

MUSEUM OF  
CONTEMPORARY ART  
CHICAGO

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ANNUAL  
REPORT

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## LETTER FROM THE BOARD CHAIR



Anne L. Kaplan  
Chair of the Board of Trustees

The success of the Museum of Contemporary Art Chicago lies in its ability to respond to the needs of today's audiences, which according to recent focused studies include shared social experiences, knowledge of the arts and culture, and expanded perspectives. Pritzker Director Madeleine Grynsztejn's Vision positions our museum at the nexus of these needs, offering opportunities for social interactions, enriching educational programming, and compelling exhibitions and performances, as well as a space for visitors to reflect on their experiences. Through a coordinated effort this fiscal year, the Board of Trustees and MCA leadership and staff have begun to make the necessary adjustments—large and small—that will ensure the MCA's position as a world-class museum for years to come.

First and foremost of these changes is the building's redesign, which puts education at the heart of the museum and audience experience at the top of our priorities. The redesign—the scope and budget of which our board, director, and staff have refined over the past fiscal year—works in conjunction with the newly launched identity and website and will align our architecture with the high standards of our vision. And as we move forward with these plans, the newly formed Building and Grounds Committee will provide input and oversight on building projects to ensure smooth and timely execution.

I am astonished by the level of support members of our board have shown for the museum's redesign. Notable contributions include a \$1.5 million donation from Trustee Jay Franke and his spouse David Herro, given in honor of MCA Life Trustee Lewis Manilow and his wife, Susan; a \$3 million gift made by Trustee Leslie Bluhm, in partnership with her sister, Meredith, and representing the Bluhm Family, to name the forthcoming engagement zone; and an above-and-beyond donation of \$3 million from Trustee Kenneth Griffin, made in addition to the \$10 million he donated to the MCA Vision. On top of these, board members stepped up their support of critical programs at the MCA: Shawn Donnelly matched each new Enact membership up to \$1,000 this year, strengthening a group that brings groundbreaking performances to the MCA Stage. Contributions such as these form the backbone of the important work we aspire to do.

It was with great sadness that we mourned the loss of two beloved members of our community this year: Howard Stone and Trustee Robert Nathan Mayer. Howard, husband to Trustee and Collection Committee member Donna Stone, was not only a brilliant collector but also a dedicated patron whose love of contemporary art and arts organizations was a gift to our city. Rob, a stalwart member of the MCA board since 1983, was also a philanthropist and the driving force behind the tremendous gift his family made to name the Beatrice and Robert B. Mayer Education Center. His generosity and compassion left an indelible mark on the MCA as well as the city of Chicago.

We were thrilled to welcome three new members to the MCA Board of Trustees this year: John B. Harris, Laura Keidan Martin, and Eve Rogers. Their dedication to and passion for arts and culture are augmented by the unique perspectives they bring to our leadership team. The diversity of our Trustees' backgrounds and strengths are cause for celebration as we plan for the future of Trustee leadership as well as oversee the economic well-being of the museum and strategically shape its growth and influence in the field. Also this fiscal year, the Board Governance and Nominating Committee, with the support of the Executive Committee, recommended that Don Kaul—an MCA Trustee since 1997, an active member of the Collection and Finance Committees, a

longtime supporter of programming, and a frequent lender of artwork—receive the status of Life Trustee. Unsurprisingly, the recommendation received unanimous approval.

Amid the flurry of ongoing fiscal strategizing and design developments, our board and staff organized major events to raise funds and strengthen our relationships with key figures in the contemporary art world. The seventeenth Benefit Art Auction on October 23, 2015—cochaired by Larry and Marilyn Fields and Don Kaul and Barbara Bluhm-Kaul—was a resounding success made possible by the generosity of art dealers, galleries, and artists. Thanks to our donors and multitalented staff, we were able to present a dazzling display of high-caliber work by 114 of the most compelling artists working today. We especially owe our gratitude to Kerry James Marshall, who donated a powerful portrait of Harriet Tubman and her husband that sold at our auction with great success. The auction culminated in an exhilarating evening of financial and programmatic success that grossed \$3.7 million.

Two other major events this year deserve mention: the Corporate Art Award and Vernissage. In its third year, the MCA's Corporate Art Award was presented to MCA Trustee David Jacobson of BMO Harris Bank on May 9, 2016. Trustee King Harris's work on the event raised an astounding \$275,000, with significant gifts from Grosvenor Management—the firm of Trustee Cari Sacks's husband Michael—and BMO Harris. The extraordinary benefit Vernissage, held September 15, 2015, in partnership with EXPO Chicago, showcased artwork from more than 140 leading galleries around the world. Thank you, Trustee Marlene Breslow-Blitstien and the MCA Women's Board for heading the sales efforts of this event, which exceeded our \$54,713 goal with a net revenue of \$137,920.

