

***Toward Common Cause* exhibitions featuring MacArthur Fellows open across the South Side of Chicago**

New *Toward Common Cause* initiatives feature work by MacArthur Fellows **Njideka Akunyili Crosby, Dawoud Bey, Mark Bradford, Mel Chin, Nicole Eisenman, LaToya Ruby Frazier, Jeffrey Gibson, Guillermo Gómez-Peña, David Hammons, Gary Hill, Alfredo Jaar, Toba Khedoori, Whitfield Lovell, Rick Lowe, Iñigo Manglano-Ovalle, Kerry James Marshall, Julie Mehretu, Trevor Paglen, Fazal Sheikh, Kara Walker, Carrie Mae Weems, Deborah Willis, Fred Wilson, and Xu Bing**



CHICAGO—***Toward Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40*** opens at multiple locations across the city's South Side this summer, marking the 40th anniversary of the MacArthur Fellows Program with community-based projects realized in public spaces as well as solo and group exhibitions in museum, gallery, and community spaces. *Toward Common Cause* is an expansive multi-venue exhibition organized by the **Smart Museum of Art at the University of Chicago** in collaboration with more than two dozen exhibition, programmatic, and research partner organizations at UChicago and across Chicago, including the **Chicago Housing Authority, DuSable Museum of African American History, Hyde Park Art Center, National Public Housing Museum, Logan Center for the Arts, School of the Art Institute of Chicago Galleries, South Side Community Art Center, Stony Island Arts Bank, and Sweet Water Foundation.**

Toward Common Cause explores the extent to which certain resources—air, land, water, and even culture—can be held in common and marks the 40th anniversary of the MacArthur Fellows Program. Raising questions about inclusion, exclusion, ownership, and rights of access, the exhibition considers art’s vital role in society as a call to vigilance, a way to bear witness, and a potential act of resistance. Additional initiatives will open later this summer and into the fall. The full list of participating artists and other details are available online at the exhibition website:

towardcommoncause.org.

The exhibition is curated by **Abigail Winograd**, MacArthur Fellows Program Fortieth Anniversary Exhibition Curator, Smart Museum of Art, The University of Chicago.

SCHEDULE OF SUMMER EXHIBITIONS

Hours of operation and reservation policies vary by location, please confirm with each venue prior to visiting.

Mel Chin: Safehouse Temple Door

Iñigo Manglano-Ovalle: Hydrant, 41°47'22.662" N - 87°37'38.364" W

June 29–ongoing

Sweet Water Foundation, 5749 S. Perry Avenue, Chicago, IL, 60621

These two collaborative, site-specific projects confront environmental pollution and its disproportionate impact on disinvested communities. Iñigo Manglano-Ovalle’s *Hydrant, 41°47'22.662" N - 87°37'38.364" W*, the latest work in a series of wells by the artist, has been installed on the Sweet Water Foundation campus—known as The Commonwealth—as a means of drawing potable water and a site for gathering, conversation, and reflection. Nearby, Mel Chin’s *Safehouse Temple Door* has been installed as a functioning bank-vault door on Sweet Water Foundation’s Civic Arts Church—a community design center, central gathering and gallery space for workshops, field lessons, and events at The Commonwealth. The site will serve as one of several activation points for “Fundreds,” creative currency made by individuals across Chicago as part of the *Chicago Fundred Initiative: A Bill for IL*, a collaborative action focused on lead contamination in water, soil, and housing. *Safehouse Temple Door* was fabricated by UNC Asheville STEAM Studio.

Toward Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40

July 15–December 19, 2021

Smart Museum of Art, The University of Chicago, 5550 S. Greenwood Avenue, Chicago, IL 60637

As the main gallery venue for *Toward Common Cause*, the Smart Museum presents a group show that surveys the impacts of environmental racism and segregation on rural and urban geographies. The selected works—by Mark Bradford, Mel Chin, Nicole Eisenman, LaToya Ruby Frazier, Jeffrey Gibson, Toba Khedoori, Rick Lowe,

Iñigo Manglano-Ovalle, Julie Mehretu, Fazal Sheikh, and Xu Bing—address questions of the natural and built environment. Together, they examine the purported neutrality of landscape in the history of art as well as call for a reckoning with the ways in which race and class impact the layout of our cities.

