravenhill Endowed Fund and the Fay Bettye Green Fund to Commission New Work. Support for the presentation at the Smart Museum has been provided by its SmartPartners. Presented in the Robert and Joan Feitler Gallery, the Richard and Mary L. Gray Gallery, and the Joel and Carole Bernstein Gallery.*

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October 25–December 29, 2019

### **Down Time: On the Art of Retreat**

Where can we turn when we need space and time away? What do those spaces look like, and how do we create them? Who has access? And can we ever really get away, even for a little while? The artworks in *Down Time* present a range of public, private, and imagined settings—from lush gardens in France, to shadowy

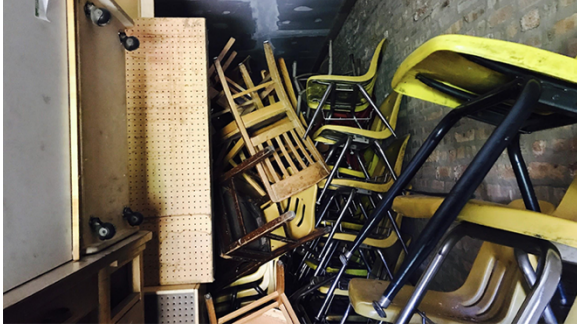
hallways, to kaleidoscopic landscapes—that point to realms of retreat. With particular attention to how artists have represented Black subjects in places of respite, and how Black artists have aspired to, imagined, performed, and created spaces for sustaining themselves at a remove from everyday life and extreme events, this exhibition asks: what drives the creation of these “other” spaces, how have artists envisioned them, and how does “getting away” shape an ultimate return? A collaboratively produced exhibition organized through the Smart Museum of Art's Feitler Center for Academic Inquiry, *Down Time* was conceptualized and curated by the University of Chicago graduate and undergraduate students of the Department of Art History's course *Exhibition in Practice* taught by Leslie Wilson, with further support from two Summer Undergraduate Research Associates. The curatorial cohort worked closely with the Smart Museum's team to shape all parts of this exhibition including selecting artworks from the Smart's permanent collection and from private collectors, overall interpretation, design and layout, programming, and publications.

**Curators:** This project was overseen by Leslie M. Wilson, Curatorial Fellow for Diversity in the Arts, and Berit Ness, Assistant Curator of Academic Initiatives.

*Support for this exhibition has been provided by the College Center for Research and Fellowships at the University of Chicago and the Museum's SmartPartners.*

*Presented in the Janis Kanter and Thomas McCormick Gallery and Edward A. and Inge Maser Gallery.*

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Winter 2020

### **John Preus: Adaptation**

*Harris School of Public Policy, 1307 East 60th Street*

In 2013, the city of Chicago shuttered 49 public schools. Through a set of coincidences, artist John Preus gained access to the furniture that was bound for the landfill as the schools were being cleared out.

Drawing on a warehouse full of broken and damaged furniture, Preus has been using school chairs, desks, and other material for his own artistic and functional work ever since. He has also invited other artists and designers to respond to the material for exhibitions across the city. Throughout 2019 Preus will continue his creative engagement with this material, and the emotional and psychological freight it carries, as the Smart Museum's Interpreter in Residence. *Adaptation* began in January with a period of investigation into the psychological effects of the closing of the public schools, including a series of workshops and discussions with artists, scholars, and young people participating in the Smart Museum's Teen Program. In the winter, Preus will build a functional structure designed as a space to convene public dialogue around the ethical and political questions surrounding material from the closed schools, opening up conversations around collective loss, appropriation, public trauma, public education, and the future of the public realm in general.

**The Interpreter in Residence** is a yearlong program designed as a forum for Chicago-based artists and educators with an interest in social engagement to create participatory art experiences with Smart Museum guests. The program was inaugurated in 2013 and is organized by the Public Practice department.



Ongoing

### **[Re]Construction House**

*Sweet Water Foundation, Perry Avenue Commons*

The [Re]Construction House project focuses on the year-long renovation and activation of an abandoned house located at 5731 S. Lafayette Avenue in the heart of the Perry Ave Commons.

The project extends a partnership between the Smart Museum and Sweet Water Foundation that began in fall 2017 with *Radical [Re]Constructions*, an installation and residency that offered a physical and conceptual blueprint for the regeneration of the vacant structure. At the outset, the rehabilitation of the house provides hands-on design-build learning projects for youth and mentors at Sweet Water Foundation. Over a year, the interior of the house will be deconstructed and rebuilt as a dynamic programmatic and live-work space for artists and SWF's humans in residence. The cumulative transformation of the [Re]Construction House will demonstrate the possibilities that emerge when people—artists and communities, individuals and institutions—come together with a common purpose to revitalize spaces and each other. Beyond re-animating a building this project has enabled Sweet Water and the Smart to further develop what promises enduring partnership grounded in shared values and an increasing structural connectivity.

**Harvest Celebration:** The [Re]Construction House will officially open to the public during Sweet Water Foundation's annual Harvest Celebration on Saturday, September 28, 2019. This event will also serve as the opening of the related exhibition *People, Energy, Light, Power: The [Re]Construction of Ethos* and the launch of a series of public events and programs hosted at the [Re]Construction House in collaboration with the Smart, Emmanuel Pratt, and Sweet Water Foundation.