And yet, while working toward achieving our forward-thinking goals this year, the quality of our public-facing work soared—a testament to the direction of Madeleine, the dedication of the board, and the drive and agility of MCA leadership and staff. We launched Prime Time, a pan-institutional, after-hours social event that has received an overwhelmingly positive response. At the same time our exhibitions drew enormous interest from our peer institutions, with collection show *Surrealism: The Conjured Life* traveling to Stanford University's Cantor Arts Center, the timely Ascendant Artist exhibition *Kathryn Andrews: Run for President* traveling to the Nasher Sculpture Center, and the gorgeous retrospective *Kerry James Marshall: Mastry* traveling to the Metropolitan Museum of Art and the Museum of Contemporary Art Los Angeles.

I am pleased to report that our efforts have not gone unnoticed. We received glowing press coverage from prestigious publications, including *The New York Times*, *The Guardian*, *Art in America*, and *Frieze*, and made numerous lists, such as *Newcity's* "Top 5 Hire" for Manilow Senior Curator Omar Kholeif, "Top 5 Art Exhibition" for *The Freedom Principle* and "Top 5 Best Night Destination" for Prime Time. In addition, the *Chicago Tribune* gave a lengthy profile to the museum's new website and visual identity. The public has been no less enthusiastic about the quality of our offerings, reflected in our year-end attendance, which surpassed our goal at 104 percent.

It has been an honor to serve my first year as Board Chair not only stewarding one of the finest cultural destinations our city has to offer but also working with a remarkable group of committed, passionate, and like-minded colleagues. I am confident that we will see the MCA through this transformative stage and that it will assert itself as an exemplary institutional model for supporting contemporary arts, culture, and communities.

## LETTER FROM THE DIRECTOR



Madeleine Grynstejn  
Pritzker Director

The collective hard work of each and every staff and board member helped activate the MCA Vision this year. Together, we offered not only a broad spectrum of art being made today but also a space for visitors to debate, share experiences, and think critically about the world and our role within it. Board members and staff have developed and implemented initiatives to improve access and equity as well as the early stages of the museum's redesign, in preparation for the MCA's 50th anniversary—all while presenting an ambitious lineup of groundbreaking exhibitions, performances, and educational programming.

We inaugurated the summer season with a vibrant group show celebrating black art, music, and communities in Chicago. Partly occasioned by the 50th anniversary of the Association for the Advancement of Creative Musicians (AACM), *The Freedom Principle: Experiments in Art and Culture, 1965 to Now* featured sound installations, videos, textiles, paintings, prints, photography, and sculpture. This inspiring assemblage was accompanied by engaging performances and programming, much of which featured integral early members of the AACM, such as Roscoe Mitchell and George Lewis. Audiences in Philadelphia will have the chance to learn about Chicago culture and history when *The Freedom Principle* travels to the Institute of Contemporary Art at the University of Pennsylvania, September 14, 2016–March 19, 2017.

Local artists also shone in our BMO Harris Bank Chicago Works series, now in its fifth year. The first solo exhibition of artist and trained architect Ania Jaworska featured a series of prints and three newly created works. Her looming black sculptures prompted audiences to consider the symbolic power of architectural forms divorced from their original context. Established artist Diane Simpson debuted four large-scale tableaux composed of sleek lines and geometric forms typical of the art deco movement—striking homages to the work of early-twentieth-century window dressers. Originally created for display in an art museum housed in a former department store, the pieces were reinstalled in the MCA's fourth-floor galleries alongside a fascinating selection of the artist's research and models.

The Ascendant Artist series—inspired by the MCA's history of risk taking—presented Los Angeles-based artist Kathryn Andrews's first solo museum exhibition in the United States. *Kathryn Andrews: Run for President*, generously supported by trustees King Harris and Cari Sacks, included eye-catching sculptures, floor-to-ceiling archival images, and narratives about historic and imagined presidential candidates and the electoral process. The show was comical at times and often bigger than life, but above all, it offered a prescient commentary—underscored by the repeated motif of Bozo the Clown—on the circus into which US presidential races sometimes devolve.

Our collection proved a fruitful source for exhibitions such as *MCA DNA: Rafael Ferrer*, which featured compelling narrative installations and a colorful cycle of paintings based on Gabriel García Márquez's *One Hundred Years of Solitude*. The show demonstrated the range of the Puerto Rican artist, who in the 1960s helped initiate what is now known as the process art movement. MCA curators also leveraged collection strengths in organizing *The Street, the Store, and the Silver Screen: Pop Art from the MCA Collection* and *Surrealism: The Conjured Life*. The former was a beautifully conceived complement to the Vitra Museum's traveling show *Pop Art Design*, which we were honored to host. *The Conjured Life* presented more than 100 artworks to show the tremendous influence surrealism had on artists in Chicago and beyond, while emphasizing the important and under-recognized

contributions of women artists in the movement. In December, this important survey will receive additional attention as it travels to Stanford University's Cantor Arts Center, where it will remain on view through April 3, 2017.

