

MUSEUM OF CONTEMPORARY ART CHICAGO

04

ANNUAL REPORT

July 1, 2003–June 30, 2004



From my office overlooking the museum's plaza, I witnessed an extraordinary transformation during the summer of 2003: architect Doug Garofalo's installation *Between the Museum and the City* spilled down the staircase, over the plaza, and into Seneca Park across the street, bringing the MCA's activities into the city of Chicago like no other project we've mounted before. Urban dwellers and tourists alike flocked to the exuberant structure and then ventured inside to see the *Thomas Struth* show.

An exhibition of new work by Kerry James Marshall, *One True True Thing: Meditations on Black Aesthetics*, followed in the fall. Marshall's reputation in Chicago as an artist, professor, and mentor are unparalleled, and his strong national reputation yielded the longest running tour schedule of any MCA-organized exhibition in our history—an enormous accomplishment, both for our reputation and our finances.

It was an extraordinary privilege later this year to present *Lee Bontecou: A Retrospective*, featuring a leading artist of her generation whose work was actively collected and powerful in its impact on other artists when first shown in New York in the early 1960s. More than forty years later, the exhibition—organized by the MCA and the UCLA Hammer Museum—opened to wide critical acclaim, and the catalogue, the first major publication devoted to Bontecou, was one of the best-selling in the museum's history.

We once again renewed our commitment to young and emerging artistic talent in Chicago this year through our ongoing *12 x 12: New Artists / New Work*, an exhibition series we hope fosters the promising careers of the future Kerry James Marshalls and Lee Bontecous. Our educational programs and performances drew record numbers this year, providing visitors with truly unique opportunities to interact directly with artists and to gain profound insights into the varied arts of our time.

Finally, I am most pleased to announce the installation of the MCA as the tenth institution in Chicago's coalition of Museums in the Park (MIP), and the first to join since 1989. We are honored to be joining our new partners at the Adler Planetarium, Art Institute of Chicago, the Chicago Historical Society, the DuSable Museum of African-American History, the Field Museum, the Mexican Fine Arts Center Museum, the Peggy Notebaert Nature Museum, Museum of Science and Industry, and the John C. Shedd Aquarium. The MCA will benefit in countless ways, and our presence—and the pioneering projects we bring to the city—will be felt with new vigor in Chicago.

A handwritten signature in black ink, which appears to read "Rob Fitzpatrick". The signature is fluid and cursive.

Robert Fitzpatrick
Pritzker Director of the MCA



From the Chair of the Board

As I began the job of Chair of the Board of Trustees, I had two primary goals for my tenure: to increase financial support and to greater satisfy our mission. Having completed my first year, I note with pride that the MCA community has worked ambitiously to fulfill those goals. Our previous Chair, Sally Meyers Kovler, and Pritzker Director Bob Fitzpatrick have set a strong standard of devising creative solutions to confront the financial trials all nonprofit organizations have faced of late.

I am especially grateful to my fellow board members and trustees, whose patronage and successful fundraising has made our museum stronger. We have presented insightful exhibitions, performances, and education programming to our increasingly diverse audience, all the while building stronger alliances within Chicago. Our recent inclusion in the Museums in the Parks provides new collaborative opportunities and additional financial resources for the museum.

Sadly, we lost two esteemed trustees this year, Alyce Decosta and Hope Perry Goldstein, whose commitment to our institution was incomparable. We are fortunate to gain three new partners to the Board of Trustees—Abe Tomás Hughes II, Kate Neisser, and Sandra Reynolds—who bring fresh perspectives and passion to our esteemed group. Without such a dedicated community of trustees, donors, members, and staff, the MCA could not provide its quality programming to our visitors from all parts of the globe. To all in our family, I say thank you for a wonderful, first year.

A handwritten signature in black ink that reads "Helen Zell". The signature is fluid and cursive, with a long horizontal stroke at the end.

Helen Zell
Chair of the Board of Trustees

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Highlights – FY 2004

Department Reports

Endowed with a mission to present a venue for contemporary art in Chicago, the Museum of Contemporary Art has three primary programming arenas: curatorial, performance, and education. Each department provides a unique contribution to the museum as a whole much as the MCA maintains a unique place in the Chicago cultural landscape.

In the reports that follow, the directors of these departments discuss the highlights of the past year and how their programming helps fulfill our mission to connect the public with living artists, to cultivate contemporary art and performance, and to further the public's understanding of the art of our time.

Performance Department



Curatorial Department



Education Department



Curatorial Report – FY04

Elizabeth Smith, James W. Alsdorf Chief Curator and Deputy Director for Programs

The exhibition program of the MCA provides a rich, substantive, varied, and innovative overview of the art of our time. Emphasizing the work and ideas of living artists along with the challenges and provocations their work poses to the way we see the world around us, our exhibitions are guided by a commitment to artistic excellence and are characterized by diversity: of generation, geography, and culture, and also of media.

