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LETTER FROM THE CHAIR OF THE BOARD OF TRUSTEES

When you work in the arts, no matter what your role, you soon realize that passion and vision are the engines that power the endeavor. For all their importance, however, these attributes don’t usually figure prominently in an art museum’s annual report. Instead, they occupy the subtext of a document devoted to museum finances and institutional events. We focus here on the numbers, accomplishments, and names that define fiscal year 2007 and prove the great vitality of today’s MCA.

But this year I can’t stay entirely inside the lines. Too much has been happening at the MCA. The year we are here to talk about foreshadowed momentous events, from a new strategic plan to further expand and inspire our audiences to our extensive green initiatives along with promises of new museum leadership.

Change can be bittersweet. March 2007 marked the passing of life trustee Albert Robin. Al joined the Board of Trustees in December 1987 and was elected a life trustee on December 15, 1997. A valued member of the MCA family, he was on the Collection Committee as well as the Building Committee. More recently, our Pritzker Director of more than ten years, Bob Fitzpatrick, ended his tenure at the museum. He led us through a time of critical change and growth, and we are so much stronger for it. Happily, we shared with Bob and all of you the joy of honoring our 40th anniversary. The celebration was spectacular, ushering in an exhilarating mix of looking back and looking forward. We realized not only how incredible our start had been, thanks to the courage and commitment of our founders, but also what a legacy of open-mindedness can mean for our future. You might say we renewed our lease on living in the vanguard.
No sooner had the anniversary festivities ended than we had a new reason to celebrate: after a rigorous search process that yielded many exceptional candidates, Madeleine Grynsztejn, who we so admired when she came to the MCA as curator of *The Art of Richard Tuttle*, accepted our offer to become the seventh director and second Pritzker Director. The quiet power of Tuttle’s work and Madeleine’s gift for bringing together such a rich and varied exhibition as well as her fine scholarship, easy demeanor, and pitch-perfect articulation frankly bowled us over. Her vision is clear, and her passion is strong. We are incredibly proud and gratified that she is returning to Chicago. She brings a proven ability to inspire and lead as well as a remarkable international reputation to the MCA. We will welcome her with tremendous enthusiasm in spring 2008. Moreover, the board selected four new members during the last fiscal year. Suzette Bross Bulley, Nicholas Giampietro, Cynthia Hunt, and Sara Szold bring new ideas and expertise to our leadership.

In true MCA style, an exhibition of work by a maverick artist with an understated style (Tuttle) coexisted within our walls with one of the loudest, boldest, and most graphic exhibitions we have ever presented: *Massive Change: The Future of Global Design*. Coming through the door in huge numbers, our visitors learned not only about contemporary issues of sustainability but also the innovations that are solving them, and within those innovations, the seeds of new ones. It was uplifting to see design matter and move so much and so many. And since awareness breeds action, we have radically shifted our institutional behavior to become doggedly green.

Contemporary art enlivens us, and I thank all the donors, trustees, members, volunteers, and visitors who recognize that so clearly. In the fiscal year proper, we presented a number of incredible exhibitions and performances that prompted wide attention and strong attendance. These are outlined in more detail in the pages of this report and reflect the energy and drive of the MCA. Our programs are expanding; our membership is growing; our ideas for serving our visitors are flourishing. No picture of the past exists in isolation from what is happening now. It doesn’t even exist apart from what we imagine can happen next. Here we go.

Helen Zell

*Chair of the Board of Trustees*
LETTER FROM THE CHIEF FINANCIAL OFFICER AND DEPUTY DIRECTOR FOR OPERATIONS

Make no little plans. They have no magic to stir men’s blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty. Think big.
—Daniel Burnham

A museum that focuses on contemporary art is a place to explore the issues, ideas, and debates of the recent past. It is also a bellwether, a bold institution that helps society take the next step forward. The MCA surveys the cultural landscape. It also leads the charge. When the task is to assess the ever-shifting sands of time, the only constant is change, and this year was characterized by massive change throughout the museum. Whether small adjustments, mid-level modifications, or thorough transformations, all were guided by big dreams, great reflection, and careful planning.

Massive Change: The Future of Global Design presented myriad ways in which design is changing the world—genetic engineering, sustainable architecture, clean energy, and more—through two exhibitions; four performances; and numerous talks, discussions, and workshops. Through these programs, which are detailed in the Curatorial, Performance, and Education Reports, visitors learned about many radical yet often simple innovations from the visionaries of our time. Since such a vital topic required
a superior and sustained level of public engagement, we brought *Massive Change* to the city, initiating new partnerships with local organizations and hosting many events around town.

