

Museum of  
Contemporary  
Art  
CHICAGO

Annual Report, 2009



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# Letter from the Chair of the Board of Trustees



More than two decades have passed since I first became involved with the MCA Chicago. I joined the staff as associate director in 1988, served as a consultant to the museum in the 1990s, and then became a trustee. Every step of the way I have been inspired by the intelligence, daring, and focus exemplified by the institution and its programs, by its staff and volunteers. But today I write from a new vantage point: chair of the board. From this perspective I have a clear view of one of the most exciting moments in the MCA's distinguished history. Innovation is *really* in the air. Of course,

ingenuity and bold new ideas have always been central to our work. But today we find ourselves envisioning and creating a new model for what a museum of contemporary art can and should be.

Hard times can be a catalyst for clarifying priorities and articulating value. Despite one of the most challenging economic climates since the Great Depression, optimism is driving this museum—a clear determination to be an engaging

center of artistic activity and inquiry, a place to witness, participate in, and better understand the creative process.

MCA exhibitions and performances in 2009 were dazzling in their fulfillment of this promise—from the stunning works of Jeff Koons to the sensory environments of Olafur Eliasson, from the provocative Teatro de Ciertos Habitantes to the renowned Chicago Chamber Musicians. With these and other important events and programs, we set new attendance records and garnered critical acclaim, showing that the quality and draw of our programming can transcend the economic climate.

Further proving the MCA's relevance and dynamism, we received significant financial support not just from longtime donors but from new supporters as well. Throughout the year the MCA staff displayed grace under pressure, consistently finding ways to do more amid the reality of less available funding.

This first year of my tenure I drew inspiration from my predecessor, Helen Zell, one of the most dedicated members of any cultural arts community. Her extraordinary stewardship of the museum's fiscal health enabled me to step in without trepidation. In fact, I could not have been more fortunate to take the reins when I did, as the board had brought in our brilliant and dynamic new leader, Pritzker Director Madeleine Grynsztejn.

Extraordinary leadership is an MCA hallmark, from Madeleine and our talented staff to the board and our many committed volunteers. This year we welcomed five new trustees—Marc Brooks, Eric Lefkofsky, Sylvia Neil, Michael J. O'Connor, and Kathy Taslitz—who feel the momentum of Madeleine's vision and who bring additional perspective and expertise to our ranks.

Sadly, we said heartfelt goodbyes to three trustees who passed away: Eddie Anixter, Muriel Kallis Newman, and Marshall Holleb. One of our founders, Marshall helped secure the museum's first location on Ontario Street and later led the way through complex but ultimately successful negotiations for the current site. Marshall was a kindred spirit for all of us who love the arts, and he possessed the very qualities we hold dear as an institution—integrity, wit, and compassion.

Due to decades of hard work by amazing people and a palpable new energy and enthusiasm, a place defined by the vanguard has become a reliable source of excellence here in the city of Chicago and throughout the international art community. I would like to extend my appreciation to everyone who is part of the MCA—staff, volunteers, museum members, donors, and trustees—who always hear the call and lend their unwavering support to our endeavor.

Mary Ittelson  
Chair of the Board of Trustees





# Letter from the Pritzker Director



It is very gratifying to write my second letter for the MCA Chicago's annual report, this one marking my first full fiscal year as Pritzker Director. More than a year into my tenure and a decade into the 21st century, I am proud to see the MCA becoming ever-more invigorated and invigorating—an engaging center for current and experiential art where the creative process is continually explored.

In early 2009 our retrospective of works by Jeff Koons was named one of the top ten exhibitions of the decade by the *Washington Post*, and we closed out the fiscal year with *Take your time: Olafur Eliasson*, the best-attended exhibition in MCA history. Wildly different in content, both shows reinforced our commitment to artists who take risks, defy convention, and demonstrate high regard for the viewer—Koons, through his belief that any response to his work is legitimate and true, and Eliasson, through sensory experiences that require viewer participation. Over the course of the year visitors to the MCA also saw exhibitions of works by Jenny Holzer, Theaster Gates, and Joseph Grigely, as well as new works by emerging Chicago artists in the *UBS 12 × 12: New Artists/New Work* exhibition series—a nurturing partnership with global financial firm UBS. As a host institution to the traveling exhibition *Buckminster Fuller: Starting with the Universe*,

we helped connect Fuller's innovations of the 20th century to the leading concerns of the 21st, a testament to his incredible prescience as a thinker and agent of social change. Despite a challenging economy, and thanks to our generous community of supporters, we were also able to add important works to the MCA Collection, including Eliasson's *Convex/concave* (1995/2000).

Live performances on the MCA Stage also provoked immediate and lingering effects. Frankly, there is no theater in Chicago more varied and voluminous than ours, and in 2009, audiences flocked to Heddy Maalem's explosive interpretation of Stravinsky's *Le Sacre du Printemps* (*The Rite of Spring*), featuring dancers from West Africa; *GATZ*, a seven-hour theatrical experience of F. Scott Fitzgerald's *The Great Gatsby*; and the visually spectacular work of Blair Thomas and Company, to name but a few of our dynamic offerings.

In 2009 we partnered with Critical Inquiry and the University of Chicago's Open Practice Committee/Department of Visual Affairs to sponsor the symposium *Disruptions: The Political in Art Now*, bringing together influential theorists, artists, curators, and educators to explore the intersection of art and politics in the first decade of the 21st century. And because we work with living artists and the art of the moment, we offered artist talks, on-site art-making, Family Days, and myriad other programs and events designed to help visitors investigate the art of our time in real time. I'm also proud to report that in the face of a global recession we continued to put the MCA audience first, maintaining free museum admission on Tuesdays, full hours of admission, and a varied menu of free programs.

