Talk: Curating Chicago with Lynne Warren

This Art Speaks lecture, presented by University of Chicago Graham School, is part of Art Design Chicago, an initiative of the Terra Foundation for American Art exploring Chicago’s art and design legacy, with presenting partner The Richard H. Driehaus Foundation.
How major museums showed Chicago-based artists affected the development of the community
BOOSTERISM

boost·er·ism -ˈˌboʊstəˌrɪzəm

noun

The enthusiastic promotion of a person, organization, or cause.
CIVIC DUTY

ci·vic du·ty - 'sivik 'd(y)ōdē

adjective and noun

A social force that binds one to the courses of action demanded by that force.
Civic Duty—Boosterism Spectrum

“Civic Duty”  “We’re cool with all that”  “Boosterism”
Art Institute of Chicago
In 1901 the Municipal Art League voted to establish a Municipal Art Collection to be formed of works of artists who are or have been active in the artistic life of Chicago, the object being the encouragement of works of art worthy to be in a public gallery.

The Municipal Art League is an organization composed of Life, Associate, and Active Members and seventy affiliated clubs represented by from two to four delegates.

The object of the League is to promote civic art, the fine arts, industrial arts, and to stimulate civic pride in the care and improvement of public and private property.

The affiliated clubs are pledged to a special interest in the work of the artists of Chicago and vicinity and to encourage and promote in every possible way their annual exhibition.
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<td>Mrs. Frederic Pick</td>
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Art Institute of Chicago, *The Forty-Seven Annual Exhibition of Artists of Chicago and Vicinity, 1943*

**Jurors:** Burton Cumming, Milwaukee; Sidney Laufman, Bluffton, South Carolina; Freeman L. Schoolcraft, Chicago
Art Institute of Chicago, *The Forty-Seventh Annual Exhibition of Artists of Chicago and Vicinity, 1943*

**Jurors:** Burton Cumming, Milwaukee; Sidney Laufman, Bluffton, South Carolina; Freeman L. Schoolcraft, Chicago
Freeman L. Schoolcraft, Chicago
Art Institute of Chicago, *Fifty Eighth Annual American Exhibition*, 1947
surrealist
american art
For some reason, not readily explicable, an overwhelmingly large number of American artists have recently (since the end of the Second World War) turned toward the abstract idiom. This includes both painters and sculptors. To those who have followed carefully the abstract movement in Europe this sudden interest in America may seem a belated afterthought, for it was almost forty years ago that Picasso and Braque started their first cubist experiments in Paris. We must face the fact that today in the United States many serious artists are still concerned with abstract problems which Europe solved some years ago. This is inevitable. For that matter, our country no less than others, even now has its contingent of derivative Impressionists stemming from an even earlier outmoded nineteenth century movement.
To do this properly we were obliged to find out what was actually going on, not alone in New York, the ever-popular hunting ground, but throughout the entire country—in the controversial Middle West, on the active West Coast, in the less productive South and of course along the eastern seaboard. We found that often the most banal and uninteresting art was being produced in the better known art colonies. Conversely, where we least expected to meet vigorous and original work, in midwestern and small western towns, we often found it. But in these cases, the artists in question were usually connected with progressive departments in large universities or colleges. I am referring particularly to Washington University in St. Louis, to the State University of Iowa in Iowa City, to the University of Wyoming in Laramie, to mention but a few.
The experimental artist seems to live an easier life economically in these smaller centers, but he pays heavily for his comfort with loneliness. He has few if any associates with whom he can discuss his work, and as a rule his neighbors have no understanding whatsoever of what he is trying to do. Unfortunately, in American art circles the exchange of ideas through good conversation is usually accompanied by high rents.
EXHIBITION MOMENTUM
Catalogue for inaugural exhibition, 1948
Exclusion was the thing that brought about EXHIBITION MOMENTUM. The difficulty in making any counter move is that the body making the move tends to isolate itself and in turn become exclusive. Therefore, it would not be wise to emphasize the protest of a thing that is already stale. Rather, we must go on as a group which remains completely "non-exclusive." Thus we are not protesting one small group, but are standing in time as a counter-balance to exclusivist tendencies.

