

FRAAC-

Creating
Around
Devastation

TURES:

March 4-5, 2021

Location: [Zoom](#) and [Facebook Live](#)

Fractures: Creating Around Devastation

All programs are available on Zoom and Facebook Live.

ACCESSIBILITY
Auto-generated captioning is available for this event.

PROGRAMS

THURSDAY, MARCH 4

12:30 PM Lampo Musical Interlude
HOBO UFO v. (The New World)
by James Hoff and DeForrest Brown, Jr.
30 minutes

1 PM "Collective Contours: Civic Land
Policy and Urban Design"
Featuring Ann Lui and
Angela Tillges
90 minutes

3:30 PM Lampo Musical Interlude
Desert Rose by Sara Ludy
30 minutes

4 PM "Fluid Fractures: Policy
Language Problematics"
Featuring Mari Margil and
Jeremy Kagan
90 minutes

FRIDAY, MARCH 5

12:30 PM Lampo Musical Interlude
Breaking Breaking by
Roc Jiménez de Cisneros
30 minutes

1 PM "Sound and Language Landscapes"
Featuring Elisa Harkins,
Marcus "Quese IMC" Frejo,
and Monique Verdin
90 minutes

4 PM "Resisting Destruction/
Constructive Actions"
Featuring Shanai Matteson
and Winona LaDuke
90 minutes

ABOUT THE SYMPOSIUM

Fractures: Creating Around Devastation brings together scholars, artists, policymakers, and thinkers to present their ideas about ecofeminism, architecture, and water. These guiding topics are at the forefront for many of the artists presented at the MCA. While these ideas may seem removed from our everyday lives, they affect us all. The voices in this symposium help us understand how these urgent topics are interconnected, and how creativity helps us imagine new solutions through devastating situations.

This two-day, virtual symposium will have two programs each day—an afternoon and an early evening component. Before each program, Chicago's own Lampo will do a brief presentation of a musical piece inspired by the program topic.

The symposium is organized by Gibran Villalobos, Assistant Curator, with Cameron McEwen, Coordinator of Performance and Public Practice.



Roc Jiménez de Cisneros, still from *Breaking Breaking*, 2020. Image courtesy of Lampo.

FROM THE CURATOR

In July 2010 the United Nations General Assembly adopted a resolution that was influenced by an assortment of economic, social, and cultural subcommittees. This resolution reaffirmed that water is to be considered a human right. Water, in this symposium, becomes our through line concept to reach urgent conversations about our environment and catastrophe. The design of our built environment has at times been created to give us access to water, and at others to block or resist water. The latter has led to devastatingly harmful situations. However, water as a human right pushes us to consider how individuals have a right to its design, access, and protection. The ideas in this symposium encourage us to imagine how artistic imagination is necessary to reimagine civic processes that lead to systemic impact.

The speakers in this symposium have been invited to present their most pressing questions and research developments around water and the building of environment. As specialists in architecture, civic projects, and advocacy, at the core of their work we find the determination to bring visibility and solutions to issues causing often-imperceptible harm. City representatives, for example, use artistic tools to reach the Indigenous communities along

the Mississippi River, reshaping how we think about human history and impact along this body of water. Architects perform design exercises that integrate collective thinking toward inclusive design. Activists and advocates aim to create a change in culture through the written word in policy campaigns and law. The voices in this symposium help us understand how these urgencies are interconnected and how creativity helps us imagine new solutions through devastating situations.

In 1984 the artist Sherrie Rabinowitz stated, "Artists need to create at the same scale that society has the capacity to destroy." As we continue to encounter unprecedented devastation in our world, we turn to artists and their collaborators, civic practitioners, to expand the scale for creation. Contemporary artists have the capacity to detect the fractures in our systemic structures—the excavation of which can lead to generative, creative action.

