

EVENTS

11 Apr, 6:30–9pm LISTENING SESSION: BODY OF SOUND

In this collective listening session, experience an anecdotal retelling of *How Chicago!* through sound and storytelling, shaped by the musical choices of Rose Dagul, Haseeb Iqbal and Ifeoma Orjiekwe. Each has compiled a set of tracks, presented as an ‘audio tour’. Together these form personal responses to the artworks on show in the exhibition, used to explore thematics of humour, vernacular culture, friendship and collaboration that run throughout the Imagists’ oeuvre.*

Wednesday’s 2pm & Saturday’s 4pm EXHIBITION TOURS

Join members of CCA’s curatorial team for a 45 min guided tour of our current exhibitions, including a brief history of the CCA building. There will be plenty of opportunity to ask questions and learn about the works on show in an informal setting. Please meet at the Reception desk.

* Curated by Lucy Cowling and Katie Simpson.

EXHIBITION GUIDE

HOW CHICAGO! IMAGISTS 1960s & 70s
15 Mar–27 May 2019

Artists: Roger Brown, Sarah Canright, Jim Falconer, Ed Flood, Art Green, Philip Hanson, Gladys Nilsson, Jim Nutt, Ed Paschke, Christina Ramberg, Suellen Rocca, Barbara Rossi, Karl Wirsum and Ray Yoshida.

Goldsmiths CCA presents the first significant exhibition in the UK in almost 40 years of work by the Chicago Imagists. Igniting the Chicago art scene in the 1960s, the artists associated with ‘Chicago Imagism’ worked across painting, sculpture, drawing, and printmaking, creating distinctive works that were irreverent and often visceral. Various featuring vibrant colours, distorted figuration, shimmering repetitions, puns and wordplay, the Imagists channelled a collision of art history, folk art, the urban fabric of Chicago, as well as vernacular material cultures such as comic books, pinball machines and advertising. With the support of Don Baum at the Hyde Park Art Center – whose walls they once lined with garish linoleum – these self-reliant artists grouped together and exhibited as the Hairy Who, Nonplussed Some, the False Image, Marriage Chicago Style and Chicago Antigua. They produced publications, posters and decals, and staged elaborate group photographs that now define their spirit.

How Chicago! focuses on fourteen artists associated with Imagism, and features painting, objects, drawings, prints and ephemera. The exhibition concentrates on works from the 1960s when they first met, through to the late 1970s, when many of them moved away, both stylistically and geographically.

All the artists exhibited here studied at the School of the Art Institute of Chicago (SAIC). Their teachers such as Whitney Halstead, Kathleen Blackshear and Ray Yoshida introduced them to non-Western and self-taught artists, and fostered a delight in cast-off objects gleaned in the city’s thrift stores and street markets. Within the context of Goldsmiths CCA, part of a university, their development alongside each other in the context of an art school is especially resonant, and emphasises the rich exchange of ideas and techniques between fellow students.

This exhibition has been curated in the spirit of one teacher at the SAIC, Ray Yoshida, who eventually came to exhibit alongside his pupils. He instructed his students to “cut out images from wherever and organise/paste them in sketchbooks, based on formal relationships”. In this way, works in the exhibition are arranged to draw out shared forms and approaches across a range of media. *How Chicago!* thus highlights

the affinities between a group of divergent artists who had a lasting impact on 20th century art.

Curated by Sarah McCrory (Director, Goldsmiths CCA) and Rosie Cooper (Head of Exhibitions, De La Warr Pavilion).

How Chicago! is organised by Hayward Gallery Touring in collaboration with Goldsmiths Centre for Contemporary Art and De La Warr Pavilion. It is supported by the Terra Foundation for American Art as part of Art Design Chicago, an initiative exploring Chicago’s art and design legacy. Hayward Touring is supported by Arts Council England.

A fully illustrated catalogue titled *Chicago Imagists 1960s – 1970s* is available at a special exhibition price, including essays by the co-curators and art historian Lynne Warren, as well as individual texts on each artist.

FILM PROGRAMME

Running parallel to *How Chicago! Imagists 1960s & 70s*, this three-part cycle of film screenings aims to convey the Imagist spirit, the city that inspired them, and their lasting influence.

The films run in the basement Oak Foundation Gallery, and are on show during regular exhibition opening hours.

Red Grooms, *Tappy Toes*, 1968

15 Mar–7 Apr

"Everyday I sit on the steps of the Art Institute and watch the girls go by...". *Tappy Toes*, or the 'last underground musical', was shot in the 60s by fellow School of the Art Institute of Chicago student Red Grooms. Imagist Ed Flood acted as cinematographer, and it variously stars performances by artists Ed Paschke, Lori Gunn, Karl Wirsum, Sarah Canright, and Richard Hunt. A flamboyant counter-cultural ode to Chicago and artists working there, the action includes passages of surreal animation and satirises Mayor Daly's heavy-handed governance of the city at the time.

Duration: 19'04"

Courtesy of FilmMakers Cooperative

Mike Kelley, *The Banana Man*, 1989

10 Apr–5 May

Artist Mike Kelley has often cited Jim Nutt as being an influence on his work, particularly his painting on Plexiglass – which he read as humorous ripostes to Clement Greenberg's search for flatness. His irreverent use of popular culture, as a layered and powerful language, speaks to the Imagists' own non-hierarchical approach to vernacular forms. Here, in his first complete video work, Kelley interprets a children's TV character taken from Captain Kangaroo, basing his interpretations on descriptions, having never watched the show himself. His manic and melancholic character navigates slippery language and vivid tableaux; such as 'blind justice' 'mis-carrying' objects, to create an absurd physical comedy.

