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THE RENAISSANCE SOCIETY  
JANUARY-JUNE 2017



# CALENDAR

SAT, JAN 28, 4PM	<i>Intermissions: Xavier Cha</i>	PG 3
SAT, FEB 11, 5–8PM	Opening reception and talk: <i>Robert Grosvenor</i>	PG 4
WED, FEB 15, 8PM	Concert: R. Andrew Lee	PG 6
WED, MAR 1, 6PM	Gallery walk-through: Solveig Øvstebø on <i>Robert Grosvenor</i>	PG 5
SAT, MAR 11, 3PM	Discussion: <i>Meaning and Material</i>	PG 7
FRI, APR 21, 8PM	Concert: Olivia Block	PG 10
SAT, APR 22, 5–8PM	Opening reception and artists' talk: <i>Klein / Olson</i>	PG 9
SAT, MAY 13, 3PM	Gallery walk-through: Karsten Lund on <i>Klein / Olson</i>	PG 9
THU, MAY 25, 6PM	Reading: Renee Gladman	PG 10
SUN, JUN 18, 3PM	Concert: Gene Coleman	PG 11

Cover: Astrid Klein, *Endzeitgefühle*, 1982. Courtesy of the artist and Sprüth Magers, Berlin.

# INTERMISSIONS

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PERFORMANCE  
**XAVIER CHA**  
**IN THE NEWS**  
SAT, JAN 28, 4PM

For the inaugural *Intermissions* performance, New York-based artist Xavier Cha presents *In The News*, a new work conceived for the Ren's large open space. Creating a volatile scene for the watchful eyes of the crowd, two actors engage with each other and their surroundings in a hyper-physical encounter.

Cha's performances and videos grapple with aspects of subjectivity and agency in the digital age. In dynamic ways, they explore our mutating senses of self and our relations to other people—fed by heightened circuits of self-spectatorship, voyeurism, or surveillance, but grounded as much as ever in the physical body.

*Intermissions* is a new programming series at the Renaissance Society devoted to ephemeral or performance-based works, staged in the empty gallery in between exhibitions. This recurring platform, organized by Karsten Lund, Assistant Curator, presents two major works every year, supporting a wide variety of live projects.

*This series is funded by a grant from the Efroymsen Family Fund.*

Above: Xavier Cha, *abduct*, 2015, video still.



FEB 11–APR 9, 2017  
**ROBERT  
 GROSVENOR**

Over his 50-year career, Robert Grosvenor has produced a body of work that is at once solidly physical and conceptual, muscular and fluid. Grosvenor frequently melds industrial materials and found objects as he experiments with texture and scale, resulting in formal sculptures that reveal a handmade

quality and subtle vein of humor. The works resist association, instead quietly and strangely asserting themselves both as assemblages of relationships and as discrete, holistic entities.

The centerpiece of Robert Grosvenor's exhibition is an untitled sculpture from 1989-90, re-contextualized within a spare architectural installation. For this sculpture, at once monumental and human-scale, Grosvenor adapts the materials of infrastructure—concrete blocks, steel, Plexiglas and paint—evoking what critic

John Yau has suggested is the labor of an “anonymous worker.” Twenty-seven years after its initial realization, how has our sense of this sculpture, from its formal language to its frank materiality, evolved or expanded?

This exhibition also provides an opportunity to generate new scholarship around Grosvenor's oeuvre, further strengthening recognition of his significant contributions to sculpture in the 20th, and now 21st, centuries. Following the exhibition, the Ren will publish a new monograph featuring contributions

by Yve-Alain Bois, Bruce Hainley, Susan Howe, and others.

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SAT, FEB 11, 5–8PM

**Opening reception**  
 with talk by John Yau at 6pm

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WED, MAR 1, 6PM

**Exhibition walk-through**  
 with Solveig Øvstebø, Executive Director  
 and Chief Curator

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Above: Robert Grosvenor, *Untitled*, 1989–90. Courtesy the artist and Paula Cooper Gallery, New York.

## EVENTS

## LECTURE

## JOHN YAU

SAT, FEB 11, 6PM  
KENT HALL, ROOM 120  
1020 E 58TH ST

To mark the opening of *Robert Grosvenor*, noted critic and poet John Yau will give a lecture about Grosvenor's work. In a recent article, Yau writes, "Grosvenor is that rare artist. He sees what is in front of our eyes, and gets us to look again... It isn't about what you see but about seeing." A prolific author, Yau has published over fifty books of poetry, fiction, and art criticism. Formerly the Arts Editor for the *Brooklyn Rail*, in 2012 Yau started the online magazine *Hyperallergic Weekend* with three other writers.