—Gibran Villalobos
Assistant Curator,
Performance and Public Practice

ABOUT THE SESSIONS

COLLECTIVE CONTOURS: CIVIC LAND POLICY AND URBAN DESIGN

THURSDAY, MARCH 4, 1 PM

Spaces are built by few to serve many. What does it mean to have collectives rebuild spaces for public use? Join Ann Lui, previous cocurator of the US Pavilion at the Venice Architecture Biennale and director of Future Firm, as she discusses collective design alongside Angela Tillges, manager of the Great River Passage in Minneapolis along the Mississippi River.



Chris Juhn, *River Reveal, Great River Passage*, 2017. Photograph. Image courtesy of Angie Tillges for Great River Passage.

FLUID FRACTURES: POLICY LANGUAGE PROBLEMATIC

THURSDAY, MARCH 4, 4 PM

Mari Margil is the Executive Director of the Center for Democratic and Environmental Rights. In this conversation she is joined by the award-winning film director and producer Jeremy Kagan as they discuss how policy and storytelling is needed to shift culture. How do we think about the protection of water as a cultural change?

ABOUT THE SESSIONS

SOUND AND LANGUAGE LANDSCAPES

FRIDAY, MARCH 5, 1 PM

Thinking about the preservation of Native and Indigenous languages through electronica, musical artist Elisa Harkins walks us through the structures of sound and the written word, in conversation with Marcus "Queese IMC" Frejo and interdisciplinary storyteller Monique Verdin.



Elisa Harkins, *Wampum*, 2017-ongoing. Performance. Photo: Ian Byers-Gamber.

RESISTING DESTRUCTION/ CONSTRUCTIVE ACTIONS

FRIDAY, MARCH 5, 4 PM

In this conversation livestreamed from the resistance camps in Minnesota, join water protectors and artist activists Shanai Matteson and Winona LaDuke as they provide insight to what is currently happening on the front lines. In this participatory conversation, they will provide tactics and tools for action and thought around devastation.

ABOUT THE SPEAKERS

ELISA HARKINS is a Native American (Cherokee/Muscogee), and Japanese artist and composer originally hailing from Miami, Oklahoma. Harkins received her BA from Columbia College Chicago and her MFA from the California Institute of the Arts. She has since continued her education at the Skowhegan School of Painting and Sculpture. Her work is concerned with translation, language preservation, and Indigenous musicology. Harkins uses the Cherokee and Mvskoke languages, electronic music, sculpture, and the body as her tools. She has exhibited her work at The Broad museum, Crystal Bridges Museum of American Art, documenta 14, the Hammer Museum, MCA Chicago, MOCA North Miami, and Vancouver Art Gallery. Harkins is currently a mentor at the School of the Art Institute Chicago, a Tulsa Artist Fellow, and an enrolled member of the Muscogee (Creek) tribe.

ANN LUI is an architect and Assistant Professor of Practice at the University of Michigan. Previously, she practiced at SOM, Ann Beha Architects, and Morphosis Architects. Lui was cocurator of the US Pavilion at the Venice Architecture Biennale 2018 titled *The Dimensions of Citizenship*. She coedited, with Gediminas Urbonas, *Public Space? Lost and Found* on aesthetic and spatial practices in the civic realm. Lui was recently named Newcity's "Designer of the Moment" (2018) and Crain's "40 Under 40" (2018). She holds a Master of Science in Architecture Studies degree from MIT and a Bachelor of Architecture degree from Cornell University, where she was awarded the Charles Goodwin Sands Medal and the Clifton Beckwith Brown Memorial Medal.