The MCA has always stood for the principle that current creative activity offers critical insight into the times in which we live, but we also believe that benefiting from what artists are doing entails consideration and dialogue. Today the web enables us to connect contemporary art-making with anyone, anywhere, who wants to learn more about what artists are doing (and why) and also what the

MCA is up to (and when). As 2009 folded into 2010, we ceased thinking about the internet in terms of having a “web presence”—a static and quickly outdated mode of thinking—and began integrating technology into everything we do to enable people to stay current—and thoughtful—through contemporary art.

Helping us to make everything happen, from the development of new, fruitful partnerships and the implementation of big ideas to fresh paint and cleaner limestone, was our ever-dedicated Board of Trustees. I’m delighted to report that Mary Ittelson has joined our new leadership team as Chair of the Board of Trustees. Mary’s relationship to the MCA is deep and ongoing, from her work as Associate Director in the late 1980s through her involvement as a consultant and then a trustee, to her role today. She knows the art world and the MCA well, and her regard for both is so clear and true, that I am fortunate to have her as my partner.

An artist creates, and in the instant the viewer sees, the creative process does not close a loop; but rather breaks open into a new process of interpretation, consideration, and appreciation.

Enticing a citizenry of artists and art appreciators, a new work of art evolves through every experience it engenders, into new thoughts, new actions, and new ways of being in the world. In this sense the MCA is a center for the new that will become the lasting, and a place for both immersion and interaction. While the artworks and performances on view may fluctuate in materials, mood, and meaning, we consistently present them as catalysts for better understanding each other, our times, and ourselves. But alongside this steadfast commitment, exciting changes are coming to the MCA. I thank our wonderful trustees and staff for their intelligence, energy, and dedication as we make our vision real.

Madeleine Grynsztejn  
Pritzker Director



**Dominic Molon**  
*Curator and Acting Curatorial  
Department Head*

## Curatorial Report

In keeping with our renewed emphasis on the living artist, the MCA's exhibition program in fiscal year 2009 featured ambitious and successive solo presentations of some of the most important artists working today. These exhibitions, among the best-attended in our history, ranged from career-spanning surveys to daring and experimental projects that challenged the boundaries of artistic practice. This balance between presentations of artists whose work has become an integral part of postwar art history and those creating the art history of the future remains central to the MCA's international reputation as one of the most respected and perennially relevant contemporary art museums.

Complementing our rigorous and visionary exhibition program has been an increasingly dynamic focus on building the MCA Collection. Thanks to the inspired generosity of both long-standing and recently welcomed supporters of the museum, a number of outstanding works have been added as gifts, while other superlative acquisitions have further strengthened one of the most significant and compelling museum collections of contemporary art in the world.

## EXHIBITION PROGRAM

The summer season began with the opening of the eagerly awaited retrospective *Jeff Koons*, a comprehensive presentation of one of the most well-known and intriguing artists of the 20th century. The largest and most expansive exhibition of Koons's work in a US museum to date, it reflected the MCA's history of presenting the artist's first US survey 20 years ago in 1988, before he began his often controversial series of works in porcelain. The artist worked closely with the MCA to create a carefully selected survey focusing on his most iconic sculptural works that instantly became one of the museum's most popular shows in its 42-year history.

Our major fall exhibition, *Jenny Holzer: PROTECT PROTECT*, similarly presented works by one of the most celebrated and definitive artists of the 1980s, yet Holzer's work is characterized by a more politically direct and confrontational urgency. Co-organized with the Fondation Beyeler of Basel, Switzerland, and traveling to the Whitney Museum of American Art, New York, and the Baltic Centre of Contemporary Art, Gateshead, United Kingdom, the exhibition featured a rigorously selected presentation of her work from the mid-1990s that focuses on the circulation of information and disinformation in an era of global conflict.

Late fall brought the opening of *Joseph Grigely St. Cecilia*, which featured work from the nearly 15-year career of this internationally recognized artist who currently lives and works in Chicago. Representing the various media with which he works, including video, sound, sculpture, and works on paper, it explored the poignancy and humor of miscommunication. The exhibition demonstrated Grigely's overarching intent to make works that create a situation in which hearing people experience linguistic misunderstandings from a similar point of view as a deaf person, through familiar touchstones such as television shows, Christmas carols, and Post-it notes.

Not surprisingly, exhibitions at the MCA of the architects and designers that have had an indelible impact and influence on postwar culture have been enthusiastically received. *Buckminster Fuller: Starting with the Universe* was no exception. The first major US exhibition of Fuller's work in 35 years, and a testament to his fascinating mix of utopian vision and organic pragmatism, the exhibition featured a combination of models, sketches, and other artifacts—many on view for the first time—representing six decades of this visionary architect and thinker's integrated approach to housing, transportation, communication, and cartography.

Another major exhibition focusing on a visionary artist—albeit one working in our own time—was *Take your time: Olafur Eliasson*, which opened in May 2009. The most comprehensive exhibition of this internationally recognized Danish-Icelandic artist in a US museum to date, it featured works in various media from throughout his career, dazzling audiences with multisensory installations that prompted a sense of temporal, civic, and physical self-awareness. *Take your time* became the best-attended exhibition in the MCA's history, welcoming 107,848 visitors.

Additionally, Chicago-based artist Theaster Gates's project *Temple Exercises* involved a multidimensional installation and performances across the city. We are so very proud that Gates will participate in the 2010 Whitney Biennial.

The MCA also continued to present its acclaimed *UBS 12 x 12: New Artists/New Work* series, featuring exciting new projects by Chicago-based artists such as Tiffany Holmes, Industry of the Ordinary, and Harold Mendez, among others.

