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Letter from the Chair

The MCA’s Vision initiative, developed over the last three years under the leadership of Pritzker Director Madeleine Grynsztejn, and implemented in the fiscal year ending June 30, 2013, mapped out our key mission as an institution: to provide a rich and varied forum for artists to engage audiences through contemporary art and culture. We seek to achieve these goals in multiple ways: through expert curation, ambitious acquisitions for our permanent collection, enticing and meaningful educational and interpretive programming, an exquisite performance program, an innovative list of print publications as well as cutting-edge efforts on the digital front, and more.

These efforts require strong funding and well-cultivated stewardship of the museum. Both patrons of the arts in Chicago and local institutions have done much to support the museum’s mission through their generosity, leadership, and interest in forging successful partnerships. We were fortunate to host events that involved the larger Chicago art world while also benefiting the museum’s education, exhibition, and performance programs. On September 19, 2012, the MCA renewed its partnership with the city’s most important art fair, EXPO CHICAGO, through Vernissage, the fair’s opening-night gala. Presented by the MCA’s Board of Trustees and Women’s Board, and cochaired by Sally Meyers Kovler and Cheryl Seder, Vernissage netted $190,000 for the museum.

The MCA’s annual winter gala, artEdge, was equally important,
bringing 500 revelers to the MCA Warehouse on February 2, 2013. Cochairs Anne Kaplan, Marty Nesbitt and Anita Blanchard, and Michael and Susan Canmann—along with the MCA’s dedicated staff—invited guests to indulge all of their senses as they explored themed rooms and took in the sights and sounds of this memorable evening. A performance by Fitz and the Tantrums concluded the event on a high note.

This past year, we were particularly grateful for five very important individual donations. Helen and Sam Zell gave an extraordinary gift of $10 million to support the Vision Campaign, allocating half to the creation of the Zell Fund for Artistic Excellence. The MCA’s second-floor lobby has been named in honor of Liz and Eric Lefkofsky, recognizing their generous $2.5 million gift to the MCA. A $2 million gift from Marilyn and Larry Fields endowed a curatorial position in perpetuity and honored Naomi Beckwith as the first curator to hold this title. George and Margot Greig gave $2 million, to be distributed over fifteen years, to support the museum’s Ascendant Artist Series. This key component of the MCA’s Vision has included surveys of works by Jimmy Robert, Goshka Macuga, and Amalia Pica. We also welcomed Donna and Howard Stone’s $500,000 gift, which helps fund the traveling exhibitions Destroy the Picture: Painting the Void, 1949–1962 and Isa Genzken: Retrospective.

Developing future leaders at the MCA is an ongoing project. I have been thrilled this past year to welcome to the board of trustees five new members: Elissa Hamid Efroymson, Brenda Fleissner, Liz Lefkofsky, Michael O’Grady, and Naomi Mori Reese. These talented leaders represent a new generation of thoughtful and dedicated stewards for the MCA.

As I continue to serve as Board Chair, I look forward to helping secure the future of the MCA and to implementing the goals of our Vision. Thanks to the talents and dedication of the museum staff, our board of trustees, and our artists—and to the curiosity and adventurousness of our many visitors—our place in Chicago and the broader world of contemporary art can only become more prominent and valuable.

King Harris
Chair
Looking out at our plaza this past year, many of us at MCA Chicago watched visitors stop to stare at MOTHERS, a revolving neon-lit sculpture created by Turner Prize–winning artist Martin Creed that spelled out its title to all who passed by our doors. Slyly subversive yet also welcoming, by one turn whimsical, by the next confrontational, Creed’s piece reminded us of the crucial role a contemporary art museum plays in society: it invites participation in our collective culture at many levels, from the joyous and light to the serious and contentious. Creed’s creation typified the wide sweep of engagement with the arts that the MCA makes available to the public.

Fiscal year 2013 at the MCA was marked by balance, diversity, and the ongoing efforts by our staff, trustees, and collaborators to create lively, artist-driven exhibitions and programs that inspire audiences to learn, explore, and experience contemporary art in all its manifestations. The successes were many. To name just a few, the museum undertook its second project with ground-breaking, Chicago-based artist Theaster Gates, whose repurposed church pews and powerful singing with his ensemble the Black Monks of Mississippi took over the Kovler Atrium; many visitors also explored the striking industrial designs of Ronan and Erwan Bouroullec in the traveling exhibition Bivouac as well as the works drawn from our own collection for Color Bind: The MCA Collection in Black and White. MCA Stage presented the Australian company Back to Back Theatre in the Edlis Neeson Theater, where their show Ganesh Versus the
Third Reich garnered a rare four-star review from the Chicago Tribune, and a large crowd joyously took part in our 2013 Vernissage Gala, sponsored by the Board of Trustees and Women’s Board.

There were many other moments of engagement with art at the MCA, too: at one of our popular Family Day Saturday gatherings, local artists led a group of children in the creation and destruction of a giant ball of masking tape as they channeled themes from the Destroy the Picture: Painting the Void, 1949–1962 exhibition; outside on the plaza our Tuesday Farmer’s Market continued to be enormously popular; and many Chicagoans also joined us for summertime performances by local jazz artists at our Tuesdays on the Terrace concerts.

The second year of our annual artist residency enabled Martin Creed not only to take over our plaza with his revolving Work No. 1357, MOTHERS sculpture, but also to create surprising and delightfully provocative projects. Among other activities over the course of twelve months, Creed displayed a work in our entranceway consisting of a row of cactuses ascending from short to tall, crumpled paper sculptures throughout the museum (even in the bathrooms), debuted his new ballet and theater piece on our stage, published a series of broadsheets for museum visitors in collaboration with the museum’s Teen Creative Agency, and reached out to various Chicago neighborhoods in his enormously popular project of filling four different storefronts with balloons. Creed also worked with students from the School of the Art Institute of Chicago to create album covers for music he recorded in Chicago.