John Henry Waddell
Art Institute of Chicago, *Fifty-Third Annual Exhibition of Artists of Chicago and Vicinity, 1949*

No jurors – selected by AIC curators
This method was adopted by the Institute for several reasons. In the last few years, despite different juries, the Chicago exhibitions had taken on a great same-ness. Certain artists, it was found, were not sending in their work. We suspected that others had paintings or sculpture or prints in their studios which they did not consider of “exhibition” size or significance though these sometimes proved to be their most sincere and original expression.
Art Institute of Chicago, 55th Annual Exhibition of Artists of Chicago and Vicinity, 1951

Jurors: John Atherton, painter, Arlington, Vermont; Joseph Hirsch, painter, New York; Allen S. Weller, Head, Department of Art, University of Illinois

First time significant numbers of younger generation of the post-war era Chicago artists show up, such as Don Baum, George Cohen, Miyoko Ito, June Leaf, Ellen Lanyon, Evelyn Statsinger
60th ANNUAL AMERICAN EXHIBITION

paintings and sculpture

109 The Sleepers  Edward Melcarth

October 25th through December 16th • 1951
THE ART INSTITUTE OF CHICAGO

Art Institute of Chicago,
60th Annual American Exhibition, 1951

Jurors – selected by AIC curators; prizes given by a “jury of award” consisting of two New York artists and a New York critic.

Only about 10% of the 178 artists shown were local.
Art Institute of Chicago, 60th Annual American Exhibition, 1951

Jurors – selected by AIC curators; prizes given by a “jury of award” consisting of two New York artists and a New York critic.

Only about 10% of the 178 artists shown were local.
Willem de Kooning (American, born Netherlands, 1904–1997)

Excavation, 1950
Oil on canvas
81 x 100 1/4 in.

Mr. and Mrs. Frank G. Logan
Purchase Prize Fund; restricted gifts of Edgar J. Kaufmann, Jr., and Mr. and Mrs. Noah Goldowsky, 1952.1
Art Institute of Chicago and City of Chicago, 
1957 Chicago Artists No-Jury Exhibition, 1957

2671 works shown

All the regular prizes given out by AIC were awarded in this show. A five-person jury including AIC Director Daniel Catton Rich selected the awardees.

“The paintings in this exhibition are hung in alphabetical order beginning with the letter ‘K’ which was chosen by lot. Within the limits of this plan, some adjustments were made to insure the best possible display.”

“Sculpture is displayed in accordance with available space for best presentation. A more loosely organized alphabetical plan was followed.”

Most of the works in this exhibition are for sale. Interested persons may obtain information by applying to the sales force or information clerk in the galleries.
1957 No-Jury show included these co-sponsoring organizations

All Illinois Society of the Fine Arts
American Institute of Architects
American Jewish Arts Club
Art Directors' Club of Chicago
Art Institute Alumni Association
Art League News
Artists Equity
Artists Guild of Chicago
Association of Chicago Painters and Sculptors
Chicago Society of Artists
Cordon Club
Evanston Art Center
Maywood Arts Club

Midwest Designer Craftsmen
Momentum
Musarts Club of Chicago
North Shore Art Guild
Northwest Art League
Old Town Art Center
Palette & Chisel Academy of Fine Arts
Park Ridge Art League
Perspective
Renaissance Society
Society for Contemporary American Art
Society of Typographic Arts
Southside Community Art Center
Art Institute of Chicago, LXII (Sixty-second) American Exhibition, 1957

No jurors – selected by AIC curators; prizes given by a “jury of award” consisting of two New York artists and a New York curator.

