From the Chair of the Board
and the Pritzker Director

This year the MCA celebrated two major milestones: the thirty-fifth anniversary of the museum and Bob Fitzpatrick’s commitment to another four years as the Pritzker Director, working alongside our board chair, Sally Meyers Kovler, to continue leading the MCA. For everyone in this country it has been a difficult year, and it has definitely been challenging for the museum, as well. But our team at the MCA has nonetheless completed an incredibly successful year—ending this year with a surplus—without compromising our goals.

When you visit the museum today, you can see a transformation from four years ago. A diverse audience of visitors fills our galleries (with their beautiful new lighting and terrazzo floors) as they walk through thought-provoking exhibitions, many of which were originated by MCA curators; a range of performances, educational tours, and workshops attract people from all over the city and beyond.

We started the summer with the launch of the long-awaited and critically acclaimed show of one of Chicago’s favorite artists, H. C. Westermann. The first major museum retrospective of Westermann’s work in more than twenty years, this popular show was accompanied by the first comprehensive catalogue raisonné of his influential work. The exhibition just completed its national tour and was recently reviewed in Art in America.

By the fall we turned the entire museum over to the contemporary art of Africa with two extraordinary exhibitions, The Short Century and the award-winning retrospective William Kentridge, curated by the MCA. More than 15,000 African-American and African visitors came to see these powerful shows—an increase from 3 to 24 percent of our visitors—and we built on that success by strengthening our outreach through partnerships, meet-the-artist events, and community breakfasts. We also launched a new series of exhibitions called 12 x 12: New Artists/New Work to highlight the work of emerging Chicago artists.

Over Thanksgiving weekend we welcomed the city by offering “Three Free Days and Felix, Too.” Locals and tourists responded in great numbers, setting new attendance records. The commission of Felix, the colossal cat skeleton sculpture by internationally acclaimed Italian artist Maurizio Cattelan, marks the first project supported by the $3 million Edlis/Neeson Art Purchase Fund. Felix represents a significant addition to the collection and has become an instant favorite with visitors young and old.

As cultural institutions across the country react to world events and a weakening economy, we were able to steadily increase our exhibition attendance through a commitment to excellence and a dedicated staff. Two remarkable exhibitions that opened together in February, Mies in America and Gary Simmons, generated critical and public acclaim. In a city that celebrates architecture, a major exhibition examining the work of Mies van der Rohe during his time here was exceptionally well received, becoming the MCA’s most attended spring exhibition. Gary Simmons, organized with the Studio Museum in Harlem, highlighted the work of a young African-American artist and helped us to continue...
building on our success in attracting more diverse audiences. We were also pleased to add works by Simmons to our collection.

Our exhibition schedule was greatly enhanced by a complementary set of programs developed by our education and performance departments. Supporting artists in the creation of new works, the performance program offered numerous residencies and community projects. In the fall season we presented two commissioned works: *Zeno at 4 a.m.* by William Kentridge and a newly developed work-in-progress by Roger Guenveur Smith. The growing recognition and stature of our performance program earned accolades and funds both locally and nationally. The Joyce Foundation awarded the museum a $200,000 grant to support performances and exhibitions in our efforts to reach new audiences; a $60,000 NEA grant was presented in recognition of our innovative performance program, our first NEA grant for performance. Strengthening our commitment to education, we produced an updated MCA Collection Teacher Resource Book, which was supported by the Polk Bros. Foundation, a long-time champion of our educational initiatives.

A principal goal of the museum has been to build and bring focus to our collection. A key part of that is to add major works to the collection that were part of important MCA exhibitions. From the *H. C. Westermann* exhibition we received *Rosebud* from Ruth Horwich and *Untitled (Box for Gregory N. Westermann)* from H. C. Westermann’s son, Gregory. Prior to the run of *William Kentridge*, we were delighted to receive a group of significant drawings and video projections from *Felix in Exile* and *History of the Main Complaint* donated by Lewis and Susan Manilow. In addition to essential works from our shows, an outstanding donation of seventy-six photographic works from Howard and Donna Stone greatly enhanced the museum’s collection of photography. Their gift included key works by Gordon Matta-Clark, Shirin Neshat, and Gabriel Orozco. Another notable gift, among the many received this year, included *Monument: Les enfants de Dijon (Monument: The Children of Dijon)* an installation by Christian Boltanski, which was given by William Hokin.

All of our programs this year have helped us to achieve a successful record of increased audience and support. Our gratitude for this extends to the very successful Benefit Art Auction, resuming a tradition started in 1968 when the MCA held the first museum-produced contemporary art auction in the United States. Our thanks go to the excellent leadership of the chair of the auction, Donna Stone.

