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MEDIA CONTACT:

Manuel Venegas

mvenegas@mcachicago.org

Saadia Pervaiz

sypervaiz@mcachicago.org



supakid (b. 1985, Bayamón, Puerto Rico; lives in San Juan, Puerto Rico), *Untitled (Ricky Renuncia)*, 2019. Digital photograph. Courtesy of the artist.

Multimedia

material: <https://www.dropbox.com/scl/fo/sirh8knn2wggac2mmsj1i/ABtAEEyOT3peu3R8N1xPb0o?rlkey=lzcp1e36lgojadbdjtjuaw3ut6&st=5fyzd5eg&dl=0>

MCA Chicago Announces *Dancing the Revolution*, Other Exhibitions for Winter and Spring Season

CHICAGO—Today the Museum of Contemporary Art Chicago announces its 2026 exhibition and programming year in preview. The upcoming schedule includes the major fourth-floor exhibition *Dancing the Revolution*, opening spring 2026, *Chicago Works: Mike Cloud*, [Kenzi Shiokava](#), *Rashid Johnson: A Poem for Deep Thinkers*, *Slow Dance* and *From the Center: Looking at Lucy Lippard*. Meanwhile, MCA programs and events round out the season, with the museum's popular [Family Day](#) programming continuing into the spring and new member

events and educational workshops offering exciting and relevant live programming to visitors.

Major 4th Floor Exhibitions

Dancing the Revolution

Apr 14–Sep 20, 2026

The Museum of Contemporary Art Chicago is thrilled to announce *Dancing the Revolution*. This exhibition is the first of its kind to explore and expand the visual, political and spiritual histories of dancehall and reggaetón through contemporary art—two dynamic genres that have transcended their grassroots origins to shape global culture. From Kingston to San Juan through London, Toronto, New York City and Panama, *Dancing the Revolution* positions music and dance as a revolutionary practice for collective liberation rooted in the struggle against colonial oppression.

Dancehall and reggaetón are not only musical genres but cultural practices and powerful expressions of resistance and joy—reminders of the Caribbean's centuries-old traditions of dance and music as means of liberation and protest rooted in Black Atlantic history and culture. *Dancing the Revolution* showcases pivotal moments and themes from these histories, starting with the sound system—a mobile disco that embodies both a community experience and a vital civic institution.

Presenting work across varied mediums, *Dancing the Revolution* includes painting, sound sculptures, installations, photographs, and video, showcasing how artists have been and continue to be inspired by these histories and the visual forms that emerge from them. The exhibition features more than 35 artists, including Isaac Julien, Jean Michel Basquiat, Edra Soto, Alberta Whittle, Carolina Caycedo, supakid and Lee "Scratch" Perry. A special commissioned mixtape project invites visitors to learn about the evolution of these popular genres in Panama and hear iconic songs that have paved the way for the global phenomenon of reggaetón. Audiences also will be able to purchase the exhibition's bilingual catalogue (Spanish/English), which features scholarship on topics such as sound system and sonic aesthetics in painting, dancing and protest during Puerto Rico's *Verano del 19*, or Summer of 2019, and Panama's reggae en español, as well as extensive illustrations reproducing exhibition artworks.

Dancing the Revolution considers music and dance as powerful tools for sexual and political liberation. The exhibition's title is inspired by the shifting RPMs (revolutions per minute) that mark the tempo and history of Caribbean popular music, including historic events like Verano del 19 (which famously included protests attended by singers iLe, Residente, Ricky Martin, and Bad Bunny). At this critical moment of collective action, LGBTQ+ and feminist activists led *perreo combativo*, or "combative twerking," on the steps of San Juan Cathedral prior to Governor Ricardo Roselló's resignation, transforming reggaetón's characteristic dance into a form of political protest. This reclamation of public space through dance—an act deeply rooted in dancehall history and culture—demonstrates how

music and dance can serve as bold acts of collective resistance and emancipation.

Dancing the Revolution is curated by Carla Acevedo-Yates, former Marilyn and Larry Fields Curator and Director of Curatorial Initiatives, with Iris Colburn, Curatorial Associate, Nolan Jimbo, Assistant Curator, Cecilia González Godino, former Marjorie Susman Curatorial Fellow, and nibia pastrana santiago, Curatorial Consultant.

