

# 2002

ANNUAL REPORT

*July 1, 2001 – June 30, 2002*



Museum of  
Contemporary  
Art



**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



**Cover**  
Maurizio Cattelan  
*Felix*, 2001  
Oil on polyvinyl resin  
and fiberglass  
Ed: 1/2  
Museum of Contemporary  
Art, Chicago,  
The Edlis/Neeson Art  
Purchase Fund

*Mies van der Rohe*  
viewing his Farnsworth  
House model at The  
Architecture of Mies van  
der Rohe exhibition,  
Museum of Modern Art,  
New York (derived  
from detail), 1947

William Leftwich,  
photographer  
Edward A. Duckett  
Collection, Courtesy The  
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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 Willam 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  
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Robert Fitzpatrick  
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Sally Meyers Kovler and Robert Fitzpatrick

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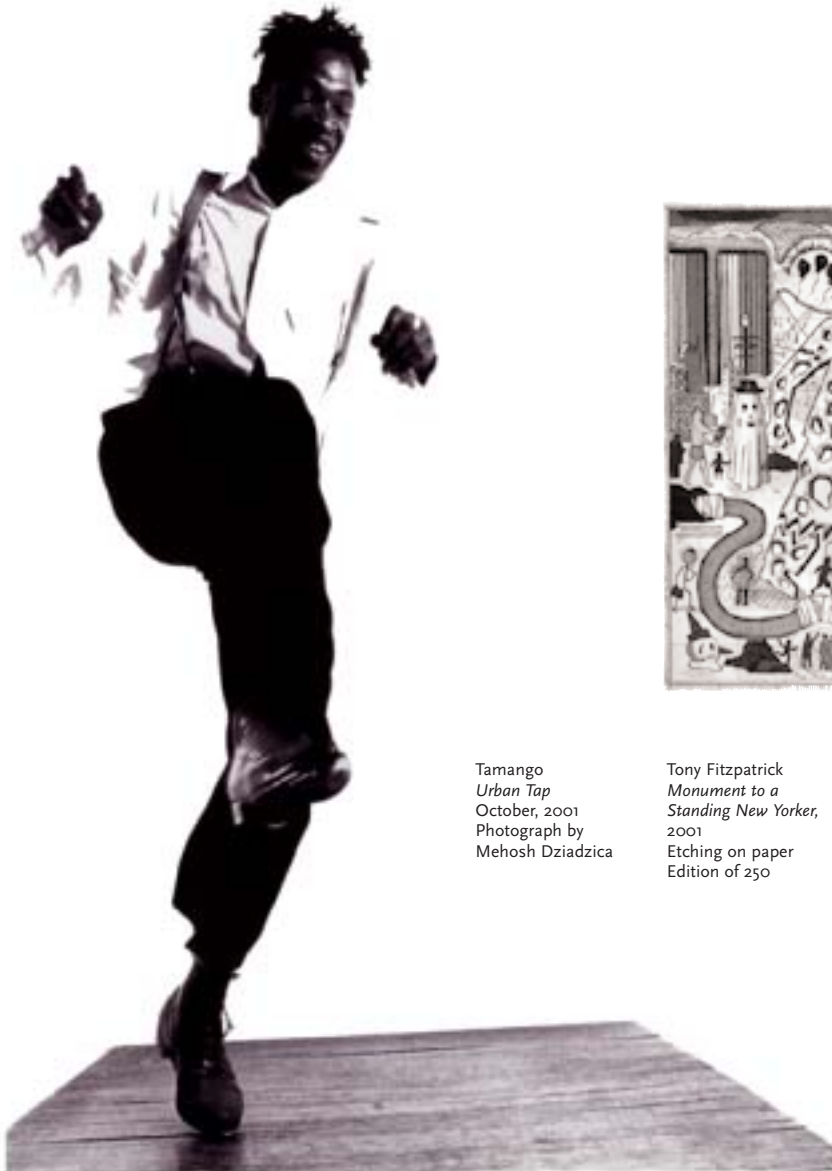
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Tamango  
*Urban Tap*  
October, 2001  
Photograph by  
Mehosh Dziadzica



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

## Exhibitions

### H. C. Westermann

June 30 – September 23, 2001

### The Short Century: Independence and Liberation Movements in Africa, 1945–1994

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'neil 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

## 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

### Beau O'Reilly: Moved to Tender at Your Place or Mine

September 30, 2001

### Asian American Jazz Festival 2001: Chicago

October 5 – 28, 2001

### Luc Ferrari: Sound Field

October 6 – 7, 2001

### Tamango/Urban Tap: Caravane

October 19 – 21, 2001

### Thomas Adès: Powder Her Face

November 3 and 4, 2001

### William Kentridge/Handspring Puppet Company/Kevin Volans/Duke Quartet: Zeno at 4 a.m.

November 9 – 11, 2001

### 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

February 28 – March 3, 2002

### Roger Guenveur 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

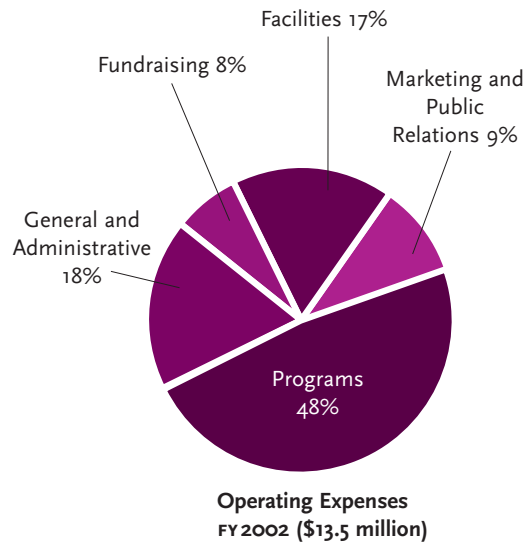
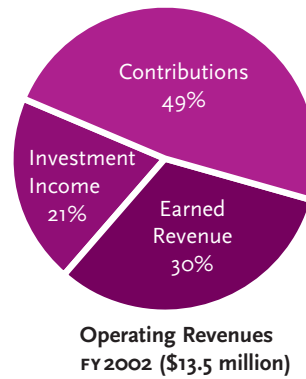
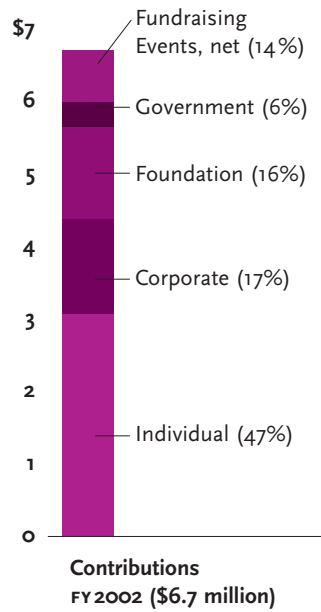
June 21 – 22, 2002

Family workshop



**Financial Information**

*In millions of dollars*



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  
 Museum of Contemporary Art, Chicago,  
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Photograph by Ross  
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Gary Simmons  
installing  
*Time Peace*, 1997  
Courtesy Walker Art  
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William Kentridge  
 Drawing for the film  
*History of the Main  
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Campers at  
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H.C. Westerman  
*Rosebud*, 1963  
 Douglas fir, plate-glass  
 mirror, brass, ink, and  
 rubber bumpers  
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Seydou Keïta  
*Untitled*, 1959  
 © Seydou Keïta.  
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