## MCA COLLECTION

Various rigorous and substantive presentations featured works drawn from the collection, including *Everything's Here*, which provided context for the Jeff Koons exhibition by presenting works by the many Chicago-based artists who inspired him; *USA Today*, which focused on politically engaged art in relationship to last year's presidential election; and *Artists in Depth*, an ongoing series of presentations emphasizing our concentrated holdings of work by particular artists.

Through gifts and purchases, we also made numerous acquisitions of spectacular works by artists such as Mark Bradford, Louise Bourgeois, Manon de Boer, Sam Durant, Olafur Eliasson, Joseph Grigely, and Doris Salcedo—the first works by these artists to enter the collection. Other works acquired for the collection this past fiscal year helped to develop our already strong holdings of works by artists such as Lothar Baumgarten, Liam Gillick, Leon Golub, Sharon Lockhart, and Thomas Ruff.

## EXHIBITIONS

*Utopia Station and Peace Salon*  
July 4–27, 2008

*Jeff Koons*  
May 31–September 21, 2008

*Everything's Here*  
June 14–October 26, 2008

*UBS 12 x 12: New Artists/New Work*

Howard Henry Chen  
August 2–31, 2008

Von Kommanivanh  
September 6–28, 2008

Industry of the Ordinary  
October 4–November 2, 2008

Harold Mendez  
November 8–30, 2008

Tan Wee Lit  
December 6–28, 2008

Curtis Mann  
February 7–March 1, 2009

Paul Preissner  
March 7–29, 2009

Tiffany Holmes  
April 4–26, 2009

Armita Raafat  
May 2–31, 2009

Edra Soto  
June 6–28, 2009

*Jenny Holzer: PROTECT PROTECT*  
October 25, 2008–February 1, 2009

*Joseph Grigely St. Cecilia*  
November 22, 2008–February 22, 2009

*USA Today*  
November 8, 2008–May 3, 2009

*Theaster Gates: Temple Exercises*  
January 6–February 1, 2009

*Don Baum: In Memoriam*  
December 20, 2008–March 2009

*Selections from the MCA Collection*  
February 17–March 15, 2009

*All-City Art Exhibition*  
April 3–24, 2009

*Artists in Depth: William Kentridge*  
May 10, 2008–May 31, 2009

*Buckminster Fuller: Starting with the Universe*  
March 14–July 5, 2009

## ACQUISITIONS

**Milton Avery** (American, 1885–1965)

*The Owl*, date unknown

Oil on canvas

29<sup>1</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>2</sub> in. (74.3 × 62.2 cm)

Gift of Mary and Earle Ludgin Collection,  
2008.32

**Lothar Baumgarten** (German, b. 1944)

*Double Center Frog, Susquehanna Wall drawing*  
from the *Carbon* series, 1989/90

Wall drawing (acrylic paint on wall)

Dimensions variable

Gift of Susan and Lewis Manilow, 2008.31

**William Bazotes** (American, 1912–63)

*The Sleepwalker*, 1949

Oil on canvas

40 × 22<sup>1</sup>/<sub>8</sub> in. (101.6 × 56.2 cm)

Gift of Mary and Earle Ludgin Collection,  
2008.33

**Mark Bradford** (American, b. 1961)

*Thriller*, 2009

Mixed-media collage on canvas

101 × 142 in. (256.5 × 360.7 cm)

Gift of Mary and Earle Ludgin by exchange,  
2009.3

**Louise Bourgeois** (American, b. France

1911–2010)

*The She-Fox*, 1985

Black marble and steel

56<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub> × 30<sup>1</sup>/<sub>4</sub> in. (143.5 × 52 × 76.8 cm)

Gift of Camille Oliver-Hoffmann, 2008.22

**Manon de Boer** (Dutch, b. 1966)

*Attica*, 2008

16 mm black-and-white film with mono sound

Edition 2 of 5 aside from 2 artist's proofs

Restricted gift of Verge: The Emerging Artists  
Advisory Group of the MCA and Bernice and  
Kenneth Newberger Fund, 2008.26

**Sam Durant** (American, b. 1961)

*Partially Buried 1960s/70s Dystopia Revealed*  
(*Mick Jagger at Altamont*) & *Utopia Reflected*  
(*Wavy Gravy at Woodstock*), 1998

Mirrors, dirt, amplified audio system,  
and audio CD

Two parts, each: 20 × 84 × 40 in.

(50.8 × 213.4 × 101.6 cm)

Partial and promised gift of Rena Conti  
and Ivan Moskowitz, 2008.37

**Olafur Eliasson** (Danish-Icelandic, b. 1967)

*Convex/concave*, 1995–2000

Reflecting mirror foil on frame and  
pneumatic pump system

Edition 2 of 3

Mirror: 63 in. diameter (160 cm)

Gift of the Howard and Donna Stone

Collection in honor of Madeleine Grynsztejn,  
2008.18.a–b

**Olafur Eliasson** (Danish-Icelandic, b. 1967)

*Eye see you*, 2006

Stainless steel, aluminum, color-effect filter,  
bulb, and cable

90<sup>1</sup>/<sub>2</sub> × 47<sup>1</sup>/<sub>4</sub> × 43<sup>1</sup>/<sub>3</sub> in. (230 × 120 × 110 cm)

Edition 4 of 30 aside from artist's proof

Gift of Rosina Lee Yue & Bert A. Lies, JR. MD  
in honor of Stefan Edlis and H. Gael Neeson,  
2009.5



**Liam Gillick** (British, b. 1964)  
*Untitled (Poll hear them 2)*, 1998  
Aluminum and colored see-through fabric  
Dimensions variable  
Gift of Rena Conti and Ivan Moskowitz,  
2008.35