One of the museum’s first goals when Bob began his tenure was to create a strong curatorial department with exceptional leaders. The appointments of James W. Alsdorf Chief Curator Elizabeth Smith and Manilow Senior Curator Francesco Bonami, who this year was named Curator of the next Venice Biennale, have contributed significantly to the reputation of the MCA. Looking back over these last four years, the museum’s most satisfying achievement has been in building the committed team of staff, volunteers, the Donors Circle council, the tour guides, the Women’s Board, and, of course, the trustees, who make the MCA a world-class institution and also create a fun and lively environment in which to work.

Sally Meyers Kovler
Chair of the Board

Robert Fitzpatrick
Pritzker Director

Sally Meyers Kovler and Robert Fitzpatrick
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July 1, 2001–June 30, 2002

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Photograph by
Mehosh Dziadzica

Tamango
Urban Top
October, 2001
Photograph by
Mehosh Dziadzica

Tony Fitzpatrick
Monument to a Standing New Yorker,
2001
Etching on paper
Edition of 250
Performances

H. C. Westermann and Hollywood: Film Series
July 1 – September 4, 2001

Chicago Human Rhythm Project: Rhythm Forest
August 2, 2001

Ernest Dawkins: Live the Spirit
Englewood Festival
August 25, 2001

The Short Century: Film Series
September 14 – December 9, 2001

World Music Festival: Chicago 2001
September 21 – 29, 2001

Marlies Yearby: Brown Butterfly
January 27 – February 3, 2002

STREB: Streb Go: ActionHeroes
February 7 – 9, 2002

dumb type: memorandum
February 28 – March 3, 2002

Roger Gueneveur Smith: Iceland
March 15 – 17, 2002

John Jasperse Company: Giant Empty
April 5 – 7, 2002

Gregg Bordowitz: Habit and Fast Trip, Long Drop
April 12 – 30, 2002

Version>02
April 18 – 20, 2002

Chicago Chamber Musicians: Composer Perspectives
May 6, 13, and 20, 2002

Summer Solstice Celebration
June 21 – 22, 2002

Exhibitions

H. C. Westermann
June 30 – September 23, 2001

September 8 – December 30, 2001

Maurizio Cattelan: Felix
Opened September 13, 2001

12 x 12: New Artists/New Work
Laura Mosquera
October 5 – 28, 2001

Oli Watt
November 2 – December 2, 2001

Melissa Oresky
December 7 – 30, 2001

Rashid Johnson
January 4 – 27, 2002

Paté Conaway
February 1 – 24, 2002

Nicholas Brown
March 1 – 31, 2002

John White Cerasulo
April 5 – 28, 2002

Paul Dickinson
May 3 – June 2, 2002

Danielle Gustafson-Sundell
June 7 – 30, 2002

William Kentridge
October 20, 2001 – January 20, 2002

Lovesexy: Identity and Desire in the MCA Collection
January 19 – April 21, 2002

The Body Present: Effigies, Decoys, and Other Equivalents
January 19 – May 12, 2002

People See Paintings: Photography and Painting from the MCA Collection
January 19 – October 20, 2002

Gary Simmons
February 16 – May 19, 2002

Mies in America
February 16 – May 26, 2002

Gregg Bordowitz: Drive
April 5 – July 7, 2002

D’nell Larson: Cafe Project
April 19, 2002 – April 2003

Liz Larner: Untitled
May 1 – September 8, 2002

Donald Moffett: What Barbara Jordan Wore
May 4 – September 8, 2002

Out of Place: Contemporary Art and the Architectural Uncanny
June 8 – August 11, 2002

Andreas Gursky
June 22 – September 28, 2002

WBEZ’s Stories on Stage
Monthly from January to July, 2002

Marlies Yearby: Brown Butterfly
January 27 – February 3, 2002

STREB: Streb Go: ActionHeroes
February 7 – 9, 2002

dumb type: memorandum
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June 21 – 22, 2002

Family workshop
Financial Information
In millions of dollars

Contributions
FY 2002 ($6.7 million)

Operating Revenues
FY 2002 ($13.5 million)

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

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Life, Death, Love, Hate, Pleasure, Pain, 1983
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William Kentridge
Drawing for the film
History of the Main
Complaint (detail), 1996
Museum of
Contemporary Art
Chicago, gift of
Susan and Lewis
Manilow

Campers at
Arts Camp 2002
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Jon Jang at the Asian American Jazz Festival, 2002
Photograph by Jason Jem

Pate Conaway creating Knitting for My Soul, 2002