MARI MARGIL serves as the Executive Director of the Center for Democratic and Environmental Rights (CDER) and program manager for CDER's International Center for the Rights of Nature. Margil previously served as the Associate Director of the Community Environmental Legal Defense Fund. In 2008, she served as a consultant to Ecuador's national Constituent Assembly, helping to draft the world's first

Rights of Nature constitutional provisions. Margil is widely viewed as one of the leading global voices for the recognition of legally enforceable rights of ecosystems and nature. In her role with CDER, Margil works with national, state, and local governments, tribal nations, and Indigenous communities in Australia, Sweden, the Philippines, Nepal, and elsewhere to advance legal and policy frameworks regarding Rights of Nature. She has served as the primary drafter of a "Himalayas Bill of Rights" and other groundbreaking legislation. Margil has presented at conferences around the world. Her writing has been featured in *The Guardian*, *YES!* magazine, *Earth Island Journal*, *Democracy Journal*, *World Policy Journal*, *In These Times*, and *Common Dreams*. Margil received her Master's degree from Harvard University's John F. Kennedy School of Government, and is a coauthor of *The Bottom Line Or Public Health: Tactics Corporations Use to Influence Health and Health Policy*, and *What We Can Do to Counter Them* and is included in *Exploring Wild Law: The Philosophy of Earth Jurisprudence*.

ANGELA TILLGES is currently a fellow at the City of Saint Paul where she leads the Great River Passage Initiative, the strategic implementation of a master plan guiding the ecological, economic, and cultural revitalization of the Mississippi River by connecting two of the city's greatest assets: the people and the river.

SHANAI MATTESON is an artist, writer, mother, community-based researcher, and cultural organizer. She is a settler/visitor who currently resides in illegally occupied Dakota territory (Minneapolis, Minnesota) and works across rural and urban places on regenerative cultural and ecological projects. She is cofounder and collaborative director of Water Bar & Public Studio, an artist-led benefit corporation that serves water to build relationships that transform culture. Prior to founding Water Bar in 2014, she and her collaborator Colin Kloecker led the nationally recognized public art and design collective Works Progress. As Works Progress Studio, Matteson and her

partners organized dozens of socially-engaged art spaces as well as help co-organize the 2015 Hand-in-Glove Conference (now Common Field Convening) in Minneapolis. She is currently coconvener of the University of Minnesota-sponsored collaborative Ways of Knowing Water and speaks frequently at conferences and public events about ways that art-science collaborations can advance water equity, climate resilience, and social justice.

JEREMY KAGAN is an internationally recognized director/writer/producer of feature films and television and a popular tenured professor. His most recent narrative feature *Shot* is about what one bullet does to three lives. Among his past eleven feature film credits are the box-office hits *Heroes* about a returning vet, the political thriller *The Big Fix*, *The Chosen*, and *The Journey Of Natty Gann* (Gold Prize Moscow Film Festival). Among his many television shows are *Katherine: The Making of an American Revolutionary* and HBO's *Conspiracy: The Trial Of The Chicago 8* (ACE Award for Best Dramatic Special). His film *Roswell: The U.F.O. Cover-Up* garnered a Golden Globe nomination. He produced and directed a ten-part series called *Freedom Files* on issues of social justice. He has made films for The Doe Fund and for Bioneers and TreePeople, both organizations committed to sustainability issues. He has created the Change Making Media Lab (cmml-usc.org), which specializes in researching and making Entertainment Education that emphasizes the value of narrative dramas and comedies to successfully motivate behavior change.

WINONA LADUKE is an internationally renowned activist working on issues of sustainable development renewable energy and food systems. She lives and works on the White Earth reservation in northern Minnesota and is a two-time vice presidential candidate with Ralph Nader for the Green Party. As Program Director of the Honor the Earth, she works nationally and internationally on the issues of climate change, renewable energy, and environmental justice with Indigenous communities. The White Earth Land Recovery Project is one of the largest reservation based nonprofit organizations in the country, and a leader in the issues of culturally based sustainable development strategies, renewable energy, and food systems.

In this work, she also continues national and international work to protect Indigenous plants and heritage foods from patenting and genetic engineering. A graduate of Harvard and Antioch Universities, she has written extensively on Native American and environmental issues. The author of five books, including *Recovering the Sacred: The Power of Naming and Claiming*, *All Our Relations: Native Struggles for Land and Life*, and the novel *Last Standing Woman*, she is widely recognized for her work on environmental and human rights issues.