The relevance of our museum is integrally tied to our collection, which shapes our exhibition schedule and educational and performance programming. The MCA's strong collection-based shows are a testament to the museum's robust holdings, which are critical to growing the collection in smart ways—by filling critical gaps as well as investing in the art history of tomorrow. A group of MCA donors committed to acquisition and educational programs set a high bar with their 2016 Emerge Selection: Julia Dault's *Untitled 38, 10:30 AM–2:00 PM, April 4, 2016* (2015). Dault's self-supporting sculpture was one of an impressive lineup of remarkable works to enter the MCA's permanent collection this year, including work by Jumana Manna, Kerry James Marshall, Joshua Nathanson, and Howardena Pindell. A full list of our important accessions can be found on pages 12–14.

MCA Screen showcased innovative collection works by artists from around the world. *MCA Screen: Jos de Gruyter and Harald Thys* coincided with *Surrealism: The Conjured Life* to highlight the affinity between the MCA's collection of surrealism and the Brussels-based, Belgian duo's work. For the next work in the series, *el mundo no escuchará*, British artist Phil Collins traveled to Bogotá, Colombia, where he filmed Colombians singing karaoke to The Smiths's album *The World Won't Listen*. The unpolished but heartfelt performances offer a touching exploration of the emotional interconnectedness between individuals across cultures through music.

Our 2015–16 Artists in Residence, the Grammy Award-winning ensemble Eighth Blackbird, set up a rehearsal space in the third-floor galleries to give visitors a closer look at their practice. The group's contemporary classical compositions resonated throughout the museum—either through live rehearsals or a video projection that was on view during the musicians' absence. In the neighboring gallery, unconventional noise-making materials were installed, encouraging audiences to forge unique experiences by creating and listening to their own "new music" performances.

Art moved beyond the galleries and into the MCA Café, which was transformed by the award-winning architecture firm Johnston Marklee. They based the gridded ceiling plane that bisects the café and repeating cube graphic lining the walls on the museum's grid-based logic while hinting at their redesign that was under consideration for the space. The installation afforded the MCA a prominent position as part of the Chicago Architecture Biennial, an important celebration of the exceptional architectural vision that characterizes the city's past and present legacy.

On the museum's front plaza, Brazilian artist Alexandre da Cunha's large-scale installation activated the imaginations of children and adults alike. These urban-inspired sculptures—the fifth iteration of the MCA Plaza Project—included a repurposed barrel of a cement mixer and two precast concrete objects based on a sewer cap and the pipes underneath the city. The installation was free and open to the public year-round, offering an inviting space for visitors and passersby to congregate long past the lively season of the weekly farmers' market on our plaza.

We concluded the fiscal year with the first presentation of the popular and critically acclaimed retrospective *Kerry James Marshall: Mastry*. Marshall's works depict and normalize the image

of self-satisfied black figures to an extent unseen in Western art, opening up conversations about race in American history, art history, and popular culture. It was an honor to install more than seventy works, including iconic paintings, drawings, photographs, and one enormous mural, in a show that articulated the contemporary master painter's growth as an artist as well as his intelligent and salient message. Though it was difficult to relinquish this incredible exhibition, it will go on to receive even more national attention as it travels to the co-organizing institutions: The Metropolitan Museum of Art, October 25, 2016–January 29, 2017, and the Museum of Contemporary Art Los Angeles, March 12–July 2, 2017.

*Mastery* serves as a paradigm for what we can achieve through pan-institutional efforts. Our multitalented staff created interpretive aides across platforms, including a magnetic, seven-and-a-half-minute-long documentary video, in which Marshall gives a compelling introduction to his decades-long artistic project; artist books that dissected normative Western art history; a drawing station for all ages; and numerous complementary talks, tours, discussion panels, and performances. *Mastery* was also paired with a dedicated exhibition website available on iPads in the fourth-floor lobby and online. It features key essays from the extraordinary scholarly exhibition catalogue; an illustrated checklist; a timeline of the historic precedents to and references in the artist's work; and a hugely popular section that highlighted enlightening details in a number of paintings.

Alongside our engaging exhibition schedule, MCA Stage showcased a breadth of work by performers, dancers, musicians, and artists from around the world—generously supported in part by Elizabeth A. Liebman. Also, thanks to the New Works Initiative, we were able to support Chicago-based theater company Blair Thomas and Co.'s reinterpretation of the classic story *Moby-Dick*. Other highlights of the 2015–16 Season include the north american debut of Teatro Cinema's *Historia de Amor*, based on Régis Jauffret's graphic novel, featuring a compelling and disturbing integration of projection and live performance, and the Spalding Gray Award—winning Tim Etchells's and Forced Entertainment's *(In) Complete Works: Table Top Shakespeare, The Notebook, and Speak Bitterness*. Through our series of artist talks and workshops, audiences had the opportunity to gain additional insight into these artists' work. In bringing together this stellar roster, our Performance team reaffirmed the museum's ties throughout the city, frequently copresenting works with cultural institutions and events, such as the Gray Center for Arts and Inquiry, Asian Improv aRts Midwest, the Chicago Humanities Festival, the World Music Festival Chicago, and the IN>TIME Festival.

