



***Art Design Chicago, A Year-Long Initiative  
Spearheaded by Terra Foundation for American Art,  
Explores Chicago's Pivotal Role  
In Global Art and Design Movements and Innovations***

***Exhibition Schedule, January–December 2018***

**CHICAGO—October 11, 2017**—Spearheaded by the Terra Foundation for American Art, *Art Design Chicago* is a year-long initiative that explores Chicago's role as a catalyst and incubator for innovations in art and design. Focusing on the period between the 1871 Chicago Fire and the turn of the 21st century, *Art Design Chicago* will feature more than 25 exhibitions, several new scholarly publications, a documentary, as well as hundreds of academic and public programs, presented from January–December 2018. Together, these activities shine a light on Chicago's art and design legacy, providing new insights into the city's enduring influence on fine and decorative arts, graphic and commercial design, product development, and film, and revealing lesser-known narratives of ingenuity and perseverance.

*Art Design Chicago* was developed in partnership with more than 60 cultural organizations throughout the City of Chicago and beyond, which range widely in scale, mission, and approach. While the majority of the initiative's activity will take place in and around Chicago, several of the exhibitions are expected to tour nationally and internationally and others will open at organizations across the U.S. To support the success of *Art Design Chicago*, Terra Foundation is investing more than \$6.5 million, with monies going toward research and development as well as implementation grants to cultural partners, and promotional and administrative costs for the initiative. Additional support for *Art Design Chicago* is provided by Presenting Partner The Richard H. Driehaus Foundation, Leslie Hindman Auctioneers, the John D. and Catherine T. MacArthur Foundation, and the Joyce Foundation. The Chicago Community Trust and Leo Burnett are providing in-kind support.

Included below are summaries for all of the currently confirmed *Art Design Chicago* exhibitions. Additional details about exhibitions and information regarding publications, academic and public programs, and the documentary will be released in late fall 2017. Further information about *Art Design Chicago* is also available at [www.ArtDesignChicago.org](http://www.ArtDesignChicago.org).

Exhibitions are organized chronologically by open date.

***Bill Walker: Urban Griot***

**Hyde Park Art Center**

**November 5, 2017–April 8, 2018**

William "Bill" Walker (1927–2011) was a prolific muralist best known for creating the iconic Wall of Respect on Chicago's South Side in collaboration with the Organization of Black American Culture (OBAC) in 1967. This mural has inspired community-based public artworks all over the country and is a cornerstone of socially engaged art practice.

*Urban Griot* explores Walker's artwork beyond the wall, spanning three series of drawings and several small paintings that he made between 1979 and 1984, many of which have rarely, if ever, been displayed. These works, borrowed from Chicago State University's collection with some rare additions from the archives of Chicago Public Art Group, highlight a grittier, often ambivalent counterpoint to Walker's optimistic mural

projects and the work of his colleagues in AfriCOBRA. The exhibition presents a comprehensive view of Walker's practice, and highlights his tremendous contributions as a political thinker, social activist, and skilled artist. *Urban Griot* offers a historical context for contemporary issues such as poverty and racial inequity that are as relevant into today's art and society as they were during Walker's career.

***Arte Diseño Xicágo: Mexican Inspiration from the World's Columbian Exposition to the Civil Rights Era***

**National Museum of Mexican Art**

**March 23–August 19, 2018**

This exhibition marks the first major survey of the artistic involvement of Mexican travelers and immigrants to Chicago. Mexican crafts people and artists visited or migrated to the city at the turn of the 20th century; some came to exhibit, some to work, and others to witness the labor organizing by the rising unions. This exhibition features photographs, artifacts, and works of art from the years between the World's Columbian Exposition (1893) and the Civil Rights Era (ending around 1970).