This past year the MCA presented three major exhibitions of established and mid-career artists based locally, nationally, and internationally—*Thomas Struth*; *Kerry James Marshall: One True Thing, Mediations on Black Aesthetics*; and *Lee Bontecou: A Retrospective*. Offering a broad spectrum of artistic approaches to the public, these exhibitions encompassed photography, painting, installation, video, sculpture, and drawing throughout the course of the year, ranging from works made as early as 1957 to those just recently completed. The fiscal year began with the exhibition of work by the mid-career German artist Struth, one of the leading photographers of his generation. His work is also well-represented in the MCA Collection. Organized by the Dallas Museum of Art, the MCA served as the host venue for the Struth show, while Marshall's exhibition of new work in all media was developed specifically at the invitation of the MCA and embarked on a national tour to Miami, Baltimore, New York, and Birmingham, Alabama, following its Chicago presentation. Marshall, a Chicagoan who is also one of the best known African-American artists working today, produced a body of new work in all media that attested to the MCA's role as a catalyst for the creation of new work as a vital component of its exhibition program.



The Bontecou exhibition also originated at the MCA. Co-organized with the Hammer Museum in Los Angeles, it traveled to The Museum of Modern Art (MOMA QNS) and was the first MCA-curated exhibition to be hosted by that institution. The exhibition reintroduced and repositioned Bontecou, one of the foremost artists of her generation and one of the few well-known women in the 1960s who has continued to create compelling work up to the present. Her work, which is of major interest and significance to current practice, enjoyed extraordinary media attention with features in mainstream journals ranging from *Vogue*, *The New Yorker*, *Newsweek*, and *Time* to contemporary art publications such as *Art in America*, *Artforum*, *Art News*, *Sculpture*, and others. In many respects the Bontecou exhibition stands as the highlight of the year's program: it generated extensive acclaim and interest in artists, collectors, critics, and members of the general public from children to senior citizens.

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Curatorial Report – FY04

(continued from page 5)

Elizabeth Smith, James W. Alsdorf Chief Curator and Deputy Director for Programs

We are proud that *Lee Bontecou: A Retrospective* has been named “Best Monographic Exhibition of the Year Nationally” by the AICA (International Association of Art Critics)—a prestigious award that attests to the excellence of our efforts in exhibition programming—and that its catalogue received an honorable mention by the AAM (American Association of Museums).

MCA curators further contributed to the scope of the exhibition program in their creative use of the museum’s growing collection as the subject for thematic exhibitions. *Strange Days*, the major MCA Collection-based show on view for much of the past year, presented groupings and juxtapositions revealing how artists have responded to the unsettling aspects of contemporary life through their works in various media and across recent decades. The Brazilian artist José Damasceno developed a major new installation, *Observation Plan*, for the museum’s main lobby where it remained on view for much of the year. It is the largest and most significant project created to date by this young artist for an American audience. In addition, the *12 x 12: New Artists/New Work* series, now in its third year, continued to showcase noteworthy young artists who live and work in Chicago and are at the outset of their careers.

An unparalleled level of activity and quality characterized the growth of the MCA Collection this past year. Significant works by artists including Matthew Barney, Ellen Gallagher, Kerry James Marshall, Gabriel Orozco, and Lari Pittman were acquired to fill gaps in the museum’s holdings as well as build on already established strengths. Gifts (full, partial, and promised) ranged from pieces by internationally known and established figures such as Lee Bontecou, Andreas Gursky, William Kentridge, Takashi Murakami, and George Segal to younger and emerging artists based locally, nationally, and internationally including Carla Arocha, Zarina Bhimji, Tony Tasset, Rashid Johnson, Iñigo Manglano-Ovalle, Dan Peterman, Rosangela Renno, and T. J. Wilcox. Many of these works have recently been exhibited at the MCA and represent our desire to increase the synergy between the collection and the exhibition program, while at the same time using the growing scope of the collection as subject matter for a range of thematically organized exhibitions that align works from the recent past with those of the evolving present.