These were just the start of the wide-ranging activities undertaken by the MCA this year. Led by James W. Alsdorf Chief Curator Michael Darling, the MCA mounted three groundbreaking Ascendant Artist exhibitions: Jimmy Robert Vis-à-vis; Goshka Macuga: Exhibit, A; and Amalia Pica and produced an individual MCA Monographs catalogue for each. The ongoing BMO Harris Bank Chicago Works series highlighted the work of influential local artists at various stages of their careers, featuring shows by Heidi Norton, Paul Cowan, and Jason Lazurus. Collection-based exhibitions, such as Color Bind: The MCA Collection in Black and White received generous support from the Pritzker Traubert Collection Exhibition
Fund, a $5 million gift from Life Trustee Penny Pritzker and her husband, Dr. Bryan Traubert. These exhibitions highlighted the MCA’s rich and varied collection and make manifest our commitment to sharing its many dimensions with audiences.

Our two acclaimed traveling exhibitions similarly extended the MCA’s mission to bring a balanced and diverse range of contemporary art before the public. Organized by the Centre Pompidou-Metz, Ronan and Erwan Bouroullec: Bivouac was a beautiful survey of the preeminent French designers’ work, and demonstrated the intersections of contemporary art with the world of commercial design. Destroy the Picture: Painting the Void, 1949–1962, an exploration of World War II’s impact on artists that was organized by the Museum of Contemporary Art, Los Angeles, presented a very different side of contemporary art: the ongoing challenges to the traditions and history of abstract painting.

The aforementioned exhibition Theaster Gates: 13th Ballad, organized by James W. Alsdorf Chief Curator Michael Darling and Marjorie Susman Curatorial Fellow Kristin Korolowicz, featured Chicago-based artist Gates, who has received much attention for using art to revitalize his South Side neighborhood and for infusing contemporary art with advocacy for social justice both locally and globally. In the MCA’s Kovler Atrium and in the MCA Screen gallery, he added a multimedia 13th Ballad—including sculpture, conceptual plans, film, and music—to his 12 Ballads for Huguenot House exhibition, which appeared to great acclaim at Documenta 13 in 2012. The MCA helped to fund the exhibition in Germany and copublished the catalogue for 12 Ballads.

Through the generous support of our donors, the museum acquired important new works to the permanent collection. Emerge, our ever-growing, four-year-old Circle Donor affinity group, acquired its eighth work for the MCA: Roe Ethridge’s photograph Beach Scene (Louis Feraud) (2008). The museum’s many other accessions this year include Charline von Heyl’s Alastor (2008); Martin Creed’s Work No. 1351 (2012), acquired thanks to the Pritzker Traubert Visionary Art Fund; six works gifted by the William J. Hokin family; and a concentration of works by James Welling (see the complete list beginning on p. 13).
The MCA also physically and conceptually restructured its Library and Archive, creating a more welcoming space that promotes collaboration and accommodates more patrons. These improvements are important to our Vision, since they create a hub for staff research and allow external scholars to access our archival collections. The Institute of Museum and Library Services awarded the MCA a $139,000 grant to digitize its art collection—a crucial initiative that will reveal the MCA Collection’s impressive scope and make it searchable online.

The MCA’s Department of Performance Programs curated a memorable season of cross-disciplinary shows. In conjunction with the exhibition MCA DNA: William Kentridge, South Africa’s acclaimed Handspring Puppet Company presented Voyzeck on the Highveld, which featured an animated film by Kentridge. Other highlights included the Canadian dance group Compagnie Marie Chouinard not only performing The Rite of Spring and Henri Michaux: Mouvements in the Edlis Neeson Theater but also bringing directly into the MCA’s galleries IN MUSEUM, a work based on choreographer Chouinard’s interactions with museum visitors.

Our Education Department honed in on key ways to give audiences more meaningful tools and experiences for interpreting contemporary art in all its guises. Collaborating with graduate students from the University of Illinois and the MCA’s design team, the Education Department developed a map and timeline, compiled source videos, and created a special reading area to provide additional historical context for the exhibition Destroy the Picture. The MCA Store, in partnership with Education, presented sold-out lectures and book signings by the Sartorialist (fashion blogger Scott Schuman) and Peter Hook of the bands Joy Division and New Order.

The year saw other initiatives succeed as well, particularly around efforts to encourage the development of future museum professionals. As part of the MCA’s flourishing internship and fellowship programs, I am pleased to announce that the Andrew W. Mellon Foundation awarded the MCA a $500,000 grant to support a Postdoctoral Curatorial Fellowship. This grant enables the museum to support three fellows for two-year appointments over the next seven years. And the Teen Creative Agency (TCA) provides another way of mentoring a new generation of museum
professionals. Our first program for teens, the TCA entered its second year and hosted Teen Day at the MCA on May 18, 2013. Because of the success of the TCA, the MCA was invited to participate in the National Teen Convening conference at ICA Boston, an honor bestowed upon only seven museums each year.

Our staff continues to be the essential element to pursuing our mission. Three talented individuals joined the MCA staff this year: Director of Collections and Exhibitions Anne Breckenridge Barrett, Director of Communications and Community Engagement Matthew Renton, and the newly named Beatrice C. Mayer Director of Education Heidi Reitmaier.

Our successes this fiscal year registered in the media, including mentions in the Wall Street Journal, New York Times, Chicago Magazine, and W Magazine. But beyond public acclaim, the year was marked most of all by engagements both big and small with the diversity and richness of contemporary art. Under the sweep of Creed’s revolving MOTHERS sculpture on our plaza, within the walls of our galleries and theater, and out in Chicago and beyond, the MCA made it possible for artists and their audiences to meet through many forms, genres, and platforms. This is what makes a museum such as the MCA an essential public institution.

