

MUSEUM OF CONTEMPORARY ART, CHICAGO
Fiscal Year 2008 Annual Report

Museum of
Contemporary
Art
CHICAGO

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LETTER FROM THE CHAIR OF THE BOARD OF TRUSTEES

For the past four and a half years, I had the extraordinary privilege of being the Chair of the Board of Trustees, and now I find myself writing my last letter in that capacity.

During the most recent fiscal year, far-reaching exhibitions such as *Sympathy for the Devil: Art and Rock and Roll Since 1967*; *Escultura Social: A New Generation of Art from Mexico City*; Tino Sehgal's *Kiss*; *Mapping the Self*; and Gordon Matta-Clark: "You Are the Measure" brought in a continuous stream of new and returning visitors. Performance programs like the World Music Festival, Bill T. Jones/Arnie Zane Dance Company, Heather Raffo's *9 Parts of Desire*, and Laurie Anderson's *Homeland* played to sold-out crowds, captivating audiences with their ingenuity. Thriving educational programs, including Family Days, Works in Progress, and the People Who Shape Our World lecture series, as well as successful initiatives to extend and diversify our audience kept everyone busy and engaged.

I was lucky to be part of the museum-wide retrospective celebrating the MCA's 40th anniversary in great style and substance. As part of celebrating 40 remarkable years, we happily recalled groundbreaking exhibitions: Christo wrapping the Ontario Street building in 1967; performance artist Chris Burden lying under a sheet of glass for 45 hours in 1975; the first major US exhibitions or solo surveys for Dan Flavin (1967), Lee Bontecou (first US retrospective, 1972), Frida Kahlo (1978), Magdalena Abakanowicz (1982), Jeff Koons and Nancy Spero (both 1988), and Jeff Wall and Beverly Semmes (both 1995), as well as ambitious and provocative shows such as *Art at the Armory*:

Occupied Territory (1992), which transformed the future site of the MCA's new building from a military facility to a temporary art museum featuring 18 installations; *At the End of the Century: One Hundred Years of Architecture* (1999); and *Universal Experience: Art, Life, and the Tourist's Eye* (2005). In truth, countless prescient, intrepid MCA presentations continually attest to our uninterrupted commitment to pioneers and risk-taking, and the vast landscape that lies before us. Who will be the exciting talents of the new century? What will be the impact of their work and ideas? One thing is certain: the next agents of ingenuity and change in contemporary art will show their work right here at the MCA.

I was also lucky to be an integral part of shaping the MCA's future with the selection of our dynamic new Pritzker Director Madeleine Grynsztejn. All of us on the Board knew Madeleine would be the one to lead the museum into the 21st century. Her vision of a museum pursuing excellence with accessibility while engaging in a sacred social contract of exchange and collaboration throughout the museum, Chicago community, and globe enlivened us and now enlivens everyone who encounters its effects.

We know our future is bright not only because we have leadership capable of recognizing the next generation of contemporary artists, along with the reputation for presenting their work ahead of the curve with intelligence and care, but because we also have the fiscal health to do so. When I began my tenure as Chair of the Board, one of my primary goals was to increase financial support. In fiscal year 2008, we received \$20 million in pledges to retire part of our \$50 million debt from the construction of the new building. This marks a major milestone and strengthens our financial position as we look toward the future.

This year we welcomed new board member Marlene Breslow-Blitstein, who, with her husband Berle, has been a longtime supporter of the MCA. Marlene has been instrumental to many events and exhibitions over the years, including the MCA Women's Board and the MCA@40 gala committee. We welcome Marlene and look forward to hearing fresh ideas from such an engaged MCA supporter.

This past May, we marked the passing of Hortense (“Horty”) Singer, who joined the MCA Board of Trustees in 1977. Horty spent the next 31 years serving the museum with tremendous generosity and exemplary leadership, setting a standard for Board participation. We are truly grateful for her years of dedication and support.

As I pass the reins to new Board Chair Mary Ittelson—one of the MCA’s most talented, faithful, and energetic supporters—I am not saying good-bye. One does not leave the MCA behind; it is always beckoning. I send my deepest gratitude to everyone dedicated to moving the MCA ever forward. I am especially grateful to my fellow board members who have helped me achieve ambitious goals as we positioned the MCA for an exciting future. Thank you for working so enthusiastically with a continual dedication to the larger work *in progress*. Thank you for recognizing that art moves us so long as we are willing to be moved by it.

Helen Zell
Chair of the Board of Trustees



LETTER FROM THE PRITZKER DIRECTOR

It is an honor to be writing to you as the Museum of Contemporary Art's Pritzker Director. Though not yet in this position for a full year, I have been impressed by the MCA, a thriving, vibrant institution supported by dedicated staff and committed donors.

On my first day as Pritzker Director, I presented to the staff my programmatic priorities and stressed the importance of excellence, risk-taking, accessibility, and optimism when conceiving MCA programs. As a vehicle for expression of the here and now, we are responsible for creating a truly productive place—an artist-centered, audience-engaged environment in which we constantly produce new art, ideas, conversation, and community around the most relevant and important issues of our time. We aim to be a dynamic public gathering place (both real and virtual), a haven for asking and discussing important questions in ways that welcome and engage. The museum should communicate its distinct view through ever-increasing public offerings—exhibitions, collection expansion, education programs, performances, and events. By focusing on these goals, we make the museum necessary to Chicago and the field of contemporary art.

This past year was one of significant transitions—not only in a global sense but also at the MCA. The museum celebrated its 40th anniversary with 40 free days of exhibitions, events, and programs while its longtime director, Robert Fitzpatrick, moved on after a 10-year tenure, a quarter of the MCA's history. Entering this position at such a

pivotal moment of collective reflection allowed me to embark on an extensive survey of what has been accomplished while also looking ahead to change and innovation. One thing that I was certain would remain a constant at the MCA, however, was collaborative work with contemporary artists at the forefront of artistic practice. This is key to our mission and future, as they instruct us in the kind of forward thinking and creative expression that we can then deliver to our audiences.