Exhibition List – FY04

Garofalo Architects: *Between the Museum and the City*
May 3–October 14, 2003

Thomas Struth
June 28–September 28, 2003

STAMP! Artists' Postage Stamps and Books from the Collections of MCA & Bad Press Books
July 5–July 27, 2003

Alexander Calder in Focus: Works from the Leonard and Ruth Horwich Family Loan
July 26, 2003–January 2, 2005

Enough! Indira Freitas Johnson
August 30–November 2, 2003

Strange Days
September 20, 2003–July 4, 2004

Kerry James Marshall: One True Thing, Meditations on Black Aesthetics
October 25, 2003–January 18, 2004

Uncovered: Recent Acquisitions from the Artists' Books Collection
January 10–February 1, 2004

José Damasceno: Observation Plan
January 24, 2004–January 16, 2005

Atmosphere
February 7–May 16, 2004

Lee Bontecou: A Retrospective
February 14–May 31, 2004

The Center is Anywhere: Chicago-Based Artists from the MCA Collection
May 22–September 5, 2004

Collectors Forum Acquisitions 2003–04
May 26–September 19, 2004

Skin Tight: The Sensibility of the Flesh
June 22–September 5, 2004

Exhibition List – FY04

(continued from page 7)

12 x 12: New Artists/New Work

Jeff Zimmerman

August 1–31, 2003

12 x 12: Academy Records

September 5–28, 2003

Diana Guerrero-Maciá

October 3–November 2, 2003

Siebren Versteeg

November 7–30, 2003

John Parot

December 5, 2003–January 4, 2004

Deva Maitland

February 6–29, 2004

Anna Shteynshleyger

March 5–28, 2004

Sumakshi Singh

April 2–May 2, 2004

New Catalogue

May 7–30, 2004

CarianaCarianne

June 4–27, 2004

New Acquisitions List – FY04

Zarina Bhimji (Ugandan, b. 1963)

Murmur, 2002

Color transparency and light box

35 1/2 x 21 1/2 x 4 in. (90 x 55 x 10 cm)

Artist's proof 1/5 aside from an edition of 20

Gift of Barbara Bluhm Kaul and Donald Kaul in honor of Robert Fitzpatrick

2003.11

William Kentridge (South African, b. 1955)

Portage, 2000

Paper collage with pastel

17 parts: 10 1/4 x 5 1/4 in. (26 x 13.3 cm) to 10 1/4 x 18 3/4 in.; (26 x 47.6 cm)

Gift of the artist

2003.12.a–q

Carla Arocha (Venezuelan, b. 1961)

Blindfolded, 1999

Acrylic on linen

71 x 35 1/2 in. (180 x 90.2 cm)

Gift of Greg Cameron in honor of Sally Meyers Kovler, Penny Pritzker, and Helen Zell

2003.13

Adam Brooks (American, b. 1959)

Strategy #1, 1990

Plastic and steel

Six parts, each: 4 x 16 x 2 1/2 in. (10.2 x 40.6 x 6.4 cm)

Gift of Greg Cameron in honor of Howard and Donna Stone

2003.14.1–6

Rosangela Renno (Brazilian, b. 1962)

Untitled (Hangman), 2003

Laminated light-jet print on paper

72 13/16 x 41 5/16 in. (185 x 105 cm)

Partial and promised gift of Lois and Stephen Eisen

2003.15

Kerry James Marshall (American, b. 1955)

7am Sunday Morning, 2003

Acrylic on canvas banner

120 x 216 in. (304.8 x 548.6 cm)

Joseph and Jory Shapiro Fund by exchange

2003.16

(continued on page 10)

New Acquisitions List – FY04

(continued from page 9)

Gabriel Orozco (Mexican, b. 1962)
Oval Billiard Table with Pendulum, 1996
 Wood, slate, felt, steel wire, and billiard balls
 35 x 121 3/4 x 90 in. (88.9 x 309.2 x 228.6 cm)
 Artist's proof aside from an edition of 3
 Joseph and Jory Shapiro Fund by exchange
 2003.17

Matthew Barney (American, b. 1967)
DRAWING RESTRAINT 8: "Les Bois," 2003
 Graphite, watercolor, and petroleum jelly on paper in polycarbonate frames with nylon fiber, acrylic, and Vivac
 36 1/4 x 62 x 41 in. (160.7 x 157.5 x 104 cm)
 The Edlis/Neeson Art Purchase Fund in honor of Francesco Bonami,
 Director of the Fiftieth International Art Exhibition of the Venice Biennale
 2003.18

George Segal (American, 1924–2000)
Lovers on a Bed I, 1962
 Plaster and bed
 75 x 47 x 45 in. (190.5 x 119.4 x 114.3 cm)
 Gift of Beatrice Cummings Mayer
 2003.19

Tony Tasset (American, b. 1960)
Cherry Tree, 1999
 Oil and wax on steel armature
 120 x 144 x 144 in. (304.8 x 366 x 366 cm)
 Restricted gift of Sally Meyers Kovler and Jon Kovler, and Bernice and Kenneth Newberger Fund
 2003.20

