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THE RENAISSANCE SOCIETY
SEPTEMBER–DECEMBER 2025



SEP 13–NOV 23, 2025

DIEGO MARCON KRAPPEN

Diego Marcon, an artist known for his radical rethinking of cinema, sound, and space, makes his U.S. debut at the Renaissance Society this September.

Marcon's practice is rooted in entertainment and structural cinema, eschewing traditional storytelling to explore the mechanics of filmmaking itself. His works challenge the hierarchy between subject and image, dissolving narrative into abstraction. For this exhibition, Marcon presents *Krapfen*, a newly commissioned musical dance film that stages an encounter between the kid, performed by dancer Violet Savage, and four characters represented by costume props: gloves, foulard, trousers, and pullover. *Krapfen* is also an encounter between the golden age of American animation and Italian opera. The choreography—a mix of contemporary dance, classical ballet, and popular entertainment forms—reflects the juxtaposition of traditional and digital filmmaking processes, a hallmark of Marcon's practice.

SAT, SEP 13, 4–7PM

Opening reception

With artist talk at 4pm
Kent Hall, Room 120

Lead support for this exhibition at the Renaissance Society is provided by the Robert and Penelope Steiner Family Foundation.

Diego Marcon: *Krapfen* is co-commissioned and made possible by: Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, the Renaissance Society, and The Vega Foundation. Additional support from: Sadie Coles HQ, London, and Galerie Buchholz, Berlin/Cologne/New York.

Diego Marcon, *Krapfen (the kid)*, 2025. © Diego Marcon.
Courtesy Diego Marcon. Produced by Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, The Renaissance Society, The Vega Foundation.
Photo: Claudia Ferri.

EVENTS

DISCUSSION

ANIMATING
PRINCIPLES

SAT, OCT 4, 3PM

CLASSICS #110

1010 E 59TH ST

Diego Marcon's new film *Krapfen* merges traditional and digital filmmaking methods and takes some of its cues from the golden age of animation in the early 20th century before the ascendancy of television. It's also a dynamic exercise in movement, music, and tone. For this discussion, two people from different fields share their insights about Marcon's exhibition and their perspectives on his larger body of work, before joining each other in conversation.

Michele D'Aurizio is a writer, curator, art historian, and the former editor-in-chief of the magazine *Flash Art*. Now a PhD candidate at the University of California, Berkeley, he has previously written about Marcon's films and explored how his filmmaking process becomes a way to build communities.

Daniel Morgan is a professor in the Department of Cinema and Media Studies at the University of Chicago whose work focuses largely on the intersection between cinema and aesthetics. He has written extensively on animation, questions of film style, the history of film theory and philosophy, and many other subjects.

Visit renaissancesociety.org for updates.

SCREENING

FILMS BY
DIEGO MARCON
AND OTHERS

THU, OCT 23

PART 1: 7-8PM

PART 2: 8:30-9:30PM

LOGAN CENTER FOR THE ARTS,

SCREENING ROOM

915 E 60TH ST

For this screening, Diego Marcon offers a carefully crafted program in two parts, which intermixes a selection of his own works and short films by other artists. After spending time with his new installation *Krapfen* in the Renaissance Society's gallery space, go deeper into Marcon's distinctive world. A generous collaborator and advocate for other artists, Marcon expands the view here through a selection of other film and video works that resonate with his own films in different ways. While presenting a range of different artistic voices, they all create various ambiguous psychological spaces or draw on different filmic structures and archetypes.



Diego Marcon, *La Gola*, 2024 (still). © Diego Marcon.
Courtesy the Artist; Sadie Coles HQ, London; Galerie
Buchholz, Berlin/Cologne/New York; Kunstverein
Hamburg; Kunsthalle Wien; and Centre d'Art
Contemporain Genève for BIM '24.



Moriah Evans, *Remains Persist*, 2022, Performance Space New York. Photos by Rachel Papa. Pictured: (top) Lizzie Fiedelson, Sarah Beth Percival, Anh Vo, Varinia Canto Vila; (bottom) Cyril Baldy, Varinia Canto Vila, Lizzie Fiedelson, Kris Lee.