A number of offerings helped make the MCA welcoming and accessible to a wide range of visitors: Visitor Services implemented "Eyes and Hi's" training for our affectionately named Avant Guards, Visitor Services and Café staff, and MCA docents, with the goal of improving overall audience experience throughout the museum. We have also begun issuing guest passes to staff for distribution throughout the city in an effort to encourage first-time visitors and extend the friendly face of the museum beyond its walls. Additionally, our first Blind Services Association Tour brought visitors with guides on a "tour and touch" of *The Street, the Store, and the Silver Screen: Pop Art from the MCA Collection*; ASL-interpretative services were offered during select MCA Stage performances; EnChroma glasses, which alleviate red-green colorblindness, were available to visitors; and we redesigned our website, in consultation with Sina Bahram of Prime Access Consulting and according to ADA standards, to accommodate visitors with vision, hearing, or cognitive impairment.

One accessibility innovation arose from our efforts to redesign the MCA's website: Coyote. While working, we identified the need for software that creates and publishes visual descriptions for images on our site. We then developed an open source tool that we have since shared with the museum community. This institutional game-changer will enhance the online experience of visitors who are blind or visually impaired and traditionally underserved.

We continued to present unparalleled cultural events that align with the MCA's principles of program excellence, lifelong learning, innovation, and civic visibility. In the smart reimagining of our First Friday series, we have begun partnering with local business to put on Prime Time, a quarterly occurring after-hours event that offers an eclectic mix of culture, cuisine, and entertainment and has received an outpouring of support on social media. Tuesday Evening Programs continued to thrive. And teens once again activated the museum with 21Minus, an annual showcase of teen creativity organized by our Teen Creative Agency (TCA). Special and recurring events such as these provide Chicagoans and out-of-towners a hub for social and creative activity while reaffirming the MCA's crucial contribution to the cultural life of Chicago.

Looking back on all that we accomplished this fiscal year, I feel tremendous pride in the remarkable work of our staff and board members. I am also filled with immense gratitude to the artists who are the lifeblood of a contemporary art museum as well as all of our visitors, who—in spite of the busyness of life and competition for their time and resources—seek out the visionary work of today's cultural producers. I am convinced that the MCA, as a mature cultural leader focused on the needs of a global citizenry, is on the correct path to empower artists and inspire individuals. Together, we can advocate for a better world.

# CURATORIAL

## EXHIBITIONS AND PUBLICATIONS

### EXHIBITIONS

*Keren Cytter*  
Mar 28–Oct 4, 2015

*S, M, L, XL*  
May 9–Oct 4, 2015

*Out of Office*  
May 23–Sep 6, 2015

*The Freedom Principle:  
Experiments in Art and Music,  
1965 to Now*  
Jul 11–Nov 22, 2015

*MCA Chicago Plaza Project:  
Alexandre da Cunha*  
Jul 18, 2015–Jun 5, 2016

*MCA Screen: Jos de Gruyter and  
Harald Thys*  
Aug 8, 2015–Jan 17, 2016

*BMO Harris Bank Chicago Works:  
Ania Jaworska*  
Aug 25, 2015–Jan 31, 2016

*Eighth Blackbird Residency*  
Sep 1, 2015–Jul 10, 2016

*MCA DNA: Rafael Ferrer*  
Sep 19, 2015–Mar 6, 2016

*Johnston Marklee: Grid is a Grid is  
a Grid is a Grid is a Grid*  
Oct 1, 2015–Nov 18, 2016

*Benefit Art Auction*  
Oct 20–23, 2015

*Surrealism: The Conjured Life*  
Nov 21, 2015–Jun 5, 2016

*Kathryn Andrews: Run for  
President*  
Nov 21, 2015–May 8, 2016

*The Street, the Store, and the  
Silver Screen: Pop Art from the  
MCA Collection*  
Dec 19, 2015–Mar 27, 2016

*Pop Art Design*  
Dec 19, 2015–Mar 27, 2016

*MCA Screen: Phil Collins*  
Jan 30–Aug 21, 2016

*BMO Harris Bank Chicago Works:  
Diane Simpson*  
Feb 16–Jul 3, 2016

*Emerge Selections 2016*  
Apr 5–27, 2016

*Kerry James Marshall: Mastry*  
Apr 23–Sep 25, 2016

### PUBLICATIONS Exhibition Catalogues

*The Freedom Principle: Experiments  
in Art and Music, 1960 to Now.*  
Copublished by the Museum of  
Contemporary Art Chicago  
with the University of Chicago  
Press. Foreword by Madeleine  
Grynsztejn. Essays by Naomi  
Beckwith, John Corbett, George  
E. Lewis, Dieter Roelstraete, and  
Rebecca Zorach; a roundtable  
conversation with Tomeka Reid,  
Romi Crawford, and Hamza  
Walker; and an afterword by  
Fred Moten. Softcover, 320 pages.