As is typical for the MCA, a lot was happening when I arrived. Amid ongoing exhibitions and programs celebrating the museum's 40th anniversary, the staff was in full production mode for the *Jeff Koons* exhibition, the artist's first major solo show in 15 years. As I reflect on the year, our programs were at their best: exhibitions that inspired new scholarship, performances that forged new partnerships, and education programs that brought new and returning visitors to the museum and presented contemporary art in creative and engaging ways. We finished the fiscal year with a net operating surplus, which is no small feat in a year of leadership transition. Attendance remained strong for exhibitions such as *Gordon Matta-Clark: "You Are the Measure"* and performance programs such as Martha Graham Dance Company and Hip-Hop Theater Festival as well as the Bill T. Jones/Arnie Zane Dance Company performance of *Chapel/Chapter*, which was a major success and a wonderful introduction for me to the broad spectrum of programs offered at the MCA.

The occasion of our 40th anniversary stimulated a tremendous outpouring of generous donations to the collection. As detailed in the curatorial department's report, the MCA incorporated into its collection works by important artists including Eric Fischl, Dan Flavin, Liam Gillick, Jenny Holzer, and Ed Paschke. In addition to the fantastic collection-based exhibitions that MCA curators organized this fiscal year, we focused on maintaining the museum's partnerships with Chicago-based organizations and forging new partnerships with organizations such as the Harris Theater for Music and Dance at Millennium Park as well as the Lookingglass and Next Theatre Companies. We are also proud of our role in inaugurating the Chicago Dancing Festival as well as our partnership with the Intonation Music Festival, with whom we produced *Intonation/MCA: Rock/Art*. Another important Chicago collaboration in which we participated for the first time was the Festival of Maps, which brought together more than 25 local cultural and scientific institutions and to which we contributed by organizing the exhibition *Mapping the Self*. And, of course, we continue to pay special attention to Chicago-based artists with our innovative *UBS 12 x 12: New Artists/New Work* exhibition series.

Looking back on the museum's accomplishments since I arrived in March, I am grateful for the extraordinary work that has been accomplished due to the devoted efforts of our staff members and Board of Trustees, each of whom is truly invaluable in securing the MCA's position as the preeminent contemporary art institution in Chicago and beyond. I also want to thank the MCA family and community of friends for a warm welcome. I feel fortunate to be working at such an exceptional institution and look forward to a bright future.

Madeleine Grynsztejn

Pritzker Director

CURATORIAL REPORT



Elizabeth Smith

*James W. Alsdorf Chief Curator and
Deputy Director for Programs*

The MCA's track record of innovation and experimentation was a touchstone for the exhibition program in fiscal year 2008, in which the museum celebrated its 40th anniversary. The MCA's history was brought to the fore as it informed every aspect of our programmatic choices. Adventurous, original, substantive, and often blurring disciplinary boundaries, this year's exhibitions emphasized diversity—generational, geographical, cultural—and highlighted our

many “firsts,” a hallmark of MCA programs.

Marking our 40th anniversary required a roster of exhibitions that would underscore our considerable achievements as one of the leading institutions exhibiting the art of our time. With that in mind, we organized exhibitions that not only featured work by today's newest artists but also the best and most significant works from the earliest days of our collection.

EXHIBITION PROGRAM

The summer season began with *Escultura Social: A New Generation of Art from Mexico City*, a multimedia exhibition that brought the thriving art scene in Mexico City to Chicago. Comprised of painting, sculpture, photography, video, installation, and performance, the exhibition was accompanied by a bilingual exhibition catalogue and prompted the acquisition of important new works for the collection. From the MCA the exhibition then traveled to the Museo Alameda in San Antonio, Texas, and the Nasher Museum of Art at Duke University in Durham, North Carolina.

August saw the opening of *Record Times: 40 Years from the MCA Archive and Collection Highlights*, two of three collec-

tion-based exhibitions celebrating the MCA's 40th anniversary, which kicked off on September 29 with 40 days of free admission. The former exposed what went on behind the scenes during the MCA's evolution; and the latter, comprised of masterworks of contemporary art in all media, focused on the artist's voice as an interpretive mechanism and tracked chronologically the development of the MCA's collection. A project by artist Tino Seghal, *Kiss*—a performative work reenacting famous embraces and kisses from throughout art history—occurred in conjunction with these exhibitions to carry on the MCA's tradition of experimental programs that challenge the public's understanding of what constitutes art.

Our major fall exhibition was *Sympathy for the Devil: Art and Rock and Roll Since 1967*. Presenting works in all media that reveal the relationship between art and rock music, it traced a time period paralleling the MCA's history from its founding to the present, emphasizing the relationship among the diverse disciplines that have always found a place in MCA programs. The exhibition also prompted numerous accompanying performances and events. In late fall we opened the exhibition *Mapping the Self*, which was conceived as part of the city-wide Festival of Maps, a unique collaboration with more than 25 cultural and scientific institutions.

Our spring exhibitions focused on individual artists whose current and recent practices have been highly influential. One such artist is Karen Kilimnik, whose work in painting, drawing, and installation has been deeply significant to younger generations. From February to June, we presented the artist's eponymous traveling exhibition—her first-ever show in a Chicago museum. The work of another highly influential artist, Gordon Matta-Clark, was also on view this past spring. Early in its history, the MCA presented a major project by Matta-Clark that helped redefine notions of contemporary art. Our 2008 presentation of the traveling show *Gordon Matta-Clark: "You Are the Measure"* demonstrated his influence on the practices and attitudes of many artists today.

The year was rounded out by exhibitions of 11 young artists as part of the *UBS 12 x 12: New Artists/New Work* exhibition series, an increasingly successful program now in its sixth year.

MCA COLLECTION

The MCA's 40th anniversary not only inspired us to mine the collection for works to present in thematic exhibitions, including *Record Times* and a two-part show entitled *Recent Acquisitions*, it also stimulated many new gifts to the collection. These gifts build on our strengths—such as key additions to our holdings of work by Dan Flavin, Alfredo Jaar, and Thomas Ruff—and also fill in crucial gaps, as in the case of Eric Fischl, who was the subject of a previous MCA exhibition, and Liz Larner, who was not previously represented in the collection.

During the past year, we also continued to acquire works from MCA-organized exhibitions. This practice differentiates our collection by reflecting the museum's history of innovative and often groundbreaking shows. In the past year, we acquired works from two of our important thematic shows—major video installations by Carlos Amorales (*Escultura Social*) and Tony Oursler (*Sympathy for the Devil*) as well as another significant work by Adam Pendleton (*Sympathy for the Devil*). In addition, we commissioned a major new work from Jenny Holzer that formed the centerpiece of her solo exhibition organized by the MCA in fall 2008.