The creative members of the late 19th century Mexican-Chicago community were more closely associated with utilitarian craftspeople and regional folk artists than with the painters and sculptors trained in French Neoclassical modes at the prestigious Academia de San Carlos in Mexico City. The Mexican artists and creative individuals who visited Chicago during the Mexican Revolution (1910–1920) were in part drawn there because of its reputation as a successful working-class, collective bargaining city. During the following 50 years, the artistic Mexican-Chicago community settled into several industrial areas and was eventually inspired by the political ideologies of the Civil Rights Era. By 1970, Mexican neighborhoods were importing popular art and culture from Mexico while participating in the U.S. Chicano movement emerging from Texas, California, and other parts of the Southwest. *Arte Diseño Xicágo* examines the important contributions of Mexican peoples to the development of Chicago's artistic and cultural fabric and identity, while also highlighting the dynamism and diversity of these artists' works.

***Picture Fiction: Kenneth Josephson and Contemporary Photography***

**Museum of Contemporary Art Chicago**

**April 28–December 30, 2018**

Chicago conceptual photographer Kenneth Josephson (b. 1932) has spent his career scrutinizing photography's inherent reproducibility and circulation, making use of a mass-cultural archive of images and mastering self-reflexive, often humorous devices. *Picture Fiction* examines the seminal role Josephson played in shaping the evolution of photography and the ways in which his ideas pervade our current image-based world. The exhibition includes approximately 30 photographs by Josephson, produced from roughly 1960–1980, as well as works by other conceptual artists, including those associated with the "idea art" of the 1960s and 1970s like John Baldessari, Dan Graham, and Edward Ruscha, and contemporary practitioners Roe Ethridge, Jessica Labatte, Jimmy Robert, and Xaviera Simmons, among others.

The exhibition explores the influence of Josephson's years at the Institute of Design in Chicago, studying under Harry Callahan and Aaron Siskind, on his work, and positions his practice within ongoing conceptual dialogues on image-making, our creation and understanding of reality, and the dissemination and use of information. Largely drawn from the MCA Chicago's permanent collection, *Picture Fiction* focuses on Josephson's four main and ongoing series—Images within Images, Marks and Evidence, History of Photography Series, and Archaeological Series—and highlights the ubiquity and continued relevance of the artists' innovations to photography and conceptual art more broadly.

***Never A Lovely So Real: Photography and Film in Chicago, 1950–1980***

**Art Institute of Chicago**

**May 12–October 28, 2018**

Chicago has a celebrated history as a hub of transport, but less known elsewhere (and even to many residents) is its corollary history as a city of neighborhoods, whose communities have developed largely separate from one another, forming loose associations or even shining and sputtering out in isolation. The

particular stamp of such segregated worlds is imprinted on Chicago's vibrant art scene and the larger character of the city itself. *Never a Lovely So Real* addresses the ways in which the city's unique character influenced photographers and filmmakers over a period stretching from the 1950s to the 1980s, when the city underwent some of its most significant cultural and social transformations.

The projects included in the exhibition represent incredibly diverse personal and public narratives about Chicago—most created outside of the city's dominant art communities—that helped define the city during these pivotal decades. Seen together, these works bring to light the importance of photography to the complicated and unique emergence of Chicago as a vibrant and diverse cultural center.

***Art of Illinois***  
**Illinois Executive Mansion Association**  
**August–December 2018**

The inaugural exhibition of the Executive Mansion in Springfield following a major architectural renovation, *Art of Illinois* examines the creative achievement of fine and applied arts practitioners working in Illinois from the mid-nineteenth century to the present. The exhibition features significant examples from the fields of painting, sculpture, furniture, metalwork, ceramics, and glass, and highlights a spectrum of styles, techniques, and approaches by both renowned and lesser-recognized Illinois artists, including Manierre Dawson, Miyoko Ito, Robert R. Jarvie, Frank Lloyd Wright, and many others.

*Art of Illinois* emphasizes a range of themes, including: the historical depth and richness of the state's artistic legacy, the diversity of Chicago's and Illinois' creative community, and how the places and people of Illinois, especially Chicago, have inspired artists. Drawn from collections statewide, the exhibited works exemplify the variety of museums, historic sites, and other settings in which the state's and Chicago's art and design heritage are preserved and presented.