*Massive Change* was incredibly positive for the museum. It attracted significant new corporate support and new audiences for our programs while further enhancing our role as a center where the public can discuss the important issues of our era. It also inspired change throughout the MCA. From printing with soy-based ink to providing biodegradable take-out containers in the cafe, the museum used this project to highlight and institute green practices, including buying from local suppliers, using materials with low environmental impact, and modifying other inefficient practices. As a result, the city of Chicago certified the MCA as a green museum.

While our programs focus on the contemporary, our operations take the long view. At the beginning of the fiscal year, the board and staff began a strategic planning process with McKinsey & Company, Inc. to build on recent accomplishments that brought new audiences into the building as well as in anticipation of leadership changes at the helm of the board and staff. Beyond setting goals for the next decade, this planning process allowed us to contemplate who we are and who we want to be. A healthy institution, known for its fiscal fitness, the strength of its programs, and its balanced approach to the diverse and rugged terrain of contemporary art, can choose what it wants from the menu. We decided to focus on broadening our audience and donor base by augmenting our exhibition schedule to include more shows with greater points of entry, refining the museum's brand to ensure maximum public awareness, and revising our approach to fundraising.

When Pritzker Director Robert Fitzpatrick ends his tenure in 2008, he will have led the museum for ten years, a quarter of the museum's history. He began two years after the new building opened, and his bravado served us well as we grew into our new space. Under his stewardship, the MCA developed an internationally recognized collection and a world-class performing-arts program to match the state-of-the-art facility, among other triumphs. Finding his replacement is no easy task. The Board of Trustees Director Search Committee is undertaking a rigorous process to find a candidate who will help the museum reinvent the idea of a public arts institution in the 21st century while continuing along the path of excellence.
Before we move forward, we have another opportunity to look back. The museum spent the latter part of the year planning the biggest party in its history. The 40th-anniversary celebration that kicks off in October 2007 is a time to cherish the founders and recognize the achievements of those who succeeded them. It is also an opportunity to give a gift to the community that inspires and sustains us.

Reflect. Plan. Achieve. Daniel Burnham’s words are often reduced to the pithy statement “Make no little plans.” Yet, fiscal year 2007 at the MCA took a cue from his subsequent remark. I extend deep appreciation to the board and staff, who dreamed and worked hard so that those who run this institution in the future may stagger us all.

Janet Alberti

Chief Financial Officer and Deputy Director for Operations
EXHIBITIONS

The term *contemporary-art exhibition* always evokes expectations of the new and different, but the phrase *MCA exhibition* plays with the very notion of what to expect and justifies another prediction: visitors will likely see a first in the art world.

The exhibition program for fiscal year 2007 continued this nontraditional MCA tradition—a longstanding achievement of firsts:

- The first major US show of Wolfgang Tillmans’s photographs, organized by the MCA
- The first large-scale survey in any museum devoted to Rudolf Stingel’s unconventional approach to painting, another MCA-organized show
- The first (and only) US museum to present *Massive Change: The Future of Global Design*, with its inspired emphasis on sustainability and social responsibility

These and other exhibitions over the course of fiscal year 2007 ranged broadly in media and subject matter. The MCA presented both solo and thematic exhibitions of work by local, national, and international artists.

Our summer season opened with a focus on living artists: the survey of Tillmans’s works, co-organized with the Hammer Museum; *Patty Chang: Shangri-La* through the 3M project, our ongoing series of co-commissions with the Hammer Museum and the New Museum of Contemporary Art that introduces the work of international artists not yet well known in the United...
Massive Change was the major fall show, accompanied by Sustainable Architecture in Chicago: Works in Progress, and a set of young artists’ projects in the UBS 12 x 12: New Artists/New Work series as well as a series of related live performances and innovative educational programs, all selected to complement the focus on the social implications of art and design. This challenging yet gratifying endeavor resulted in a high level of visibility for the MCA, increased attendance from a broader base of visitors, and a heightened recognition of the MCA’s social relevance.

We also hosted the traveling retrospective The Art of Richard Tuttle, curated by Madeleine Grynsztejn. This exhibition provided an extraordinary opportunity to reevaluate Tuttle’s place in the history of art since the mid-1960s, and the relevance and interest his work still holds for emerging and newly established artists today.