Rashid Johnson: A Poem for Deep Thinkers

Nov 7, 2026–Apr 25, 2027

Rashid Johnson: A Poem for Deep Thinkers is a major survey that covers nearly thirty years of Rashid Johnson's (b. 1977, Chicago, IL; lives in New York) practice. Presented in the Griffin Galleries, the exhibition examines Johnson's work from his perspective as a student of art history; a consumer and translator of Black popular, literary, and intellectual culture; and a cultural participant in the age of globalization and its aftereffects. With works including photographs, videos, large-scale installations, immersive paintings and multimedia assemblages, *A Poem for Deep Thinkers* asks fundamental questions about the fragile human psyche in the face of ineffable historic forces. Johnson often says that "the subject of my work is freedom," and throughout the exhibition visitors will encounter pieces inspired by radical artistic and political movements from the 1960s to the 1990s that modeled how individuals and communities can resist established orders to carve new paths through history.

A Poem for Deep Thinkers features over seventy-five artworks that span the full breadth of Johnson's career, including works from his seminal *The New Negro*, *Escapist Social* and *Athletic Club* series, the *Cosmic Slops* and other black-soap shelf paintings, spray-painted text works and the *Anxious Men* and *Broken Men* series. Additionally, Johnson's film and video projects will be placed intermittently throughout the galleries. Johnson's latest film, *Sanguine* (2024) explores familial dynamics through the lens of the artist's relationships with his father, brother, and son, and features a poem by the poet and activist Amiri Baraka. The subtitle of the exhibition also refers to Baraka and his poem of the same name from 1977.

A Poem for Deep Thinkers is Johnson's third solo exhibition at the MCA, following his first institutional exhibition in 2002 as part of the museum's 12 x 12 series and his mid-career survey, *A Message to Our Folks*, as part of the Ascendant Artist series in 2012. Accompanying the exhibition is a catalogue that features essays from exhibition curators Naomi Beckwith and Andrea Karnes, along with contributions by Nana Adusei-Poku, Hendrik Folkerts, Tiona Nekkia McClodden, Kevin Quashie, and Odili Donald Odita.

Rashid Johnson: A Poem for Deep Thinkers was organized by Naomi Beckwith, Deputy Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Museum and Andrea Karnes, Chief Curator, Modern Art Museum of

Fort Worth. The MCA presentation is curated by Jack Schneider, Assistant Curator.

Project and Collections Exhibitions

Chicago Works: Mike Cloud

Turner Gallery

May 2–Nov 29, 2026

Chicago Works: Mike Cloud is a solo exhibition of new paintings by Mike Cloud (b. 1974, Chicago; lives in Chicago). Over the past two decades, Cloud has developed a practice that challenges historical framings of abstract painting as apolitical and pure, approaching his works instead as objects that circulate within broader systems of commodities, signs and power. As part of his process, he configures canvas stretcher bars into recognizable and often symbolically-loaded shapes—the teepee, the pyramid and the Star of David, among them—only to defamiliarize them through dense layers of oil paint, text and found materials applied to the surface of his canvases. Although Cloud’s paintings appear to be abstract in form, they also hold specific subjects sourced from current events that carry themes of tragedy, suffering and death. Underscoring the objecthood and modularity of his works, the exhibition will include sculptural paintings installed across both the walls and the floor of the gallery.

Chicago Works: Mike Cloud is organized by Nolan Jimbo, Assistant Curator.

Kenzi Shiokava

Bergman Family Galleries

Jun 27, 2026–Jan 31, 2027

Kenzi Shiokava is the first museum solo exhibition dedicated to artist Kenzi Shiokava (b. 1938, Santa Cruz do Rio Pardo, Brazil; d. 2021, Los Angeles), gathering over fifty sculptures made across five decades, from the 1970s to the 2010s. A second-generation Japanese Brazilian, Shiokava departed São Paulo in 1964—narrowly evading the military coup d’état—and relocated to Los Angeles just months prior to the 1965 Watts Riots. After earning a BFA from the Chouinard Art Institute (now California Institute of the Arts) and an MFA from the Otis Art Institute (now Otis College of Art and Design), he spent the next fifty years working with found materials in Los Angeles while serving as a longtime artist-in-residence at the storied Watts Towers Arts Center, where his peers included assemblage artists John Outerbridge, Noah Purifoy and Betye Saar.