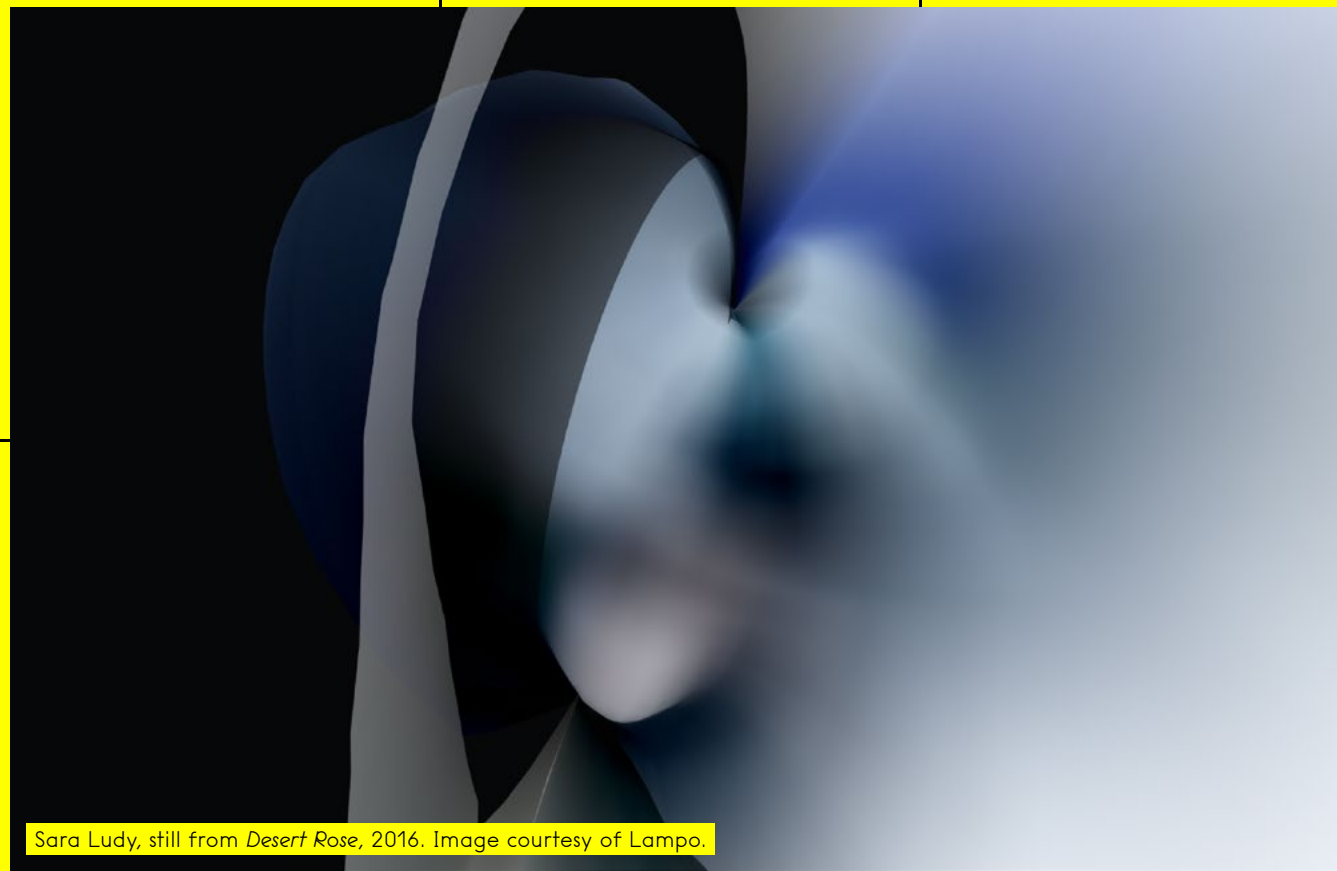
MARCUS "QUESE IMC" FREJO is a tribally bear clan of the Seminole, Wolf band of Pawnee and a pioneering Indigenous hip-hop artist, cultural activist, and producer. One of the founding members of the Native hip-hop group Culture Shock Camp and Culture Shock: the First Native Hip Hop Summer of 1998, Quese has been instrumental in being one of the early founders of Indigenous hip-hop as a genre and movement. IMC has also used hip-hop, empowerment, and activism in the effort to break the colonized illusion of cultural divides. Quese IMC is the founder of the #pawneecamp of the Standing Rock: Water is Life movement. His performances encompass Pawnee/Seminole Indigenous hip-hop, tribal chants, and social justice consciousness through spoken word and wakuraariks.