EXHIBITIONS

Sol LeWitt in Memoriam
May 2–September 16, 2007

*Upon an Ether Sea: Water and Ship
Imagery from the MCA Collection*
May 26–September 9, 2007

*Escultura Social: A New Generation of
Art from Mexico City*
June 23–September 2, 2007

Here/Not There
July 3–29, 2007

UBS 12 x 12: New Artists/New Work
Greg Stimac
August 4–September 2, 2007

Nathan Butler
September 8–30, 2007

Philip von Zweck
October 5–28, 2007

Cody Hudson
November 3–December 2, 2007

Sara Schnadt
December 8–30, 2007

Paula Henderson
January 5–27, 2008

Jeni Spota
February 2–March 2, 2008

Craig Doty
March 8–30, 2008

Irena Knezevic
April 5–27, 2008

Jan Tichy
May 3–June 1, 2008

Mark Booth
June 7–29, 2008

*Record Times: 40 Years from
the MCA Archive*
August 11–October 21, 2007

Collection Highlights
August 18, 2007–June 8, 2008

Sympathy for the Devil:
Art and Rock and Roll Since 1967
September 29, 2007–January 6, 2008

Tino Sehgal: Kiss
October 7–December 30, 2007

Mapping the Self
November 3, 2007–March 2, 2008

Recent Acquisitions
January 19–June 1, 2008
Part 1: Focus on Chicago
January 19–April 20, 2008

Part 2
March 16–June 1, 2008

Gordon Matta-Clark: "You Are the Measure"
February 2–May 4, 2008

Karen Kilimnik
February 23–June 8, 2008

Art Shay: Chicago Accent
May 15–June 29, 2008

Jeff Koons
May 31–September 21, 2008

ACQUISITIONS

Jennifer Allora (American, b. 1974) and
Guillermo Calzadilla (Cuban, b. 1971)
Ruin (detail), 2005
Aluminum
Dimensions variable
Gift of Larry and Marilyn Fields in honor
of Madeleine Grynsztejn, 2008.1

Walead Beshty (American, b. 1976)
*Four-Sided Picture (Red/Green/Blue/
Yellow) December 31, 2006, Valencia, CA,*
2007
Chromogenic development print
88¹/₂ × 58³/₄ in. (224.8 × 149.2 cm)
Restricted gift of Karen and Daniel Lee,
2008.12

Adam Ekberg (American, b. 1975)
Aberration #8, 2006
Ink-jet print
40 × 50 in. (101.6 × 127 cm)
Unique
Gift of Thomas Robertello Gallery,
2008.9

Adam Ekberg (American, b. 1975)
Disco ball in the woods, 2006
DVD
Approx. 4 minutes, 30 seconds
Edition 2 of 8
Gift of Thomas Robertello, 2008.10

Kota Ezawa (German, b. 1969)
Lennon Sontag Beuys, 2004
Three-screen video projection with
sound cones
Dimensions variable
Restricted gift of Collectors Forum,
2008.11

Tony Feher (American, b. 1956)
Untitled, 1997
Bottle labels and staples
11 × 9³/₄ in. (28 × 24.8 cm) (irregular)
Gift of William J. Hokin in honor of
Madeleine Grynsztejn, 2008.2

Tony Feher (American, b. 1956)
Little Green, 1999
Plastic drinking straws and nylon string
25 × 25 × ¹/₄ in. (63.5 × 63.5 × .6 cm)
Gift of William J. Hokin in honor of
Madeleine Grynsztejn, 2008.3

Eric Fischl (American, b. 1948)
The New House, 1982
Oil on linen
68 × 96 in. (172.7 × 243.8 cm)
Gift of Stefan T. Edlis and Gael Neeson
in honor of the MCA's 40th anniversary,
2007.14

Dan Flavin (American, 1933–96)
*Untitled (for you, Leo, in long respect
and affection) 3*, 1978
Pink, green, yellow, and blue
fluorescent lights
Edition 1 of 5
48 × 48 in. (121.9 × 121.9 cm)
Gift of Howard and Donna Stone in
honor of the MCA's 40th anniversary,
2007.13

Ryan Gander (British, b. 1976)
'So we began to change the side of each bricks.' (Cork Association Board F), 2006
Cork panels mounted on board
Unique
47¹/₄ × 47¹/₄ in. (120 × 120 cm)
Restricted gift of Verge: The Emerging Artists Advisory Group of the MCA and Bernice and Kenneth Newberger Fund, 2007.21

Ryan Gander (British, b. 1976)
'Your family and friends', 2004
Hand-printed photograph
47¹/₄ × 47¹/₄ in. (120 × 120 cm)
Edition of 3
Restricted gift of Verge: The Emerging Artists Advisory Group of the MCA and Bernice and Kenneth Newberger Fund, 2007.22

Liam Gillick (British, b. 1964)
Lapsed Reduction, 2008
Powder-coated aluminum and transparent red Plexiglas
78³/₄ × 118¹/₈ × 11¹³/₁₆ in.
(200 × 300 × 30 cm)
Gift of Mary and Earle Ludgin by exchange, 2008.14

Liam Gillick (British, b. 1964)
Rescinded Production, 2008
Powder-coated aluminum and transparent colored Plexiglas
78³/₄ × 94¹/₂ × 94¹/₂ in.
(200 × 240 × 240 cm)
Gift of Mary and Earle Ludgin by exchange, 2008.15

Peter Halley (American, b. 1953)
Shonen Knife, 1991
Day-Glo acrylic and Roll-A-Tex on canvas
86¹/₄ × 85¹/₂ × 3³/₄ in.
(219.1 × 217.2 × 9.5 cm)
Gift of Dorie Sternberg in memory of Paul and in honor of the MCA's 40th anniversary, 2007.23

Pablo Helguera (Mexican, b. 1971)
It had been a day just like this day from *The Arlington Heights Suite*, 2008
Collage on paper
12 × 9 in. (30.5 × 22.9 cm)
Gift of the artist, 2008.8.1-6 (1)

Pablo Helguera (Mexican, b. 1971)
In his heart, he did not feel selfish from *The Arlington Heights Suite*, 2008
Collage on paper
6¹⁵/₁₆ × 10¹⁵/₁₆ in. (16.2 × 26.3 cm)
Gift of the artist, 2008.8.1-6 (2)