***A Home for Surrealism***  
**The Arts Club of Chicago**  
**June 7–August 18, 2018**

*A Home for Surrealism* offers an in-depth exploration of a select group of painters who planted domestic roots for the surrealist idiom in the 1940s and 1950s. Working in and around Chicago, Gertrude Abercrombie, Dorothea Tanning, John Wilde, Julia Thecla, Harold Noecker, and Julio de Diego interpreted the European movement as something at once more personal and more accessible to its audience. Focusing on the interior while also re-conceptualizing ideas of imagination and fantasy, these artists offer tableaux that emphasize the narrative capacities of self and home.

While Chicago has long been acknowledged as an important center for the exhibition and collection of European surrealist painting, its own practitioners have not received widespread recognition. Through their distinct motifs and styles, these artists made surrealism into something that was local to Chicago, even as they acknowledged its international foundations. Working with a team of scholars, The Arts Club, which was on the forefront of introducing surrealism in the 1920s and 30s, offers a focused and revelatory snapshot of Chicago surrealism.

***Charles White: A Retrospective***  
**Art Institute of Chicago**  
**June 10–September 3, 2018**

Charles White (1918–1979), born in Chicago and educated at the School of the Art Institute of Chicago, was one of the preeminent artists to emerge during the city's Black Renaissance of the 1930s and 1940s. A passionate mural and easel painter and superbly gifted draftsman, White powerfully interpreted African American history, culture, and lives in striking works that transcend racial categorization. His essential quest was to discover the truth, beauty, and dignity of life and people, using an expressive and highly accessible realism.

Presented in the 100<sup>th</sup> anniversary year of the artist's birth, *Charles White: A Retrospective* marks the most comprehensive survey of the artist's work since 1982, and unites a selection of the artist's finest paintings, drawings, and prints. The exhibition examines the development of White's practice, from his emergence as a force in the Chicago art world through his mature career as an artist, activist, and educator in New York and Los Angeles. The exhibition deepens understanding of White's artistic production through the close examination of his early and later work, looking in particular at his output through the lens of Chicago's unique cultural and artistic communities and the city's broader contributions to American art history. Together, the featured works speak to White's universal appeal and continued relevance to audiences today.

The exhibition is co-organized by The Art Institute of Chicago and the Museum of Modern Art, New York. It will travel to the Museum of Modern Art, October 7, 2018 – January 13, 2019, and the Los Angeles County Museum of Art, March 3 – June 9, 2019.

***Chicago Calling: Art Against the Flow***  
**Intuit: The Center for Intuitive and Outsider Art**  
**June 29, 2018–January 6, 2019**

*Chicago Calling: Art Against the Flow* explores Chicago's early acceptance and cultivation of self-taught and outsider art and artists, highlighting the significance of the city's embrace of the genre to its development and newly found mainstream recognition. The exhibition presents the works of 12 artists, including Chicago icons, Henry Darger, Lee Godie, Joseph Yoakum, and others, and examines key themes that permeate their practices, including the interaction between high style and the vernacular, between nature and culture; immigration and/or relocation as a defining experience; surviving the African American experience; and the power of portraiture as a view into society, psyche, and soul, among others. The present and future positioning of outsider art in relation to the mainstream art world will be addressed in the exhibition and accompanying catalog, symposium, and educational programming.

Organized by Intuit: The Center for Intuitive and Outsider Art, the exhibition is curated by Kenneth C. Burkhardt, an independent curator, and Lisa Stone, Adjunct Associate Professor of Art History, Theory and Criticism at the School of the Art Institute of Chicago. Following its presentation at Intuit: The Center for Intuitive and Outsider Art, *Chicago Calling: Art Against the Flow* will travel to La Halle Saint Pierre (Paris, April–July, 2019), the Prinzhorn Collection (Heidelberg, September 2019–January 2020), and Collection de l'Art Brut (Lausanne, February–May 2020), and Outsider Art Museum (Amsterdam, May–August 2020).