Presented in the spring with generous backing from the Harris Family Foundation, Rudolf Stingel showcased the artist’s unorthodox approach to painting and was accompanied by an extensive catalogue. The exhibition, which traveled to the Whitney Museum of American Art in summer 2007, was quite popular with our visitors, especially because of its interactivity. To complete one of his works, the artist covered the Kovler Atrium in silver installation, which visitors were allowed to mark. Rudolf Stingel left a similarly indelible mark on the MCA: it received second place in the category of Best Monograph Show Nationally at the 20th International Association of Art Critics/USA Awards.

MCA COLLECTION
The museum continues to use the collection as a source for innovative thematic exhibitions. Drawn into the World: Drawings from the MCA Collection; Lessons in Learning: Art and Education from the Artists’ Book Collection; and MCA EXPOSED: Defining Moments in Photography, 1967–2007 (supported by a significant grant from The Chicago Community Trust) were the primary collection-based shows. Works from the collection were also regularly incorporated in other exhibitions, ranging from The Art of Richard Tuttle to Rudolf Stingel. Drawn into the World and MCA EXPOSED were the first major collection exhibitions to focus on drawing and photographic works, respectively. Both exhibitions were acclaimed by critics and the public for revealing the depth and quality of our substantial holdings in these areas as well as for their imaginative installations.
A YEAR OF EXHIBITIONS

Chris Ware
May 6–August 27, 2006

Catherine Opie: Chicago (American Cities)
May 20–October 15, 2006

Patty Chang: Shangri-La
May 20–August 20, 2006

Wolfgang Tillmans
May 20–August 13, 2006

Robert Heinecken: In Memoriam
June 24–August 13, 2006

UBS 12 x 12: New Artists/New Work
Julia Oldham
July 8–30, 2006

People Powered
September 2–October 1, 2006

Christine Tarkowski
October 7–29, 2006

Material Exchange
November 4–26, 2006

OODA Group
December 2–31, 2006

Steven Husby
January 6–28, 2007

Terence Hannum
February 3–25, 2007

David Shutter
March 3–April 1, 2007

Amy Mayfield
April 7–29, 2007

Melanie Schiff
May 5–27, 2007

Noelle Allen
June 2–July 1, 2007

Drawn into the World: Drawings from the MCA Collection
July 8–October 15, 2006

Alfredo Jaar: Geography = War

Sustainable Architecture in Chicago: Works in Progress

Massive Change: The Future of Global Design
September 16–December 31, 2006

The Art of Richard Tuttle
November 11, 2006–February 4, 2007

Rudolf Stingel
January 27–May 27, 2007

Lessons in Learning: Art and Education from the Artists’ Book Collection
February 10–May 16, 2007

February 24–July 29, 2007
A YEAR OF ACQUISITIONS

Abraham Cruzvillegas (Mexican, b. 1968)
*Bougie du Isthmus*, 2005
Fishing rods, scarves, and wire grill
Installed: 20 × 33 × 16\(\frac{1}{16}\) ft.
(6.1 × 10.1 × 5 m)
Restricted gift of the Collectors Forum in memory of Phil Shorr 2006.22

Tania Bruguera (Cuban, b. 1968)
*Poetic Justice*, 2002–03
Teabags on canvas, LCD monitor, and DVD player
4 parts, each: 49 × 48 in.
(124.5 × 121.9 cm)
Edition 1 of 2 aside from artist’s proof
Gift in honor of Rhona Hoffman 2006.23.a–d

Alec Soth (American, b. 1969)
*Daniel, Niagara Falls, Ontario*, 2004
Chromogenic development print
50 × 40 in. (127 × 101.6 cm)
Edition 1 of 5
Gift of Marilyn and Larry Fields 2006.24

Deb Sokolow (American, b. 1974)
*Someone Tell Mayor Daley, The Pirates Are Coming*, 2005
Ink, graphite, and corrective fluid on paper
Overall: 4 × 48 ft. (1.2 × 4.6 m)
Phil Shorr Family Memorial Fund 2006.25.a–c

Rashid Johnson (American, b. 1977)
*Self-Portrait with my hair parted like Frederick Douglass*, 2003
Lambda print mounted on Sintra
56 × 43\(\frac{1}{4}\) in. (142.2 × 111.1 cm)
Edition 3 of 3 aside from 2 artist’s proofs
Gift of the Susan and Lewis Manilow Collection of Chicago Artists 2006.26