Alfredo Jaar: This Is Not America (A Logo for America)

July 15, 2021–January 29, 2022

School of the Art Institute of Chicago Galleries, 33 E. Washington Street, 60602

One of Alfredo Jaar's better-known works, *This Is Not America (A Logo for America)* (1987/2014/2016), will be presented at the new SAIC Galleries space in the Loop. Visible from the street and open to the public, the project features a sequence of projections which were originally displayed on a light board in Times Square, New York. While this project was first realized in 1987, in recent years it has been recreated in New York (2014) and London (2016). In addition, SAIC's nearby Sharp Building (37 S. Wabash Avenue) will serve as a display location for Rick Lowe's *Black Wall Street Journey*.

Kara Walker: Presenting Negro Scenes Drawn Upon My Passage through the South and Reconfigured for the Benefit of Enlightened Audiences Wherever Such May Be Found, By Myself, Missus K.E.B. Walker, Colored

July 17–October 16, 2021

DuSable Museum of African American History, The Roundhouse, 740 E. 56th Place, Chicago, IL 60637

Across three decades of making artworks of black cut-out figures, Kara Walker has turned the harm of racism upon itself by refusing to veil the history of slavery in shame or euphemism. Underscoring racism, stereotypes, and bodily desire as black-and-white issues, this installation presents antebellum characters in the style of black paper portraiture, a genre whose use from the mid-17th century through the late 19th century not only overlapped with the history of slavery but also perpetuated extremely problematic stereotypes about Black people. Offered up for reconsideration in our time, these vignettes confront us with powerful questions of how to deal with our nation's painful past. Now making a historic return to Chicago's South Side, this installation was first presented in 1997 at the nearby Renaissance Society.

Toward Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40

July 17–October 24, 2021

Hyde Park Art Center, 5020 S. Cornell Avenue, Chicago, IL 60615

In this section of *Toward Common Cause*, artworks by Mel Chin, LaToya Ruby Frazier, and Fazal Sheikh foreground the environmental racism and infrastructural inequalities (including exposure to industrial pollution and limited access to healthcare, food, and clean drinking water), which are shared by disinvested and

disenfranchised communities across the globe. Chin's *Chicago Fundred Initiative: A Bill for IL* invites individuals to create their own "Fundred," a form of creative currency that affirms the right of each maker to equal protection against a pervasive and insidious environmental hazard present in water, soil, and paint, and engages residents, advocates, and policy makers towards lead poisoning prevention. Combining Frazier's *Flint is Family* photographs with voice over by lifelong Flint resident Shea Cobb, the film displayed here documents Cobb's lived experience of the now infamous Flint water crisis. Two projects by Sheikh—the series *Desert Bloom* (part of the *Erasure Trilogy*) and *Conflict Shoreline*, a project created in conjunction with Eyal Weizman—combine landscape photography and ground-truthing to examine the displacement of Bedouin communities from ancestral lands in Israel's Negev desert.

Carrie Mae Weems: A Land of Broken Dreams

July 17–December 12, 2021

Reva and David Logan Center for the Arts, The University of Chicago, 915 E. 60th Street, Chicago 60637

Carrie Mae Weems's installation at the Logan Center Gallery features an array of media and objects—photography, video, texts, bric-a-brac, and furniture—through which Weems reimagines the Black Panther Party's programs for young people in Chicago during the late 1960s and early 1970s. In the main gallery, visitors are invited to browse, sit, and explore a classroom setting replete with desks, chairs, books, a blackboard, View-Masters, and posters of historic Black leaders. A smaller gallery space, designed to resemble a theater, will screen video works by Weems. As a whole, *A Land of Broken Dreams* probes notions of education and ideals for political parties, revolutions, and their leaders.

Whitfield Lovell: The Spell Suite

July 17–September 25, 2021

South Side Community Art Center, 3831 S. Michigan Avenue, Chicago, IL 60653

Mining vintage photographs of unknown people for much of his subject matter, Whitfield Lovell aims to, in his words, "illuminate the humanity and richness" of ordinary African Americans who lived between the Emancipation Proclamation and the civil rights movement. Shown at the South Side Community Art Center as part of *Toward Common Cause* are portraits from Lovell's *Spell Suite*, a series name that references a sequence of pieces in music or dance and conjures the mesmerizing quality of enchantment. Lucidly rendered and powerfully expressive, these Black figures contradict the stereotypes of African Americans that have been perpetuated by mass media, such as *The Beulah Show* recording that plays from Lovell's installation of radios, *After an Afternoon*. Together, these works probe the effacement of cultural memory with sensuous tones that activate the legacy of those whose personal histories have been lost.