**Liam Gillick** (British, b. 1964)  
*Untitled ("The What If? Scenario"  
Discussion Platform)*, 1996  
Aluminum poles and colored  
Plexiglas squares  
72 × 60 × 60 in. (177.8 × 152.4 × 152.4 cm)  
Gift of Rena Conti and Ivan Moskowitz,  
2008.36

**Leon Golub** (American, 1922–2004)  
*The Dying Gaul*, circa 1955  
Conté crayon on paper  
Framed dimensions: 30 × 43 in.  
(76.2 × 109.2 cm)  
Gift of Marshall and Doris Holleb, 2008.24

**Joseph Grigely** (American, b. 1956)  
*What Did I Say*, 2008  
Ink and graphite on paper, and pins  
30 × 113 in. (76.2 × 287 cm)  
Purchased with a gift from the Stenn Family  
to the Edlis/Neeson Art Acquisition Fund  
in honor of the MCA's 40th anniversary,  
2008.21

**Angelina Gualdoni** (American, b. 1975)  
*Praca dos Tres Poderes (Night)*, 2005  
Acrylic and oil on canvas  
48<sup>3</sup>/<sub>16</sub> × 60<sup>1</sup>/<sub>8</sub> in. (122.4 × 152.72 cm)  
Gift of Dean Valentine and Amy Adelson,  
2008.29

**Thomas Hirshhorn** (Swiss, b. 1957)  
*Serie B (50)*, 2000–01  
Marker, ink, and magazine pages on paper  
in taped plastic sleeves  
20 parts, each: approx. 12 × 17 in.  
(30 × 43 cm)  
Gift of Susan and Lewis Manilow, 2008.30.a–t

**Carsten Höller** (Belgian, b. 1961)  
*Plant Suicide*, 1994  
Plant, electrical outlet, wires, and  
pulley system  
Dimensions variable  
Partial and promised gift of Rena Conti  
and Ivan Moskowitz, 2008.38

**Thomas Houseago** (British, b. 1972)  
*Untitled*, 2008  
Plaster, hemp, and iron rebar  
52 × 110 × 39 in. (132.1 × 279.4 × 99.1 cm)  
Gift of Mary and Earle Ludgin by exchange  
and restricted gift of the Collectors' Forum,  
2009.7.a–c

**Alex Katz** (American, b. 1964)  
*Brown Hat Jessica*, 2002  
Graphite on paper  
Sheet: 15 × 22<sup>1</sup>/<sub>2</sub> in. (38.1 × 57.2 cm);  
Framed: 21 × 28 × 1 in. (53.3 × 71.1 × 2.5 cm)  
Gift of Paul L. and Dedrea Gray in memory  
of Joseph Shapiro on the occasion of the  
MCA's 40th anniversary, 2009.1

**Judy Ledgerwood**  
*Thick 'n' Thin*, 2003  
Oil on canvas  
36 × 30 in. (91.4 × 76.2 cm)  
Gift of the Susan and Lewis Manilow  
Collection of Chicago Artists, 2009.2

**Sharon Lockhart** (American, b. 1964)  
*Goshogaoka Girls Basketball Team Group*  
# 1: Yuka Koishihara and Eri Kobayashi;  
Yuka Ishigami; Chinatsu Narui and Hitomi  
Shibazaki; Kumiko Shirai, 1997  
Chromogenic development prints  
Edition 1 of 8  
Four parts, each: 32<sup>5</sup>/<sub>16</sub> × 27<sup>3</sup>/<sub>8</sub> in.  
(81.3 × 68.6 cm)  
Gift of Bucciero Family, 2008.23.a–d

**Sharon Lockhart** (American, b. 1964)  
*View from Hollis Frampton's House in Eaton,*  
*New York*, 2001  
Chromogenic development print  
20 × 16 in. (50.8 × 40.6 cm)  
Edition 58 of 100 aside from 10 artist's proofs  
Gift of Nancy and Robert Mollers, 2008.19

**Adam McEwen** (British, b. 1965)  
*Untitled (A-line)*, 2002  
Chromogenic development print  
84 × 50 in. (213 × 127 cm)  
Gift of Dean Valentine and Amy Adelson,  
2008.28

**Thomas Ruff** (German, b. 1958)  
*Cycles 3065*, 2008  
Ink-jet on canvas  
Edition 1 of 3  
104 × 92 in. (264.2 × 233.7 cm)  
Gift of Marilyn and Larry Fields, 2009.4

**Doris Salcedo** (Colombian, b. 1958)  
*Untitled*, 2008  
Wood and concrete  
85<sup>5</sup>/<sub>8</sub> × 95 × 40 in. (220 × 242 × 120 cm)  
Gift of Katharine S. Schamberg by exchange,  
2008.20

**Ben Shahn** (American, b. Lithuania  
1898–1969)  
*Democracies Fear New Peace Offensive*  
(Spring, 1940), 1940  
Sight: 14<sup>1</sup>/<sub>4</sub> × 21<sup>3</sup>/<sub>8</sub> in. (36.2 × 54.3 cm.)  
Gift of the Mary and Earle Ludgin Collection,  
2008.34

**Dannielle Tegeder** (American, b. 1971)  
*Untitled 1*, 2007  
Mixed media  
14 × 17 in. (35.6 × 43.2 cm)  
Gift of the artist and Tony Wight Gallery,  
2009.6.1

**Dannielle Tegeder** (American, b. 1971)  
*Untitled 2*, 2007  
Mixed media  
14 × 17 in. (35.6 × 43.2 cm)  
Gift of the artist and Tony Wight Gallery,  
2009.6.2

**Dannielle Tegeder** (American, b. 1971)  
*Untitled 3*, 2007  
Mixed media  
14 × 17 in. (35.6 × 43.2 cm)  
Gift of the artist and Tony Wight Gallery,  
2009.6.3