Duration: 28'15"

Courtesy of the Mike Kelley Foundation and Electronic Arts Intermix

Tom Palazzolo, *The Tattooed Lady of Riverview*, 1967

8 May–27 May

The once teeming Riverview Park in Chicago was shut down in 1967 (with Tom Palazzolo on hand to document the bitter end. The film is a portrait of its final occupant, Jean Furella, the tattooed lady. Furella first tells how she used to work at the sideshow as a bearded lady but fell in love with a man who asked her to shave. She then gives her carnival barker's spiel one more time for the camera. Quick cuts between frenetic shots of Riverview Park, in use and full of life, and later images of its demolition-in-progress lend to the carnival atmosphere. The film is contemporaneous with the Imagist moment, and shows a similar fascination for the subcultures of Chicago – Ed Paschke was directly influence by fairgrounds and the carnival performers that populated them. Images of various tattooed men were used as wall captions for works in the *Hairy Who II* exhibition in 1976, and many Imagist artists adopted tattoo designs in their work.

Duration: 13'45"

Courtesy of The Chicago Film Archives

EVENTS

Detailed information on our upcoming events, and how to book tickets is available on our website: goldsmithscca.art

All our events are free and wheelchair accessible.

16 Mar, 1–2pm ARTIST TALK: SARAH CANRIGHT, ART GREEN, GLADYS NILSSON AND SUELLEN ROCCA

Exhibiting artists discuss the genesis of the Imagist movement, the provocation posed by Chicago and its vernacular cultures, in an informal Q&A with the curators of the exhibition, Sarah McCrory (Director, Goldsmiths CCA) and Rosie Cooper (Head of Exhibitions, De La Warr Pavilion).

23 Mar, 3-4pm FAMILIES: *RED MUSTARD AND YELLOW LIPSTICK - A MAKING WORKSHOP*

Join artist, animator and cartoonist Ben Connors for an exploration into the collaborative drawing game, Exquisite Corpse. Working on different sections of the body, children are invited to make a life-size Plexiglas figure, responding to the weird and wonderful world of the Chicago Imagists. Suitable for ages 4–12. *

4 Apr, 7-9pm SCREENING: *HAIRY WHO & THE CHICAGO IMAGISTS DOCUMENTARY*

The first film to tell the wild and utterly irreverent story of the Chicago Imagists includes over forty interviews with the artists and a prominent group of critics, curators, collectors, and contemporary artists, intertwined with a wealth of re-discovered archival footage and photographs. It brings to life the milieu of Chicago in the 1960s, and also showcases the legacy of the Imagists' work in contemporary art production today. Themes in the narrative include the Imagists' emergence within the national context of Abstract Expressionism and Pop Art, the rise and fall of taste within art history, and the uncharacteristic equality afforded to women artists among this Chicago group.

6 Apr, 2–7pm WORKSHOPS: *CURRICULUM FOR THE NON-UNIFIED SELF*

This parallel event to *How Chicago!* draws on two aspects of Imagist practice. Firstly, a consideration of their approach to the human figure in which the body was fragmented and distorted. The second is their coalescing around the School of the Art Institute of Chicago, where teachers such as Ray Yoshida, Kathleen Blackshear and Whitney Halstead inspired and provoked their students to develop a style that was informed by alternative art histories and vernacular material cultures. Taking a cue from this foundational Imagist curriculum, which was

motivated by a desire to decentralise and diversify, we ask what an arts curriculum for a non-unified self might look like; one that considers the subjectivities of its students, and the possibility of knowledge production, to be always in flux and contested. CCA invites practitioners from different disciplines to reflect on the process of the transmission of knowledge and to propose their own curricula as a series of workshops. Aspects of each will be published on our website after the events as a distributable curriculum for the non-unified self.

THE UNRULY BODY, ZINZI MINOTT, 2–3:30pm

This workshop is for those bodies that cannot be ruled, are tired of being ruled, exhausted by being ruled, or of not fitting into the rules. Born out of Minott's own experience of living with, in and through an unruly body both within and outside the dance world you will spend time exploring notions of bodily unruliness. The workshop is open to anyone, with various access needs; movement is led by the individual, so it is possible for participants to work within their own ability and requirements.

COMBINATION ACTS, STEVPHEN SHUKAITIS 4–5pm

A participatory session dramatizing fragments of texts regarding artist collectives and collaboration. Shukaitis reflects on artistic actions that through their organisation enact a critique of capitalism. Drawing on years of research the workshop will explore radical self-instituting forms, recovering these from a historical amnesia, and asserting imagination as supportive of radical politics. No preparation necessary.

YOUS OUR OR SOME, FIONA JAMES, 5:30–7pm

Artist Fiona James introduces quantum biology, neurogenesis, post traumatic growth, and heart math, sharing some practical tools that activate a sense of a decentralised self. She builds on the idea that human intellect is radically decentralised, abundantly energetic and ever-unfolding. This counters the suggestion that we might best think or create alone, as autonomous individuals, which ignores what little is known of 'the quantum', and is akin to thinking of our bodies and selves as mere task based machines, rather than fluidly shifting networks of information and energy that are constantly expressing complexity.