Toward Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40

July 18–December 19, 2021

Stony Island Arts Bank, 6760 S. Stony Island Avenue, Chicago, IL 60649

Rebuild Foundation's Stony Island Arts Bank is home to a group show that includes Dawoud Bey, Nicole Eisenman, David Hammons, Gary Hill, Whitfield Lovell, Kerry James Marshall, Trevor Paglen, Kara Walker, Carrie Mae Weems, Deborah Willis, and Fred Wilson. This sub-chapter of *Toward Common Cause* constitutes an artistic reflection on how we see others, how we see ourselves, and how these views are inflected by race, gender, and class, among other considerations. These are questions that currently preoccupy the art world. Yet, they are questions that the artists included in this exhibition have been raising for decades.

Public murals by Njideka Akunyili Crosby

Opening late summer 2021

Chicago Housing Authority, Minnie Riperton Apartments, 4250 S. Princeton Avenue, Chicago, IL 60609

The CHA's Minnie Riperton Apartments serve as a public venue for *Toward Common Cause*, with two collage-paintings by Njideka Akunyili Crosby reproduced as large format murals on the building's facade. The installation of the murals is the result of a collaborative curatorial process led by a cohort of young people from the joint Smart Museum of Art and CHA Teen Program. Starting in summer 2020 and continuing through the academic year, these students, all residents of CHA housing, did several virtual studio visits with Akunyili Crosby, narrowed in on a selection of images, and then worked with Minnie Riperton's community of senior residents to select two works: *I Still Face You* (2015) and *Home: Say It Loud* (2017).

Public murals by Njideka Akunyili Crosby

July 22–November 1, 2021

National Public Housing Museum, 1322 W Taylor Street, Chicago, Illinois 60607

In a public installation as part of *Toward Common Cause*, the NPHM presents two murals by Njideka Akunyili Crosby on the facade of the last remaining building of the former Jane Addams Homes on Chicago's Near West Side. The installation features two reproductions of two works: *Mother and Child* (2016) and *The Beautiful Ones, Series #9* (2018).

OTHER ONGOING PROJECTS

Hours of operation and reservation policies vary by location, please confirm with each venue prior to visiting.

Dawoud Bey: Portraits from Chicago (1993–2001)

May 21–August 28, 2021

Arts + Public Life, Arts Incubator, 301 East Garfield Boulevard, Chicago, IL 60637

Arts + Public Life opens *Toward Common Cause* with an exhibition of works by Chicago-based Dawoud Bey, who has photographed South Side youth across decades of artistic practice. In the 1990s, he invited them into his studio, seated them against single-hued studio walls, and fragmented their faces across multiple 20 x 24-inch Polaroids. In the early 2000s, he took street photographs of South Side youth as he came across them on sidewalks and steps. As a whole, these portraits make visible a group who are not fully recognized by society, activating the sitters' inner worlds for viewers to contemplate.

Jeffrey Gibson: Sweet Bitter Love

May 28–September 18, 2021

Newberry Library, 60 West Walton Street, Chicago, IL 60610

Sweet Bitter Love presents Jeffrey Gibson's reflections on representations of Indigenous people in cultural institutions. Gibson, a member of the Mississippi Band of Choctaw Indians and of Cherokee descent, responds to nineteenth-century portraits of Indigenous people in the Newberry Library's collection. His paintings and wallpaper refute ethnographic symbolism with vibrant, glittering layers. Surrounding documentation of ceremonial gifts acquired by the Field Museum in 1991, Gibson's works question our expectations for what qualifies as cultural artifacts and the institutional practices surrounding their care. As they enter into critical dialogue across the gallery space, these art objects collectively deconstruct myths about Indigenous cultures and attest to Native persistence.

Much Unseen is Also Here: An-My Lê and Shahzia Sikander

June 3–August 29, 2021

Museum of Contemporary Photography, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605

Much Unseen is Also Here brings together the works of two major artists who both consider the theater of the landscape, monumentality, cultural history, and representation. Probing monuments and identity, An-My Lê and Shahzia Sikander explore history's embeddedness in our present. Lê's *Silent General* (2015–ongoing) presents large-scale views of places and people in the contemporary American landscape, while Sikander uses sculpture, drawings, and animation to examine representations of intersectional femininity that is prompted by questions of who monuments historically depict. *Much Unseen is Also Here* has been generously supported through the Terra Foundation for American Art.