**Dannielle Tegeder** (American, b. 1971)  
*Untitled 4*, 2007  
Mixed media  
14 × 17 in. (35.6 × 43.2 cm)  
Gift of the artist and Tony Wight Gallery,  
2009.6.4

**Dannielle Tegeder** (American, b. 1971)  
*Illinois: missing people/police identification numbers* (2007), 2007  
Mixed media  
14 × 17 in. (35.6 × 43.2 cm)  
Gift of the artist and Tony Wight Gallery,  
2009.6.5

**Dannielle Tegeder** (American, b. 1971)  
*Illinois: 7 people, 1 site, 1986* (2007), 2007  
Mixed media  
14 × 17 in. (35.6 × 43.2 cm)  
Gift of the artist and Tony Wight Gallery,  
2009.6.6

**Chris Vasell** (American, b. 1974)  
*Untitled (cave)*, 2004  
Acrylic on canvas  
80 × 60 in. (203.2 × 152.4 cm)  
Gift of Dean Valentine and Amy Adelson,  
2008.25

**Chris Vasell** (American, b. 1974)  
*Cepahlic Isolation*, 2005  
Acrylic on canvas  
82 × 68 in. (208 × 172 cm)  
Gift of Dean Valentine and Amy Adelson,  
2008.27



**Peter Taub**  
Director of Performance  
Programs

## Performance Report

During fiscal year 2009, the MCA produced an ambitious performing arts season that profiled innovative artists and drew diverse audiences. Based on a multi-disciplinary approach, MCA Stage features significant artists working in dance, theater, music, and cross-disciplinary forms. The active 2009 season consisted of 17 primary projects and festivals featuring international, national, and Chicago-based artists, with more than 80 performances and approximately 40 Artists Up Close discussions and workshops.

Various platforms were utilized to realize the MCA's extensive commitment to Chicago artists. Chicago Dancemakers Forum, a program that supports local choreographers through grants, workshops, and mentorships, is led by the MCA in consortium with two other dance presenters and is the single largest source of support for new dance development in Chicago. The MCA provided developmental support for a new puppet-theater work by Blair Thomas & Company, leading to a successful two-week run of performances on the MCA Stage. And in spring 2009, we presented three top Chicago-based music ensembles in consecutive months: Contempo, in a double bill with legendary Brazilian singer Leny Andrade; Chicago Chamber Musicians, with the US premiere of Rolf Wallin's chamber opera *Strange News*;

and International Contemporary Ensemble (ICE) in their MCA debut, with a stunning portrait concert of works by composer Iannis Xenakis.

Our programs introduced influential international artists to Chicago audiences, including French-Algerian choreographer Heddy Maalem and his transfixing interpretation of *Le Sacre du Printemps* (*The Rite of Spring*). Japanese writer-director Toshiko Okada and his experimental theater company, chelfitsch, performed a distinctive work about a lost generation of urban youth; Teatro de Ciertos Habitantes from Mexico City performed their fantastical baroque opera about the history of the *castrati*; and powerhouse Canadian choreographer Marie Chouinard stunned audiences with the erotic intensity and visual invention of *Orpheus and Eurydice*.

The season was particularly strong for contemporary theater artists, with international companies balanced by leading US artists. Monologist Mike Daisey made his Chicago debut with the riotous and revealing *If You See Something Say Something*. New York's Elevator Repair Service swept away audiences with *GATZ*, their unforgettable marathon re-creation of *The Great Gatsby*, co-commissioned by the MCA.

Building on our long-standing practice of working in partnership with other cultural agencies, the MCA joined Court Theatre in the presentation of Henrik Ibsen's classic *The Wild Duck*, in a new translation directed by Charles Newell and staged using the full architectural potential of the MCA Stage. We also launched a new strategic partnership with Empty Bottle Presents . . . to host two sold-out concerts by the alt-rock group The Books. The summer's Chicago Dancing Festival, produced by Chicago Dancing Company with the MCA, was held in August 2008 and drew 12,000 people to free dance events in Millennium Park's Pritzker Pavilion and Harris Theater for Music and Dance, and on the MCA Stage. This celebration of American concert dance featured Chicago's Joffrey Ballet, Muntu Dance Theatre, and Hubbard Street Dance Chicago, as well as Martha Graham Dance Company, Limón Dance Company, Ronald K. Brown/Evidence, and American Ballet Theatre, among others. Throughout the entire season,

we initiated meaningful encounters among artists and audiences, encouraging conversations and deeper immersion through related exhibitions, workshops, and discussions. By placing artists and their creative processes in the foreground, the MCA promotes deeper understanding of artists and art-making for our diverse constituents.

## PERFORMANCES

Chicago Dancing Festival  
August 18–20, 2008

World Music Festival: Chicago  
September 19–25, 2008

Mike Daisey  
*If You See Something Say Something*  
October 10–12, 2008

Compagnie Heddy Maalem  
*Le Sacre du Printemps (The Rite of Spring)*  
October 17–19, 2008

Silk Road Theatre Project  
*Gilgamesh*  
November 1, 2008

Elevator Repair Service  
*Gatz*  
November 14–16, 2008

Blair Thomas & Company  
*The Ox-herder's Tale*  
November 19–30, 2008

JASC Tsukasa Taiko  
*Taiko Legacy 5*  
December 13–14, 2008

Court Theatre  
*The Wild Duck*  
January 15–February 15, 2009

chelfitsch  
*Five Days in March*  
February 20–22, 2009

Dean & Britta  
*13 Most Beautiful . . . Songs from Andy Warhol's  
'Screen Tests'*  
March 7, 2009

Teatro de Ciertos Habitantes  
*Monsters and Prodigies: The History  
of the Castrati*  
March 20–22, 2009