Pablo Helguera (Mexican, b. 1971)
Everybody said it was gorgeous from *The Arlington Heights Suite*, 2008
Collage on paper
9 × 12 in. (22.9 × 30.5 cm)
Gift of the artist, 2008.8.1-6 (3)

Pablo Helguera (Mexican, b. 1971)
The reason was simple and very practical and forward-looking from *The Arlington Heights Suite*, 2008
Collage on paper
9 × 12 in. (22.9 × 30.5 cm)
Gift of the artist, 2008.8.1-6 (4)

Pablo Helguera (Mexican, b. 1971)
What did you find behind the eyes? from
The Arlington Heights Suite, 2008
Collage on paper
10¹⁵/₁₆ × 13¹⁵/₁₆ in. (26.3 × 33.9 cm)
Gift of the artist, 2008.8.1–6 (5)

Pablo Helguera (Mexican, b. 1971)
*The reason for this is not difficult to
understand* from *The Arlington Heights
Suite*, 2008
Collage on paper
9 × 12 in. (22.9 × 30.5 cm)
Gift of the artist
2008.8.1—6 (6)

Daniel Hesidence (American, b. 1975)
Untitled (post FARM), 2004/05
Oil on canvas
102 × 132 in. (259 × 335 cm)
Gift of Dean Valentine and Amy Adelson,
2007.33

Thomas Hirschhorn (Swiss, b. 1957)
Untitled, 1990
Prints and marker on paper
Eight parts, overall: 24 × 37³/₈ in.
(61 × 95 cm)
Gift of Helyn Goldenberg in honor of the
MCA's 40th anniversary, 2008.16

Jenny Holzer (American, b. 1950)
For Chicago (detail), 2007
LED installation with amber diodes
Dimensions variable
Commissioned through the generosity of
the Edlis/Neeson Art Acquisition Fund,
2007.35

Rebecca Horn (German, b. 1944)
Brush Wings, 1988
Mixed media
16 × 16 × 15 in. (40.6 × 40.6 × 38.1 cm)
Edition of 10 aside from 3 artist's proofs
Gift of Helyn Goldenberg and Ralph
Goldenberg in honor of the MCA's 40th
anniversary, 2008.17

Alfredo Jaar (Chilean, b. 1956)
Gold in the Morning, 1985
Color transparency, light box, and gilded
mirror
50 × 40 × 24 in. (127 × 101.6 × 70 cm)
Gift of William J. Hokin in honor of the
MCA's 40th anniversary
2007.26.a–b

Gordon Matta-Clark
(American, 1943–78)
Cut and taped positives for *Circus* or
The Caribbean Orange, 1978
Color gels, slide positives, colored tape,
and scotch tape
5¹/₂ × 1¹/₂ in. (13.9 × 3.8 cm)
Gift of the Estate of Gordon Matta-Clark
in honor of the 30th anniversary of
Circus or *The Caribbean Orange*, 2007.17

Gordon Matta-Clark
(American, 1943–78)
Cut-and-taped positives for *Circus* or
The Caribbean Orange, 1978
Color gels, slide positives, and
colored tape
2¹/₂ × 5¹/₂ in. (6.4 × 13.9 cm)
Gift of the Estate of Gordon Matta-Clark
in honor of the 30th anniversary of
Circus or *The Caribbean Orange*, 2007.18

Tony Oursler (American, b. 1957)
Sound Digressions in 7 Colors, 2006
Seven-channel video installation with
Plexiglas and aluminum projection
panels, and audio
Dimension variable
Gift of Katherine S. Schamberg by
exchange, 2007.20

Cornelia Parker (British, b. 1956)
Thirty Pieces of Silver (exhaled),
Biscuit Barrel, 2003
Industrial break-pressed silver-plated
objects and metal wire
Approx. 43¹/₄ in. diameter (109.9 cm)
Gift of William J. Hokin in honor of
Madeleine Grynsztejn, 2008.4

Ed Paschke (American, 1939–2004)
Untitled (portrait of a lady), 1975
Oil on canvas
64 × 42 in. (162.6 × 106.7 cm)
Gift of Marianne Deson Herstein in
honor of Samuel and Sarah Deson and
the MCA's 40th anniversary, 2007.24

Adam Pendleton (American, b. 1980)
Sympathy for the Devil, 2006/07
Acrylic on canvas
90 parts, each: approx. 30 × 23⁵/₁₆ in.
(76.2 × 59.2 cm)
Restricted gift of Sanfred and Nancy
Koltun in honor of the MCA's 40th
anniversary, originally commissioned
by the Museum of Contemporary Art,
Chicago with generous assistance of
from Rhona Hoffman Gallery, Chicago
and Yvon Lambert Gallery, New York,
2007.19

Dan Peterman (American, b. 1960)
Triple Cross-Braced, 432 fl. Oz., 27 Pack,
1990
Oak, plywood, and returnable 16 oz.
glass beer bottles
12 × 36 × 36 in. (30.5 × 83.8 × 83.8 cm)
Gift of Eileen and Peter Broido in honor
of the MCA's 40th anniversary, 2007.15

Thomas Ruff (German, b. 1958)
Interior 9B, 1980
Chromogenic development print
20 × 16¹/₄ in. (50.8 × 41.3 cm)
Gift of William J. Hokin in honor of the
MCA's 40th anniversary, 2007.27

Thomas Ruff (German, b. 1958)
Interior 10C, 1980
Chromogenic development print
20 × 16¹/₄ in. (50.8 × 41.3 cm)
Edition of 20
Gift of William J. Hokin in honor of the
MCA's 40th anniversary, 2007.28

Thomas Ruff (German, b. 1958)
Interior 3D, 1980
Chromogenic development print
20 × 16¹/₄ in. (50.8 × 41.3 cm)
Edition of 20
Gift of William J. Hokin in honor of the
MCA's 40th anniversary, 2007.29

Thomas Ruff (German, b. 1958)
Interior 1D, 1980
Chromogenic development print
16¹/₄ × 20 in. (41.3 × 50.8 cm)
Edition of 20
Gift of William J. Hokin in honor of the
MCA's 40th anniversary, 2007.30

Melanie Schiff (American, b. 1977)
Spit Rainbow, 2006
Chromogenic development print
29 × 39¹/₂ in. (73.7 × 100.3 cm)
Edition 3 of 3 aside from 2 artist's proofs
Restricted gift of Kay and Malcolm
Kamin and Kay Torshen in honor of the
MCA's 40th anniversary, 2007.34