Madeleine Grynsztejn
Pritzker Director
Curatorial
### Exhibitions

**Martin Creed Plays Chicago**  
(artist residency)  
Jan–Dec 2012

**Phantom Limb: Approaches to Painting Today**  
May 5–Oct 21, 2012

**First 50**  
May 12–Aug 19, 2012

**MCA Screen: Cauleen Smith**  
May 12–Sep 16, 2012

**MCA DNA: New York School**  
Jun 9–Sep 9, 2012

**Monika Sosnowska,**  
*Atrium Project Fire Escape*  
Jun 30–Sep 30, 2012

**Skyscraper: Art and Architecture Against Gravity**  
Jun 30–Sep 23, 2012

**BMO Harris Bank Chicago Works:**  
**Heidi Norton**  

**MCA Plaza Project:**  
**Martin Creed**  

**Jimmy Robert Vis-à-vis**  

**MCA DNA:**  
**John Cage**  
Sep 1, 2012–Mar 3, 2013

**MCA DNA:**  
**William Kentridge**  
Sep 15, 2012–May 5, 2013

**MCA Screen:**  
**Akram Zaatari**  
Sep 29, 2012–May 5, 2013

**Ronan and Erwan Bouroullec:**  
**Bivouac**  

**BMO Harris Bank Chicago Works:**  
**Paul Cowan**  
Nov 6, 2012–Mar 5, 2013

**Color Bind:**  
**The MCA Collection in Black and White**  
Nov 10, 2012–Apr 28, 2013

**Goshka Macuga: Exhibit, A**  
Dec 15, 2012–Apr 7, 2013

**Destroy the Picture:**  
**Painting the Void, 1949–1962**  
Feb 16–Jun 2, 2013

**BMO Harris Bank Chicago Works:**  
**Jason Lazarus**  
Mar 19–Jun 18, 2013

**Emerge Selections**  
Apr 13–May 12, 2013

**Amalia Pica**  
Apr 27–Aug 11, 2013
Publications

**Skyscraper: Art and Architecture Against Gravity**

**Jimmy Robert Vis-à-vis**

**Goshka Macuga: Exhibit, A**
Publications

Amalia Pica

Theaster Gates: 12 Ballads for Huguenot House.
Accessions

Charline von Heyl  
(German, b. 1960)  
Alastor, 2008  
Acrylic on linen  
82 ½ × 78 ½ × 1 ½ in.  
(208.3 × 198.1 × 3.8 cm)  
Gift of Mary and Earle Ludgin by exchange  
2012.116

Rachel Harrison  
(American, b. 1966)  
Mastro Lindo, 2012  
Wood, Styrofoam, cement, acrylic, and Mr. Clean brand Magic Erasers  
Overall: 97 × 29 × 43 in.  
(246.4 × 73.7 × 109.2 cm)  
Gift of Mary and Earle Ludgin by exchange  
2012.117.a–g

David Noonan  
(Australian, b. 1969)  
Untitled, 2012  
Silkscreen on linen and collage  
Framed: 84 ¼ × 90 ¼ × 2 ½ in.  
(214 × 229 × 6 cm)  
Gift of Marshall Field’s by exchange  
2012.118

Pamela Rosenkranz  
(Swiss, b. 1979)  
Because They Try to Bore Holes in My Greatest and Most Beautiful Work, 2012  
Ink-jet print on photo paper, mounted on Plexiglas  
80 ½ × 56 × 1 ½ in.  
(203.5 × 142.2 × 3.8 cm)  
Bernice and Kenneth Newberger Fund  
2012.119

Jos de Gruyter and Harald Thys  
(Belgian, b. 1965; Belgian, b. 1966)  
Das Loch—Im Reich der Sonnenfinsternis, 2010–11  
Color video transferred to DVD, folding display boards, plinth-mounted sculptures, and oil and acrylic on board  
Dimensions variable  
Gift of Mary and Earle Ludgin by exchange  
2012.120

Molly Zuckerman-Hartung  
(American, b. 1975)  
Hedda Gabler, 2011  
Spray enamel, oil, fabric, and thumb tacks on canvas  
70 × 48 in. (177.8 × 121.9 cm)  
Bernice and Kenneth Newberger Fund  
2012.121

Martin Soto Climent  
(Mexican, b. 1977)  
Luminous Flux, 2010  
Wood, nylon stockings, shoes, glass, faux pearls, satin undergarments, and DVD  
Overall: 38 × 15 ½ × 288 in.  
(96.5 × 40 × 731.5 cm)  
Restricted gift of the Buddy Taub Foundation  
2012.120.a–h

Nicolas Africano  
(American, b. 1948)  
Undressing (The Paper Gown) from a Battered Woman, 1978  
Oil, acrylic, and wax on canvas  
Framed: 65 ½ × 86 ½ × 2 ½ in.  
(165.7 × 219.7 cm)  
Gift of Aimee and Robert Lehrman  
2012.123

Tony Tasset  
(American, b. 1960)  
Domestic Abstraction, 1987  
Wood, paint, and fur  
66 × 22 ½ × 2 in.  
(167.6 × 57.2 × 5.1 cm)  
Gift of Ron, Arin, and Andrew Stone in loving memory of Andree Stone  
2012.124

Gregory Green  
(American, b. 1959)  
Thirty One Blade Wall Installation, 1990  
Saw blades and electric components  
Overall: 45 × 54 × 8 ½ in.  
(114.3 × 137.2 × 22.9 cm)  
Gift of Ron, Arin, and Andrew Stone in loving memory of Andree Stone  
2012.125

Joyce Pensato  
(American, b. 1941)  
Silver Batman II, 2012  
Enamel on linen  
72 ¼ × 64 × 2 in.  
(182.9 × 162.6 × 5.1 cm)  
Promised gift of a private collection  
PG2012.3

Brian Bress  
(American, b. 1975)  
Captain I, 2012  
Single-channel HD video (color, silent), magnetically framed HD monitor, and player artist’s proof, aside from an edition of 1 21 minutes, 57 seconds  
38 ½ × 23 × 4 in.  
(97.8 × 58.4 × 10.2 cm)  
Promised gift from Gwen Callans and Biff Ruttenberg  
P2012.4

Dennis Adams  
(American, b. 1948)  
Exodus, 1989  
Black-and-white photograph mounted on aluminum and fluorescent lightbulbs  
48 × 96 × 5 in.  
(121.9 × 243.9 × 12.7 cm)  
Gift of the William J. Hokin Family  
2012.135

Valérie Bélin  
(French, b. 1964)  
Untitled #990706 (from the series Bodybuilders), 1999  
Gelatin silver print  
Edition 2 of 6  
Framed: 42 × 34 × 1 ½ in.  
(106.6 × 86.3 × 4.1 cm)  
Sight: 38 ¼ × 31 in.  
(98.7 × 78.7 cm)  
Gift of the William J. Hokin Family  
2012.136