MONIQUE VERDIN is an interdisciplinary storyteller who has intimately documented the complex interconnectedness of environment, culture, climate, and change in southeast Louisiana. Verdin is director of the Land Memory Bank and Seed Exchange, a former member of the United Houma Nation Tribal Council, and is part of the Another Gulf Is Possible Collaborative core leadership circle of brown (Indigenous, Latinx, and Desi) women, from Texas to Florida, working to envision just economies, vibrant communities, and sustainable ecologies.

ABOUT THE MUSICAL PIECES

HOBO UFO V. (THE NEW WORLD)

DeForrest Brown, Jr. and James Hoff present a new audiovisual project that examines the tumultuous geographic history of race in America utilizing sound, field recordings, video, and détourned commercial mapping software. *HOBO UFO v. (The New World)* is a site-specific concept navigating the glitching of the United States simulation of democratic civility by merging Brown, Jr.'s initiative of Black sonic warfare with Hoff's use of crowdsourced protests and the UFO as a metaphorical vehicle for traversing geopolitical trouble zones through Google Street View. The duo scores the work using synthesized GPS signals, field recordings, and mechanized jazz percussion. (Run time 19:33)



Sara Ludy, still from *Desert Rose*, 2016. Image courtesy of Lampo.

DESERT ROSE

Desert Rose is a live audiovisual performance that arranges found imagery and field recordings into a rhythmic composition. Sara Ludy has worked with browsed images since 2000, most recently collecting pictures of natural disasters, tragedy, and death, or what she calls "everyday horror." In this special project, she alters these images until they become unrecognizable, shaping them into undulating 3D bodies and landscapes. Ludy also adds layered sound—air-conditioner hum and the buzz of traffic, trees, birds, and insects recorded from her workspace while browsing online. By combining materials from these dissimilar environments and filtering them through intuition, Ludy's performance becomes an opportunity for the artist to expel the effects of image saturation through a meditative process. (Run time 33:33)

BREAKING BREAKING

This piece continues to explore the artist's fascination with synchronicity and deformation through a collection of everyday objects squashed, stretched, warped, and contorted to their very breaking point. Twenty-two minutes of gliding synths, exploding toys, and color-blocking. (Run time 22:29)

ABOUT THE MUSICAL GUESTS

LAMPO supports artists working in new music, experimental sound, and other interdisciplinary practices. Lampo helps these artists realize ambitious, risk-taking performances and offers the public opportunities to actively engage with their work. For more than twenty years, Lampo has connected people to new ideas and to each other—guided by the belief that curiosity, open questioning of established forms, thoughtful listening, and discussion can be transformative. Lampo’s core activity has been and remains the Lampo Performance Series. Rather than making programming decisions around tour schedules, Lampo invites selected artists to create and perform new work for Lampo, then provides the space, resources, and curatorial support to help them fulfill their vision. Lampo also organizes artist talks, lectures, screenings, and workshops, and publishes written and recorded documents related to its series.