*Kathryn Andrews: Run for President.*  
Published by the Museum  
of Contemporary Art Chicago.  
Foreword by Madeleine  
Grynsztejn. Essays by Julie  
Rodrigues Widholm and Kristine  
Stiles. Edited by Julie Rodrigues  
Widholm. Softcover, 124 pages.

*Kerry James Marshall: Mastry.*  
Copublished by the Museum of  
Contemporary Art Chicago,  
Metropolitan Museum of Art,  
New York, the Museum of  
Contemporary Art Los Angeles,  
and Skira Rizzoli. Foreword by  
Thomas P. Campbell, Madeleine  
Grynsztejn, and Philippe Vergne.  
Essays by Ian Alteveer, Kerry  
James Marshall, Helen  
Molesworth, Dieter Roelstraete,  
and Lanka Tattersall. Hardcover,  
320 pages.

### Exhibition Brochures

*BMO Harris Bank Chicago: Ania  
Jaworska.* Published by the  
Museum of Contemporary Art  
Chicago. Text by Grace Deveney.  
Softcover, 8 pages.

*BMO Harris Bank Chicago: Diane  
Simpson.* Published by the Museum  
of Contemporary Art Chicago.  
Text by Matthew Higgs and Lynne  
Warren. Softcover, 7 pages.

## Exhibition Websites

"The Freedom Principle."  
Produced by the Museum of Contemporary Art Chicago. Designed by Tobey Albright. Text by Naomi Beckwith, Grace Deveney, and Dieter Roelstraete.

[exhibitions.mcachicago.org/freedomprinciple/](http://exhibitions.mcachicago.org/freedomprinciple/)

"Kerry James Marshall: Mastry."  
Produced by the Museum of Contemporary Art Chicago. Designed and developed by Tobey Albright. Text by Madeleine Grynsztejn, Kerry James Marshall, and Dieter Roelstraete. Chronology by Abigail Winograd.

[exhibitions.mcachicago.org/kjm/index.html](http://exhibitions.mcachicago.org/kjm/index.html)

## Magazines

*MCA Chicago*. Published by the Museum of Contemporary Art Chicago. Summer 2015. Softcover, 24 pages.

*MCA Chicago*. Published by the Museum of Contemporary Art Chicago. Fall 2015. Softcover, 32 pages.

*MCA Chicago*. Published by the Museum of Contemporary Art Chicago. Winter/Spring 2016. Softcover, 32 pages.

## ACCESSIONS

Works organized by year and order of entering the collection.