INTERMISSIONS MORIAH EVANS

This winter, New York-based artist and choreographer Moriah Evans will spend two weeks at the Renaissance Society with a small ensemble of dancers. Together they will present a new work for this singular exhibition space. For this expanded edition of the *Intermissions* series, which features a longer time frame than usual, Evans poses a series of answers to the question, “How can performance offer different ways of sensing our bodies and our relationships to one another?” Through a sequence of evolving states—internal and external, individual and collective—this work stages the circulation of bodies and value, asking what it means to give, to take, to receive, to be taken.

For her intensive stay at the Renaissance Society, Evans begins by thinking of the gallery space as a container for bodies and sound; from there, she turns the room into a more active space of reflection by making use of a mobile sound system and scenographic interventions. As she determines the exact characteristics and specific elements of the project on site, Evans explores the possibilities of dance in an open and durational form, letting it take shape beyond the boundaries of a single event. Balancing a mix of rehearsals and public presentations, different expressions of the project will be offered throughout. More details to be announced.

DEC 1–14, 2025

Launched in 2017, Intermissions is an ongoing programming series devoted to performance and other inventive time-based works, staged in the Renaissance Society's empty gallery in between exhibitions. This recurring platform features two artists every year, supporting a wide variety of live projects.



FATEN KANAAN

SAT, OCT 25, 8PM
IDA NOYES HALL, 3RD FLOOR THEATER
1212 E 59TH ST

Composer, musician, and producer Faten Kanaan uses counterpoint as a narrative tool to create music that is mysterious, smudgy, and deeply melodic. As she draws on the repeating structures of modern minimalism and early music/baroque influences, amid textural ebbs and flows, there is a warmth in her use of synthesizers, live keyboards, and other electronic instrumentation. Her new album *Diary of a Candle* is a consoling melodic suite, minimal and nuanced, featuring woodwinds and richly-layered strings, with the hazy atmospheres of

certain films from the 1970s and 1980s. Written while looking out at her garden in Amman, Jordan, where she recently relocated after twenty years in New York, her new songs are infused by this new, yet familiar, topography.

Faten Kanaan, photo by Lena Shkoda.