Dan Peterman (American, b. 1960)
*Ground Cover*, 1995
Post-consumer recycled plastic
11 parts, each: 22 × 16\(\frac{1}{2}\) × 20 in.
(55.9 × 41.9 × 50.8 cm)
Gift of the Susan and Lewis Manilow Collection of Chicago Artists 2006.27

Rudolf Stingel (Italian, b. 1956)
*Untitled (after Sam)*, 2006
Oil on canvas
132 × 180 in. (335.3 × 457.2 cm)
Gift of Katherine S. Schamberg by exchange 2006.28

Kai Althoff (German, b. 1966)
*Bekehrung*, 2002
Paint, paper, watercolor, and varnish on canvas
19\(\frac{1}{8}\) × 27\(\frac{1}{4}\) × 3\(\frac{1}{8}\) in.
(49.9 × 69.9 × 7.9 cm)
Gift of Dean Valentine and Amy Adelson, Los Angeles 2006.29
Jeff Wall (Canadian, b. 1946)
*In front of a nightclub*, 2006
Transparency and light box
90 7/8 x 143 1/4 in. (229 x 364 cm)
Edition 2 of 3
Gift of Katherine S. Schamberg by exchange
2006.30

Daniel Hesidence (American, b. 1975)
*Untitled (1 7 7 7)*, 2006
Oil on canvas
48 x 48 in. (121.9 x 121.9 cm)
Restricted gift of Verge: The Emerging Artists Advisory Group of the MCA and the Bernice and Kenneth Newberger Fund
2006.31

Huang Yong Ping (Chinese, b. 1954)
*Pentagon*, 2007
Ceramic, soil, and plants
19 3/4 x 216 1/4 x 216 1/4 in.
(50 x 550 x 550 cm)
Joseph and Jory Shapiro Fund
2007.1

Liz Larner (American, b. 1960)
*Ball System*, 1988
Neoprene, cast iron, plaster, stainless steel, and birch plywood
27 x 36 x 17 in.
(68.6 x 91.4 x 43.2 cm)
Gift of the William J. Hokin Family
2007.3

Ken Fandell (American, b. 1971)
*Days and Nights, Dawns and Dusks, East and West, North and South, Mine and Yours*, 2007
Ink-jet print on vinyl
Dimensions variable
Gift of the artist
2007.4

Carlos Amorales (Mexican, b. 1970)
*Useless Wonder*, 2006
Double-sided video projection on screens with sound from computer hard drive
8 minutes, 35 seconds
Edition 2 of 5
Restricted gift of the Collectors Forum and gift of Claire Zeisler by exchange
2007.5

Thomas Struth (German, b. 1954)
*National Gallery 2, London*, 2001
Chromogenic development print
43 1/4 x 56 1/4 in. (110 x 143.6 cm); framed: 58 3/4 x 67 3/4 in. (148 x 170.6 cm)
Edition 7 of 10
Anonymous gift
2007.2

Donald Moffett (American, b. 1955)
*Texas, 1967*, 2001
Chromogenic development print in artist’s frame
44 3/8 x 35 1/2 in. (112.4 x 90.2 cm)
Edition 1 of 3
Gift of the artist
2007.6
Donald Moffett (American, b. 1955)
*Texas, 1969, 2001*
Chromogenic development print in artist’s frame
44 1/4 × 35 3/4 in. (112.4 × 90.2 cm)
Edition 1 of 3
Gift of the artist
2007.7

Donald Moffett (American, b. 1955)
*Texas, 1971, 2001*
Chromogenic development print in artist’s frame
44 1/4 × 35 3/4 in. (112.4 × 90.2 cm)
Edition 1 of 3
Gift of the artist
2007.8

Gustavo Artigas (Mexican, b. 1970)
*Ball Game (I), 2007*
Chromogenic development print
27 1/4 × 39 1/4 in. (69.9 × 99.7 cm)
Edition 1 of 3
Commission
2007.9

Tony Tasset (American, b. 1960)
*Spew, 1993*
Silver dye-bleach print
53 1/2 × 53 1/2 in. (135.9 × 135.9 cm)
Edition 1 of 3
Gift of Suzette L. and Timothy P. Flood
2007.10

Michelle Keim (American, b. 1971)
*Lake II, 1997*
Dye-coupler print
31 3/4 × 41 3/4 in.
(78.7 × 98.4 × 3.2 cm)
Edition 1 of 5
Gift of Greg Cameron in honor of Greg Thompson
2007.11