Included a number of up-and-coming Chicago artists like Don Baum, Miyoko Ito, Roland Ginzel, Richard Hunt, and Ellen Lanyon.
Art Institute of Chicago, *Sixty-sixth Annual Exhibition of Artists of Chicago and Vicinity, 1963*

**Jurors:** Miss Dorothy Adlow, Critic for *Christian Science Monitor*; painter Miss Isabel Bishop; Chicago collector Morton G. Neumann; artist Robert Indiana; James W. Foster, Jr., museum director, Santa Barbara, California
Art Institute of Chicago, Ivan Albright Retrospective, October 30–December 27, 1964; installation view
Art Institute of Chicago, *Sixty-Eighth Annual Exhibition of Artists of Chicago and Vicinity, 1965*

**Jurors:** Elmer Bischoff, artist; Ralph T. Coe, Curator, William Rockhill Nelson Gallery of Art, Kansas City; Larry Rivers, artist; Wayne Thiebaud, artist

First time artists associated with “Chicago School” of the 1970s are shown, specifically Suellen Rocca who would show in 1966 in the first *Hairy Who* exhibition at the Hyde Park Art Center
Art Institute of Chicago, *Seventieth Annual Exhibition of Artists of Chicago and Vicinity, 1967*

**Jurors:** Lawrence Alloway, critic; Walter Hopps, Curator; and A. James Speyer, AIC Curator of Twentieth Century Art
Art Institute of Chicago, Seventieth Annual Exhibition of Artists of Chicago and Vicinity, 1967
Art Institute of Chicago, 72nd Annual Exhibition of Artists of Chicago and Vicinity, 1969
Installation view of the 71st Annual Exhibition of Artists from Chicago and Vicinity, 1971, Art Institute of Chicago
Art Institute of Chicago, *Seventy-sixth Exhibition of Artists of Chicago and Vicinity, 1977*

**Jurors:** Jane Livingstone, Curator, Corcoran Gallery of Art, Washington, DC; Kynaston McShine, Curator, MoMA; Irving Petlin, artist

Included a record 200 artists, expanded from the traditional 100 mile radius to a 130 mile radius
AIC Seventy-sixth Exhibition by Artists of Chicago and Vicinity Prizewinners

Diego Angel
Looking In, 1976

Krimmer Brams
One Hundred Twenty Fishbowls, 1976
Art Institute of Chicago, 
*Chicago and Vicinity: Prizewinners Revisited Parts I & II*, October 30, 1979–April 6, 1980
Art Institute of Chicago,
*Chicago and Vicinity: Prizewinners Revisited Parts I & II*, October 30, 1979–April 6, 1980
Art Institute of Chicago,
*Chicago and Vicinity: Prizewinners Revisited Parts I & II*, October 30, 1979–April 6, 1980
•Headlines like “Cowardice and Politics Ruin ‘The Chicago Show’.” by Jim Yood; “Minority Artists Blast City Exhibit” by Constanza Montana.

•From Chicago Tribune: “A group of minority artists are calling for a boycott of an exhibit of local artists organized by the Art Institute, the Museum of Contemporary Art and Chicago’s Department of Cultural Affairs, claiming they were shortchanged in the number of works selected for viewing.

   “Though the complaints have been rebutted, the controversy has caused the event’s major sponsor, Continental Bank, to cut its financial support to $50,000 from $100,000.

   “The judges consisted of three white curators—one each from the Art Institute, the Museum of Contemporary Art and cultural affairs department. The three selected the other two jurors—a black artist and a Hispanic artist. The five selected the work of six minority artists and 84 white artists for display. The Art Institute also awarded $25,500 in prizes to 37 of those artists, including two blacks and one Asian.....”
After the “Chicago Show” fiasco, AIC stopped doing any form of exhibitions that obviously showcased local artists.
The City Lost & Found

Continue >
The Renaissance Society
Works by Chicago Artists Loaned by Chicago Collectors,
November 2–November 22, 1941