Tony Feher  
(American, b. 1956)  
Untitled, 1999  
Clear glass bottles with caps, water, and nylon rope  
Dimensions variable  
Gift of the William J. Hokin Family  
2012.137

Candida Höfer  
(German, b. 1944)  
MAK Wien II 2002, 2002  
Chromogenic development print  
Edition 2 of 6  
Framed: 34 ¼ × 34 ½ × 1 ½ in.  
(87 × 87 × 3.2 cm)  
Sight: 33 × 33 in.  
(83.8 × 83.8 cm)  
Gift of the William J. Hokin Family  
2012.138
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<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Work Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Acquisition Information</th>
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<tr>
<td>Kris Martin (Belgian, b. 1972)</td>
<td>Les jours de fête, 2002</td>
<td>Stainless steel flagpole</td>
<td>Overall: 124 ¼ × 4 × 3 in. (315.6 × 10.2 × 7.6 cm)</td>
<td>Gift of the William J. Hokin Family</td>
<td>2012.139</td>
<td></td>
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<tr>
<td>Gillian Wearing (British, b. 1963)</td>
<td>Self Portrait at Three Years Old, 2004</td>
<td>Digital chromogenic development print in artist’s frame</td>
<td>Framed: 61 ¼ × 51 × 1 ½ in. (157.2 × 129.5 × 4.8 cm)</td>
<td>Gift of the William J. Hokin Family</td>
<td>2012.140</td>
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<tr>
<td>Martin Creed (British, b. 1968)</td>
<td>Work No. 1351, 2012</td>
<td>Latex paint on wall</td>
<td>Dimensions variable</td>
<td>The Pritzker Traubert Visionary Art Acquisition Fund</td>
<td>2013.2</td>
<td></td>
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<tr>
<td>R. H. Quaytman (American, b. 1961)</td>
<td>(Achrome), Chapter 24, 2012</td>
<td>Silkscreen ink and gesso on wood</td>
<td>32 ¼ × 32 ¼ in. (82.2 × 82.2 cm)</td>
<td>Anixter Art Acquisition Fund and restricted gift of Sara Szojda</td>
<td>2013.3</td>
<td></td>
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<td>Clemens von Wedemeyer (German, b. 1974)</td>
<td>Muster (Rushes), 2012</td>
<td>3 channel HD video installation (color, sound)</td>
<td>3 parts, each 27 minutes</td>
<td>Edition 3 of 4</td>
<td>Gift of Mary and Earle Ludgin by exchange</td>
<td>2013.4</td>
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<tr>
<td>Jimmy Robert (French, b. 1975)</td>
<td>Untitled, 2008</td>
<td>A4 paper, bust, pins, ink, and pedestal</td>
<td>Installed: dimensions variable</td>
<td>Anixter Art Acquisition Fund</td>
<td>2013.5</td>
<td></td>
</tr>
<tr>
<td>Goshka Macuga (Polish, b. 1967)</td>
<td>Arkhitectony—After K. Malevich, 2005</td>
<td>Teak veneer</td>
<td>177 ½ × 39 ½ × 39 ½ in. (450 × 100 × 100 cm)</td>
<td>Gift of Mary and Earle Ludgin by exchange</td>
<td>2013.6</td>
<td></td>
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<tr>
<td>Lynette Yiadom-Boakye (British, b. 1977)</td>
<td>Bracken or Moss, 2012</td>
<td>Oil on canvas</td>
<td>Framed: 55 ¼ × 51 ½ × 2 ½ in. (144.8 × 134.6 × 5.7 cm)</td>
<td>Anixter Art Acquisition Fund</td>
<td>2013.7</td>
<td></td>
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<tr>
<td>Jimmy Robert (French, b. 1975)</td>
<td>Untitled (Folding 2), 2012</td>
<td>Video (color, sound)</td>
<td>3 minutes, 44 seconds</td>
<td>Edition 1 of 3, aside from 2 artist’s proofs</td>
<td>Promised gift of a private collection</td>
<td>2013.11</td>
</tr>
<tr>
<td>Stan Douglas (Canadian, b. 1960)</td>
<td>Hockey Fight, 1951, 2010</td>
<td>Digital fiber print mounted on Dibond aluminum</td>
<td>Framed: 61 ¼ × 98 ½ × 3 in. (156.8 × 250.2 × 7.6 cm)</td>
<td>Edition 1 of 5, aside from 2 artist’s proofs</td>
<td>Gift of Ann and Alvin Gilbert by exchange</td>
<td>2013.8</td>
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<tr>
<td>James Welling (American, b. 1951)</td>
<td>Untitled (Greenland), 1975</td>
<td>Photo offset</td>
<td>Sheet: 9 ¾ × 6 ¾ in. (24.1 × 16.5 cm)</td>
<td>Framed: 14 ½ × 11 ½ × 1 in. (36.2 × 28.6 × 2.5 cm)</td>
<td>Unique</td>
<td>Gift of Ann and Alvin Gilbert by exchange</td>
</tr>
<tr>
<td>James Welling (American, b. 1951)</td>
<td>MacVeagh House, 1885-87, Demolished 1922, Chicago, IL, 1989</td>
<td>Polaprint print</td>
<td>Sheet: 11 × 15 in. (27.9 × 38.1 cm)</td>
<td>Edition 2 of 2</td>
<td>Gift of Ann and Alvin Gilbert by exchange</td>
<td>2013.11</td>
</tr>
<tr>
<td>James Welling (American, b. 1951)</td>
<td>Lock, 2005-06</td>
<td>Multiple exposure (RGB) chromogenic print (Kodak Endura Metallic)</td>
<td>Sheet: 11 × 14 in. (27.9 × 35.6 cm)</td>
<td>Framed: 16 ¼ × 19 ½ × 1 in. (41.3 × 48.9 × 2.5 cm)</td>
<td>Unique</td>
<td>Gift of Ann and Alvin Gilbert by exchange</td>
</tr>
</tbody>
</table>
James Welling  
(American, b. 1951)  
Water 021, 2009  
Archival ink-jet print on  
Canson Baryta Photographique paper  
Sheet: 48 × 40 in.  
(121.9 × 101.6 cm)  
Framed: 57 × 49 × 1 in.  
(144.8 × 124.5 × 2.5 cm)  
Edition 1 of 5  
Gift of Ann and Alvin Gilbert by exchange  
2013.14