Kori Newkirk (American, b. 1970)
*Gainer, 2006*
Pony beads, nylon micro braids, and aluminum
85 × 143 3/4 × 42 in.
(215.9 × 363.9 × 106.7 cm)
Joseph and Jory Shapiro Fund
2007.12

Alec Soth (American, b. 1969)
*Charles from Along the Mississippi series, 2004*
Chromogenic development print
50 × 40 in. (127 × 101.6 cm)
Edition 4 of 5
Promised gift of Marilyn and Larry Fields
PG2006.1
In its tenth season the MCA performance program produced a full range of performances, artist-audience encounters, and support for the field. Widely recognized as a leading interdisciplinary venue, the museum is also active in a full spectrum of art-making. The MCA helps artists develop new work through commissions and creative research residencies via its intensive choreographic development program, the Chicago Dancemakers Forum. Just as important, the Artists Up Close series helps make the creative process tangible through artist-audience discussions, workshops, and other events.

This season’s performances, presented with generous support from The Joyce Foundation and Altria Group, Inc., were characterized by the verve and variety Chicago audiences have come to expect of the museum. Two MCA commissions came to life: Maya Beiser performed a remarkable cello and video work and Reggie Wilson took the stage with his Fist & Heel Performance Group. The MCA hosted the long-awaited return to Chicago of the Martha Graham Dance Company, performing Graham’s historic collaborations with sculptor and designer Isamu Noguchi. Architect Leigh Breslau created his first set design for Court Theatre’s production of Anton Chekov’s Uncle Vanya, directed by Charles Newell. In all there were nearly 70 nights of performances by international, national, and Chicago-based artists, further enhanced by 40 Artists Up Close events.
Massive Change: The Future of Global Design revealed the reach and power of great design, and connecting performance programs to the exhibition extended the dynamic investigation of contemporary global concerns and innovative solutions. The related performances were:

- **Ferocious Beauty: Genome**, a multi-media dance work by Liz Lerman Dance Exchange about genetics, supported by the MCA during its research and development
- **SUPER VISION**, the multimedia theater work by The Builders Association & dbox about identity theft in our digital age
- **Sonic Impact: Creating New Art Music in a Global Culture**, an experimental music festival
- **Can You See Me Now?**, a chase game set in the MCA’s neighborhood and online by the acclaimed British company Blast Theory in its Chicago debut

In spring 2007 the MCA produced a dance-focused season with three major projects:

- The return of choreographer Reggie Wilson, this time with his company Fist & Heel Performance Group and its new work about black social dances of the past century
- The Chicago debut of leading Australian company Chunky Move with *I Want to Dance Better at Parties*, a work about dance as a portal into men’s lives
- The return of the Martha Graham Dance Company to Chicago, which was received with great enthusiasm by audiences, press, and donors and celebrated with an opening-night benefit so successful that a closing-night celebration was added to meet demand

The MCA continues to serve as a shared cultural resource for the city with approximately one-third of the performance programs realized in partnership with various organizations, both large and small. Court Theatre, the Illinois Humanities Council, Jane Addams Hull-House Museum, Young Chicago Authors, and Little Black Pearl are but a few of the many constituents engaged in the performances and Artists Up Close activities.

Massive Change and its interrelated projects offered a strong model for cross-departmental programs. In addition, MCA exhibitions and public events are becoming increasingly performance-oriented. In the past two years, a larger number of exhibitions have taken a performative dimension, including this year’s sound installation by Terence Hannum in his *UBS 12 x 12: New Artists/New Work* exhibition and the audience-activated work of Rudolf Stingel. Weekly events in the cafe and on the terrace feature musicians, writers, dancers, and other performative events. Visitors can enter the museum through a wide variety of portals. Once inside, they discover myriad, compelling ways to experience the art and ideas of our time.
A YEAR OF PERFORMANCES