- Kerry James Marshall  
(American, b. 1955)  
*Scout (Boy)*, 1995  
Acrylic and mixed media on canvas mounted on board  
34 1/2 x 34 1/2 in.  
(87.6 x 87.6 cm)  
Gift of the Susan and Lewis Manilow Collection of Chicago Artists, 2003.28\*
- Andy Warhol  
(American, 1928–1987)  
*Jackie Frieze*, 1964  
Silk screen on linen  
20 x 128 x 1 1/2 in.  
(50.8 x 325 x 3.8 cm)  
Gift of Beatrice Cummings Mayer, 2007.32\*
- Kiki Smith  
(American, b. 1954)  
*Untitled (Girl on Porch)*, 1993  
Plaster, glass, Shellac, and wood  
42 x 20 x 12 in.  
(106.7 x 50.8 x 30.5 cm)  
Gift of Susan and Lewis Manilow, 2011.11.a–b\*
- Gabriel Orozco  
(Mexican, b. 1962)  
*Roiseau 5*, 2012  
Bamboo branch and bird feathers  
Approximate: 72 x 81 x 48 in.  
(182.9 x 205.7 x 121.9 cm)  
Gift of Leah Joy Zell, 2015.19
- Michael E. Smith  
(American, b. 1977)  
*Untitled*, 2014  
Sweatpants and plastic  
18 3/4 x 8 3/4 x 1/4 in.  
(47.6 x 22.2 x 0.6 cm)  
Restricted gift of the Buddy Taub Foundation, 2015.20
- Michael E. Smith  
(American, b. 1977)  
*Untitled*, 2010  
Polyurethane foam and resin  
Installed, approximate:  
15 3/4 x 17 x 2 7/16 in.  
(40 x 43.2 x 6.2 cm)  
Restricted gift of the Buddy Taub Foundation, 2015.21
- Jonathas de Andrade  
(Brazilian, b. 1982)  
*Manual para 2 em 1*, 2015  
Silk screen on chipboard with cotton binding  
10 1/4 x 8 1/4 x 3 7/16 in.
- (26 x 21 x 8.7 cm)  
Edition 14 of 100  
Restricted gift of Helen and Sam Zell, 2015.22
- Alec Soth  
(American, b. 1969)  
*Charles (from Along the Mississippi series)*, 2004  
Chromogenic development print  
Framed: 51 1/8 x 41 1/16 in.  
(129.9 x 104.3 cm)  
Edition 4 of 5  
Gift of Marilyn and Larry Fields, 2015.23
- Richard Tuttle  
(American, b. 1941)  
*Blues Overlapping, No. 3*, 1989  
Graphite and watercolor on paper  
Framed: 17 3/4 x 42 7/16 in.  
(45.1 x 107.8 cm)  
Gift of Angela Westwater and David Meitus, 2015.24
- Jumana Manna  
(American, b. 1987)  
*Kollek, Olmert, Lupolianski and Barkat's Picnic in Silwan, Lord Kitchener's Neck*, 2014  
Egg cartons, plaster, burlap, wax, and scrap metal  
Installed, approximately:  
31 x 92 x 86 in.  
(78.7 x 233.7 x 218.4 cm)  
Gift of Mary and Earle Ludgin by exchange, 2016.1
- Sean Snyder  
(American, b. 1972)  
*Three Incidents of Syncopic Analysis*, 2015  
Slide projector and carousel with 80 slides  
Overall dimensions variable  
Gift of Document Gallery, Chicago, and the artist, 2016.2
- Sean Snyder  
(American, b. 1972)  
*Radiographic Search (MRI)*, 2015  
MP3 audio in mono  
Gift of Document Gallery, Chicago, and the artist, 2016.3
- James Welling  
(American, b. 1951)  
45, 1984  
Ink-jet print mounted on metal  
Framed: 32 5/16 x 42 3/8 in.  
(82.1 x 107.6 cm)

Restricted gift of Will Hokin,  
2016.4

Joyce Pensato  
(American, b. 1941)  
*Silver Batman II*, 2012  
Enamel on linen  
72 1/16 x 64 in.  
(183 x 162.6 cm)  
Gift of Helen and Sam Zell,  
2016.5

Howardena Pindell  
(American, b. 1943)  
*Video Drawings: Swimming*, 1975  
Chromogenic development print  
Framed: 13 15/16 x 16 1/16 in.  
(35.4 x 40.8 cm)  
Anixter Art Acquisition Fund,  
2016.6

Howardena Pindell  
(American, b. 1943)  
*Video Drawings: Hockey*, 1975  
Chromogenic development print  
Framed: 13 15/16 x 16 1/16 in.  
(35.4 x 40.8 cm)  
Anixter Art Acquisition Fund,  
2016.7

Howardena Pindell  
(American, b. 1943)  
*Video Drawings: Abstract*, 1976  
Chromogenic development print  
Framed: 13 1/4 x 16 in.  
(33.7 x 40.6 cm)  
Anixter Art Acquisition Fund,  
2016.8

Joshua Nathanson  
(American, b. 1973)  
*Is it late yet?*, 2015  
Acrylic and oil stick on canvas  
84 x 61 1/16 in.  
(213.4 x 155.1 cm)  
Gift of Mary and Earle Ludgin  
by exchange, 2016.9

Eddie Peake  
(British, b. 1981)  
*Destroyed By Desire*, 2014  
Lacquered spray paint  
on polished stainless steel  
39 7/16 x 55 1/16 in.  
(100.2 x 139.9 cm)  
Gift of Victor and Daniela  
Gareh, 2016.10

Ree Morton  
(American, 1936–1977)  
*One of the Beaux Paintings*  
(#4), 1975  
Oil on wood and enamel

on celastic  
24 1/4 x 24 1/4 in.  
(61.6 x 61.6 cm)  
The Pritzker Traubert Visionary  
Art Acquisition Fund, 2016.11

Calvin Marcus  
(American, b. 1988)  
*Automatic Drawing #11*, 2015  
Oil crayon and Flashe  
on gessoed linen  
48 1/16 x 96 1/16 in.  
(122.1 x 244 cm)  
Anixter Art Acquisition Fund,  
2016.12

James Welling  
(American, b. 1951)  
*1538*, 2016  
Ink-jet on rag paper  
Framed: 43 1/8 x 64 1/8 in.  
(109.5 x 162.9 cm)  
Edition 1 of 5  
Gift of the Albert A. Robin estate  
by exchange, 2016.13

Jumana Manna  
(American, b. 1987)  
*A Magical Substance Flows Into Me*, 2015  
Digital video (color, sound)  
Overall dimensions variable  
Edition 2 of 3  
Gift of the Albert A. Robin estate  
by exchange, 2016.14