Eva Schlegel (Austrian, b. 1960)
Untitled, 1989/99
Silk screen on lead and graphite on
plaster, mounted on wood
Two panels, each: 55 × 39¹/₄ in.
(139.7 × 99.7 cm)
Gift of Sandra P. and Jack Guthman in
honor of the MCA's 40th anniversary,
2007.31.a–b

Gary Simmons (American, b. 1964)
Star Child, 2003
Oil and slate paint on canvas
84 × 84 in. (213.4 × 213.4 cm)
Gift of William J. Hokin in honor of the
MCA's 40th anniversary, 2007.25

Greg Stimac (American, b. 1976)
Badlands (Christian Bus Group), 2006
Archival ink-jet print
40 × 50 in. (101.6 × 127 cm)
Edition 3 of 5
Gift of the artist, 2008.5

Greg Stimac (American, b. 1976)
Untitled from the *Recoil* series, 2004/05
Archival ink-jet print
30 × 41 in. (76.2 × 104.1 cm)
Edition 6 of 10
Gift of the artist, 2008.6

Greg Stimac (American, b. 1976)
Untitled from the *Recoil* series, 2004/05
Archival ink-jet print
30 × 41 in. (76.2 × 104.1 cm)
Edition 3 of 10
Gift of the artist, 2008.7

Andy Warhol (American, 1928–87)
Jackie Frieze, 1964
Silk screen on linen
20 × 128 × 1¹/₂ in. (50.8 × 325.1 × 3.8 cm)
Partial and promised gift of Beatrice
Cummings Mayer, 2007.32

Jordan Wolfson (American, b. 1980)
*I'm sorry but I don't want to be an
Emperor . . .*, 2005/06
16mm film, no sound
3 minutes
Restricted gift of Verge: The Emerging
Artists Advisory Group of the MCA and
Bernice and Kenneth Newberger Fund,
2008.13

Scott Wolniak (American, b. 1971)
Weed (e), 2005
Paper, wire, plastic bags, aluminum foil,
tape, and glue
37 × 39 × 36 in. (94 × 99 × 91.4 cm)
Gift of Greg Cameron and Greg
Thompson in honor of the MCA's 40th
anniversary, 2007.16

PERFORMANCE REPORT



Peter Taub
Director of Performance Programs

During fiscal year 2008, the performance programs department produced an ambitious season, continuing to bring innovative artists, broadly diverse audiences, and distinction to the MCA. With programming comprised of a multifaceted array of dance, theater, music, and interdisciplinary arts, 20 primary projects and festivals of international, national, and Chicago-based artists were presented in nearly 80 performances and 40 Artists Up Close

discussions and workshops. We focused, in particular, on significant women artists: a co-commissioned work by composer/musician Carla Kihlstedt and projects by composers/performers Diamanda Galás and Laurie Anderson as well as new works by Chicago artists Julia Rhoads/Lucky Plush Productions and Jenny Magnus/Curious Theatre Branch.

The season began with the inaugural Chicago Dancing Festival. The MCA helped launch this unprecedented dance event, held in mid-August 2007 at the Pritzker Pavilion in Millennium Park. This celebration of American concert dance—featuring Alvin Ailey, American Ballet Theatre, Joffrey Ballet, Muntu Dance Theatre, San Francisco Ballet, and others—was free-of-charge and drew an estimated 8,500 people, many of them new to concert dance.

The fall programming featured two more innovative free events: Complaints Choir of Chicago and Intonation/MCA: *Rock/Art*, a day-long event that featured influential Chicago alternative rock bands. Produced in tandem with the MCA marketing department and the

Intonation Music Festival, it was held during the opening weekend of the exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967*, kicking off 40 days of free admission in celebration of our 40th anniversary. The Complaints Choir of Chicago, a public art project by Finnish artists Tellervo Kalleinen and Oliver Kochta-Kalleinen, counts everyday people as its creators and participants. A film crew documented the choir from its formation as well as in rehearsals and during performances. The project was produced in partnership with the Chicago Humanities Festival and Smog Veil Records.

This past season of programming benefited from an increased focus on Chicago-based artists. Dance-theater

companies Goat Island and Lucky Plush Productions along with Curious Theatre Branch, developed innovative and very well-received projects for the MCA Stage. In addition, the MCA produced concerts with leading international improvised music ensemble Chicago Tentet; a double-bill, new music-jazz concert with Contempo; and Paul Drescher's chamber opera *The Tyrant* with the Chicago Chamber Musicians.

The MCA also forged two new partnerships with leading Chicago-area theater companies to present stunning and densely layered one-person performances. Next Theatre Company produced Heather Raffo's *9 Parts of Desire*, a long-awaited project focusing on the lives of Iraqi women. And with our neighbors, the Lookingglass Theatre Company, we presented a newly revised production of the multimedia work *Nelson Algren: For Keeps and a Single Day*, which ran through the end of June. The production was accompanied by a choice exhibition of photographs and texts by Algren's good friend, photographer Art Shay.

The MCA forged another strategic partnership this past year when we copresented *Laurie Anderson's Homeland* with the Harris Theater. Anderson's history with the MCA stretches back to the early 1970s, and the night before the concert she gave a wonderful and illuminating lecture at the MCA about the trajectory of her career.

Like Laurie Anderson, many of the artists featured in our multidisciplinary performing arts season are themselves employing a multidisciplinary approach. Among the major successes of this season was Societas Raffaello Sanzio, the provocative Italian company first introduced by the MCA to Chicago five years earlier, who returned with their latest visual theater work. Making their MCA debut, the Bill T. Jones/Arnie Zane Dance Company performed its powerful dance-theater work *Chapel/Chapter* for an Opening-Night Gala and three sold-out public shows.

Throughout the entire season, we promoted meaningful encounters among artists and audiences, not only through dynamic performance presentations but also through related exhibitions, workshops, and discussions. In doing so, the MCA promoted a deeper understanding of artists, art-making, and the creative process for our diverse constituents.