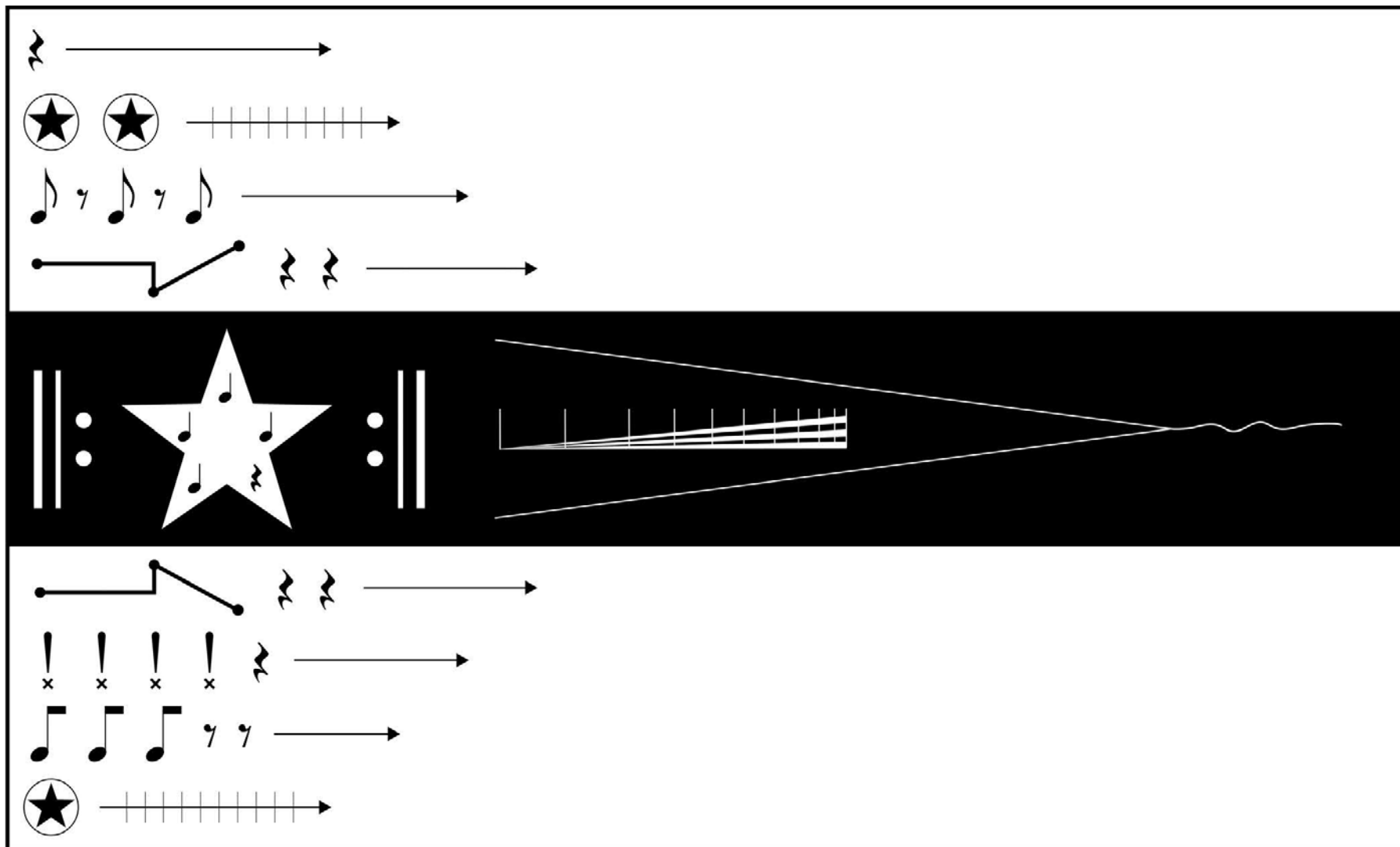
RAVEN CHACON

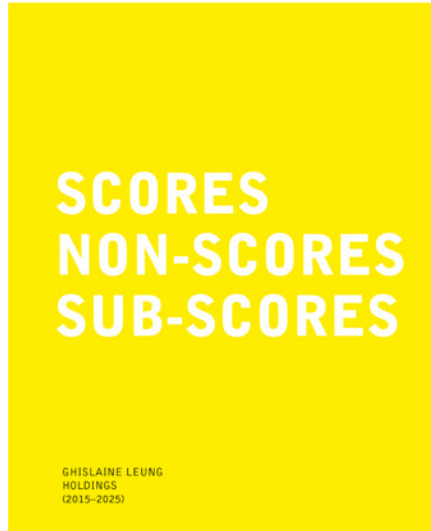
SUN, NOV 2, 3PM
LOGAN CENTER FOR THE ARTS, COURTYARD
915 E 60TH ST

For the exhibition *Nine Lives* at the Renaissance Society in fall of 2020, artist and Pulitzer-Prize-winning composer Raven Chacon created a new score in his ongoing *American Ledger* series. Inspired by journalist and activist Ida B. Wells, *American Ledger No. 3* is written for two choirs of women who meet in a public place, like a field, street, or town square. Unable to be staged at the time of the exhibition in the early days of the pandemic, this outdoor performance now makes its Chicago debut, co-presented by UChicago Presents and

the Renaissance Society. Gather at the Logan Center courtyard on the University of Chicago campus, as the two groups of singers converge for this evocative work, which links past and present and takes on new resonance today, joined by the sound of drums, glockenspiels, and coins.

Raven Chacon, photo by Neal Santos.





GHISLAINE LEUNG: HOLDINGS (2015-2025)
This book reflects on ten years of Ghislaine Leung's work, growing out of her exhibition *Holdings* at the Ren, in 2024, while looking both behind it and far beyond it. For the first time in one place, Leung offers a comprehensive list of her "scores," written phrases to be enacted, which are the main foundation of her practice, plus her more occasional "non-score" works. An extensive image section documents many past iterations of the scores in different places. Leung also shares what she calls her "sub-scores," a set of personal self-instructions or protocols that have never been published before.