*The [Re]Construction House project and related programming are made possible by the Joyce Foundation.*

## TheJoyceFoundation

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February 7–May 3, 2020

### **The Allure of Matter: Material Art from China**

*Co-presented at the Smart Museum of Art (5550 S. Greenwood Avenue) and Wrightwood 659 (659 W. Wrightwood Avenue)*

Where do we go from here? This is a question often asked in the wake of trauma and out of exhaustion, but also in moments of healing and when preparing to move forward. Organized by a group of University of Chicago undergraduate and graduate students as part of the course *Exhibition in Practice*, this show

explores the art of retreat. From the lush gardens of France to shadowy corners of apartment buildings to kaleidoscopic landscapes of other worlds, the artworks included in the exhibition focus on the time and space of rest and regrouping. It prompts questions about what necessitates the creation of an “other” space and how we might get there, with particular attention to how artists have represented Black subjects in spaces of respite and how Black artists have performed, aspired to, and created realms outside of the everyday for sustaining themselves in the present and imagining futures.

**Artists:** Ai Weiwei, Cai Guo-Qiang, Chen Zhen, Gu Dexin, Gu Wenda, He Xiangyu, Hu Xiaoyuan, Huang Yong Ping, Jin Shan, Liang Shaoji, Lin Tianmiao, Liu Jianhua, Liu Wei, Ma Qiusa, Shi Hui, Song Dong, Sui Jianguo, Sun Yuan and Peng Yu, Wang Jin, Xu Bing, Yin Xiuzhen, Zhan Wang, Zhang Huan, Zhang Yu, and Zhu Jinshi.

**About:** *The Allure of Matter* is co-organized by the Smart Museum of Art with Wrightwood 659 and the Los Angeles County Museum of Art, the Seattle Art Museum, and the Peabody Essex Museum.

**Curators:** The exhibition is curated by Wu Hung, Smart Museum Adjunct Curator, Harrie A. Vanderstappen Distinguished Service Professor of Art History, and Director of the Center for the Art of East Asia at the University of Chicago, with Orianna Cacchione, Smart Museum Curator of Global Contemporary Art.

*The Smart Museum's presentation of The Allure of Matter is made possible by support from Alphanwood Foundation Chicago. Support for the exhibition and its catalogue has been provided by principal sponsors the E. Rhodes and Leona B. Carpenter Foundation and by Lorna Ferguson and Terry Clark. Additional support has been provided by the Museum's SmartPartners. The national tour of this exhibition is supported by The Andy Warhol Foundation for the Visual Arts.*



## **RELATED PUBLICATIONS**

The Smart Museum will publish two related books this year. For information or to purchase, visit [smartmuseum.uchicago.edu/research/publications](http://smartmuseum.uchicago.edu/research/publications).

### **The Allure of Matter: Material Art from China | \$45**

This publication is the first scholarly volume to examine Chinese art through the lens of materiality. The book features full color reproductions of all the works in the exhibition, artist profiles, and new essays that draw connections between Chinese art and the role of materials in global histories of art and contemporary practice. Published by the Smart Museum of Art and distributed by the University of Chicago Press. Available now.

### **Samson Young: Silver Moon or Golden Star, Which Will You Buy of Me? | \$35**

This exhibition catalogue is lavishly illustrated and acts as both an introduction to Samson Young's work and a document of his first US exhibition. It features original essays by Orianna Cacchione and G. Douglas Barrett and an interview between Seth Kim-Cohen and Young. Published by the Smart Museum of Art in and distributed by the University of Chicago Press. Available fall 2019.

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### **Images (left to right, top to bottom)**

Samson Young, *The Highway is Like a Lion's Mouth* (animation still), 2018, Video and sound installation, 10 min, 53 sec. Image courtesy of the artist.

Meleko Mokgosi, *Bread, Butter, and Power* (detail), 2018, Oil paint on canvas. Courtesy the artist and Honor Fraser, Los Angeles. Photo © Monica Nouwens.

Installation view, *Tara Donovan: Fieldwork*, Smart Museum of Art, 2019. Courtesy of the artist and Pace Gallery. Photo: Michael Tropea.

Samson Young, Photograph from the production of *Houses of Tomorrow*, 2019, Video and sound installation, 20 min. Image courtesy of the artist. Photo by Jonathan Loïc Rogers.

*The Chicago Sound Show* artists gather at the University of Chicago. Photo by Jean Lachat.

Meleko Mokgosi, *Bread, Butter, and Power* (detail), 2018, Oil paint on canvas. Courtesy the artist and Honor Fraser, Los Angeles. Photo © Monica Nouwens.

Ja'Tovia Gary, Still from *Giverny I (Négresse Impériale)*, 2017, Video, 06:18. Courtesy the artist and galerie frank elbaz.

School furniture in storage. Photo by John Preus.



The [Re]Construction House at Sweet Water Foundation's Perry Avenue Commons. Courtesy of Sweet Water Foundation.

Xu Bing, *1st Class*, 2011, 500,000 "1stClass" brand cigarettes, spray adhesive, and carpet. Installation view at Massachusetts Museum of Contemporary Art (Mass MoCA), 2011. © Xu Bing Studio.

### **About the Smart Museum of Art**

The Smart Museum of Art at the University of Chicago is a site for rigorous inquiry and exchange that encourages the examination of complex issues through the lens of art objects and artistic practice. Through strong community and scholarly partnerships, the Museum incorporates diverse ideas, identities, and experiences into its exhibitions and collections, academic initiatives, and public programming. The Smart first opened in 1974. Admission is always free.

### **Mission**

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

### **Smart Museum of Art**

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### **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.**