Marc Bamuthi Joseph  
*the break/s: a mixtape for the stage*  
March 26–28, 2009

Contempo with Leny Andrade  
and special guests  
April 4, 2009

Compagnie Marie Chouinard  
*Orpheus and Eurydice*  
April 17–19, 2009

The Books  
May 3, 2009

Chicago Chamber Musicians  
*Strange News and Black Angels*  
May 8, 2009

Windy City Rhythms Goes Global:  
Barbatuques, Jason Samuels Smith, and  
BAM!  
May 29–31, 2009

International Contemporary Ensemble (ICE)  
*Xenakis*  
June 4, 2009





**Erika V. Hanner**  
*Beatrice C. Mayer*  
Director of Education

## Education Report

For the MCA Education Department, fiscal year 2009 was incredibly dynamic—just as it was for the museum as a whole. Our programs focused on offering visitors diverse ways to engage with the art of our time and the creative process—facilitating interactions between living artists and museum visitors and providing diverse activities designed to foster substantive dialogue about art, ideas, and contemporary life.

The year began amid the fantastic *Jeff Koons* exhibition, which included a sold-out lecture by the artist, and continued with intense preparation for the exhibition *Jenny Holzer: PROTECT PROTECT*, for which the public programs arm of the education department planned a rigorous two-day symposium on art and democracy. In partnership with the University of Chicago, we brought together artists and scholars from around the world including a keynote address by renowned French philosopher Jacques Rancière.

Family Days continue to be the primary way we welcome the next generation of MCA patrons, and attendance levels hit an all-time high with an average of 465 people at each of our eight monthly events. Not only did we draw large crowds, but our research confirms that our visitors came from all around the city and suburbs, and from diverse economic

backgrounds. The work ahead of us in the coming year is to maintain this level of success and to continue to work on offering high-quality experiences that deepen the understanding of and increase engagement with a wide variety of contemporary artwork.

Spring brought the debut of the Idea Lounge in the Mayer Education Center. This welcoming, interactive space functions on several levels: as a place to find additional resources and tools relating to major exhibitions; as a much-needed warming-up of our first-floor entrance area; and as an opportunity for visitors to slow down, to reflect on and relish their experience in the exhibitions on view.

Other enhancements to the visitor experience include the addition of a cell-phone tour option, complementing our iPod audio tours.



Visitors now have several ways to access the personal tours by the artists and curators we create in audio form for each major exhibition: in the comfort of their own homes by streaming it from our website, anywhere and anytime by downloading it onto their own iPods from our website; on-site by renting (or, for members, borrowing at no charge) one of our MCA iPods from the visitor services desk; or on their own cell phones in the galleries by accessing the content via our cell phone tour provider, Guide By Cell.

We launched our reenvisioned philosophy for our teacher programs along with our hallmark new offering, Educator Salons. Our “Contemporary Art, Contemporary Educators” initiative aims to help teachers:

- Infuse the spirit of inquiry and innovation inherent in contemporary art into their curriculum.
- Form professional learning communities for the purpose of meeting peers and sharing information.
- Inspire students to reflect on their life experiences in order to better understand the world around them.

Free monthly Educator Salons provide a forum for exploring pedagogical hot topics such as The 21st Century Learning Environment: Fresh Ideas, New Contexts and Teacher Dispositions: The process and practice of teacher leadership.

The fiscal year came to a close with a leadership transition in the key support group for the education department—the Education Committee. Drawing its membership from the MCA Board of Trustees as well as from the community’s thought leaders on education, this group meets several times a year to advise and support the MCA staff in our work to engage people of all ages and at all stages of knowledge about contemporary art and art education. The committee serves as a sounding board for education staff, providing perspective about programming, planning, and development. After several years of dynamic leadership, MCA Trustee Abe Tomás Hughes II stepped down, and we welcomed Sylvia Neil, also an MCA Trustee, as the new chair of the committee. Thanks to both Abe and Sylvia for their inspired leadership.