## CONCERT

## R. ANDREW LEE

WED, FEB 15, 8PM  
BOND CHAPEL  
1025 E 58TH ST

Denver pianist R. Andrew Lee is one of the most respected practitioners of contemporary music, a musician marked equally by pinpoint precision and remarkable nuance. Lee specializes in minimalist works and gained broad acclaim for his performance of the landmark Dennis Johnson composition *November*. His 2013 recording featuring the piano music of composer Eva-Maria Houben was named one of the top 10 albums of 2013 by *New Yorker* critic Alex Ross. Presented as part of the Frequency Series Festival of Chicago New Music in partnership with the Renaissance Society.



## DISCUSSION

MEANING  
AND MATERIAL

SAT, MAR 11, 3PM  
KENT HALL, ROOM 120  
1020 E 58TH ST

The focal point of Robert Grosvenor's exhibition is a work from 1989-90. The kinds of dynamics and implicit questions that are very present in Grosvenor's work are no less vital now. This program presents artists who will respond to Grosvenor's work, exploring potential resonances with their own practices. At the same time, the discussion will also serve as a jumping off point to consider aspects of sculpture today—whether hinging on the uses of common materials; the relation of the work, the space, and the viewer; or shadows of meaning in artworks that echo the built environment.

## SCREENING

## REMAINDER

EVENT INFORMATION AT  
[RENAISSANCESOCIETY.ORG/EVENTS](http://RENAISSANCESOCIETY.ORG/EVENTS)

Based on the mind-bending novel of the same name by Tom McCarthy, *Remainder* follows an unnamed man who is struck in the head by a black box falling from the sky. Having lost his sense of self, he uses the money from a huge settlement to buy a particular apartment building and pay people to re-enact his recent memories repeatedly until they generate in him a certain feeling. The first feature film by artist Omer Fast, *Remainder* mirrors the complex obscurities of the protagonist's mind, as the man tries to reconstruct things that have disappeared, confronting the materiality of his world in a search for a kind of authenticity.

## KLEIN / OLSON



For the last exhibition this season, the Renaissance Society presents the work of two artists, Astrid Klein and B. Ingrid Olson. Through a selection of their collage, sculpture, and installation works, the exhibition allows room for an encounter with the artists' distinct practices while also drawing out affinities between them. Attentive to matters of representation, Klein and Olson stage various approaches—whether confrontational in nature or more abstract—as a means to examine ways of being in the world today.

While working with text, physical materials, or photographic images, both Olson and Klein employ strategies of collage and portraiture to animate, and at times destabilize, issues of gender and identity. In doing so, their work looks at larger power structures, value systems, and social role models.

Klein has worked across mediums since the 1970s, experimenting with materials such as neon, polyester, acetone, resin, cardboard, and film. Olson's photographs and sculptures are provisional meditations on the fundamental and ideological properties of her own array of materials, including leather, steel, wood, velvet, and glass.

Astrid Klein lives and works in Cologne. B. Ingrid Olson lives and works in Chicago.




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SAT, APR 22, 5–8PM

**Opening reception**  
with artists' talk at 6pm

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SAT, MAY 13, 3PM

**Exhibition walk-through**  
with Karsten Lund, Assistant Curator

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Above: Astrid Klein, *Fly catcher III*, 1987–91. Courtesy of the artist and Sprüth Magers, Berlin.

Opposite: B. Ingrid Olson, *Firing Distance, Surrounding Bone*, 2016. Courtesy the artist and Simone Subal Gallery, New York.

CONCERT

**OLIVIA BLOCK**  
**132 RANKS**FRI, APR 21, 8PM  
ROCKEFELLER CHAPEL  
5850 S WOODLAWN AVE

*132 Ranks*, Olivia Block's newly commissioned work for the Skinner Organ at Rockefeller Chapel, emphasizes the instrument's relationship with its surrounding architecture, and explores the line between musical composition and sound installation. Block has spent months studying the organ—the largest in Illinois—and how its sounds move around the chapel. Here she plays long tones on the organ while additional pre-recorded sounds come from speakers placed around the space. *132 Ranks* includes both the lowest pedal notes, felt in the body, as well as the highest bell tones, at extreme dynamic levels.

*A special project by the Ren and Lampo, 132 Ranks is presented in artistic partnership with the Rockefeller Chapel.*

READING

**RENEE GLADMAN**THU, MAY 25, 6PM  
KENT HALL, ROOM 120  
1020 E 58TH ST

Renee Gladman has published nine works of prose and one poetry collection. Her most recent book *Calamities* is a collection of linked essay-fictions on writing and time. Gladman approaches language as a space to enter and travel within, and her writing is attuned to the body as it moves through architectures of thought and experience. "The sentence is a street, a city for my narrators," she says, or "a map of where we have gone and where we wish to go."

Gladman's reading coincides with the release of *Prose Architectures*, published by Wave Books. In this new monograph, Gladman explores the visual threshold between drawing and writing—"uncovering the moment whereby architecture emerges out of prose, the sentence becomes a drawing, and the act of writing narrative can be examined from bodily movements."