World Music Festival: Chicago
September 17–20, 2006
Kala Ramnath and Purbayan Chatterjee
September 17, 2006
Culture Musical Club of Zanzibar
September 19, 2006
The Infinity Project, Ethnic Heritage Ensemble, and São Paulo Underground
September 20, 2006
Liz Lerman Dance Exchange:
Ferocious Beauty: Genome
September 28–30, 2006
ARTISTS UP CLOSE EVENTS
Town Hall: Why Should We Care About Genetics?
Presented with the Illinois Humanities Council
September 26, 2006
First Night postshow talk
September 28, 2006
Family Movement Class
September 30, 2006
The Builders Association & dbox:
SUPER VISION
October 12–14, 2006
ARTISTS UP CLOSE EVENTS
First Night postshow talk
October 12, 2006
Free Toast reception
October 13, 2006
Roundtable
October 14, 2006
RESFEST 2006 Digital Film Festival
October 19–22, 2006
Shorts #1: State of the Art
October 19, 2006
Tenth-anniversary party
October 19, 2006
Shorts #2: Out of the Box
October 20, 2006
Videos that Rock
October 20, 2006
Shorts #3: Fear and Trembling
October 20, 2006
By Design
October 21, 2006
Shorts #4: Everything under the Sun:
Filmmaking with a Purpose
October 21, 2006
Cinema Electronic
October 21, 2006
Feature film: Rock the Bells
October 21, 2006
A Decade of RESFEST:
10 Seminal Short Films
October 22, 2006
Unsung Heroes: Music Video
Gems from the Archives
October 22, 2006
Radiohead, the Visionaries:
A Decade of Breaking New Talent
October 22, 2006
Closing-night party at Sonotheque
October 22, 2006
New Music Chicago: **Sonic Impact:**

Creating New Art Music in a
Global Culture

October 28 and 29, 2006

Opening concert with honored guest

Mark-Anthony Turnage

MAVerick Ensemble

Dal Niente

MusicNOW

New Music DePaul

Fulcrum Point with Indiana University
Contemporary Vocal Ensemble

Green Mill Concert Series

eighth blackbird

Association for the Advancement of Creative Musicians (AACM)

Small Collective

October 28, 2006

Jupiter Trio

MAVerick Ensemble

Columbia College Chicago

New Music Ensemble

Callisto

PINOTAGE

Ensemble N_JP

Accessible Contemporary Music with Chicago Chamber Choir

International Contemporary Ensemble (ICE)

Dal Niente

CUBE Contemporary Chamber Ensemble

Music for a While

MusicNOW

HardArt Groop

October 29, 2006

**ARTISTS UP CLOSE EVENTS**

Roundtable: Creating New Art Music in a Global Society

October 29, 2006

Making Art Sound family workshop

October 29, 2006

Blast Theory: *Can You See Me Now?*

November 2–5, 2006

**ARTISTS UP CLOSE EVENTS**

Roundtable: Cyberconflict:

Representations of War in New Media and Electronic Games

Presented with the Chicago Humanities Festival:

Peace and War: Facing Human Conflict

November 4, 2006

Roundtable: Wi-Fi or I Spy?

Presented with the Chicago Humanities Festival:

Peace and War: Facing Human Conflict

November 4, 2006

Roundtable: Pamela Z: *Voci*

Presented with the Chicago Humanities Festival:

Peace and War: Facing Human Conflict

November 5, 2006

Chicago Human Rhythm Project:

*Global Rhythms*

November 17–19, 2006

Tapeplas

Pandit Chitresh Das

Jason Samuel Smith

Performance gala

November 17, 2006

**ARTISTS UP CLOSE EVENTS**

Tap master classes

November 18 and 19, 2006

Roundtable: Trends in Global Rhythms

November 19, 2006
Maya Beiser: *Almost Human*  
December 2 and 3, 2006

**Artists Up Close Event**  
First Night pre-show talk  
December 2, 2006

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Court Theatre: *Uncle Vanya*  
January 11–February 11, 2007

**Artists Up Close Events**  
Exhibition: *Uncle Vanya and the Seduction of the Trace*  
January 11–February 11, 2007  

Postshow talks  
January 11–14, 17–19, and February 1, 2007

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Chicago Flamenco Festival:  
Bailaoras Israelies del Café de Chinitas: *The Four Elements*  
Presented in partnership with Instituto Cervantes Chicago in association with the Israeli Consulate of Chicago  
February 24, 2007

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Chunky Move: *I Want to Dance Better at Parties*  
March 1–3, 2007

**Artists Up Close Events**  
Dance Pulse workshop  
February 28, 2007  
First Night postshow talk  
March 1, 2007  
Roundtable  
March 3, 2007

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March 15–17, 2007

**Artists Up Close Events**  
Dance Pulse workshop: Chicago Moves: Race, Steppin’, and Neo-HooDoo Modern Dance  
March 13, 2007  
First Night postshow talk  
March 15, 2007  
Roundtable: Lindy Hopping, Steppin’, Vogueing: Black Social Dance Now  
March 17, 2007