Holdings (2015-2025) offers a more expansive view of Leung's work than any publication so far, but its aim is not to

provide a definitive survey so much as to explore the fundamental mutability of her scores. There is still plenty to see and read, including new writings by a number of people who know her work well: the book features essays by Hettie Judah, Mike Sperlinger, Eleanor Ivory Weber, and Renaissance Society curator Karsten Lund, as well as a wide-ranging conversation between Bruce Hainley, Karsten Lund, Ramaya Tegegne, and Helena Vilalta.

Softcover, 9.75 x 8 inches, 292 pages
Edited by Ghislaine Leung and Karsten Lund
Designed by Petra Hollenbach



ISABELLE FRANCIS MCGUIRE: YEAR ZERO
In the exhibition *Year Zero* at the Renaissance Society, Isabelle Frances McGuire turned to characters that keep reappearing, such as Abraham Lincoln, vampires, and the fame-destined Hollywood star. Picking up on these cultural loops and common stories of "good men and monsters," McGuire tested out different ways to re-wild familiar symbols, animate old models, and turn readymade digital forms into tangible sculptures. Ultimately this effort swept up personal biography, political lore, and proliferating movie adaptations.

McGuire's publication for *Year Zero* carries over the exhibition's anarchic undercurrents and extends its exploration of revivals and re-enactments. Along with images of the show and behind-the-scenes

views of its making, the book also features two new essays: Max Hart writes about the role of play in McGuire's practice, and exhibition curator Karsten Lund reflects on how *Year Zero* extends and reorients a long trajectory of artists dealing with cultural codes. The book also re-prints a short story by George Saunders, "CivilWarLand in Bad Decline," a sharply satirical take on the American habit of historical re-creation and the violence that shadows it.

Softcover, 9.5 x 6.75 inches, 224 pages
Edited by Karsten Lund and Isabelle Frances McGuire
Designed by Lucas Reif

Publication to arrive late fall.
Available for pre-order now.



GHISLAINE LEUNG

Renaissance Society Edition, 2025

An object that did not become an artwork in Ghislaine Leung's Renaissance Society exhibition.

Edition of 12

\$1,000

This limited edition by Ghislaine Leung consists of various objects that trail in the wake of her solo exhibition at the Renaissance Society in 2024. Leung's show at the Ren consisted of a set of new "scores": concise phrases, written by the artist, that describe the materials and implementation of a given work, which the institution then interprets and enacts on site. While developing her the shows, Leung often starts with a much larger set of scores that change and coalesce over time. Leung has referred to her practice as subtractive, a permissive system that is by nature inefficient; everything is

brought in and then much removed.

As part of this editorial process, Leung and the Ren started acquiring materials for far more works than were presented, amassing an array of items that were never used. These surplus items hint at other forms the show might have taken: motion sensors, prairie dresses, glow-in-the-dark paint, a handmade doll, a microphone, a radio, two versions of an institutional "inventory." Becoming an artist's edition, they attest to Leung's continued attempt to achieve more sustainable practices, inverting value systems around objects and labor that are often considered secondary. The objects that constitute the Renaissance Society Edition are traces of works that didn't happen—but perhaps more importantly are also traces of unseen working that *did*. Together, they begin to tell an alternate history of her exhibition at the Ren.

All proceeds from Editions sales directly support Renaissance Society programs through the generosity of participating artists. Members receive 10% off of all editions.



Coming soon

Edition by Isabelle Francis McGuire

All members receive the tote designed for the Ren by artist Shahryar Nashat.

A BOWLING FUNDRAISER FOR THE REN



THU, NOV 20, 7-10PM
SEVEN TEN SOCIAL

Please join the Ren team for our third annual evening of strikes, spares, suds, and sliders. This bowling tournament and social raises critical support for 2025-26 exhibitions and programs.

All bowling ticket buyers have the opportunity to bowl on a team. Lane Sponsors can bring their own teams. Don't bowl? Get a cheering section ticket and join us to watch the competition and rally your favorite bowlers!

Tickets available at
renaissancesociety.org/events
or by calling 773-702-8670

Single Bowling Ticket
Includes game for one, food and drinks
\$500

Lane Sponsor
Includes game for 8, food and drinks
\$3,500

Bowling Artist Sponsor
Includes single bowling ticket benefits
\$300

Cheering Section
Includes food and drinks
\$350

Photo: Emily Schexnayder.