JAMES HOFF works in a variety of media, including painting, sound, writing, and performance. In recent years, his interests have focused on language and media systems at the intersection of developing technologies and traditional artistic genre forms. He has created paintings and music using computer viruses and developed several bodies of work that examine how the language of network communication has changed our contemporary notions of landscape and nature. Hoff is also one of the founders of Primary Information, a nonprofit arts organization devoted to publishing artists’ books and art historical documents.

DEFORREST BROWN JR. is an ex-American theorist, journalist, and curator. He produces digital audio and extended media, such as *Speaker Music*, and is a representative of the Make Techno Black Again campaign. His work explores the links between the Black experience in industrialized labor systems and Black innovation in electronic music. On Juneteenth of 2020, he released the album *Black Nationalist Sonic Weaponry on Planet Mu*; Primary Information will publish his first book, *Assembling a Black Counter Culture*, in 2021.

SARA LUDY is an American artist based in northern New Mexico. Through an interdisciplinary practice, hybrid forms emerge from the confluence of nature, being, and simulation, questioning our relationship to immateriality and consciousness. Previous exhibitions of Ludy’s work include the Museum of Contemporary Art Chicago, Vancouver Art Gallery, Whitney Museum of American Art, Berkeley Art Museum, bitforms gallery, and Künstlerhaus Bethanien. Her work has been featured in *Modern Painters*, *The New York Times*, *Artforum*, *Art in America*, and *Cultured Magazine*.

ROC JIMÉNEZ DE CISNEROS considers processes of deformation applied to post-acid house culture. Their recordings have been published by record labels such as Diagonal, Editions Mego, Presto!?, iDEAL, Hypermedium, and others. Much of Cisneros’s work is rooted in an interpretation of music in morphological terms: mutated forms, spatial relationships, and elasticity, both in a metaphorical sense and a literal one. Since 2013 he has been pushing this spatial-material approach to music in different ways, originally drawing connections between holes and music, then extending that to folds and folding, to produce a series of pieces, talks, light installations, and publications that propose a reevaluation of musical phenomena as volumetric and topological structures.

RELATED EXHIBITIONS

ANDREA BOWERS
Opens November 20

This fourth-floor exhibition surveys the career of Andrea Bowers, whose multimedia work explores activism and protest, giving voices and museum space to people whose stories are not typically told.

CAROLINA CAYCEDO: FROM THE BOTTOM OF THE RIVER

This second-floor exhibition surveys the last ten years of Carolina Caycedo’s artistic practice, including her powerful *Cosmotarrayas* net sculptures, video works, and more.

DAN PETERMAN: SULFUR CYCLE 2.0

Examine the excavated walls of an MCA gallery in this Chicago artist’s exploration of the materials that fuel our lives.

THE LONG DREAM

This fourth-floor exhibition invites visitors to see through the eyes of more than 70 local artists whose work offers us ways to imagine a more equitable and interconnected world.

SUPPORT FOR PERFORMANCE AND PUBLIC PRACTICE

Lead support for the 2020–21 season of MCA Performance and Public Programs is provided by Elizabeth A. Liebman.

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Additional generous support is provided by Enact, the MCA's Performance & Public Practice affinity group.

The MCA is a proud member of the Museums in the Park and receives major support from the Chicago Park District.

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ABOUT PERFORMANCE AND PUBLIC PRACTICE

The Museum of Contemporary Art Chicago is committed to fostering social connections and presenting the most thought-provoking creative arts of our time. The MCA commissions and presents performing arts and opportunities for dialogue with leading artists and scholars from Chicago and around the world. These events serve as spaces for gathering throughout the museum and online. The MCA's groundbreaking live experiences are an integral part of the museum's cutting-edge, multidisciplinary programming. Along with exhibitions, publications, and programs, MCA Performance and Public Practice welcomes visitors to experience the work and ideas of living artists and exercise their own civic voices.

REPRODUCTION
Unauthorized recording and reproduction of a performance are prohibited.

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