Gómez-Peña's Mex Files: Audio Art and Strange Poetry from the US/Mexico Border

Every other Wednesday at 6:30 pm

Lumpen Radio, 105.5 FM WLPN-LP and streaming online

A year-long series of experimental audio performances from performance artist, writer, and activist Guillermo Gómez-Peña. The series offers multilingual live radio

and archival audio programs addressing “the multiple pandemics of racism, sexism, xenophobia and neo-colonialism on steroids in the Trump Era.” Throughout his life, Gómez-Peña has worked in audio art and radio across multiple genres, from poetic journalism to Spanglish spoken word, and from radical storytelling to collaborations with musicians, poets, and activists. This ongoing series will present samples of his previous work (1980–2015) and newly recorded material created in the last two years and during lock-down. Co-presented by Jane Addams Hull-House Museum, Public Media Institute, and the University of Chicago’s Smart Museum of Art.

ABOUT THE PARTNERS

For additional information on these exhibition venues and other Toward Common Cause partner organizations, visit towardcommoncause.org/partners.

Arts + Public Life (APL) is a dynamic hub of exploration, expression, and exchange that centers people of color and fosters neighborhood vibrancy through the arts on the South Side of Chicago. As a neighborhood platform for arts and culture in Washington Park, APL provides residencies for Black and Brown artists and creative entrepreneurs, arts education for youth, and artist-led programming and exhibitions.

The **Chicago Housing Authority** provides homes to more than 63,000 households while supporting healthy communities in neighborhoods throughout the city.

The **DuSable Museum of African American History** is the first non-profit museum dedicated to the collection, documentation, preservation, study and the dissemination of the history and culture of Africans and African Americans.

Hyde Park Art Center is a hub for contemporary arts in Chicago, serving as a gathering and production space for artists and the broader community to cultivate ideas, impact social change, and connect with new networks.

The **Jane Addams Hull-House Museum** draws upon the legacy of international peace activist, suffragist, and feminist, Jane Addams, and other social reformers who lived and worked alongside their immigrant neighbors to create social change on the Near West Side of Chicago.

Founded in 1976 by Columbia College Chicago, the **Museum of Contemporary Photography** cultivates a deeper understanding of the artistic, cultural, and political roles of photography in our world today.

Designed as a home for the creative life of the University of Chicago campus and the city of Chicago, the **Reva and David Logan Center for the Arts** is a partner, resource, and catalyst for developing deeper cultural networks and richer creative projects citywide and beyond.

The **National Public Housing Museum** is the only cultural institution devoted to telling the story of public housing in the United States. NPHM's permanent home will be located in the last remaining building of the Jane Addams Homes on Chicago's Near West Side, a 48,000-square-foot space that is the largest artifact in the Museum's collection.

Founded in 1887, The **Newberry Library** supports and inspires research, teaching, and learning in the humanities. The collection—some 1.6 million books, 600,000 maps, and 5 million manuscript pages—is a portal to more than six centuries of human history, from the Middle Ages to the present.

Opened in October 2020, **School of the Art Institute of Chicago Galleries** is a vibrant new public art space that features the boundary-pushing work of emerging and established contemporary artists and designers.

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.

The **South Side Community Art Center** is the oldest African American art center in the United States and is a Chicago Historic Landmark.

Stony Island Arts Bank is a hybrid gallery, media archive, library and community center. It serves as headquarters for Rebuild Foundation's network of cultural amenities on the South Side and as home for the foundation's archives and collections.

Sweet Water Foundation is a nonprofit organization based on Chicago's South Side that practices Regenerative Neighborhood Development, a creative and regenerative social justice method, that creates safe and inspiring spaces and curates healthy, intergenerational communities that transform the ecology of so-called "blighted" neighborhoods.

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Support

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David Zwirner HAUSER & WIRTH  THE UNIVERSITY OF CHICAGO Arts

Images

Njideka Akunyili Crosby, *Mother and Child*, 2016, Acrylic, transfers, colored pencil, collage, and commemorative fabric on paper. Courtesy the artist, Victoria Miro, and David Zwirner. Photo by Robert Glowacki. © 2016 Njideka Akunyili Crosby. All rights reserved.

Whitfield Lovell, *Missoura*, 2001, Charcoal on wood, found objects, 108 x 124 x 45 inches. Private Collection, courtesy DC Moore Gallery, New York. Photo by Susan Byrne.

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