PERFORMANCES

Here / Not There
July 3–29, 2007

Emily Siefken
July 3–8

Carol Genetti
July 10

Jeremiah Barber
July 17

Rick Gribenas
July 24

Mayor Daley's Kidstart Summer Choir
July 10, 2007

Hubbard Street Dance Chicago:
Inside/Out Choreographic Workshop
July 12, 2007

South Shore Cultural Center
Jazz Ensemble
July 17, 2007

Chicago Dancing Festival
August 22, 2007

FEATURING

Alvin Ailey American Dance Theater:
Pas de Duke by Alvin Ailey
Soloists from American Ballet Theatre:
Don Quixote Pas de Deux by
Marius Petipa and Alexander Gorsky
Ballet Florida: *Elemental Brubeck* by

Lar Lubovitch
COMPLEXIONS Contemporary Ballet:
Red/The Force by Dwight Rhoden
Joffrey Ballet: *Light Rain* by

Gerald Arpino
Muntu Dance Theatre of Chicago:
Djembe Drum Talk and *Hamana* by
Moustapha Bangoura

World Music Festival
September 14, 15, and 19, 2007

Dhoad Gypsies of Rajasthan and
Lamajamal
September 14

Chirgilchin and Hazmat Modine
September 15

Lenka Dusilová, Brina, and Eastern Blok
September 19

Intonation/MCA: *Rock/Art*
October 7, 2007

FEATURING

Headache City
Poster Children
The 1900s
Califone
The Eternals
Flosstradamus
Cool Kids

Diamanda Galás
October 25 and 27, 2007

Songs of Exile
October 25

Guilty, Guilty, Guilty
October 27

Complaints Choir
November 3, 2007

Bernard Sahlins: *The Waste Land*
November 4, 2007

Lucky Plush Productions: *Cinderbox* 18
November 15–17, 2007

ARTISTS UP CLOSE EVENTS

First Night postshow talk
November 15

Roundtable
November 17

Peter Brötzmann Chicago Tentet
December 1, 2007

WORKSHOPS

December 2

Percussion and reeds, co-led by
Paal Nilssen-Love and Ken
Vandermark

Saxophones and percussion, co-led by
Mats Gustafsson and Michael Zerang
Tuba and cello, co-led by Per-Åke
Holmlander and Fred Lonberg-Holm

CONTEMPO + Grazyna Auguscik Group
with Jarek Bester
January 12, 2008

ARTISTS UP CLOSE EVENT

First Night pre-concert talk
January 12

Societas Raffaello Sanzio: *Hey Girl!*
January 18 and 19, 2008

ARTISTS UP CLOSE EVENTS

First Night postshow talk
January 18

Screening: *Tragedia Endogonia*
(*Endogonia Tragedy episodes 1, 2,*
4, 5, 9) at the Istituto Italiano Cultura
(Italian Cultural Institute)
February 5

The Chicago Chamber Musicians:
Paul Drescher's The Tyrant
January 25, 2008

ARTISTS UP CLOSE EVENT

First Night pre-show talk
January 25

Curious Theatre Branch:

Round and Round: a sexfarce tragedy
February 7–9, 2008

ARTISTS UP CLOSE EVENTS

First Night postshow talk
February 7

Roundtable: Women and Stagecraft
February 9

Las Chicas del 3.5 Floppies
February 21–23, 2008

ARTISTS UP CLOSE EVENTS

Proyecto Latina at Radio Arte
February 18

Café Society en Español at
Kristoffer's Café
February 20

Postshow talk
February 21

Carla Kihlstedt: *Necessary Monsters*
February 29 and March 1, 2008

ARTISTS UP CLOSE EVENT

First Night postshow talk
February 29

Louder Than a Bomb 2008:
Chicago Teen Poetry Festival
semifinals
March 3, 2008

William Yang: *Shadows*
March 15 and 16, 2008

ARTISTS UP CLOSE EVENTS
First Night postshow talk
March 15

Around Town Talk and Music Jam
at Little Black Pearl
March 17

Goat Island: *The Lastmaker*
March 27–30; April 2 and 3; and
April 5 and 6, 2008

ARTISTS UP CLOSE EVENTS
Book Reading: *Small Acts of Repair:
Performance, Ecology and Goat Island*
March 11

First Night postshow talk
March 27

Roundtable: *The Lastmaker* at the
Gene Siskel Film Center
April 4

Bill T. Jones/Arnie Zane
Dance Company: *Chapel/Chapter*
April 9–12, 2008

ARTISTS UP CLOSE EVENTS
Master Class in choreography at
the Ruth Page Center
April 8

Postshow talk
April 10

Roundtable at the Lookingglass Theatre
Company in the Chase Studio Theatre
April 12

Laurie Anderson's Homeland
at the Harris Theater for Music and
Dance in Millennium Park
April 16, 2008

ARTISTS UP CLOSE EVENT
Roundtable with Laurie Anderson
April 15

Hip-Hop Live + Reel
Henry Chalfant: *Style Wars* and
From Mambo to Hip-Hop
April 24, 2008

ARTISTS UP CLOSE EVENT
Post-screening talk featuring
Henry Chalfant
April 24

Hip-Hop Live + Reel
Reggie Watts: *Disinformation* with
Deja Taylor and Teatro Luna
April 25, 2008

ARTISTS UP CLOSE EVENT
Postshow talk featuring Reggie Watts
April 25

Hip-Hop Live + Reel
Suicide Kings: *In Spite of Everything*
with Louder than a Bomb 2008
finalists and Yuri Lane
April 26, 2008

ARTISTS UP CLOSE EVENTS
Writing workshop and Open Mic
Hosted by Young Chicago Authors
at Word Play
April 22

Postshow talk featuring
The Suicide Kings
April 26

Hip-Hop Live + Reel
Rock Fresh, Breath Control with
Joey Garfield and Yuri Lane, and
Dave Chappelle's Block Party
April 27, 2008

ARTISTS UP CLOSE EVENT
Post-screening talk featuring
Joey Garfield and Yuri Lane
April 27

Heather Raffo's *9 Parts of Desire*
Directed by Joanna Settle
May 3–18, 2008

ARTISTS UP CLOSE EVENTS
Roundtable: *Political Acts: The Emerging
Arab-American Theater Movement*
April 21

Workshop: *Young Women Writing
for (a) Change!*
at the Jane Addams
Hull-House Museum
April 26

Postshow talks featuring Heather Raffo
May 4, 11, 18, led by Jason Loewith,
Artistic Director of Next Theatre
May 8–9, 16, moderated by MCA
May 12 and 14–15, moderated by
Next Theatre

Nelson Algren: *For Keeps and
a Single Day*
June 4–29, 2008

ARTISTS UP CLOSE EVENTS
Postshow talks
June 15, 22, 29

EDUCATION REPORT



Erika V. Hanner
Beatrice C. Mayer
Director of Education

Fiscal year 2008 has been another exciting year for the education department as we continue to help adults, children, families, students, and teachers engage more deeply with contemporary art and culture. Our programs focus on what we do best—present the most compelling art and artists of our time, accentuating the enormous value to be derived from understanding the issues, concepts, debates, and historical context therein.