Julia Dault  
(Canadian, b. 1977)  
*Untitled 38, 10:30 AM – 2:00 PM, April 4, 2016*, 2015  
Formica, Plexiglas, Everlast  
boxing wraps, and string  
Installed, approximately:  
91 x 49 x 36 in.  
(231.1 x 124.5 x 91.4 cm)  
Gift of Emerge, 2016.15

Thomas Hirschhorn  
(Swiss, b. 1957)  
*Untitled*, 1988  
Wood, ink, sponges, and prints  
24 1/8 x 19 1/2 in.  
(61.3 x 49.5 cm)  
Gift of Helyn D. Goldenberg,  
2016.16

Rivane Neuenschwander  
(Brazilian, b. 1967)  
*Erotisme (Eroticism)*, 2014  
HD video projection  
Edition 3 of 8, aside from 2  
artist's proofs

Promised gift of Helen and  
Sam Zell, PG2015.4

Tony Lewis  
(American, b. 1986)  
*roc an r*, 2014  
Pencil and graphite powder on  
paper  
Sheet: 83 5/16 × 60 1/16 in.  
(211.6 × 152.6 cm)  
Promised gift of Marilyn and  
Larry Fields in honor of Helen  
Zell, PG2015.5

Eduardo Terrazas  
(Mexican, b. 1936)  
*1.1.178*, 2015  
Wool yarn on wooden board  
covered with Campeche wax  
Four parts, each framed:  
39 × 39 in.  
(99.1 × 99.1 cm)  
Promised gift of Irving Stenn,  
PG2016.1

PG accession numbers distinguish  
promised gifts—objects pledged  
to the MCA for its collection,  
but for which the title has  
not yet been transferred to the  
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\*Partial gift(s) fully acquired by  
the MCA Collection in FY2016

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# PERFORMANCE


## PERFORMANCES

Douglas R. Ewart Clarinet Choir  
*Homage to Malachi Maghostut Favors*  
July 11, 2015

MCA Studio: *Afterward, an Opera*  
July 23, 2015

Chicago Human Rhythm Project  
*JUBA! Masters of Tap*  
July 30–August 1, 2015  
Presented by Chicago Human Rhythm Project (CHRP) in association with MCA Stage

- Tommy Tune
- BAM
- Billy Strayhorn
- Derick K. Grant
- Cartier Williams
- Henry LeTang
- Lane Alexander
- Michelle Dorrance
- Sarah Savelli
- Jumaane Taylor
- Nico Rubio
- Jay Fagan
- Dani Borak
- Marina Coura

Chicago Dancing Festival  
August 26–28, 2015

- Loie Fuller  
*Modern Women*
- Isadora Duncan/Lori Belilove & The Isadora Duncan Dance Company  
*Valse Brillante*
- Martha Graham/Martha Graham Dance Company  
*Deep Song*
- Kate Weare/Kate Weare Dance Company  
Original choreography
- Crystal Pite/Hubbard Street Dance Chicago  
*A Picture of You Falling*
- Pam Tanowitz  
*Heaven on One's Head*

Barak adé Soleil  
*New and Re-Interpreted Dances*  
September 12, 2015  
Presented as part of ADA25 Chicago

MCA Live  
Keren Cytter  
*Show Real Drama*  
Sep, 18, 2015

Tanya Tagaq  
*Nanook of the North*  
September 19, 2015

Copresented with World Music Festival Chicago

Roscoe Mitchell  
*Trios*  
September 27, 2015  
Presented as part of *The Freedom Principle: Experiments in Art and Music, 1965 to Now*

MCA Studio  
David T. Little  
Oct 13, 2015

George Lewis, Catherine, Sullivan, Sean Griffin  
*Afterword*  
October 16–17, 2015  
New Works Initiative  
Presented in association with the Richard and Mary L. Gray Center for Arts and Inquiry at the University of Chicago

Niv Sheinfeld/Oren Laor and Same Planet Different World  
◦ *Stripped*  
◦ *Vanishing Point*  
◦ *Two Room Apartment*  
October 22, 24, and 25, 2015

MCA Live: Ayako Kato/Art Union Humanscape  
October 24, 2015

Annie Dorsen  
*Spokaoke*  
October 27–28, 2015  
Copresented with the Chicago Humanities Festival

Guillermo Calderón  
*Escuela (School)*  
November 6–8, 2015  
Copresented with the Chicago Humanities Festival

Gisèle Vienne, Dennis Cooper, and Puppentheater Halle  
*The Ventriloquists Convention*  
November 12–14, 2015

MCA Studio  
Olagon  
Dec 8, 2015

Tsukasa Taiko  
*Reduction and Taiko Legacy*  
January 19–20, 2015  
Copresented with Asian Improv 8BB Studio aRts Midwest

Eighth Blackbird  
*Hand Eye*  
January 23–24, 2016  
New Works Initiative  
November 30, 2015–December  
4, 2015