Featured

Gertrude Abercrombie  Frances Foy
Jean Crawford Adams  Edmund Giesbert
Ivan Albright  Maude P.H. Hutchins
Emil Armin  Norman MacLeish
Rolf Beman  Laura Van Pappelendam
Aaron Bohrod  A.L. Pollock
Edgar Britton  John Pratt
Copeland Burg  Karl Priebe
Francis Chapin  Charles Sebree
Julio De Diego  Kenneth Shopen
Katherine Dudley  Julia Thecla
Briggs Dyer  Rudolph Weisenborn
The Renaissance Society

Representative Works by Chicago Artists,
July 12–August 8, 1947


During the season 1946-1947 approximately 180 works by Chicago artists have been included as a part of the regular program of The Renaissance Society and in exhibitions sponsored by the Student Committee. In its future program the Society intends to continue its policy of including Chicago artists whenever possible.
The Renaissance Society
Form at Play: Abstraction in Various Materials by Chicago Artists,
October 14–November 13, 1948

Featured

Arthur A. Carrara
Serge Chermayeff
Marie Zoe Greene
Roy Gussow
Harold Haydon
Medard Klein
Richard Koppe
Julia McVicker
Hildegarde Melzer
László Moholy-Nagy

Robert Nickle
James Prestini
Elsa Regensteiner
Harry Schulke
Lou Tanner
Robert Teague
Jano Walley
John Walley
Hugo Weber
Jane Young
The Renaissance Society
*Emerging*, March 23–March 30, 1983

Featured

James F. Axeman
Bill Benway
Bruce Clearfield
Ron Cohen
Dan Devening
David Friedman
Michele Hemsoth
Barth Johnson
Ken Kirby
Joe Litzenberger
Jim Lutes
Didier Nolet

Didier Nolet
Lorraine Peltz
John Phillips
Arnaldo Roche
Michael Ryan
Scott Sandusky

Cinde Schauper
Nicholas Sistler
Donna Tadelman
Ken Warneke
Richard Willenbrink
Cameron Zebrun
The Renaissance Society
Emerging 1985, September 14–November 1, 1985

Featured

Muneer Bahauddeen
Janet Pines Bender
Cecilia Brown
Michael Bulka
John Dunn
Michele Feder-Nadoff
Jonathan Green
Erik Hanson
David Helm
Roger Hughes
Babette DuSang Jones
Vlado Ketchens
Jin Soo Kim

David Kotker
David Kroll
Dennis Laszuk
Michael McGowan
Michael Paha
Regent Pellerin
Nancy Pletos
Timothy Porges
Stephen Reynolds
Risa Sekiguchi
Monika Wehrenberg
Jeff Wrona
The Renaissance Society
Solo exhibitions of Chicago artists

1944  Martyl; Emil Armin
1955  Fred Biesel
1963  Francis Strain Biesel
1963, 1965  Ruth Duckworth
1967  Virginio Ferrari
1972  Ivan Albright
1979  Dan Ramirez
1980  Estelle Kenney; Miyoko Ito
1982  Ed Paschke
1984  Robert Lostutter
1986  Phyllis Bramson
1987  Vera Klement
1988  Hirsch Perlman; Christina Ramberg
1991  Barbara Rossi
1992  Gaylen Gerber
1993  Rodney Carswell
1996  Julia Fish
1998  Arturo Herrera
1999  Judy Ledgerwood
2001  Helen Mirra
2004  Laura Letinsky
2006  Ben Gest
2007  Scott Short
2009  Jim Lutes
2010  Anna Shteynshleyger
2011  Wm. J. O’Brien
2012  Dawoud Bey
2013  John Neff; William Pope.L
2015  Irena Haiduk
2018  Richard Rezac
The Renaissance Society
Solo exhibitions of Chicago artists
The Renaissance Society

In 2003 The Renaissance Society is pleased to present the first American museum exhibition by Belgian artist Joelle Tuerlinckx. This project represents The Society’s long-standing commitment to producing site-specific works that focus on the formal properties of the space, our role as museum, and our relationship to the larger Chicago community.
Museum of Contemporary Art
Chicago
Museum of Contemporary Art