Through intuitive acts of carving and arranging, Shiokava unearthed what he described as the “inner movement” of discarded objects, revealing their spiritual vitality and reinvigorating them with life. Deeply attuned to his materials, which ranged from telephone poles to plastic toys, Shiokava allowed them to guide his sculptural process, which he compared to archeology—both patient practices of excavation, recovery and revelation. Reflecting the artist’s career-long embrace of wood carving and assemblage, the exhibition is anchored by two core bodies of work: abstract totems meticulously sculpted from wood and enigmatic box installations animated by miniature figurines, dried plants and stones. The

exhibition also underscores the transcultural nature of Shiokava's practice, which melds the aesthetic sensibilities of wood carving in Japan, assemblage in South Los Angeles and multiple belief systems, including Candomblé, Catholicism and Zen Buddhism.

Kenzi Shiokava is organized by Nolan Jimbo, Assistant Curator.

From the Center: Looking at Lucy Lippard

Stairwell Galleries

Aug 26, 2026–Jul 11, 2027

Occupying the three-story stairwell galleries in the MCA, *From the Center: Looking at Lucy Lippard* examines the wider impact of the research, writings, activism and exhibitions of renowned art historian, critic and curator Lucy Lippard (b. 1937, New York; lives in Galisteo, NM), who pushed the field of art history toward further inclusivity, through the lens of the MCA's permanent collection. Over the past six decades, Lippard's multidisciplinary career has been foundational to the histories of Conceptual, Feminist, Minimalist and Land Art practices of the 1960s and 1970s; the representation of artists of color in the Western canon; the intersection of art and activism; and placemaking for and by artists. Lippard's work is widely appreciated due to its reach beyond the confines of art history to grapple with real world social issues through the lens of visual art and art criticism.

From the Center: Looking at Lucy Lippard is split into three sections: "Form & Feminism," "The Art Worker as Activist" and "Site, Land, Place," and will include works from the MCA Collection alongside archival materials, interviews, recordings and texts documenting Lippard's career and work. "Form & Feminism" will highlight Lippard's efforts to incorporate women artists and issues in the art historical canon—including the publishing of feminist journal *Heresies: A Feminist Publication on Art and Politics*, which ran from 1977 to 1993; her activism on behalf of women artists; and her own writing and curated exhibitions, including *Twenty-Six Contemporary Women Artists* (1971) and *From the Center: Feminist Essays on Women's Art* (1976). The section "The Art Worker as Activist" will consider how artists are mobilized as activists alongside and as part of their artistic practices, as inspired by Lippard's work within various activist groups such as the Art Workers Coalition and Ad Hoc Women's Artist Committee. Lastly, "Site, Land, Place" relates to the politics of space—real, imagined or contested; the land and environment; and the power of placemaking. Lippard wrote several books concerned with these ideas, such as *The Lure of the Local* (1997); *On the Beaten Track: Tourism, Art, and Place* (1999); *Undermining: A Wild Ride through Land Use, Politics, and Art in the Changing West* (2014); and two of her storied "Numbers" exhibitions, *557,087* (1969) and *955,000* (1970), which included several notable Land artists. Cumulatively, these presentations will provide a concise overview of select overriding themes that have driven Lippard's practice throughout the arc of her prolific and singular career.

Highlighted in the exhibition are over forty artists who have been featured in her scholarly or curatorial work, or are aligned with or inspired by her practice. Participating artists include Lynda Benglis, Andrea Bowers, Judy Chicago, Robert Colescott, Group Material, Fred Lonidier, Howardena Pindell, Robert Smithson,

Michelle Stuart and Amanda Williams, among others. The exhibition will be supplemented by public programs, including a symposium, charting Lippard's influence over several generations of artists, art historians and curators.

From the Center: Looking at Lucy Lippard is organized by Jamillah James, Manilow Senior Curator, with Korina Hernandez, Curatorial Assistant.

Slow Dance

Sylvia Neil and Daniel Fischel Galleries

Sep 12, 2026–Mar 21, 2027

Slow Dance features a group of artists who use performance to recover forms of slowness that resist contemporary demands to constantly perform. The exhibition approaches performance in two registers: as an artistic medium rooted in the live presence of bodies and as an economic imperative characterized by the pervasive demand for productivity, speed and efficiency. At any given moment, we might feel this pressure differently—it may inspire and motivate us, spur optimism or provoke anxiety and depression, induce fatigue or provide fuel to keep going in spite of it all. Through gestures of suspension, inaction and stillness, the artists in the exhibition investigate the politics of the body's labor and maintenance.