***Sculpting a Chicago Artist, Richard Hunt and his Teachers: Nelli Bar and Egon Weiner***  
**Koehnline Museum of Art, Oakton Community College**  
**July 12–September 14, 2018**

The School of the Art Institute of Chicago cultivated sculptor Richard Hunt (b. 1935) in the 1950s through the guidance of two dynamic teachers: artist Nelli Bar, who taught Hunt during his adolescence, and artist Egon Weiner, who was Hunt's college professor. The exhibition is the first to examine Hunt's oeuvre through the lens of his relationships with his teachers, presenting a dynamic interplay between two generations of American artists. The exhibition will include sculptures by all three artists, as well as historical photographs documenting their engagements.

Bar and Weiner were part of a generation of artists who fled Europe after the rise of the Nazi regime and chose Chicago as the new home for their artistic ambitions. Both received their education in European academies under prominent teachers during the 1920s. The exhibition examines Weiner and Bar's influence on a new post-war generation of artists, focusing in particular on their deeply felt relationship to Hunt, who himself rose to prominence in Chicago and internationally and remembers his teachers with great fondness.

***LIONS: Founding Years of UIMA in Chicago***  
**Ukrainian Institute of Modern Art**  
**August 3–September 30, 2018**

*LIONS: Founding Years of UIMA in Chicago* features artworks by the Ukrainian emigre founders of the Ukrainian Institute of Modern Art, sculptors Konstantin Milonadis and Mychajlo Urban, presented alongside selections from the museum's extensive collection of ephemera, including vintage posters, archival photographs, video interviews with founding members, and early notes, sketches, and letters. These items from the museum's archive have never before been publicly displayed, and tell the dynamic story of the UIMA's creation.

*LIONS* will showcase the unique spirit of UIMA's founders, which continues to contribute to the character of the Ukrainian Village neighborhood and Chicago's art history at large. In addition to celebrating the innovations, excitement, and artistic endeavors of UIMA's founders and associated artists, *LIONS* also addresses the trials that accompany being a visible immigrant community in the United States. The items in the archive are nearly 50 years old, but the discussions of immigrant identity and heritage are just as resonant today.

***Designers in Film: Avant-Garde and Commercial Cinema in Mid-Century Chicago***  
**Mary & Leigh Block Museum of Art, Northwestern University**  
**September 18–December 9, 2018**

*Designers in Film* is the first exhibition to focus on the extensive influence of the Chicago-based design firm Goldsholl Design Associates on the evolution of film and design, from the 1950s to the 1970s. Morton and Millie Goldsholl, the firm's founders, were part of a generation of designers that emerged from the Institute of Design, where László Moholy-Nagy famously fostered a curriculum of aesthetic experimentation and social engagement. Their integration of film with other forms of visual production, such as print advertising and brand development, placed them at the forefront of innovation and influenced the work of generations of filmmakers and designers from the U.S. and abroad. The Goldsholl group worked at the cross-section of art, design, advertising, and visual culture. Their innovative motion pictures, which they called "designs-in-film," applied techniques of experimental and avant-garde filmmaking to advertisements distributed to a wide audience.

Featuring the firm's highly inventive films, alongside materials related to their creation, including designed objects, drawings, print advertisements, photographs, and other ephemera, the exhibition provides new perspectives on the intersection of filmmaking and commercial, industrial, and graphic design. *Designers in Film* is also the first exhibition to focus on the relationship between film and mid-twentieth century art and design in Chicago, and to study this history as a particular outgrowth of the city's social, artistic, and political climate. The exhibition will be accompanied by a catalogue and robust series of film screenings, including many that have rarely been seen.

***3-D Doings: The Imagist Object in Chicago Art, 1964–1980***  
**Frances Young Tang Teaching Museum and Art Gallery at Skidmore College**  
**September 8, 2018–January 6, 2019**

*3-D Doings: The Imagist Object in Chicago Art, 1964–1980* examines the little-known sculptural work and dimensional painting made by the Chicago Imagists during the early years of their practice. As the first in-depth exploration of the overall affinity of Imagist artists for objects, the exhibition features artists who worked individually, crafting unique approaches, but share key influences, such as Surrealism and the Surrealist object. Artworks included range from interventions in mass-produced materials—such as Suellen Rocca's painted purses or Roger Brown's shelf works, which include ceramics bought by the artist—to intricate objects such as Ed Flood's multilayered back-painted Plexiglas boxes. Many Imagists used materials associated with craft: Christina Ramberg and Philip Hanson, for example, made extensive use of papier mâché, and Barbara Rossi used sewn fabrics in her printmaking among other examples.