James Welling  
(American, b. 1951)  
Studio Mirror, 2011  
Archival ink-jet print on  
Museo Silver rag paper  
Sheet: 23 ½ × 15 ¼ in.  
(59.7 × 40 cm)  
Framed: 30 ½ × 22 ⅞ × 1 in.  
(77.5 × 57.8 × 2.5 cm)  
Edition 3 of 5  
Gift of Ann and Alvin Gilbert by exchange  
2013.15

James Welling  
(American, b. 1951)  
Service Entrance, Glessner House, 1885–87, Chicago, IL, 1988  
Toned gelatin silver print  
Sheet: 14 × 11 in.  
(35.6 × 27.9 cm)  
Framed: 18 ⅝ × 16 ⅛ × 1 ¾ in.  
(47.4 × 40.6 × 3.8 cm)  
Gift of the artist and Donald Young Gallery  
2013.16

James Welling  
(American, b. 1951)  
Farnsworth House (Scratched), 2006  
Chromogenic print (Fuji Crystal Archive)  
Framed: 20 × 16 × 1 in.  
(50.8 × 40.6 × 2.5 cm)  
Gift of the artist and Donald Young Gallery  
2013.17

James Welling  
(American, b. 1951)  
Water Study 3, 2009  
Chromogenic print (Fuji Crystal Archive)  
Sheet: 14 × 11 in.  
(35.6 × 27.9 cm)  
Framed: 19 ¼ × 16 ½ × 1 in.  
(48.9 × 41.3 × 2.5 cm)  
Gift of the artist and Donald Young Gallery  
2013.18

Enoc Perez  
(Puerto Rican, b. 1967)  
Marina Towers, 2012  
Oil on canvas  
110 × 90 in.  
(279.4 × 228.6 cm)  
Gift of a private collection  
2013.19

Barbara Kasten  
(American, b. 1936)  
Architectural Site 8, Loyola Law, 1986  
Silver dye-bleach print  
Framed: 60 × 50 in.  
(152.4 × 127 cm)  
Gift of Michael J. Wong, MD and Marion C. Fay  
2013.20

Roe Ethridge  
(American, b. 1969)  
Beach Scene (Louis Feraud), 2008  
Chromogenic development print  
Framed: 40 ⅞ × 31 ⅛ in.  
(103.5 × 80.6 cm)  
Edition 4 of 5, aside from 2 artist's proofs  
Restricted gift of Emerge  
2013.21

Amalia Pica  
(Argentinean, b. 1978)  
Eavesdropping (long clear line), 2012  
Glasses and glue  
Installation variable  
Restricted gift of Ashlee and Martin Modahl, and gift of Arnold Gilbert by exchange  
2013.22

Vija Celmins  
(American, b. Latvia, 1938)  
Plastic Puzzle No. 4, 1966  
Wood, Plexiglas, fur, and velvet  
7 ¾ × 7 ¾ × 3 in.  
(19.7 × 20 × 7.6 cm)  
Edition 4 of 6  
Promised gift of a private collection  
PG2013.2
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality, Birth Year</th>
<th>Work Title</th>
<th>Year</th>
<th>Edition</th>
<th>Type of Print</th>
<th>Dimensions</th>
<th>Provenance</th>
<th>Current Ownership Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rineke Dijkstra</td>
<td>Dutch, b. 1959</td>
<td>Hel, Poland, August 12, 1998</td>
<td>1998</td>
<td>1 of 6</td>
<td>Chromogenic development print</td>
<td>57 1/4 × 46 in. (145.1 × 116.8 cm)</td>
<td>Gift from the Howard and Donna Stone Collection</td>
<td>100%</td>
</tr>
<tr>
<td>Thomas Demand</td>
<td>German, b. 1964</td>
<td>Labor (Laboratory), 2000</td>
<td>2000</td>
<td>1 of 6</td>
<td>Chromogenic development print</td>
<td>71 × 105 1/2 in. (180.3 × 268 cm)</td>
<td>Gift from the Howard and Donna Stone Collection</td>
<td>100%</td>
</tr>
<tr>
<td>Matthew Barney</td>
<td>American, b. 1967</td>
<td>Cremaster 2: The Drone’s Cell, 1999</td>
<td>1999</td>
<td>2 of 6, aside from 2 artist’s proofs</td>
<td>Chromogenic development print in acrylic frame</td>
<td>43 × 54 in. (109.2 × 137.2 cm)</td>
<td>Gift from the Howard and Donna Stone Collection</td>
<td>100%</td>
</tr>
<tr>
<td>Doug Aitken</td>
<td>American, b. 1968</td>
<td>Turbulence, 1989</td>
<td>1989</td>
<td>5 of 5</td>
<td>Chromogenic development print mounted on Plexiglas</td>
<td>Three parts, each: 33 3/5 × 42 × 1/3 in. (85.1 × 106.7 × 1.9 cm)</td>
<td>Gift from the Howard and Donna Stone Collection</td>
<td>100%</td>
</tr>
<tr>
<td>Andy Warhol</td>
<td>American, 1928–1987</td>
<td>Jackie Frieze, 1964</td>
<td>1964</td>
<td>20 1/28 × 1 1/2 in. (50.8 × 325 × 3.8 cm)</td>
<td>Partial and promised gift of Beatrice Cummings Mayer</td>
<td>2007.32</td>
<td>Additional 15% gifted, MCA now owns 90%</td>
<td></td>
</tr>
<tr>
<td>Aaron Curry</td>
<td>American, b. 1972</td>
<td>Figure Drawing, 2009</td>
<td>2009</td>
<td>92 1/2 × 83 in. (235 × 210.8 cm)</td>
<td>Wood, spray paint, acrylic, colored pencil, paper, painter’s tape, and steel base</td>
<td>Gift of Helen and Sam Zell</td>
<td>2013.1</td>
<td>Promised gift converted to full gift</td>
</tr>
<tr>
<td>Iñigo Manglano-Ovalle</td>
<td>American, b. Spain, 1961</td>
<td>Le Baiser/The Kiss I, 2000</td>
<td>2000</td>
<td>29 × 106 in. (73.7 × 269.8 cm)</td>
<td>Chromogenic development print on Plexiglas</td>
<td>Gift from the Howard and Donna Stone Collection</td>
<td>2002.41.a-b</td>
<td>Last partial given, MCA now owns 100%</td>
</tr>
<tr>
<td>Wade Guyton</td>
<td>American, b. 1972</td>
<td>Untitled, 2011</td>
<td>2011</td>
<td>84 1/4 × 69 in. (213.7 × 175.3 cm)</td>
<td>Epson UltraChrome ink-jet print on linen</td>
<td>Gift of the Moskowitz Family</td>
<td>2012.115</td>
<td>Promised gift converted to full gift</td>
</tr>
<tr>
<td>Thomas Struth</td>
<td>German, b. 1954</td>
<td>Pergamon Museum I, Berlin, 2001</td>
<td>2001</td>
<td>2 of 10</td>
<td>Chromogenic development print</td>
<td>77 3/4 × 97 1/2 in. (197.5 × 248.6 cm)</td>
<td>Partial and promised gift of Pamela and Michael Alper</td>
<td>2003.9</td>
</tr>
</tbody>
</table>
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Performances
Chicago Human Rhythm Project, JUBA!
Solitary Soles
Aug 1, 2012
The Growing Circle
Aug 2, 2012
Juba—Masters of American Tap
Aug 4, 2012