We measure a successful year in many ways: greater media interest in our programs; attendance of nearly 2,000 at programs throughout the season, including several sold-out lectures; and the addition of a new season funder, the Albert Pick, Jr. Fund.

The People Who Shape Our World lecture series thrived this year with speakers ranging from fashion designer Cynthia Rowley to performance artist Laurie Anderson and artist Jeff Koons. Particularly successful was the series of gallery talks we organized for the 40th-anniversary celebration during the exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967*, for which we brought together trios of speakers and a moderator to discuss relevant issues. One such talk included WBEZ rock-music critic Jim DeRogatis, artists John Phillips and Melanie Schiff, and moderator Anthony Elms. Another talk included artists Ken Fandell, Laura Letinsky, and Laura Mosquera with moderators Ruth Lopez, art critic for *Time Out Chicago*, and LeeAnn Trotter from NBC 5. These dis-

cussions were held in the galleries among the works on view, encouraging participants to approach the discussion from a variety of angles and share complementary or even dueling perspectives. These gallery talks highlight our commitment to partnering with our city's leading academics, scholars, thinkers, and writers. We will continue this fresh approach to the traditional lecture as we seek to broaden our educational opportunities for adults.

We were thrilled to debut a new offering this year that seeks to demystify the artistic process for our visitors and also takes advantage of the rich cultural resources of Chicago. Works in Progress invites a local artist to set up a temporary studio in the Robert B. and Beatrice C. Mayer Education Center, where, for a few

hours on the first Tuesday of each month, the artist creates new work and answers questions from visitors. We know our visitors love to see artists in action, and Works in Progress offers a unique opportunity to observe and engage with working artists and learn more about their process and work. This year's Works in Progress participants included Dan Demchuk, Gabriel Garcia, Barbara Koenen, Jay Ryan, Deb Sokolow, Kristina Sparks, and Tara Strickstein.

Family Days really hit their stride this year as we doubled our offerings from four days annually to eight, serving nearly 2,600 people. We also received important funding from Target in addition to the ongoing support from the MCA Women's Board. A new generation of contemporary art lovers is being cultivated right here at the MCA as kids and their adult companions explore our exhibitions and hands-on projects.

The education department's goal is to help our wide range of visitors to more deeply engage with the art, artists, and issues that the MCA presents. As our exhibitions change and our visitors' needs vary, we continually work to make the most meaningful and innovative programs and resources available to connect our diverse public with the museum's dynamic offerings.

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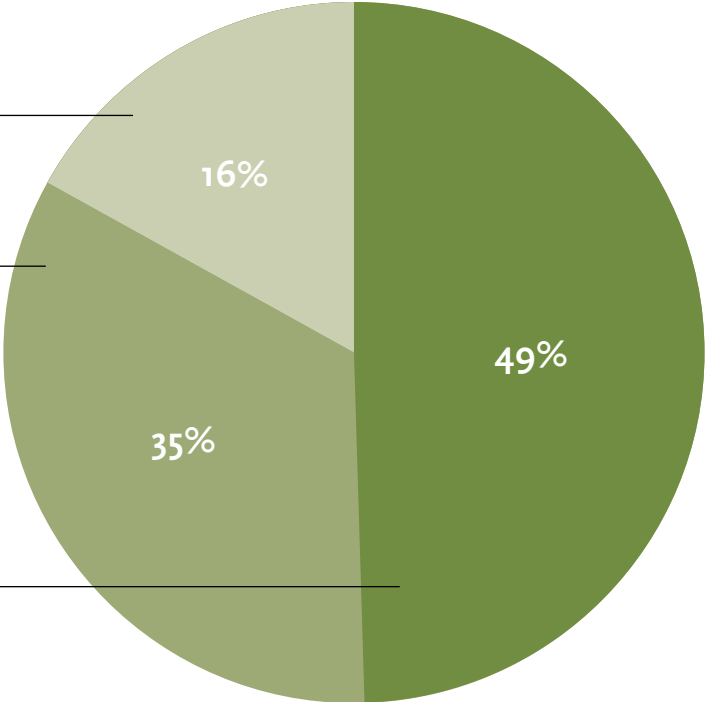
OPERATING REVENUES