In addition to members of the original Imagist groups, the exhibition includes work by Don Baum, the chief curator of the Imagist movement; Ray Yoshida, the teacher with whom many Imagists studied at the School



of the Art Institute of Chicago; H.C. Westermann, arguably the point of origin for the exhibition; and Red Grooms, whose large-scale installation *City of Chicago* links the Windy City to artists in New York City and beyond. *3-D Doings* is organized by Tang Dayton Director Ian Berry, and the Chicago-based scholars, independent curators, and gallerists John Corbett and Jim Dempsey.

***Someday, Chicago: Yasuhiro Ishimoto and the Institute of Design***  
**DePaul Art Museum**

**September 6–December 16, 2018**

*Someday, Chicago: Yasuhiro Ishimoto and the Institute of Design* examines the legacy of the San Francisco-born Japanese photographer Yasuhiro Ishimoto (1921–2012), focusing in particular on the ways in which his study and work in Chicago shaped his practice and extended the influence of the city’s arts and design community beyond the U.S. The exhibition will feature approximately 60 photographs from the series of images Ishimoto published in the influential photobooks *Someday, Somewhere* (1958) and *Chicago, Chicago* (1969). These images highlight the enduring influence of the artist’s formal training at Chicago’s historic Institute of Design (ID), founded as the New Bauhaus in 1937 by László Moholy-Nagy, and his time spent documenting the city’s diverse neighborhoods, which reflected its postwar demographics. The exhibition will also include examples of his early experiments, student works, and the images he produced during World War II at Camp Amache in Colorado, where he was incarcerated.

*Someday, Chicago* celebrates Ishimoto as one of the most influential photographers to have worked in Japan in the 20th century, and examines the impact of his work on generations of artists in Japan. The exhibition also demonstrates how the publication and exhibition of Ishimoto’s work in Japan helped spread the Bauhaus vision promoted at ID internationally, through the inclusion of works created by his peers and followers of his work.

***Todros Geller: Strange Worlds***  
**Spertus Institute for Jewish Learning and Leadership**  
**September 6, 2018–January 6, 2019**

*Todros Geller: Strange Worlds* focuses on the multifaceted oeuvre of Todros Geller, an influential Chicago artist who was central to the history of modern American Jewish art. The exhibition draws primarily from Spertus Institute’s collection—which includes extensive holdings of Geller’s paintings, prints, and works on paper as well as preparatory sketches, letters, books, articles, photographs, and illustrations—to present the scope of Geller’s creative endeavors. More than 30 works in a range of mediums will be on view, the majority for the first time, along with a selection of archival materials.

Geller—who was born in Ukraine in 1889 and moved to Chicago in 1918—was inspired by the complex blending of old world traditions and modern culture that characterized Chicago—what he termed the collision of “strange worlds.” An active proponent of the concept of Jewish art, he served as a mentor to numerous Chicago Jewish artists and as a prominent educator, first at the Jewish People’s Institute and Jane Addams Hull House, then as supervisor of art for the College of Jewish Studies (later Spertus Institute). In work and life, Geller reflected the social, political, and artistic concerns of his time. Often fondly referred to as the “Dean of Chicago Jewish Artists,” he was intimately entwined with Chicago’s evolving Jewish community and its efforts to establish and promote Jewish identity.