Chicago Dancing Festival
Dancing Movies
August 21, 2012
Chicago Now
Aug 24, 2012

John Jota Leaños
Imperial Silence: Una Ópera Muerta
Sep 14–16, 2012

Hanspring Puppet Company
Wayzeck on the Highveld
Global Stage series
Sep 27–20, 2012

ICE (International Contemporary Ensemble)
Correspondence: Cage and Boulez
Oct 6, 2012

Stew and The Negro Problem, with Heidi Rodewald
Commissioned by MCA Stage
Oct 20–21, 2012

Mike Daisey
American Utopias
Copresented with Chicago Humanities Festival
Nov 1–11, 2012

Martin Creed
Work No. 1020
Global Stage series
Nov 15–16, 2013
Presented in conjunction with Creed’s yearlong MCA artist in residence project

Tacit Group
Global Stage series
Nov 30, 2012

Miguel Gutierrez and the Powerful People
And lose the name of action
Cocommissioned by MCA Stage
Jan 31–Feb 3, 2013

ICE (International Contemporary Ensemble)
ICElab: Carla Kihlstedt and Phyllis Chen
Feb 16, 2013

Fifth House Ensemble
Caught: The Wide Open— works by John Zorn, Caleb Burhans, Dmitri Shostakovich
Mar 9, 2013

Compagnie Marie Chouinard
The Rite of Spring and Henri Michaux: Mouvements
Global Stage series
Mar 21–23, 2013

Marie Chouinard, Gallery Performance
In Museum
Performed in the galleries of the MCA exhibition, Color Bind
Mar 23, 2013

Teatro Buendía
Pedro Páramo
Global Stage series
Mar 22–31, 2013
Cocommissioned and copresented by MCA Stage and the Goodman Theatre. Performed at the Goodman Theatre

Young Jean Lee’s Theater Company
UNTITLED FEMINIST SHOW
Apr 18–21, 2013

eighth blackbird with Nico Muhly and Bryce Dessner
Cocommission of Bryce Dessner composition
Apr 30–May 1, 2013

Stages, Sights & Sounds
Paige Hernandez: Paige in Full
Copresented with Chicago Humanities Festival
May 7–11, 2013

L’Illusion Théâtre de marionnettes: Under the Stars
Copresented with Chicago Humanities Festival
May 7–12, 2013

Back to Back Theatre
Ganesh Versus the Third Reich
Global Stage series
Presented as part of Bodies of Work: Festival of Disability Arts and Culture
May 16–19, 2013

Stephen Dwoskin
Four Films
*Pain Is . . .* (1997)
*Age Is . . .* (2012)
*Ballet Black* (1986)
*Behindert* (1974)
Presented as part of Bodies of Work: Festival of Disability Arts and Culture
May 23–25, 2013

**Danièle Wilmouth**
*Eleanore & the Timekeeper*
Presented as part of Bodies of Work: Festival of Disability Arts and Culture
May 25, 2013

**ICE (International Contemporary Ensemble): David Lang**
*The Whisper Opera*
World premiere
May 30–Jun 2, 2013

**Hubbard Street Dance Chicago**
*danc(e)volve: New Works Festival*
Jun 6–16, 2013

In addition to public performances, MCA Stage produced an ongoing series of Artist Up Close discussions, workshops, and other encounters between artists and audiences. MCA Stage also produced Artist Residencies to develop new works with Stew and the Negro Problem, eighth blackbird, and Teatro Buendía. International Contemporary Ensemble also completed the third year of their three-year MCA ensemble in residence project.
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Education
Public Programs