Indira Freitas Johnson (American, b. India 1943)
Collective Energy, 2003
 Marker on acetate
 63 x 11 ft. (19.2 x 3.4 m)
 Gift of Karl and Indira Johnson
 2003.21

Martin Prekop (American, b. 1940)
Pigeon Piece from "Roofworks," 1970
 Gelatin silver print
 16 x 20 in. (40.6 x 51 cm)
 Gift of Jan van der Marck in honor of Alan Cravitz
 2003.22

(continued on page 11)

New Acquisitions List – FY04

(continued from page 10)

Martin Prekop (American, b. 1940)
Photographic Investigation from "Roofworks," 1970
 Gelatin silver print
 16 x 20 in. (40.6 x 51 cm)
 Gift of Jan van der Marck in honor of Alan Cravitz
 2003.23

Iñigo Manglano-Ovalle (American, b. Spain 1961)
Assigned Identities (Part I), 1990
 Laminated chromogenic color prints
 Eleven parts, each: 13 x 20 in. (33 x 50.8 cm)
 Susan and Lewis Manilow Collection of Chicago Artists
 2003.24.a–k

Lari Pittman (American, b. 1952)
Untitled #14, 2003
 Oil, lacquer, and Cel-Vinyl on gessoed canvas over wood panel
 76 x 102 in. (193 x 259.1 cm)
 Joseph and Jory Shapiro Fund by exchange
 2003.25

Anish Kapoor (British, b. India 1954)
From 1000 Names..., 1979–1980
 Wood, plaster, pigment
 Red Cube: 22 x 22 x 22 in. (55.9 x 55.9 x 55.9 cm); White Sphere: 9 x 12 in. dia. (22.9 x 30.5 cm dia.)
 Gift of Barbara Gladstone
 2003.26.a–b

Iñigo Manglano-Ovalle (American, b. Spain 1961)
Twin, 1995
 Chromogenic development prints
 Two parts, each: 61 1/4 x 25 1/2 in. (155.6 x 64.8 cm)
 Ed. 1/3
 Susan and Lewis Manilow Collection of Chicago Artists
 2003.27.a–b

Kerry James Marshall (American, b. 1955)
Scout (Boy), 1995
 Acrylic and mixed-media on canvas mounted on board
 34 1/2 x 34 1/2 in. (87.6 x 87.6 cm)
 Partial and promised gift from the Susan and Lewis Manilow Collection of Chicago Artists
 2003.28

(continued on page 12)

New Acquisitions List – FY04

(continued from page 11)

Kerry James Marshall (American, b. 1955)

Scout (Girl), 1995

Acrylic and mixed-media on canvas mounted on board

34 1/2 x 34 1/2 in. (87.6 x 87.6 cm)

Partial and promised gift from the Susan and Lewis Manilow Collection of Chicago Artists
2003.29

Kerry James Marshall (American, b. 1955)

Brownie, 1995

Acrylic and mixed-media on canvas mounted on board

34 1/2 x 34 1/2 in. (87.6 x 87.6 cm)

Partial and promised gift from the Susan and Lewis Manilow Collection of Chicago Artists
2003.30

Kerry James Marshall (American, b. 1955)

Cub Scout, 1995

Acrylic and mixed-media on canvas mounted on board

34 1/2 x 34 1/2 in. (87.6 x 87.6 cm)

Partial and promised gift from the Susan and Lewis Manilow Collection of Chicago Artists
2003.31

Kerry James Marshall (American, b. 1955)

Mementos, 1998

Chromogenic development print

Framed: 31 x 27 in. (78.7 x 68.6 cm); Sheet: 20 x 24 in. (50.8 x 60.9 cm)

Ed: 2/6

Partial and promised gift from the Susan and Lewis Manilow Collection of Chicago Artists
2003.32

Joachim Brohm (German, b. 1955)

Untitled (from the series Areal), 2002

Color coupler print

12 x 16 in. (30.5 x 40.6 cm)

Gift of Sen. and Mrs. Thomas F. Eagleton

2003.33

Vito Acconci (American, b. 1940)

Convertible Clam Shelter, 1990

Fiberglass, clam shells, steel, rope, lights, and sound equipment

4 x 10 x 8 ft. (1.2 x 3 x 2.4 m)

Edition of 5

Gift of Camille O. Hoffmann

2004.1.a–b

(continued on page 13)

New Acquisitions List – FY04

(continued from page 12)

Lee Bontecou (American, b. 1931)

Untitled, 1987

Graphite and colored pencil on paper

9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)

Gift of the artist in honor of Elizabeth A. T. Smith

2004.2

Dan Peterman (American, b. 1960)