***Hairy Who?***  
**Art Institute of Chicago**

**September 1, 2018–January 6, 2019**

The Art Institute of Chicago will present a major survey dedicated solely to the work of the groundbreaking Chicago-based group Hairy Who, which included artists James Falconer, Art Green, Suellen Rocca, Gladys Nilsson, Jim Nutt and Karl Wirsum. The name Hairy Who, which was coined by the artists in 1966, came to characterize the work of these young artists, who boldly manipulated popular culture to transmit radical and progressive ideas, and challenge prevailing notions of gender and sexuality, social mores and standards of beauty, war, and nostalgia and obsolescence. Their distinct aesthetic transformed the landscape of Chicago art and put the city on the international art map.

Their powerfully graphic, anti-formal images—often made with unconventional media and supports, featured personal symbolism and punning word play. Bright colors and a brazen sense of humor belied the powerful and transgressive subject matter that the work embraced. The Art Institute's major retrospective and publication is presented on the occasion of the 50th anniversary of the group's final Chicago show, and features key works that highlight the technical virtuosity and rigor of each artist, alongside their collective impact as members of the original Hairy Who group.

***South Side Stories: Rethinking Chicago Art, 1960–1980***

**Smart Museum of Art, The University of Chicago**

**September 13–December 30, 2018**

**and**

***South Side Stories: Holdings***

**DuSable Museum of African American History**

**September 13, 2018–March 4, 2019**

During the 1960s and 1970s, Chicago was shaped by art and ideas produced and circulated on the South Side. Yet the history of the period's creative and social ferment has often remained segregated by the city's social, political, and geographic divides. *South Side Stories* is a collaboration between the Smart Museum of Art and the DuSable Museum of African American History, featuring two distinct but interrelated exhibitions that together offer a nuanced look at the cultural history of Chicago's South Side during this momentous era of change and conflict.

*South Side Stories: Rethinking Chicago Art, 1960–1980* at the Smart Museum will focus in particular on artists of the Black Arts Movement, including works by such notable figures as Barbara Jones-Hogu, Yaounde Olu, Robert Sengstacke, William Walker, and Gerald Williams. The exhibition will also feature artists outside the movement, but who also worked and exhibited in the neighborhoods of the South Side. Through nearly 100 objects, the show upends dominant narratives of the period and unearths rich stories by examining watershed cultural moments from the Hairy Who to the Wall of Respect, from the Civil Rights movement to the AfriCOBRA, from vivid protest posters to visionary outsider art, and from the Free University movement to the radical jazz of the Association for the Advancement of Creative Musicians.

*South Side Stories: Holdings* at the DuSable will consider the ways in which individuals, artists, and institutions collect, shape, and embody history, and how these histories—whether personal memories or institutional archives and collections—are subsequently shaped and reshaped over time through research, curatorial forgings, individual motivations, and incorporation into contemporary artistic practices. The exhibition will be anchored by holdings from DuSable Museum's art collection and archives that were acquired during the 1960s and 1970s.

***Pictures from an Exposition: Visualizing the 1893 World's Fair***

**Newberry Library**

**September 28–December 31, 2018**

As the grandest international spectacle in a great age of spectacles, the World's Columbian Exposition held in Chicago in 1893 captured the public's imagination through a dazzling array of images, from photographs, paintings, and illustrated albums to souvenirs, guidebooks, magazine features, and popular histories. But the allure of the fair depended less on the aesthetics of single objects than upon its status as a total, unified work of art.

Featuring art and ephemera from the Newberry Library's extensive collection of exposition materials, *Pictures from an Exposition* explores the fair's tremendous power of attraction, for both those who attended and those who experienced it from afar. Opening during the exposition's 125<sup>th</sup> anniversary year, the exhibition will pay special attention to the dynamic between fine art and popular imagery, the intertwining of aesthetic and economic imperatives, and the ways in which the exposition's visual language reflected the important role that images played in late 19<sup>th</sup> century American history and culture.

***Homecoming: Public Art for a Public Museum***  
**National Public Housing Museum**  
**October 2018–Ongoing**

Artist Edgar Miller's *Animal Court* is an enchanting seven-piece public sculpture, and an iconic example of the art and design projects facilitated by the Works Progress Administration (WPA)—the largest federal agency, created in 1938 to provide jobs and income for unemployed Americans. The beloved limestone sculptures were central to the design of the Jane Addams Homes, Chicago's first integrated public housing project. Miller, an innovative, multi-disciplinary artist who represents many of the best ideals of Chicago's commitment to accessible art for the people, recognized public housing as a platform for expressing democratic ideals and as a space for experimentation through art and design. From 1938–2006, his *Animal Court* helped to create a gathering place in the courtyard, where people across race and class convened to build a community.