**Talk**
Color Jam: Jessica Stockholder and Michael Darling in Conversation
Jul 10, 2012

**Curator’s Tour**
Joanna Szupinska on Skyscraper: Art and Architecture Against Gravity
Jul 13, 2012

**Gallery Talk**
Lee Bey on Skyscraper: Art and Architecture Against Gravity
Jul 14, 2012

**Curator’s Tour**
Julie Rodrigues Widholm on Molly Zuckerman-Hartung
Jul 17, 2012

**Talk**
Arquitectonica
Jul 18, 2012

**Gallery Talk**
Antony Wood on Skyscraper: Art and Architecture Against Gravity
Jul 28, 2012

**Gallery Talk**
John Henderson and Paul Cowan in Conversation with Michael Darling
Aug 7, 2012

**Walking Tour**
Skyscrapers as Fine Art
Aug 11, 2012

**Curator’s Tour**
Michael Darling on Skyscraper: Art and Architecture Against Gravity
Aug 17, 2012

**Gallery Talk**
Jimmy Robert
Aug 25, 2012

**Curator’s Tour**
Karsten Lund on Heidi Norton
Aug 28, 2012

**Conference**
Visionary Cities: Urban and Architectural Futures to Come
Sep 22, 2013

**Curator’s Tour**
Naomi Beckwith on Jimmy Robert
Sep 25, 2012

**Curator’s Tour**
Lynne Warren on John Cage
Oct 9, 2012

**Gallery Talk**
Erwan and Ronan Bouroullec in Conversation with Michael Darling
Oct 20, 2012

**Gallery Talks**
Fundamentals of Interior Product Design
Tim Parsons on Objects, Function, and Detail
Oct 23, 2012

**Walk**
Morlen Sinoway on Spaces, Boundaries, and Micro-architectures
Oct 30, 2012

**Stephanie and Bruce Tharp**
on Colors, Textures, and Materials
Nov 3, 2012

**Curator’s Tour**
Michael Darling on Erwan and Ronan Bouroullec: Bivouac
Nov 27, 2012

**Curator’s Tour**
Naomi Beckwith on Martin Creed
Dec 4, 2012

**Gallery Talk**
Goshka Macuga
Dec 15, 2012

**Curator’s Tour**
Michael Darling on Paul Cowan
Dec 18, 2012

**Curator’s Tour**
Naomi Beckwith on Color Bind
Jan 15, 2013

**Talk**
What Do You See? The Science of Color in Art
Jan 22, 2013

**Curator’s Tour**
Dieter Roelstraete on Goshka Macuga
Feb 19, 2013

**Talk**
Paul Schimmel
Feb 13, 2013
In-Gallery Performance
Lou Mallozzi's Didact with Simon Anderson
Feb 16, 2013

Gallery Talk
Sass, Brash, and Pizzaz with Romi Crawford
Mar 3, 2013

Curator’s Tour
Michael Darling on Destroy the Picture
Mar 5, 2013

In-Gallery Performance
Lou Mallozzi’s Didact with David Getsy
Mar 10, 2013

Gallery Talk
Jason Lazarus
Mar 23, 2013

Tour
Daniel Quiles on Destroy the Picture
Apr 2, 2013

In-Gallery Performance
Lou Mallozzi’s Didact with Lisa Wainright
Apr 7, 2013

Gallery Talk
David Getsy on Gender Politics in Destroy the Picture
Apr 16, 2013

Workshop
Jason Lazarus: Phase 1/ Live Archive
Apr 21, 2013

Gallery Talk
Amalia Pica
Apr 27, 2013

Curator’s Tour
Steven Bridges on Jason Lazarus
Apr 30, 2013

Gallery Talk
Judy Ledgerwood, Michelle Grabner, and Molly Zuckerman-Hartung
May 7, 2013

Talk
Theaster Gates
May 18, 2013

Curator’s Tour
Julie Rodrigues Widholm on Amalia Pica
May 21, 2013

In-Gallery Performance
Lou Mallozzi’s Didact with Hannah Higgins
Jun 2, 2013
Teacher Programs

**Educator Previews**
**Goshka Macuga**
Dec 15, 2012

**Open Studios + Open Galleries**
Mar 27, 2013

**Educator Salons**
**Research as Creative Practice**
Oct 23, 2012

**Curriculum as Creative Practice**
Dec 4, 2012

**Teacher as Conceptual Artist**
Feb 5, 2013

**Curriculum Slam!**
Apr 16, 2013

**Teacher Institute**
**Inquiry to Action**

**Teacher Workshops**
**To Be Lost is to Be Fully Present**
Oct 27, 2012

**World of Forms**
Nov 17, 2012

**Modern Cartoonist**
Jun 29, 2013
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Anonymous
Fiscal Year 2013
$19.3 million
Contributions 58.6%
Earned revenues 27.3%
Investment income for operations 14.1%

Fiscal Year 2012
$18.1 million
Contributions 54.4%
Earned revenues 30.8%
Investment income for operations 14.7%
Operating Expenses

Fiscal Year 2013
$19.3 million

Program expenses
47.2%

Facilities
17.4%

General and administrative
16.6%

Marketing and public relations
9.6%

Fundraising
9.2%

Fiscal Year 2012
$18.1 million

Program expenses
44.6%

Facilities
18.0%

General and administrative
16.5%

Marketing and public relations
10.9%

Fundraising
10.0%
Total Contributions for Operations

Fiscal Year 2013
$11.3 million

- Individual: 67.6%
- Government: 16.2%
- Fundraising Events: 6.5%
- Foundation: 6.1%
- Corporate: 3.5%

Fiscal Year 2012
$9.9 million

- Individual: 58.1%
- Government: 18.8%
- Foundation: 10.2%
- Corporate: 6.5%
- Fundraising Events: 6.4%
Endowments for Operations