Thank You for Your Patronage: Chairs from Street Carts, 1989

Altered shopping cart

28 1/2 x 37 1/2 x 29 1/2 in. (72.4 x 95.3 x 74.9 cm)

Gift of Stenn Family in memory of David C. Ruttenberg

2004.3

Jeanne Dunning (American, b. 1960)

The Edge, 1993–96

Silver-dye bleach print mounted to Plexiglas with artist's frame

20 x 31 1/4 in. (50.8 x 79.4 cm)

Ed: 1/3

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.4

Hirsch Perlman (American, b. 1960)

Untitled, 1987

Laminated black-and-white photographs

41 1/2 x 25 1/4 in. (105.4 x 64.1 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.5

Mary Brooger (American, b. 1958)

Earthwork, 2000

Wood, glass, and birdseed

38 x 16 x 6 1/2 in. (96.5 x 40.6 x 16.5 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.6

Joe Scanlan (American, b. 1961)

Four Untitled Candles, 1988

Paraffin wax and cotton wick

Four candles: 5 x 4 3/4 x 3 in. (12.7 x 12 x 7.6 cm); 5 3/4 x 3 1/2 x 2 3/4 in. (14.6 x 8.9 x 7 cm);

8 1/4 x 5 1/4 x 5 in. (21 x 13.3 x 12.7 cm); 9 x 6 x 5 1/4 in. (22.9 x 15.2 x 13.3 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.7.a–d

(continued on page 14)

New Acquisitions List – FY04

(continued from page 13)

Joe Scanlan (American, b. 1961)

Heat Diaphragm, 1993

Wood, plastic, and screws

81 x 87 x 4 in. (206 x 221 x 10 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.8

Joe Scanlan (American, b. 1961)

Bathroom Floor, 1991

Ceramic tile, grout, and wood mounted on gator board

Installed: 1 x 38 1/2 x 69 in. (2.5 x 97.8 x 175.3 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.9

Jo Hormuth (American, b. 1952)

Untitled (Trigger Point), 1999

Cast polyurethane and enamel

14 x 22 1/2 x 1 1/4 in. (35.6 x 57.2 x 3.2 cm)

Edition of 3

2004.10

Elizabeth Newman (American, b. 1952)

Untitled, 1990

Metal, glass, wood, and wax

57 1/4 x 20 1/4 x 20 in. (145.4 x 51.4 x 50.8 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.11.a–c

Elizabeth Newman (American, b. 1952)

Untitled, 1991

Metal and cotton

41 x 21 x 12 1/4 in. (104.1 x 53.3 x 31.1 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.12.a–b

Laura Mosquera (American, b. 1966)

Only You Could Know, 2001

Latex, acrylic, and enamel on muslin

Two parts, each: 60 x 120 in. (152.4 x 3048 cm)

Gift of the Susan and Lewis Manilow Collection of Chicago Artists

2004.13.a–b

(continued on page 15)

New Acquisitions List – FY04

(continued from page 14)

Karl Wirsum (American, b. 1939)
Untitled (Double Drawing), 1970
Graphite and ink on paper
Sheet: 41 x 30 3/4 in. (101.6 x 78.1 cm)
Gift of the Broido Family Collection
2004.14

Karl Wirsum (American, b. 1939)
Pardon My Spurious Saddle Light, 1977
Acrylic on cardboard
29 x 23 in. (73.7 x 58.4 cm)
Gift of the Broido Family Collection
2004.15

T. J. Wilcox (American, b. 1965)
garland 1, 2003
16mm color film installation with sound
8 minutes, 6 seconds
Dimensions variable
Restricted gift of Collectors Forum in memory of Roberta Lieberman
2004.16

T. J. Wilcox (American, b. 1965)
garland 2, 2003
16mm color film installation with sound
5 minutes, 47 seconds
Dimensions variable
Restricted gift of Collectors Forum in memory of Roberta Lieberman
2004.17

T. J. Wilcox (American, b. 1965)
garland 3, 2003
16mm color film installation with sound
9 minutes, 5 seconds
Dimensions variable
Ed: 3/5
Restricted gift of Collectors Forum in memory of Roberta Lieberman
2004.18

Ellen Gallagher (American, b. 1965)
Pomp-Bang, 2003
Plasticine, ink, and paper mounted on canvas
96 x 192 in. (244 x 488 cm)
Joseph and Jory Shapiro Fund by exchange and restricted gift of Sara Szold
2004.19

(continued on page 16)

New Acquisitions List – FY04

(continued from page 15)

Mark Manders (Dutch, b. 1968)

Table with Isolated Landscape, 2003

Wood, iron, and painted ceramic

86 1/2 x 79 1/4 x 118 3/4 in. (219.7 x 201.3 x 301.6 cm)