Together with the will of Chicago's Near West Side neighbors, the National Public Housing Museum honors the memories of the sculptures by restoring them, as part of the Museum's grand opening this fall. The Museum will occupy two newly restored apartments in the last remaining building of the Jane Addams Homes, and the sculptures will be returned to their original site, once again providing an inviting public space. The restoration of *Animal Court* will be accompanied by an oral history project and audio tour that highlights the influence of these works on generations of people who engaged with them, and examines the importance of art and design to creating vibrant, livable communities.

***Keep Moving: Designing Chicago's Bicycle Culture***  
**Chicago Design Museum**  
**October 19, 2018–February 15, 2019**

Just before the turn of the century, the popularity of the bicycle in America was at an apex. Social clubs, velodromes, cross country races, and bicycles and bicycle innovations were rampant. Home to more than 80 shops, including Schwinn, the nation's leading producer, Chicago played an instrumental role in developing and disseminating bicycle culture. However, in only a few decades, the industry was a shell of its former self, as consumer focus shifted to cars, trains, and surviving the Great Depression.

*Keep Moving* explores how bicycle design in Chicago contributed to the early popularity of bicycles in America and their survival through the 20th century. The exhibition explores in particular the ephemera that established the reputation of the bicycle as a marker of American identity and cemented the nation's emotional connections to it. Featuring bicycles, mechanical parts, catalogs, magazines, and advertisements, among other materials, *Keep Moving* captures the ideas that spurred early bicycle culture and that continue to define it now.

***Modern by Design: Chicago Streamlines America***  
**Chicago History Museum**  
**October 27, 2018–December 2, 2019**

*Modern by Design: Chicago Streamlines America* reveals how Chicago brought cutting-edge modern design to the American marketplace on a scale unmatched by any other city. The exhibition focuses on 1930s-50s, a critical period in American history. It presents issues of design and aesthetics within the larger social, economic, and cultural context of the time and explores how the city's hosting of the 1933-34 World's Fair, its industries, advertising firms and mail order companies advanced modern design on local, regional and national levels. Innovative designs coupled with the might of Chicago's manufacturing and distribution infrastructure led to mass production of affordable state-of-the-art products featuring a new urban-inspired aesthetic that furnished public and private spaces across the country.

The exhibition includes more than 200 objects, photographs, and documents, many on view for the first time. The works of many celebrated designers, such as Alfonso Iannelli, Otis Shephard and Wolfgang Hoffmann will be featured.



***The Many Hats of Ralph Arnold: Art, Identity and Politics***  
**Museum of Contemporary Photography at Columbia College Chicago**  
**October 11–December 21, 2018**

During the tumultuous 1960s and 70s, the prolific artist Ralph Arnold (1928–2006) made photocollages that appropriated and commented upon mass media portrayals of gender, sexuality, race, and politics. Arnold's complex visual arrangements of photography, painting, and text were built upon his own multilayered identity as a black, gay veteran, and prominent member of Chicago's art community. The exhibition draws its name from one of the artist's more personal pieces, which expresses this deep multiplicity.

Arnold participated in some of the era's most provocative exhibitions, yet by the mid-1980s he increasingly focused on his teaching and service to the art community. This exhibition brings together Arnold's most significant contributions to the art of collage, including a recently rediscovered triptych made for the 1968 MCA Chicago exhibition, *Violence in Recent American Art*. It also includes work by contemporaries and colleagues like Robert Rauschenberg, Ed Pashke, Ray Johnson, and Barbara Jones-Hogu to add further context and enrich our understanding of Arnold's legacy.