JOIN US

The Ren's membership brings together those who believe in the transformative power of contemporary art—and in the artists who make it. Your support doesn't just underwrite a single exhibition; it sustains everything we do: in-depth research, bold new commissions, lasting relationships, and the risks required to bring ambitious work into the world.

We offer artists the time, space, and freedom to take their boldest steps—and provide a platform for those ideas to resonate far beyond our gallery walls. When you join our membership program, you become part of this legacy.

Join us from just \$8.33 a month to get a members-only, artist-designed gift, plus other great benefits.

renaissancesociety.org/membership

SUPPORTERS

Major annual support for the Renaissance Society is provided by the Mellon Foundation.

Renaissance Society programs are supported by Teiger Foundation, The Andy Warhol Foundation for the Visual Arts, and a grant from the Illinois Arts Council Agency.

Annual support is provided by The Provost's Discretionary Fund at the University of Chicago.

All Renaissance Society publications are made possible by The Mansueto Foundation Publications Program.

VISITING INFORMATION

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

All are free, open to the public.

Follow us on Instagram: @RenSoc

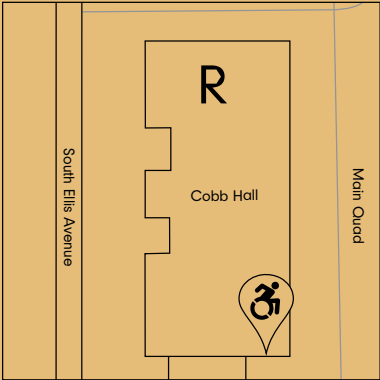
Opening hours

Wed-Fri: 12-6pm
Sat and Sun: 10am-6pm

The Renaissance Society
5811 S Ellis Ave
Cobb Hall, 4th Floor
Chicago, IL 60657

773 702 8670
info@renaissancesociety.org
renaissancesociety.org

Closed Mondays, Tuesdays,
and between exhibitions.



Group visits

We are pleased to welcome 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.

Accessibility

The Renaissance Society gallery is located on the fourth floor of Cobb Hall, reachable by elevator. The building is accessible from sidewalk level via platform lift (marked on the map below). One gender-neutral, wheelchair accessible restroom is available on every floor. Service animals are welcome, and large-print gallery texts and portable seating are available upon request at the front desk.

Physical accessibility details for off-site event spaces may vary. Please check individual event pages on our website for specifics. Further accessibility information is available online at renaissancesociety.org/visit.

CART: most artist talks and lectures feature onsite live captioning.

For access inquiries, requests, or feedback, please contact Michael Harrison by email at maharrison@uchicago.edu.

CALENDAR

SAT, SEP 13, 4PM	Opening reception and artist talk: <i>Diego Marcon, Krapfen</i>	PG 3
SAT, OCT 4, 3PM	Discussion: <i>Animating Principles</i>	PG 4
THU, OCT 23, 7-9:30PM	Screening: <i>Films by Diego Marcon and others</i>	PG 4
SAT, OCT 25, 8PM	Concert: <i>Faten Kanaan</i>	PG 8
SUN, NOV 2, 3PM	Performance: <i>Raven Chacon</i>	PG 9
THU, NOV 20, 7-10PM	<i>A Bowling Fundraiser for the Ren</i>	PG 16
DEC 1-14	Intermissions: <i>Moriah Evans</i>	PG 7

Cover photo: © Diego Marcon. Courtesy Diego Marcon. Produced by Fondazione Sandretto Re Rebaudengo, Lafayette Anticipations, New Museum, The Renaissance Society, and The Vega Foundation. Photo: Brigida Brancale.

SEP 13–NOV 23, 2025

DIEGO MARCON KRAPPEN

DEC 1–14, 2025

INTERMISSIONS: MORIAH EVANS

THE RENAISSANCE SOCIETY

at the University of Chicago
5811 South Ellis Avenue
Cobb Hall, 4th Floor
Chicago, Illinois 60637

773 702 8670
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renaissancesociety.org

Contemporary art
exhibitions, events,
and publishing