Restricted gift of Nancy Lauter McDougal and Alfred McDougal,
Judith Neisser, and Joseph and Jory Shapiro Fund by exchange
2004.20

Andreas Gursky (German, b. 1955)

Hösel, 1984

Chromogenic development print

36 x 32 in. (91.4 x 81.3 cm)

Ed: 3/10

Partial and promised gift of Andrea and James Gordon
2004.21

Andreas Gursky (German, b. 1955)

Se Sao Paulo, 2002

Chromogenic development print mounted on Plexiglas in artist's frame

108 x 81 1/4 in. (274.3 x 206.4 cm)

Ed: 4/6

Partial and promised gift of Andrea and James Gordon
2004.22

Takashi Murakami (Japanese, b. 1963)

Wink Sculpture (pink), 2001

Fiberglass, paint, and mirror

ca. 20 x 144 in. dia. (ca. 50.8 x 365.8 cm dia.)

Partial and promised gift of Andrea and James Gordon
2004.23

Lee Bontecou (American, b. 1931)

Untitled, 1990–2000

Welded steel, porcelain, wire mesh, silk, and wire

6 1/4 x 7 1/4 ft. dia. (1.9 x 2.2 m dia.)

Promised gift of a private collection
PG2004.1

Lee Bontecou (American, b. 1931)

Untitled, 1967

Balsa wood, epoxy, and silk

11 1/2 x 25 x 7 1/2 in. (29.2 x 63.5 x 19 cm)

Promised gift of a private collection
PG2004.2

(continued on page 17)

New Acquisitions List – FY04

Dan Peterman (American, b. 1960)

Ground Cover, 1995

Post-consumer recycled plastic

11 parts, each: 22 x 16 1/2 x 20 in. (55.9 x 41.9 x 50.8 cm)

Promised gift of the Susan and Lewis Manilow Collection of Chicago Artists

PG2004.3.a–k

Rashid Johnson (American, b. 1977)

Self-Portrait with my hair parted like Frederick Douglass, 2003

Lambda print mounted on Sintra

56 x 43 3/4 in. (142.2 x 111.1 cm)

Ed: 3/3

Promised gift of the Susan and Lewis Manilow Collection of Chicago Artists

PG2004.4

Judy Ledgerwood (American, b. 1959)

Thick 'n' Thin, 2003

Oil on canvas

36 x 30 in. (91.4 x 76.2 cm)

Promised gift of the Susan and Lewis Manilow Collection of Chicago Artists

PG2004.5

Performance Programs – FY04

Peter Taub, Director of Performance Programs

The 2003–04 season has been our largest ever, with more than 20,000 people attending more than 90 performances and related film screenings, discussions, and workshops. We have been able to achieve these numbers within a reduced budget by focusing resources on core projects and supplementing them with partnerships and hosted programs, including the culmination of our spring season, the large-scale collaboration with Redmoon Theater and Court Theatre. Staff achievements were matched with strong leadership from the Board Performance Committee, chaired by Mary Ittelson.



The season core consisted of eighteen projects by international, national, and Chicago-based artists, with a multifaceted array of music, dance, theater, and interdisciplinary arts. This season placed a particular emphasis on contemporary dance, an arena in which the MCA plays an important role. Highlights of the season included a European Dance series in October 2003, with stunning performances by Meg Stuart / Damaged Goods (Brussels), two works by Cie. Felix Ruckert (Berlin) that were created in collaboration with fifteen Chicago performers, and the Chicago debut of Akram Khan Company (London). Mark Morris Dance Group returned to the MCA, capped by an opening-night benefit and a program that featured the triumphant *V*. As in previous years, we maintained cooperative projects and effective partnerships including the World Music Festival with the Chicago Department of Cultural Affairs, *Composer Perspectives* with Chicago Chamber Musicians, and *Stories on Stage* with Chicago Public Radio.

The Performance Programs resonate with the MCA's mission "to be a center for the public to experience the work and ideas of living artists directly." In addition to the performances, we provide many avenues to engage audiences in stimulating encounters with artists, including a series of "First Night" audience discussions as well as artist workshops and discussions for each major project in the season.

The Performance Department is involved in the full continuum of art and art making, including the commissioning, research and development, production, and final presentation of many performances. This year, the MCA hosted two research residencies: choreographer John Jasperse (New York) collaborated with Chicago-based architect Ammar Eloueini on a project to be presented in FY05, and Liz Lerman Dance Exchange (Washington) prepared for an FY06 project. The long lead time of these projects allows the MCA to build strong relationships with the artists, as well as develop a vested set of constituents who inform the project and how we present it to the public.