A companion exhibition, titled *Echoes: Identity and Politics in Contemporary Collage*, also at the Museum of Contemporary Photography, examines the parallels between Arnold's work and 21<sup>st</sup>-century collage artists like Wardell Milan, Nathaniel Mary Quinn, and Paul Mpagi Sepuya, deepening our understanding of Arnold's lasting contribution.

***African American Designers in Chicago: Art, Commerce, and the Politics of Race***  
**Chicago Cultural Center**  
**October 27, 2018–March 3, 2019**

*African American Designers in Chicago* is the first exhibition to explore how African American designers in Chicago worked across different media and practices to define a role for themselves in the design professions, remaking the image of both the black artist and buyer in a major hub of American advertising and consumer culture. Presented by the Chicago Department of Cultural Affairs and Special Events, the exhibition emphasizes both the lives and achievements of these pivotal designers and features work from a wide range of practices, including cartooning, sign painting, architectural signage, illustration, graphic design, exhibit design, and product design, created during the pivotal periods from the Great Migration to the Civil Rights Movement and beyond.

Black designers in Chicago challenged long-standing design conventions that served to diminish the potential of African Americans, while at the same time, navigating and seizing a measure of power in often-racist workplaces. Designers such as Charles Dawson, Emmett McBain, and Eugene Winslow were also decisive in using commercial art as a site to advance African American political causes, from the Exposition of the American Negro in 1940 to the founding of Burrell McBain Advertising in 1971. As conduits between local businesses and major corporations and Chicago's black community, they raised still-relevant questions about how, and with what consequence, African Americans engaged commercial design as a site to shape the politics of uplift and protest.

***Chicago New Media 1973–1992***  
**Video Game Art Gallery**  
**November 1–December 15, 2018**

*Chicago New Media 1973–1992* will illuminate the largely untold story of Chicago's role in the history and evolution of new media. The exhibition will explore the creation of such entities as the Electronic Visualization Lab at the University of Illinois Chicago and the Video Art and Sound Art programs at the School of the Art Institute of Chicago, as well as the many artistic and technical breakthroughs made by the generations of artists that attended and engaged with them.

In addition to works by many notable artists, including Tom DeFanti, Sonia Landy Sheridan, Phil Morton, Dan Sandin, and Jane Veeder, the exhibition will feature artifacts and ephemera from the period, providing important historical context to the development of new media arts, and examine the ways in which

discoveries made in Chicago influenced artists well beyond the city. Together with a catalogue and series of public programs, the exhibition will yield a new art historical understanding of the artists and organizations that contributed to digital art and technology in the latter half of the twentieth century. *Chicago New Media 1973–1992* will take place at the site of exhibition partner Gallery 400 at University of Illinois at Chicago.

### **About Art Design Chicago**

*Art Design Chicago* is a spirited celebration of the unique and vital role Chicago plays as America's crossroads of creativity and commerce. Spearheaded by the Terra Foundation for American Art, this citywide partnership of nearly 60 cultural organizations explores Chicago's art and design legacy and continued impact with more than 25 exhibitions, hundreds of events, as well as the creation of several scholarly publications and a four-part documentary presented throughout 2018.

Support for Art Design Chicago is provided by the Terra Foundation for American Art and Presenting Partner The Richard H. Driehaus Foundation. Additional funding for the initiative is provided by Leslie Hindman Auctioneers, the John D. and Catherine T. MacArthur Foundation, and the Joyce Foundation. The Chicago Community Trust and Leo Burnett are providing in-kind support. [www.ArtDesignChicago.org](http://www.ArtDesignChicago.org)  
**#ArtDesignChicago**

### **About Terra Foundation for American Art**

Since it was established in 1978, the Terra Foundation for American Art has been one of the leading foundations focused on the historical art of the United States. Headquartered in Chicago, it is committed to fostering exploration, understanding, and enjoyment of American art among national and international audiences. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them. The foundation also provides opportunities for interaction and study through the presentation and ongoing development of its own art collection in Chicago, recognizing the importance of experiencing original works of art. [www.TerraAmericanArt.org](http://www.TerraAmericanArt.org)

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