Fiscal Year 2004–13

$76.9 million
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$25,000–49,999
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$15,000–24,999
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$10,000–14,999
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<th>Accounts Receivable Accountant</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lindsay Feldman</td>
<td>Accounts Payable Accountant</td>
</tr>
<tr>
<td></td>
<td>Sharon Hawkins</td>
<td>Accounting Manager</td>
</tr>
<tr>
<td></td>
<td>Peggy Papaioannou</td>
<td>Controller</td>
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<tr>
<td></td>
<td>Lee Warzecka</td>
<td>Accounts Payable/Payroll Manager</td>
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<td>Shannon Cleary</td>
<td>Human Resources Specialist</td>
</tr>
<tr>
<td></td>
<td>Helen Dunbeck</td>
<td>Director of Administration</td>
</tr>
<tr>
<td></td>
<td>Angela Lopez</td>
<td>Internship and Volunteer Coordinator/Museum Scheduler</td>
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<tr>
<td></td>
<td>Adrienne Quint</td>
<td>Administration Coordinator</td>
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<tr>
<td></td>
<td>Jared Sheldon</td>
<td>Receptionist</td>
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<tr>
<td></td>
<td></td>
<td>Telecommunications Coordinator</td>
</tr>
<tr>
<td>Collections and Exhibitions</td>
<td>Christia Blankenship</td>
<td>Manager of Rights and Images</td>
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<td>Curatorial</td>
<td>Naomi Beckwith</td>
<td>Marilyn and Larry Fields Curator</td>
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<td></td>
<td>Steven Bridges</td>
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<td>Anne Breckenridge Barrett</td>
<td>Director of Collections and Exhibitions</td>
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<td></td>
<td>Meridith Gray</td>
<td>Senior Associate Registrar, Exhibitions</td>
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<td></td>
<td>Katie Levi</td>
<td>Rights and Images Assistant</td>
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<td></td>
<td>Analú Maria Lopez</td>
<td>Imaging Technician</td>
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<td>Amy Louvier</td>
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<td></td>
<td>Michael Darling</td>
<td>James W. Alsdorf Chief Curator</td>
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<td>Janice Dillard</td>
<td>Library Director</td>
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<td>Erika V. Hanner</td>
<td>Director of Convergent Programming</td>
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<td></td>
<td>Kristin Korolowicz</td>
<td>Marjorie Susman Curatorial Fellow</td>
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<td>Karsten Lund</td>
<td>Curatorial Assistant</td>
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<td>Michelle Puetz</td>
<td>Andrew W. Mellon Postdoctoral Curatorial Fellow</td>
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<td>Mary Richardson</td>
<td>Librarian</td>
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<td>Dieter Roelstraete</td>
<td>Manilow Senior Curator</td>
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<td>Julie Rodrigues Widholm</td>
<td>Pamela Alper Associate Curator</td>
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<td>Alia Walston</td>
<td>Curatorial Administrative Assistant</td>
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<td></td>
<td>Lynne Warren</td>
<td>Curator</td>
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<td>Abraham Ritchie</td>
<td>Social Media Coordinator</td>
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<td></td>
<td>Matthew Renton</td>
<td>Director or Communications and Community Engagement</td>
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<td></td>
<td>Jennifer Martindale</td>
<td>Associate Director of Communications and Community Engagement</td>
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<tr>
<td></td>
<td>Design, Publishing, and New Media</td>
<td>Mike Altini</td>
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<td></td>
<td>Alfredo Ruiz</td>
<td>Senior Designer</td>
</tr>
</tbody>
</table>
Sarah Wambold
Multimedia Manager

Development and Membership
Kaitlin Allen
Director of Individual Giving

Pablo Anaya
Annual Fund and Membership Assistant

Courtney Bates
Manager of Annual Fund and Membership

Michelle Daly
Women’s Board Assistant

Gwen Perry Davis
Deputy Director of Development

Bridget Eastman
Development Coordinator

Annette Groenewegen
Individual Giving Assistant

Tess Hallinan
Manager of Campaign Data and Research

Hillary Hanas
Director of Development Events

Nora Hennessy
Director of Major Gifts

Lisa Key
Director of Development

Stephanie Morgan
Director of Campaign Data and Research

Rory Pavach
Coordinator of Major Gifts

Laurie Poindexter
Development Services and Database Manager

Courtney Rowe
Manager of Foundation and Government Relations

David Tucker
Manager of Corporate Relations

Michael Wilkes
Development Database Assistant

Monica Wojtyna
Individual Giving Coordinator

Director’s Office
Janet Alberti
Deputy Director

Meghan Hillmeyer
Assistant to the Deputy Director/Board Secretary

Madeleine Grynsztejn
Pritzker Director

Janet Wolski
Assistant to the Director

Janet Alberti
Deputy Director

Education
Elena Goetz
Manager of Youth and Family Programs

Joe Iverson
Coordinator of Adult Programs and Resources

Lauren Jackson
Coordinator of School Programs

Jaime Macadangdang
Education Administrative Assistant

Susan Musich
Programmer of Education: Interpretation

Heidi Reitmaier
Beatrice C. Mayer Director of Education

Marissa Reyes
Polk Bros. Associate Director of Education, School and Teacher Programs

Lauren C. Watkins
Manager of Teacher Programs

Facilities Management
Duncan Anderson
Building Operations Manager

Don Meckley
Director of Production and Facilities

Dennis O’Shea
Manager of Technical Production

Casey Stringham
Assistant Building Operations Manager

Jameson Zaerr
Assistant Technician
Information Technology
Kamila Farshchi
Director of Information Technology

John Koper
Senior Information Technology Specialist

Jason McNinch
Information Technology Audio Visual Technician

Ted Tabaka
Information Technology Specialist

Performance Programs
Antonia Callas
Performance Programs Assistant

Yolanda Cesta Cursach
Associate Director of Performance Programs

Cameron Heinze
Manager of Performance Programs

Rich Norwood
Theater Production Manager

Peter Taub
Director of Performance Programs

Preparators
Erica Erdmann
Senior Preparator, Exhibitions

Brad Martin
Senior Preparator, Exhibitions

G. R. Smith
Senior Preparator, Exhibitions

Security
Kinola Ames
Senior Systems Operator

Janice Briscoe
Senior Systems Operator

Montez Evans
Systems Operator

Henry Garcia
Senior Systems Operator

Judy Gooden
Systems Operator

Ruthie Greer
Gallery Officer

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Special and Rental Events
Gina Crowley
Director of Special Events and Rentals

Alexis Garhammer
Special and Rental Events Assistant

Kristi Widgery
Associate Director of Rental Events

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Kristi Widgery
Associate Director of Rental Events

Store
Chris Conti
Print and Media Buyer

Antoinette Dillon
Assistant Manager of Retail Operations

Jennifer Fastwolf
Sales Associate

Vanessa Gareis
Visual Merchandiser/Sales Associate

Sarah Grosspietsch
Key Holder/Sales Associate

John Gustafson
Senior Sales Associate and Assistant Buyer-Print and Media

Ryan Holandes
Retail Operations Assistant

Callista Kolias
Associate Director of Retail Operations

Mark Millmore
Director of Retail

Lydia Terlo
Sales Associate

Alanna Zaritz
Sales Associate

Michael Thomas
Shipping and Receiving Associate

Stephen Zirbel
Retail Manager of Online Sales and Integrated Marketing
Visitor Services
Matti Allison
Box Office Manager

Amy Corle
Director of Visitor Engagement

Kristen Kaniewski
Visitor Services Manager

Molly Laemle
Box Office Coordinator

Phongtorn Phongluantum
Assistant Box Office Manager