(continued on page 19)

Performance Programs – FY04

Peter Taub, Director of Performance Programs

(continued from page 18)

Revenue goals for FY04 were reached in earned and contributed income. This was the first year of season sponsorship by TCF Bank, and based on this season they renewed sponsorship for FY05. Individual support, which is an area of crucial importance for long-term strength, increased by more than 50%, and the March 2004 benefit event with Mark Morris Dance Group more than doubled its revenue goals.

We have had consistently strong recognition in the media, and certain key programs have an extended arc of success. *Alladeen*, the multimedia performance by The Builders Association based on telephone call centers in India, was co-commissioned and presented by the MCA and was later named one of the year's top ten works by both the *Chicago Tribune* and the *Sun-Times*. *I Am My Own Wife*, produced by About Face Theatre at the MCA in the Festival of New Plays, went on to a successful New York run, rave reviews, a Pulitzer Prize, and two Tony Awards.

In addition to our work with locally and nationally renowned theater artists, we have also established a prominent position within the performing arts community. In this capacity, the MCA runs a consortium-led initiative for choreographic development, the Chicago Dance-makers Forum. The MCA serves as one of twelve hub sites for the National Dance Project, and was recently invited to join the National Performance Network. Along with the thoughtful feedback from our growing audience, these honors, among many others, recognize the MCA as a leader in the performing arts field in Chicago and the United States.

Performance List – FY04

Chicago Human Rhythm Project: *Ritmo: The Latin Beat*
August 1–3, 2003

Gen Taiko/Tsukasa Daiko
September 7, 2003

World Music Festival
September 19–20, 2003

Meg Stuart / Damaged Goods: *Alibi*
October 9–11, 2003

Compagnie Felix Ruckert: *MushRoom and Consulto*
October 16–18, 2003

Akram Khan Company with Anish Kapoor and Nitin Sawhney: *Kaash*
October 24–26, 2003

ResFest: Digital Film Festival
November 7–9, 2003

Reggie Wilson Fist & Heel Performance Group with Black Umfolosi and Noble Douglas
Dancers: *Black Burlesque*
November 14–16, 2003

About Face Theater
December 12–13, 2003

Stories on Stage
Monthly, January–June 2003

Forced Entertainment: *First Night, And on the Thousandth Night, The Institute of Failure*
February 3–8, 2004

Big Dance Theater: *Antigone*
February 27–29, 2004

Mark Morris Dance Group: *V and Other Works*
April 1–4, 2004

Jennifer Monson / Bird Brain: *Ducks and Geese Migration*
April 22–25, 2004

Tatsu Aoki: *Basser Two*
May 1, 2004

Court Theatre / Redmoon Theater: *Cyrano*
May 20–June 27, 2004

Education Report – FY04

Wendy Woon, Beatrice C. Mayer Director of Education

The Education Department provides both interpretative services for exhibitions and in-depth programming for our visitors. In addition to tours and in-gallery information, we offer talks by artists and curators, lectures, symposia, classes, workshops, Creation Labs, teacher resources and programs, school and community partnerships, and more, serving tens of thousands of people each year.



School tours are one of the key ways we introduce the next generation of museum visitors to contemporary art. Consistent with past years, more than 10,000 students attended in FY04 and 73% of our audience came from Chicago Public Schools. We maintain a ten-to-one ratio between students and guides, fostering discussion and exploration of art together and empowering students to build skills in looking at and interpreting works of art.

Training is another component of our programming, and teachers are influential advocates for contemporary art in the community. Though we reduced our teacher programs by half this year due to budgetary restraints, teachers from all disciplines participated in workshops. Two successful teacher workshops, *Symbolism: A Contemporary Twist* and *Social Issues and Your Students*, were offered to all teachers, while additional workshops were offered for teachers of our partner schools and the State of the Art Program. With the MCA Teacher Resource Book out of print, we have focused on online resources through our website with new pre-visit preparation guides posted for each exhibition. The Teacher Advisory Committee continued to offer great insights on our programs and exhibitions.

Thanks to the generosity of the MCA's named and endowed lecture tours, we offer free exhibition-related and topical art, architecture, and design lectures. Highlights included the panel discussion *Meditations on Black Aesthetics*, which accompanied the Kerry James Marshall exhibition.

Registration for classes and workshops in winter/spring was enormously successful, with waiting lists for almost all classes.

In addition to bringing the audience to the art, we provide opportunities for direct contact with living artists not only to help fulfill the MCA's mission but also to enrich viewers' understanding of our exhibitions. Creation Labs, a free series of artist-led tour and studio programs, use the exhibitions as a catalyst for creative projects. This year more than 2,500 students learned the basics of screen-printing while exploring identity and creating self-portraits and large-scale collaborative portraits.