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CONTEMPO and Dave Douglas Quintet  
April 7, 2007

**Artists Up Close Event**  
First Night pre-show talk  
April 7, 2007

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Martha Graham Dance Company  
April 18–21, 2007  
Opening-Night Benefit Gala  
April 18, 2007  
Closing-Night Celebration  
April 21, 2007

**Artists Up Close Events**  
Dance Pulse workshop  
April 15, 2007  
First Night postshow talk  
April 19, 2007  
Master class  
April 21, 2007
Hip-Hop Theater Festival
May 1–6, 2007

Idris Goodwin: *The Wolfman* at
Congo Square Theatre
May 1, 2007

Congo Square Theatre Company: *The Actor’s Rap!* at
Congo Square Theatre
May 2, 2007

Rha Goddess: *LOW: Meditations Trilogy Part 1*
May 3 and 6, 2007

Jerry Quickley: *Live from the Front*
May 3 and 4, 2007

Avery Young with Young Chicago Authors: *me n ’em: cullud boi schitz*
May 5, 2007

Music Theatre Workshop’s Still Fabulous
May 5, 2007

We Got Issues
May 5, 2007

Awesome Style Konnection/F.E.W.: *The Life & Times of PIH-POH*
May 5, 2007

Bravemonk and Rhymefest
May 5, 2007

*Artists Up Close Events*
Residencies
We Got Issues at the Illinois Youth Center, Warrenville
Hip-Hop Theater Festival organizers at Columbia College
Rha Goddess at Little Black Pearl

Jerry Quickley at the Chicago Cultural Center Street Café
Copresented with Public Square
We Got Issues at the Illinois Youth Center, Warrenville
Hip-Hop Theater Festival organizers at Columbia College
Jerry Quickley at the Southwest Youth Collaborative
Copresented with Public Square
May 2, 2007

Rha Goddess and We Got Issues at Ron’s Barber Shop
Copresented with Public Square
May 4, 2007

Hip-Hop Theater Festival organizers at Columbia College
We Got Issues at Valois Restaurant
Copresented with Public Square
May 3, 2007

First Night postshow talk for *LOW: Meditations Trilogy Part 1*
May 3, 2007

Opening-night party at Funky Buddha Lounge
May 3, 2007

Cafe Society
Presented with Public Square at the Illinois Humanities Council
May 4, 2007

Roundtable with Jerry Quickley and Capitol D
May 5, 2007

Wellness study for *LOW: Meditations Trilogy Part 1*, sessions directed by Dr. Peter Frankel and Northwestern University Family Institute
May 6, 2007
Works of contemporary art present a multitude of choices—ideas, techniques, palettes, movements, and media—that engage our curiosity. Why those images, juxtaposed in that way, on that scale? Why is the paint elegantly smooth or why has it been applied so thickly in such an apparent frenzy? What makes a work conceptual or pop, nostalgic or raw? Why does a work come off as quiet, sly, witty, whimsical, or somber? The MCA’s Education Department offers a wide variety of programs to both answer questions and further provoke all kinds of interesting conversations about the work on view. Lectures by the museum’s curators, renowned critics, and the artists themselves as well as panel discussions, workshops, and artist-led tours for schoolchildren facilitate gratifying investigations of contemporary art and culture. The museum’s approach to arts education helps visitors build stronger connections to the art on our walls. We are committed to both the teachers and students of Chicago Public Schools, and our far-reaching programs were inspired, in part, by the incredibly ambitious Massive Change: The Future of Global Design exhibition. This novel project united the museum with many organizations for the first time, in particular the Chicago Department of Environment.
SUMMER TEACHER INSTITUTE
From August 7 through 18, 2006, the MCA welcomed 23 Chicago Public School teachers to the first-ever Summer Teacher Institute in partnership with the Chicago Department of Environment to explore ideas presented in Massive Change. Through a series of cross-disciplinary field trips, guest speakers, and hands-on experiences, teachers gained the skills to integrate the exhibition’s themes and ideas into their schools through broad applications in the arts, sciences, and social studies—from do-it-yourself composting to sharing a call to arms through screen-printed posters. Highlights of the institute included a session with the organization Facing History and Ourselves in which teachers learned techniques to help their students understand that their choices and actions matter, and that young people can be agents of change. Participating teachers also took part in a workshop led by New York–based artist and activist Josh McFee on the history of activist printmaking from the 1960s to the present. Later, the teachers applied their newfound knowledge in a silk-screening workshop that enabled them to create their own powerful messages. Teachers completing the institute were immersed in a topic ubiquitous in the MCA’s school and teacher programs: social issues in contemporary art—a rich and highly relevant way to engage kids in art and in the MCA.