\$17 MILLION

Investment Income
for Operations

Earned Revenues

Contributions



OPERATING EXPENSES

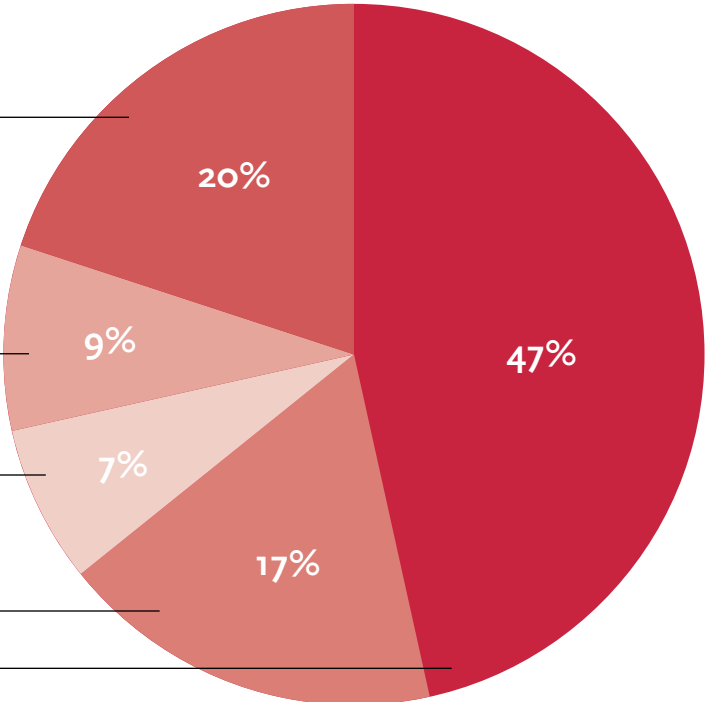
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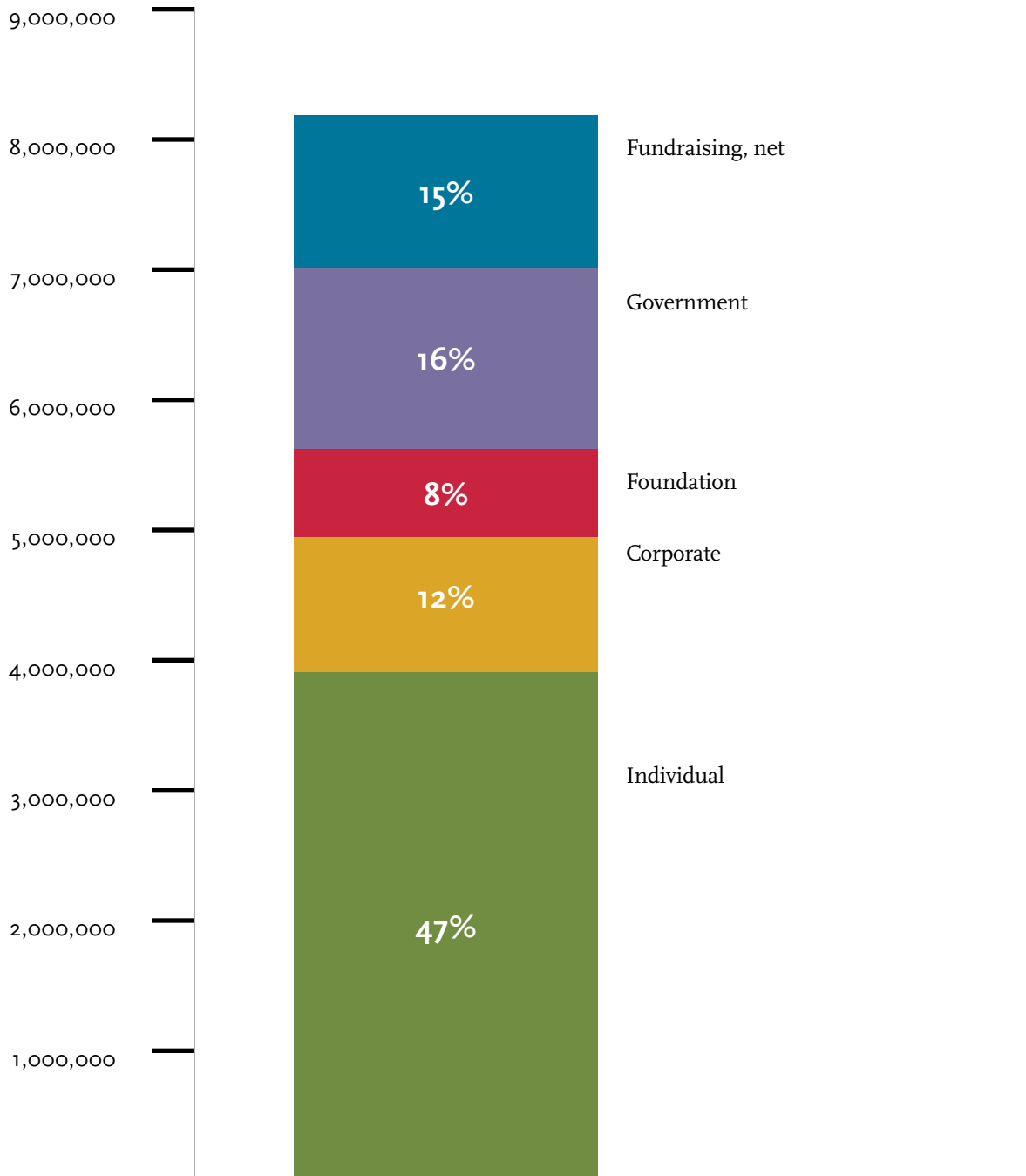
Fundraising

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\$8.3 MILLION



EVENTS



CLOCKWISE FROM TOP

Artist Barbara Koenen installing *BaluchiDrixa* (2007) for the *Mapping the Self* exhibition during the MCA's 40 free days in celebration of its 40th anniversary

Guests at the MCA@40 gala

Gael Neeson and King and Caryn Harris at the *Jeff Koons* Circle Preview



CLOCKWISE FROM TOP

Marilynn Alsdorf, Marshall Holleb, and Helyn Goldenberg in the sculpture garden at the MCA@40 gala

Mary Ittelson and guests trying out Pedro Reyes's *Leverage* (2007) at the *Escultura Social Circle Preview*

The Complaints Choir performing on the MCA Stage during the museum's 40 free days in celebration of its 40th anniversary

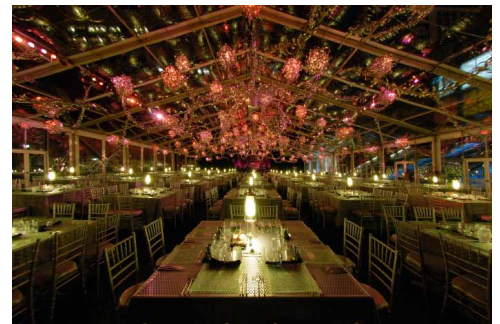
Madeleine Grynstejn, Bill T. Jones, and Penny Pritzker at the Bill T. Jones/Arnie Zane Dance Company Performance Gala



CLOCKWISE FROM TOP

The MCA@40 gala committee: (left to right) Helen Zell, Anne Kaplan, Merrilyn Kosier, Carol Prins, Sally Meyers Kovler, Marilyn Fields, KathyTaslitz, Marlene Breslow-Blitstein, and Cari Sacks

Sally Meyers Kovler, Patti Smith, Bob Fitzpatrick, and Cari Sacks at the MCA@40 gala



CLOCKWISE FROM TOP

Los Super Elegantes performing at the *Escultura Social* Members' Preview

Inside view of the MCA@40 gala tent on Mies van der Rohe Way

Local artists participating in the installation of John Baldessari's *Framed Heights* (1974) during the MCA's 40 free days in celebration of its 40th anniversary

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