(continued on page 22)

Education Report – FY04

Wendy Woon, Beatrice C. Mayer Director of Education

(continued from page 21)

We also work with two select high schools for three years and provide artists-in-residence twice per year for ten-week sessions. Artists and students develop projects that serve the school's needs while building their knowledge and experience with contemporary art. Active partner schools Austin High School (in its final year) and John Hope High School (in its second year) enjoyed successful residencies that included printmaking, mosaics, and painting.

During summer, *Between the Museum and the City* was incorporated into planned activities for Arts Camp, and architect Doug Garofalo made an appearance at one class. Free drop-in family programs on the theme of "building" were also offered on the plaza twice per week, and an excursion to see a new house designed by Garafalo was a popular day trip for adults.

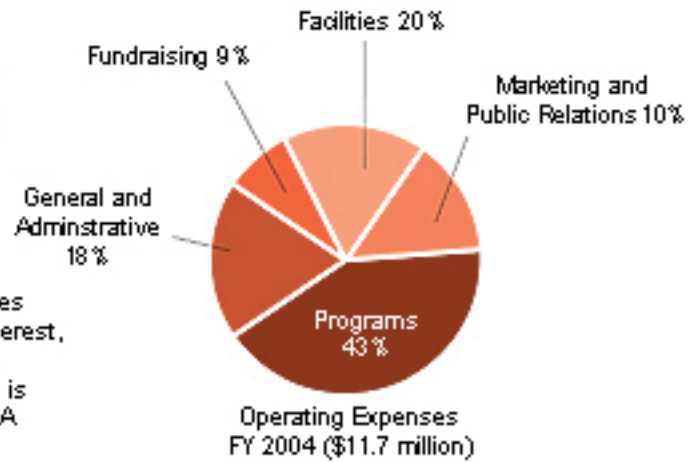
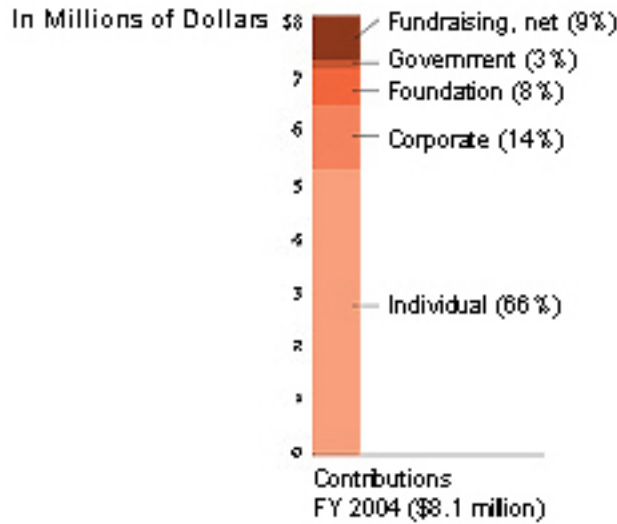
We also took pride in a significant community partnership in Humboldt Park. Barlow, an MCA artist-in-residence, taught students from Pedro Albizu Campos Alternative High School at the Humboldt Park Field House. They used trips to the MCA as a catalyst for their drawing and painting lessons. A student exhibition mounted in Humboldt Park and the Robert B. and Beatrice C. Mayer Education Center was accompanied by bilingual tours of the Lee Bontecou exhibition, and a reception for students, family, and park and school staff members.

Also this past year, we began the first steps to develop a citywide consortium on design programming with representatives from Columbia College, Illinois Institute of Technology, The School of the Art Institute of Chicago, and University of Illinois at Chicago.

For the eighth year the MCA hosted the Chicago Public Schools All City High School Art Exhibition for portfolio scholarship winners and prominently displayed their work in the Kovler Atrium on the main floor. With prizes totaling over \$500,000 in scholarships and materials and a special reception at the MCA, this exhibition celebrates the next generation of Chicago artists. Several high-profile visitors saw the exhibition; notably, Brad Pitt purchased two works by a high school student.

Under the dynamic leadership of Lois Eisen and in light of the budgetary restraints that greatly affected MCA Education Programs in recent years, the committee refocused its efforts on long-range funding for education programs. Four committee members offered to host "friend raiser" community breakfasts in the winter and spring. An education cultivation event was hosted in spring 2004 to introduce new people to the range of successful education programs that help the MCA achieve its central mission. As the economic horizon improves, we can strengthen and reestablish several popular programs, including State of the Art, teacher programs and resources, and outreach programs to local community centers, among other initiatives.

Financial Report – FY04



Note: Operating expenses exclude depreciation, interest, and other nonoperating expenses. Presentation is consistent with prior MCA Annual reports.

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