Featuring works by Brendan Fernandes, Gordon Hall, Geumhyung Jeong, Carolyn Lazard, Melanie McLain and Cally Spooner, this multidisciplinary exhibition includes painting, sculpture, video and live performance. Focused on how bodies wear away and how they endure, these artists contend with the near constant obligation to perform in labor markets, the protracted economies of waiting and fatigue's latent potential as a form of resistance. While exploring conditions of failure, breakdown or exhaustion, artists in the show model new modes of reciprocity, intimacy and connection that challenge the weathering effects of our contemporary imperative to perform.

The exhibition will include in-gallery performance activations throughout the run of the show.

Slow Dance is organized by Jadine Collingwood, Pamela Alper Associate Curator.

Events

Concert | A Birthday Celebration for Yoko Ono

Museum of Contemporary Art Chicago

Feb 18, 2026 | 7:30 pm

On her 93rd birthday and coinciding with the close of *Yoko Ono: Music of the Mind*, an array of performers come together for an intimate tribute to Ono's life and legacy. Iconic instruction-based artworks, including *Sky Piece to Jesus Christ* (1965), will be enacted, culminating in a musical set. Northwestern University's Contemporary Music Ensemble, led by renowned conductor Alan Pierson, will perform.

Vernissage

Navy Pier Festival Hall

Apr 9, 2026 | 10 am–12 pm

The Women's Board of the Museum of Contemporary Art Chicago invites you to attend this year's spectacular benefit, the Vernissage Champagne Brunch, on the opening day of EXPO CHICAGO Contemporary Art Fair at Navy Pier's Festival Hall. The MCA is proud to participate in the 13th year of EXPO CHICAGO, which presents artwork from more than 170 leading galleries from around the world.

Proceeds from Vernissage raise significant funds in support of the MCA Learning department, whose programs offer compelling opportunities to explore, challenge, discuss and reflect on the MCA's exhibitions and programs, as well as the world of contemporary art and culture.

Performances

Alex Tartarsky | *Sad Boys in Harpy Land*

Edlis Neeson Theater

Jan 15–17, 2026 | 7:30 pm

Confronting anguish through humor, *Sad Boys in Harpy Land* is a semi-autobiographical clown show about self-doubt and the artist's journey. Through a series of existential vignettes, self-proclaimed "experimental clown artist" Alex Tatarsky fuses together fragments of their own story with those of equally tormented protagonists. Drawing on sources including Goethe, Dante and *Seinfeld*, Tatarsky explores assumptions around identity to present a splintering coming-of-age tale that challenges the idea of individual malady and embraces the messiness of shared struggle. At once a guttural scream and a bellowing laugh, Tatarsky encapsulates the deranged experience of living in this world and finding art along the path.

Nacera Belaza | *La Nuée*

Edlis Neeson Theater

Feb 27–28, 2026 | 7:30 pm

Mar 1, 2026 | 2 pm

Algerian-born, Paris-based choreographer Nacera Belaza presents *La Nuée*, in which six performers create intense centrifugal momentum and pulsation inside their bodies and together. Confronted with the relentless driving circle of bodies, rustling noises, cries and bursts of song in the dimmest of light, the audience is invited not to refuse the impossible, namely perceiving clarity in darkness and silence in the din.

Leslie Cuyjet | *For All Your Life*

Edlis Neeson Theater

Apr 23–25, 2026 | 7:30 pm

For All Your Life is a performance, film and social experiment that investigates the value of Black life and death, drawing on the life insurance industry for method

and metaphor. In the film, Brooklyn choreographer and performer Leslie Cuyjet delivers a seminar that reveals how the insurance business is linked to the historical slave trade, how people grapple with the inevitability of death, and how monetary value is affixed to human life. On stage at the MCA, Cuyjet embodies the passions and conflicts underlying such transactions.

Kimberly Bartosik | *bLUR*

Edlis Neeson Theater

May 14–16, 2026 | 7:30 pm

Built on cycles of desire and compassion, *bLUR* by choreographer Kimberly Bartosik exists within a landscape of physical and emotional crisis. Five performers navigate urgent interventions and tender and brutal rescues inside a space of howling hunger and deeply erotic tenderness. In Bartosik's *bLUR*, time warps and haunts, reminding us of our fragility, power and need to care for and rescue one another.