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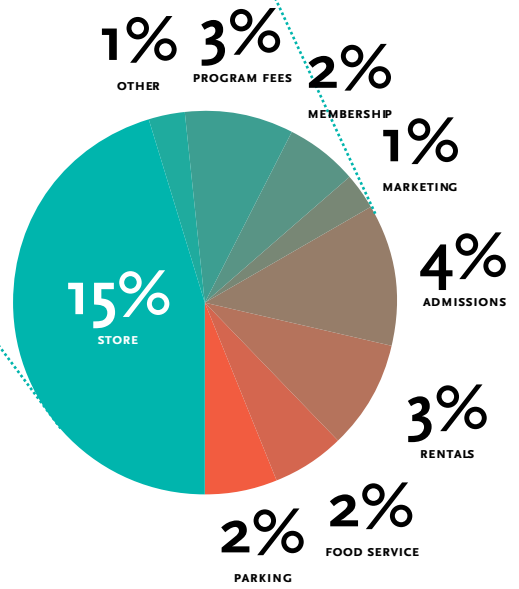
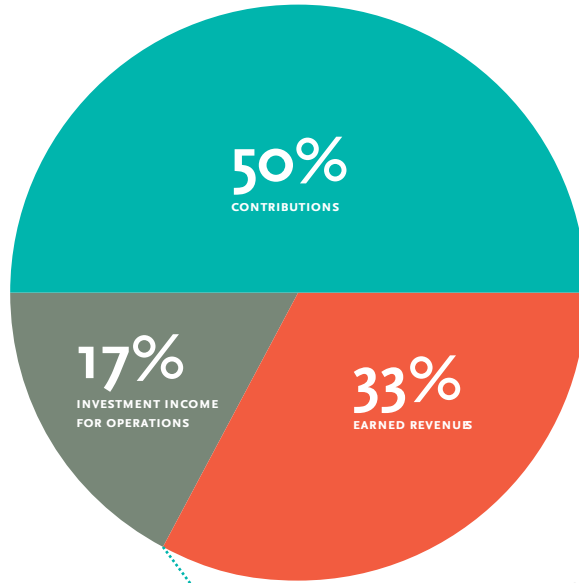
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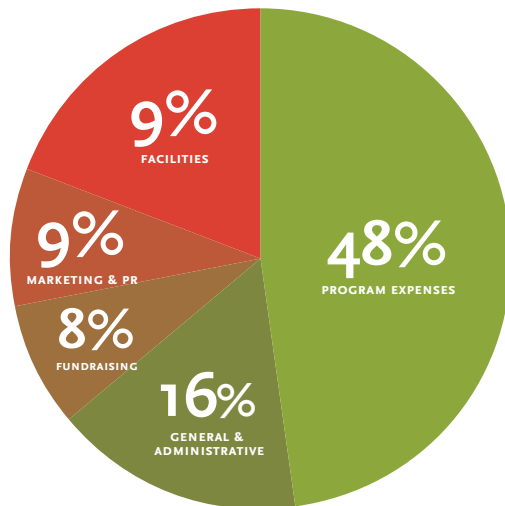
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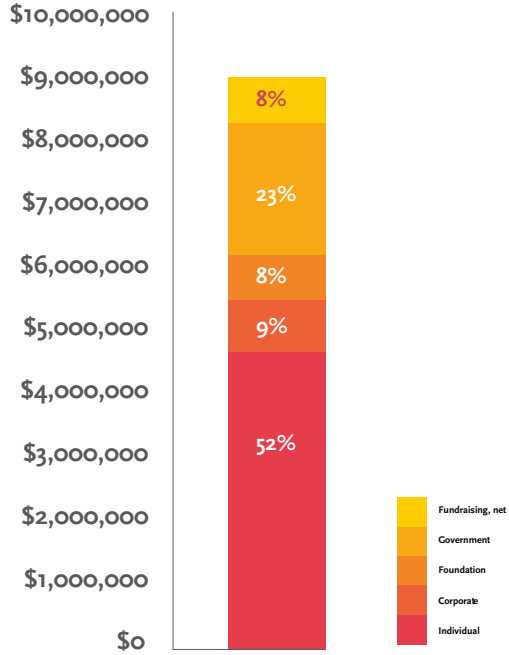
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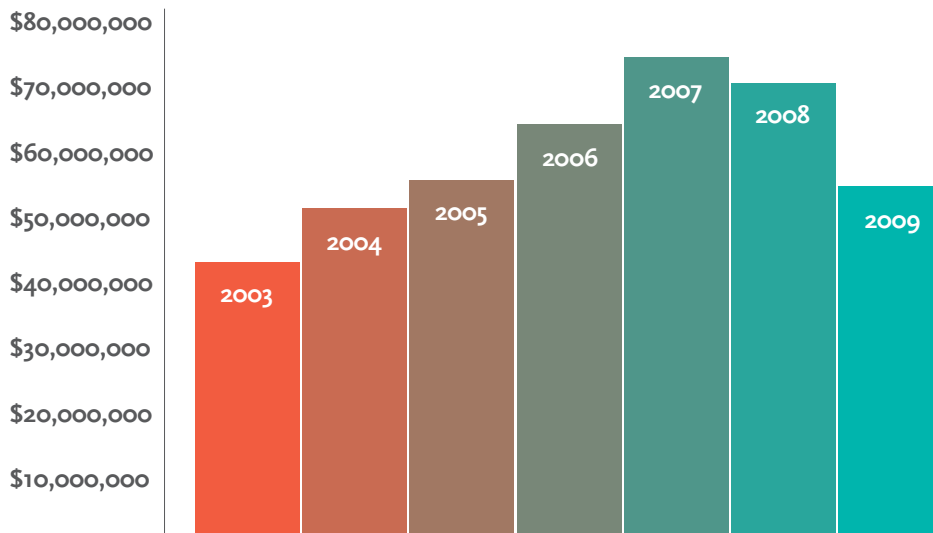
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## EVENTS





FAR LEFT Projection by Jenny Holzer on the MCA facade, presented in conjunction with the exhibition *Jenny Holzer: PROTECT PROTECT*

LEFT Helmut Jahn at the *Buckminster Fuller: Starting with the Universe* exhibition preview event

BELOW LEFT Olafur Eliasson with Jack Chase and Sam Lefkowsky at the *Take your time: Olafur Eliasson Circle Donors Preview*

BELOW RIGHT Melissa Harris-Lacewell and Kerry James Marshall



FAR LEFT MCA Audience Development and Diversity Committee event featuring Melissa Harris-Lacewell and Kerry James Marshall

MIDDLE MIDDLE Pritzker Director Madeleine Grynsztejn, Mayor Richard M. Daley, and MCA Trustee Cari Sacks at the MCA's DRY ICE benefit

LEFT Guests at the *Take your time: Olafur Eliasson Circle Donors Preview* with *One-way colour tunnel* (2007)



ABOVE LEFT MCA Trustees Eric Lefkofsky and Sandy Koltun with MCA Board Chair Mary Ittelson

ABOVE RIGHT Guests at the MCA's DRY ICE benefit

RIGHT MCA Trustee Allen Turner and his wife, Lynne Turner, with Pritzker Director Madeleine Grynsztejn at the *Jenny Holzer: PROTECT PROTECT* Circle Opening Event







FAR LEFT Pritzker Director Madeleine Grynstejn with Stefan Edlis and Gael Neeson at the *Jenny Holzer: PROTECT PROTECT* Circle Opening Event