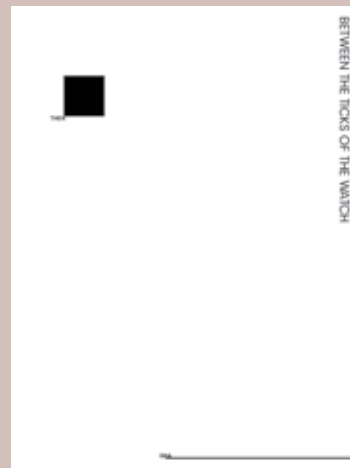
CONCERT

**GENE COLEMAN**  
**DREAMLIVES**  
**OF DEBRIS**SUN, JUN 18, 3PM  
LOGAN CENTER FOR THE ARTS,  
PERFORMANCE PENTHOUSE  
915 E 60TH ST

Philadelphia-based composer Gene Coleman returns to the Ren for a dynamic performance of material from a new forthcoming media opera. Featuring acclaimed bass-baritone Nicholas Isherwood and Ensemble N\_JP, *Dreamlives of Debris* is based on a novel by Lance Olsen that reimagines the myth of the Minotaur and labyrinth. While drawing on the lasting power of the myth, brought to life here by Isherwood's voice, Coleman also integrates cultural sources as varied as Japanese Bunraku theater, manga, Monteverdi's operas, and neuroscience research. The works will be staged by renowned director Luca Veggetti, known for his magical use of movement and light.

ADDITIONAL PROGRAMS  
TO BE ANNOUNCED





## BOOK LAUNCH AND DISCUSSION

Books are a vital part of the Ren's curatorial program. Developed closely with artists, publications serve in equal measure as a record of exhibitions, and as a site for ideas, experiments, and scholarship in the orbit of newly made artworks.

To celebrate the publication of three books—by artists Mathias Poledna, Irena Haiduk, and Ben Rivers—an upcoming program at the Ren will discuss the possibilities of artist-driven publishing, including both institutional and independent outlooks.

RENAISSANCESOCIETY.ORG/EVENTS  
WILL HOST A FULL LIST OF PARTICIPANTS.

### Forthcoming titles:

**BETWEEN THE TICKS OF THE WATCH**  
with Kevin Beasley, Ranjit Hoskote,  
Solveig Øvstebø, Falke Pisano,  
Heidi Salaverría, and Richard Shiff

**SADIE BENNING**  
co-published with Kunsthalle Basel  
with Julie Ault, Elena Filipovic,  
Christine Mehring, and others

**ROBERT GROSVENOR**  
with Yve-Alain Bois, Bruce Hainley,  
and Susan Howe

VISIT [STORE.RENAISSANCESOCIETY.ORG](http://STORE.RENAISSANCESOCIETY.ORG)  
TO PURCHASE THESE AND OTHER  
RENAISSANCE SOCIETY TITLES.

Left to right:

Irena Haiduk  
[Seductive Exacting Realism By Marcel Proust 12](#)

Ben Rivers  
[Ways of Worldmaking](#)

[Between The Ticks Of The Watch](#)

Sadie Benning, [Shared Eye #4, sequence 2, 2016.](#)

# MEMBERSHIP



Members of the Renaissance Society share our commitment to art as an essential way to illuminate and address key questions of our times.

Your generosity enables us to undertake ambitious projects.

Join us: [renaissancesociety.org/support](http://renaissancesociety.org/support).

## FRIEND

\$60/year

- 20% discount on publications
- Invitation to annual members event
- Renaissance Society tote bag
- Recognition in our Annual Report

## CHICAGO COMMITTEE

\$1,000/year  
(\$500 for those 35 and under)

- Invitations to special Chicago Committee events
- Invitations to the Renaissance Society's annual meeting and dinner
- Plus all Book Club benefits

## BOOK CLUB

from \$300/year

- One copy of each new publication
- 10% discount on most Renaissance Society editions
- Plus all Friend benefits

## INTERNATIONAL COMMITTEE

\$2,500/year

- Invitations to opening reception dinners and exclusive International Committee events
- Opportunities for art-related travel
- Plus all Chicago Committee benefits

# VISITING INFORMATION

All exhibitions and events take place at the Renaissance Society unless otherwise noted.

All are free, open to the public, and require no booking.

For more information please visit our website or follow us on social media.

**Twitter and Instagram:**  
@RenSoc

**Facebook and Vimeo:**  
The Renaissance Society

**Opening hours**  
Tue-Fri: 10am-5pm

Sat and Sun: 12-5pm

Closed Mondays and between exhibitions

**Group visits**  
We are pleased to accommodate visits from schools, universities, and other groups, and our library and archives are open to researchers by appointment. Please contact us to arrange a visit.

# SUPPORTERS

Major support for the Renaissance Society's Next Century Fund for the production of new work is generously provided by:

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FEB 11-APR 9, 2017

# ROBERT GROSVENOR

APR 22-JUN 18, 2017

# KLEIN / OLSON

THE RENAISSANCE SOCIETY

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Contemporary art  
exhibitions, events,  
and publishing