*Pictures to be Read/Poetry to be Seen*,
October 24–December 3, 1967

Shusaka Arakawa, Gianfranco Baruchello, Mary Bauermeister, George Brecht, Oyvind Fahlstrom, Ray Johnson, Allan Kaprow, R.B. Kitaj, Alison Knowles, James Nutt, Gianno-Emilio Simonetti, Wolf Vostell
Museum of Contemporary Art

Fantastic Drawings in Chicago Collections,


Museum of Contemporary Art

Violence in Recent American Art,
November 8–January 12, 1969

Museum of Contemporary Art Founding Director Jan Van Der Marck at the opening of
Don Baum Says “Chicago Needs Famous Artists,” March 8–April 13, 1969
Museum of Contemporary Art

Steven Jay Urry: Dribblescapes,
July 19–September 9, 1969

Steven Urry, American, 1939–1993

Double X, 1965
Lacquered steel
83 1/2 × 77 × 42 1/4 in.
Collection Museum of Contemporary Art
Chicago, Gift of Jerry Peart, 1987.12
H. C. Westermann Retrospective, 1969

Don Baum Says “Chicago Needs Famous Artists,” 1969

Steven Jay Urry: Dribblescapes, 1969

Cosmo Campoli Retrospective, 1971

Chicago Imagist Art, 1972

Jim Nutt Retrospective, 1974

Leon Golub Retrospective, 1974

Made in Chicago, 1975

Made in Chicago: Some Resources, 1975
Museum of Contemporary Art

Abstract Art in Chicago,
March 5–April 25, 1976

Featured

Edith Altman
Andrea Blum
Lyn Blumenthal
William Conger
Emilio Cruz
Susan Dallas
Nancy Davidson

Thomas Kovachevich
Dennis Kowalski
Ronald Ginzel
Richard Hunt
Robert Nickle
Mary Stoppert
Kaszys Varnelis
Museum of Contemporary Art
237 East Ontario Street

1982

Current Exhibitions
- Contemporary Art from The Netherlands
  - March 27-June 6
  - Heller, Shapiro, and Mayer galleries
- Options 11: Although Marco Polo Never Heard of Chicago, Its Story Really Begins with Him
  - April 3-May 2
  - Bergman gallery
- Options 12: Melvin Charney—"Chicago Construction"
  - May 15-August 29
  - facade and Bergman gallery
  - Also on view: Permanent Collection
  - Bergman and 3rd floor galleries

Orientation Space
- Continuous showing of videotapes and slide/tape on current exhibitions.

The Site Café
- Luncheon
- 11 am-4 pm Tuesday—Saturday
- Hot soup and beverages service
- Noon-4 pm Sunday

Museum Hours
- Tuesday—Saturday—10 am-5 pm
- Sunday—noon-5 pm
- Monday—Closed
- Tuesday—Free admission
- Museum Store closes daily at 4:45 pm
Two weeks prior to its festive grand opening, the Museum of Contemporary Art opened its new Borg-Warner Gallery for Contemporary Chicago and Vicinity Art, and perhaps the effect would have been better if everyone had waited. The traditional argument against such galleries always has been that they are not important. Local artists may exhibit in them, but that's still not the same as showing in the museum proper. There is a sense that the art being shown in a locally oriented gallery is set apart from everything else, and while that may work to an artist's advantage, most often he feels excluded rather than special.

There is, of course, no way a museum can win in such a situation. If the MCA had waited to open the space on its March 23 weekend of celebrations, some would say the Chicago exhibition deliberately was submerged in all the hoopla. But, now, others can maintain that the museum did not care enough to integrate local exhibitors into the large-scale festivities. There never is a shortage of ill will when it comes to the artists of Chicago. I mention it only because the MCA has done just about everything right. The Art Institute also was a recipient of five-year funding from the Borg-Warner Corp., and immediately designated a rear stairwell as its new Chicago space. So far as I know, there is no regular exhibition schedule; or if there is, everyone is keeping it quiet. By contrast, the MCA's gallery is a well-appointed 18-by-77-foot room in which there will be 5 yearly exhibitions, each lasting for 10 weeks.
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Museum of Contemporary Art, Borg-Warner Gallery of Chicago Art