CHICAGO CONSERVATION/CHANGEMAKERS CLUBS
A significant outcome of the Summer Teacher Institute, and one of the most meaningful venues for teachers to impart themes from the institute to their students, was the establishment of Chicago Conservation/Changemakers Clubs, extracurricular groups that provide students with a forum for discussion and the tools to promote change in their schools and communities. Changemakers Clubs in Chicago Public Schools are supported by the Chicago Department of Environment. Other institute outcomes include a conservation course added to the curriculum at Lindblom Math and Science Academy High School and student lobbying for a rooftop garden at Walter Payton College Preparatory High School.

OTHER MASSIVE CHANGE PROGRAMS
Eight hundred people attended our largest public program to date, the Massive Change and the City: Global Visionaries Symposium held at the Harris Theater for Music and Dance in Millennium Park. With the support of the Chicago Department of Environment, we brought noted thinkers in the realm of sustainability for a day-long discussion of topics ranging from biomimicry, the design discipline that seeks solutions from nature, to the population explosion.
SPRING AT THE MCA

As we moved into winter and spring with MCA EXPOSED: Defining Moments in Photography, 1967–2007 and Rudolf Stingel, we offered many complementary programs to help engage the public on many levels:

- People Who Shape Our World talks, including those by New Yorker art critic Jerry Saltz and artist Vik Muniz
- Saturday Shorts, a new and very successful program of three-hour workshops in which adults learn fun skills such as how to make pinhole cameras
- MCA EXPOSED iPod audio tour, featuring five artists discussing their works as well as that of another artist in the show whose work they admire (such as Jeanne Dunning talking about her work The Pink and Vito Acconci’s Stretch)
- Sold-out Creation Labs, which offer 30-minute tours and 90-minute studio sessions for grades 3–8, for the tenth year
- Four Family Days, which attracted 1,000 visitors this year and was sponsored in part by the Women’s Board Family Education Initiative and Target

The Zines, Comics, and Other Hip Lit Fair, conceived in conjunction with the Chris Ware exhibition and presented in partnership with Quimby’s Bookstore, attracted such an eclectic audience that we did it again in Spring 2007. Held on a Sunday in May, the four-hour fair drew a huge crowd to browse the latest in independent publications. The event attracted significant media attention, including mentions in the Chicago Sun Times, Chicago Tribune, Chicago Reader, and Time Out Chicago.

Contemporary art challenges and mystifies as well as delights, calms, provokes, and even shocks viewers. The work on view in the MCA’s galleries changes dramatically from one year to the next, but our commitment to the museum remains consistent: to provide programs that assist our visitors through rewarding journeys of exploration and discovery.
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OPERATING REVENUES
$16.1 MILLION

- Investment Income for Operations: 18%
- Earned Revenues: 49%
- Contributions: 33%

OPERATING EXPENSES
$16.1 MILLION

- Facilities: 20%
- Marketing and PR: 9%
- Fundraising: 7%
- General and Administrative Expenses: 17%
- Program Expenses: 47%
**CONTRIBUTIONS**

$7.8 MILLION

- **Individual**: 43%
- **Corporate**: 15%
- **Foundation**: 15%
- **Government**: 20%
- **Fundraising, net**: 15%
A YEAR OF EVENTS

CLOCKWISE FROM TOP LEFT

Guests at the Circle Preview for The Art of Richard Tuttle

Christian Tillmans and Wolfgang Tillmans at the Combined Circle/Members’ Opening-Night Party for Chris Ware; Catherine Opie: Chicago (American Cities); Patty Chang: Shangri-La; and Wolfgang Tillmans

Mei-mei Berssenbrugge and Richard Tuttle at the Circle Preview for The Art of Richard Tuttle
Guests at the Combined Circle/Members’ Opening-Night Party for Chris Ware; Catherine Opie: Chicago (American Cities); Patty Chang: Shangri-La; and Wolfgang Tillmans

The Circle Preview for Rudolf Stingel

Dorie Sternberg and Bea Stepnate at the Combined Circle/Members’ Opening-Night Party for Chris Ware; Catherine Opie: Chicago (American Cities); Patty Chang: Shangri-La; and Wolfgang Tillmans
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