Family Day Series

Family Day | Myths & Legends

Museum of Contemporary Art Chicago

Jan 10, 2026 | 11 am–3 pm

Folklore, fantasy, and fortune! Take inspiration from Firelei Báez and Yoko Ono as you venture forth into a mythical land.

Family Day | Heartstrings

Museum of Contemporary Art Chicago

Feb 14, 2026 | 11 am–3 pm

What does your heart beat for? Honor, passion, textiles, and those who came before us.

Family Day | Lost & Found

Museum of Contemporary Art Chicago

Mar 14, 2026 | 11 am–3 pm

Find lost things and transform them into something new.

Family Day | Mini Mundo

Museum of Contemporary Art Chicago

Apr 11, 2026 | 11 am–3 pm

Make yourself big and make yourself little! Play with perspective and scale. Join us for a smaller-than-usual Family Day while the rest of the museum opens a new exhibition.

Family Day | Let Loose

Museum of Contemporary Art Chicago

May 9, 2026 | 11 am–3 pm

Celebrate the movements of our bodies and political movements.

Member Events

Members' Only Hours | Yoko Ono: Music of the Mind

Griffin Galleries of Contemporary Art

Jan 15, 2026 | 9–10 am

Members get exclusive early-hours access to view the acclaimed exhibition *Yoko Ono: Music of the Mind*. This event is only open to MCA Members. Join or renew today!

Advanced ticket reservations are encouraged.

Circle Preview | Dancing the Revolution

Griffin Galleries of Contemporary Art

Apr 12, 2026 | 10 am–12 pm

Circle Donors get first access to *Dancing the Revolution*. This event is only open to MCA Circle Donors.

Member Preview | Dancing the Revolution

Griffin Galleries of Contemporary Art

Apr 12, 2026 | 12–5 pm

Members get exclusive early-hours access to view *Dancing the Revolution*. This event is only open to MCA Members. Join or renew today!

Advanced ticket reservations are encouraged.

Education

Learning Series | Third Spaces

Crown Family Room

Feb 7, 2026 | 11 am–1 pm

This workshop explores how local histories shape grassroots movements and the creation of “third spaces” that foster community beyond traditional institutions. Panelists will examine models of independent organizing and imagine new ways to sustain collective action.

Educator Workshop with Arya Hawkins | Accessibility in the Arts Classroom

Crown Family Room

Feb 21, 2026 | 11 am–1 pm

In this workshop, educators explore new tools, strategies, and accommodations for students with disabilities. Participants will learn about inclusive language, sensory integration, differentiating instruction based on support needs and enhancing their students' emotional literacy and techniques for emotional regulation.

Youth-Led Programming | Reflections on Firelei Báez

The Commons

Mar 17, 2026 | 5–7 pm

Multidisciplinary artist, educator and freedom fighter Alycia Kamil, from the South Side of Chicago, leads a creative workshop in response to the works of Firelei Báez.

ABOUT THE MUSEUM OF CONTEMPORARY ART CHICAGO

The Museum of Contemporary Art Chicago is a nonprofit, tax-exempt organization accredited by the American Alliance of Museums. The MCA interweaves exhibitions, performances, collections, and educational programs while providing a place for audiences to contemplate and discuss contemporary art in pursuit of a creative and diverse future. The MCA believes in the values of inclusion, diversity, equity, and accessibility (IDEA) as a platform to enact structural change. The museum is generously supported by its Board of Trustees; individual and corporate members; private and corporate foundations, including the John D. and Catherine T. MacArthur Foundation; and government agencies. The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.

[The MCA is located at 220 E. Chicago Avenue](#) is open 10 am to 5 pm Wednesday to Sunday and Tuesdays from 10 am to 9 pm. Tuesday evenings (5-9 pm) are free for Illinois residents. The museum is closed on Mondays. Admission is free for all youth 18 and under, members of the military and veterans, and MCA members. Free admission for anyone 18 and under is generously provided by the Lefkowsky Free Under 18 Fund. Find more information about MCA's exhibitions, programs, and special events at mcachicago.org or [312.280.2660](tel:312.280.2660).



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