*Color in Sticks*,
June 5-August 5, 1979

Featured

Richard Beckett
Phyllis Bramson
JerrySaltz, and
Irene Siegel
Some of the artists who founded N.A.M.E. Gallery in 1973: Phil Berkman; Joanne Elam; Othello Anderson; Guy Whitney; Barry Holden; also shown Carl Anderson and Christine Abiera
H. C. Westermann Retrospective, 1969

Don Baum Says “Chicago Needs Famous Artists,” 1969

Steven Jay Urry: Dribblescapes, 1969

Cosmo Campoli Retrospective, 1971

Chicago Imagist Art, 1972
Museum of Contemporary Art, Borg-Warner Gallery of Chicago Art

New Dimensions: Volume and Space

March 10–May 20, 1979

Featured

Garrick Dolberg
Michael Hurson
Dennis Kowalski
Diane Simpson
Mary Stoppert, and
Margaret Wharton
Diane Simpson

*Ribbed Kimono*, 1980
Added to MCA Collection in 1997
Diane Simpson at Artemisia Gallery, 1978
Museum of Contemporary Art, Borg-Warner Gallery of Chicago Art

*New Dimensions: Volume and Space*

March 10–May 20, 1979

Featured

Garrick Dolberg
Michael Hurson
Dennis Kowalski
Diane Simpson
Mary Stoppert, and
Margaret Wharton
Margaret Wharton

*Morning Bed, 1978*

Purchased for the MCA Collection in 1979
Museum of Contemporary Art, Borg-Warner Gallery of Chicago Art

*New Dimensions: Time*

February 22–April 27, 1980

Featured

Edith Altman
Michael Cook
Anita David
Kay Rosen
Tom Van Eynde
Kay Rosen

_Yours/Ours_, 2010
Purchased for the MCA Collection in 2010
New Work
EXHIBITION: JANUARY 4-29, 1977
OPENING: JANUARY 7, 5-8PM.
ARC GALLERY
226 E. ONTARIO ST.
CHICAGO

Artists from left to right:
Gail Angell
Gerdia Meyer Bernstein
Reba Blick
Daisy Chan
Judy Gordon
Imhofriede Hogan
Priscilla Humay
Linda Kussa
Claudia Langman
Jan Miller
Chris Million
Carol Holiday McQueen
Mary Jane Min
Elizabeth Ockwell
Civia Rosenberg
Kay Rosen
Regina Hirsh Rosenblum
Frances Schoenwetter
Sara Skolnik
Claudia Jadloczki Weiner
Kay Rosen
1982

Current Exhibitions
Contemporary Art from The Netherlands
March 27-June 6
Heller, Shapiro, and Mayer galleries

Options 11: Although Marco Polo Never Heard of Chicago, Its Story Really Begins with Him
April 3-May 2
Bergman gallery

Options 12: Melvin Charney—"Chicago Construction"
May 15-August 29
facade and Bergman gallery

Also on view:
Permanent Collection
Borg Warner and 3rd floor galleries

Museum of Contemporary Art
237 East Ontario Street
April/May/June

1982

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Orientation Space
Continuous showing of videotapes and slide shows on current exhibitions.

The Site Café
Lunch
11 am-4 pm Tuesday—Saturday
Hot soup and beverages service
Noon-4 pm Sunday

Museum Hours
Tuesday—Saturday—10 am-5 pm
Sunday—noon-5 pm
Monday—Closed
Tuesday—Free admission
Museum Store closes daily at 4:45 pm
Museum of Contemporary Art

Alternative Spaces: A History in Chicago,
June 23–August 19, 1984, installation view
The MCA's new show takes a stab at defining art in Chicago. Needless to say, there will be some bitchers at the exhibition. – Jeff Heuber, *Chicago Reader*, November 1996