LEFT Jenny Holzer's *For Chicago* installation (2008), commissioned for the *Jenny Holzer: PROTECT PROTECT* exhibition

BELOW Board Chair Mary Ittelson with MCA Trustees Helen Zell and Sally Meyers Kovler, musician Rufus Wainwright, MCA Trustees Anne Kaplan, Marlene Breslow-Blitstein, and Carol Prins at the MCA's DRY ICE benefit



ABOVE MCA Trustee Marty Nesbitt and guests

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Amy Louvier  
*Associate Registrar, Exhibitions*

Amy Lukas  
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Jude Palmese  
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### CURATORIAL

Michael Green  
*Curatorial Assistant*

Gwendolyn Infusino  
*Curatorial Administrative Assistant*

Céline Marie Kopp  
*Marjorie Susman Curatorial Fellow*

Kate Kraczon  
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Dominic Molon  
*Curator*

Elizabeth A. T. Smith  
*James W. Alsdorf Chief Curator and  
Deputy Director for Programs*

Tricia Van Eck  
*Associate Curator*

Lynne Warren  
*Curator*

Julie Rodrigues Widholm  
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### DESIGN AND PUBLICATIONS

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Jonathan Krohn  
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Scott Reinhard  
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Kevin Eisenmann  
*Manager of Corporate Relations*

Julie P. Havel  
*Director of Institutional Advancement*

Lisa M. Key  
*Director of Development*

Jonathan Kinkley  
*Manager of Foundation and  
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Marla Krupman  
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Jonathan Lehman  
*Grants Coordinator*

Andrea Miller  
*Special and Rental Events Assistant*

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*Development Services and  
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Robert Sherer  
*Manager of Individual Giving*

Allison Ward  
*Development Assistant*

**DIRECTORS' OFFICE**

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*Deputy Director and Chief  
Operating Officer*

Shannon Cleary  
*Assistant to the Deputy Director  
and Board Secretary*

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*Pritzker Director*

Janet Wolski  
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Dominique Enriquez  
*Manager of Teacher Programs*

Erika V. Hanner  
*Beatrice C. Mayer Director of Education*

James Hodges  
*Coordinator of School Programs*

Kristen Kaniewski  
*Coordinator of Public Programs*

Marissa Reyes  
*Polk Bros. Associate Director of Education*

Maricelle Robles  
*Coordinator of Family and Youth Programs*

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**FACILITIES MANAGEMENT**

Duncan R. Anderson  
*Building Operations Manager*

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**INFORMATION TECHNOLOGY**

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*Information Technology Specialist*

Kamila Farshchi  
*Director of Information Technology*  
John Koper  
*Senior Information Technology Specialist*  
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*Marketing Assistant*  
Chaz Olajide  
*Manager of External Marketing*  
Alexis Nido-Russo  
*Marketing Coordinator*  
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*Director of Marketing*  
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Michelle Zis  
*Marketing Assistant*

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*Media Relations Manager*  
Karla Loring  
*Director of Media Relations*  
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*Web Designer*  
Sarah Wambold  
*Media Relations Coordinator*

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*Membership Assistant*  
Travis Trott  
*Membership Coordinator*

**PERFORMANCE PROGRAMS**

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Surinder Martignetti  
*Performance Programs Coordinator*  
Richard Norwood  
*Production Coordinator*  
Peter Taub  
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*Senior Preparator, Exhibitions*  
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*Senior Preparator, Shop Manager*  
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*Senior Preparator, Exhibitions*  
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G. R. Smith  
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Kinola Ames  
*Systems Operator Supervisor*  
Henry Evans  
*Security Coordinator*  
Henry Garcia  
*Systems Operator Supervisor*  
Judy Gooden  
*Systems Operator Supervisor*  
Ruthie Greer  
*Systems Operator Supervisor*  
David McElroy  
*Gallery Officer*

Willie Reives  
*Senior Dock Officer*

Epimeneo Tadeo  
*Systems Operator Supervisor*

Diana Ruiz Torres  
*Security Coordinator*

Eddie Sallie  
*Director of Security Services*

Earnest Sterling  
*Senior Floor Captain and  
Warehouse Security Officer*

Igor Vygovsky  
*Systems Operator*

Robert Wisniewski  
*Security Manager*

#### **SPECIAL EVENTS**

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*Director of Special Events and Rentals*

Kristi N. Widgery  
*Associate Director of Rental Events*

#### **STORE**

Chris Conti  
*Print and Media Buyer*

Antoinette Dillon  
*Sales Associate*

Jennifer Fastwolf  
*Sales Associate*

Bruce A. Greene  
*Retail Operations Coordinator*

John Gustafson  
*Senior Sales Associate and  
Assistant Buyer—Print and Media*

Callista K. Kolas  
*Manager of Retail Operations*

Mara Koppel  
*Sales Associate*

Mark Millmore  
*Director of Retail*

David Robinson  
*Sales Associate*

Ellen Sax  
*Assistant Manager of Retail Operations*

Maxine Weintraub  
*Jewelry and Accessories Buyer*

Robert Wodzinski  
*Shipping and Receiving Processor*

Scott Wold  
*Shipping and Receiving Processor*

Heather Zienert  
*Retail Merchandiser and Buyer's Assistant*

Steve Zirbel  
*Manager of Online Sales and  
Integrated Marketing*

#### **VISITOR SERVICES**

Matti Allison  
*Box Office Manager*

Amy Corle  
*Director of Visitor Services and Manager of  
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Charles Evans  
*Box Office Coordinator*

Molly Laemle  
*Box Office Coordinator*

Phongtorn Phongluantum  
*Assistant Box Office Manager*



Museum of  
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