Narrow focus, provincial, myopic, smarmy, in crowd, everything to turn you against the art world in Chicago as a clique justifying itself. – Amazon reader review, February 2017
**MCA’s UBS 12 × 12: New Artists/New Work series**
October 2001 through October 2011

Presented 100 Chicago-based artists, including:

Juan Angel Chavez
Industry of the Ordinary
Dan Gunn
Rashid Johnson
Irena Knezevic
Jessica LaBatte
Jason Lazarus
Laura Letinsky
Harold Mendez

New Catalogue
Huong Ngo
William J. O’Brien
Claire Rojas
Melanie Schiff
Anna Shteynshleyger
Deb Sokolow
Edra Soto
Jan Tichy
Siebren Versteeg
UBS 12 X 12: NEW ARTISTS/NEW WORK:
JEFF ZIMMERMANN  
Apr 1-Aug 29, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
RENA LEINBERGER  
Jun 6-Jun 29, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
ANDREAS FISCHER  
May 2-Jun 1, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
VALERIE HEGARTY  
Apr 4-Apr 27, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
SCOTT ANDERSON  
Mar 7-Mar 31, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
BEN GEST  
Feb 7-Mar 2, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
JUAN ANGEL CHAVEZ  
Jan 3-Feb 2, 2003

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
KERRY SKARBAKKA  
Dec 6-Dec 29, 2002

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
CLARE ROJAS  
Nov 1-Nov 30, 2002

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
CINDY LOEHR  
Oct 4-Oct 27, 2002

UBS 12 X 12: NEW ARTISTS/NEW WORK:  
ADAM SCOTT  
Sep 6-Sep 29, 2002
MCA’s BMO Chicago Works series
November 2011 to present

To date has presented 17 Chicago-based artists, including:

Lilli Carre
Paul Cowan
Jose Lerma
Jason Lazarus
Faheem Majeed
Diane Simpson
Amanda Williams
These exhibitions feature Chicago artists—both up-and-coming and established—who are shaping the local contemporary art scene. From February 2012–December 2016, the series was sponsored by BMO Harris Bank.
<table>
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<tr>
<th>Exhibition</th>
<th>Artist(s)</th>
<th>Dates</th>
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<tr>
<td>BMO Harris Bank Chicago</td>
<td>Faheem Majeed</td>
<td>Mar 10-Aug 16, 2015</td>
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<td>BMO Harris Bank Chicago</td>
<td>Zachary Cahill</td>
<td>Apr 29-Sep 28, 2014</td>
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<tr>
<td>BMO Harris Bank Chicago</td>
<td>Lilli Carré</td>
<td>Dec 17, 2013-Apr 15, 2014</td>
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<tr>
<td>BMO Harris Bank Chicago</td>
<td>Jose Lerma</td>
<td>Jul 2-Dec 3, 2013</td>
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<td>BMO Harris Bank Chicago</td>
<td>Jason Lazarus</td>
<td>Mar 19-Jun 18, 2013</td>
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<td>BMO Harris Bank Chicago</td>
<td>Scott Reeder</td>
<td>Nov 1, 2011-Jan 24, 2012</td>
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<td>BMO Harris Bank Chicago</td>
<td>Laura Letinsky</td>
<td>Feb 7-Apr 17, 2012</td>
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<tr>
<td>BMO Harris Bank Chicago</td>
<td>Molly Zuckerman-Hartung</td>
<td>May 1-Jul 24, 2012</td>
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</tbody>
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MCA’s “Ascendant Artists” series
Rashid Johnson: Message to Our Folks,
April 14–August 5, 2012
MCA’s “Ascendant Artists” series
Michael Rakowitz: Backstroke of the West
September 16, 2017–March 4, 2018
Civic Duty - Boosterism Spectrum

- It is our responsibility to show Chicago artists
- We integrate Chicago artists into our overall program
- We celebrate Chicago artists as Chicago artists

“Civic Duty” → “Boosterism”
Thank You