Toshiki Okada/chelfitsch  
*God Bless Baseball*  
January 28–30, 2016  
Presented as part of IN>TIME  
Festival

Ingri Fiksdal, Ingvild Langgård/  
Phaedra, and Signe Becker  
*Cosmic Body*  
February 4, 6, and 7, 2016  
Presented as part of IN>TIME  
Festival

Faye Driscoll:  
*Thank You For Coming:  
Attendance*  
February 11–14, 2016  
Presented as part of IN>TIME  
Festival

Tim Etchells/Forced  
Entertainment  
Copresented with Chicago  
Shakespeare Theater  
*The Notebook*  
February 18–19, 2016

- *Speak Bitterness*  
February 20, 2016
- *(In) Complete Works:  
Table Top Shakespeare*  
February 25–27, 2016

Joffrey Academy of Dance  
*Winning Works*  
March 5–6, 2016  
Presented by the Joffrey  
Academy in association with  
the MCA

Eighth Blackbird with Bonnie  
"Prince" Billy  
*Ghostlight*  
March 25–26, 2016

Blair Thomas & Co.  
*Moby Dick: The Brotherhood of  
the Monastic Order of Ancient  
Mariners Purges the Ills of Society*  
March 31–April 3, 2016  
New Works Initiative  
August 16–22, 2016

Teatrocinema  
*Historia de Amor (Love Story)*  
April 7–10, 2016

Taylor Mac  
*The History of Popular Music*  
April 12 and 14–16, 2016  
An MCA Stage New Works  
Initiative sponsored by Enact

Kyle Abraham/Abraham.In.  
Motion  
*When the Wolves Came In*  
April 28–May 1, 2016

## SUPPORT FOR PERFORMANCES

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# EDUCATION


PUBLIC PROGRAMS

Tuesdays on the Terrace  
David Boykin  
Jul 7, 2015

MCA Live  
The Freedom Principle Opening Day  
Jul 11, 2015

Tuesdays on the Terrace  
Corey Wilkes  
Jul 14, 2015

MCA Talk  
Segunda Semana  
Jul 14, 2015

MCA Talk  
Jeff Tweedy  
Jul 16, 2015

MCA Talk  
Alexandre da Cunha  
Jul 18, 2015

Tuesdays on the Terrace  
Fred Anderson  
Legacy  
Jul 21, 2015

MCA Live  
Urban Haiku  
Jul 25, 2015

Tuesdays on the Terrace  
Marlene Rosenberg  
Jul 28, 2015

MCA Talk  
Naomi Beckwith on *The Freedom Principle*  
Jul 31, 2015

Tuesdays on the Terrace  
Ari Brown Quintet  
Aug 4, 2015

MCA Talk  
Segunda Semana  
Aug 11, 2015

Tuesdays on the Terrace  
Douglas R. Ewart  
Aug 11, 2015

MCA Talk  
LaShana Jackson and Faheem Majeed  
Aug 16, 2015

Tuesdays on the Terrace  
Jason Stein Quartet  
Aug 18, 2015

MCA Talk  
Michael Darling on Alexandre da Cunha  
Aug 21, 2015

Tuesdays on the Terrace  
Tatsu Aoki's Miyumi Project  
Aug 25, 2015

Tuesdays on the Terrace  
Corey Wilkes  
Sep 1, 2015

Tuesdays on the Terrace  
Chris Greene Quartet  
Sep 8, 2015

MCA Talk  
Segunda Semana  
Sep 8, 2015

MCA Live  
John Preus, New Material  
Sep 12, 2015

MCA Talk  
Grace Deveney on Ania Jaworska  
Sep 15, 2015

Tuesdays on the Terrace  
Jazz Links, Ryan Nyther Quartet  
Sep 15, 2015

Tuesdays on the Terrace  
Joshua Abrams Quartet  
Sep 22, 2015

MCA Live  
Mikel Patrick Avery, Play  
Sep 26, 2015

Tuesdays on the Terrace  
Tomeka Reid's Hear in Now  
Sep 29, 2015

MCA Talk  
William Forsythe  
Sep 30, 2015

MCA Prime Time Vibes  
Oct 2, 2015

MCA Screen  
Scott Reeder, *Moon Dust*  
Oct 3, 2015

MCA Talk  
Architecture is Art . . . Is Architecture Art? Atelier Bow-Wow  
Oct 4, 2015

MCA Live  
David Grubbs, John McEntire, Rob Mazurek  
Oct 6, 2015

MCA Live  
Ann Ward and the AACM School of Music  
Oct 10, 2015

MCA Talk  
Segunda Semana  
Oct 13, 2015

MCA Talk  
Dieter Roelstraete on *The Freedom Principle*  
Oct 20, 2015

MCA Studio  
YouMedia, Open Mic  
Oct 20, 2015

MCA Talk  
Sanford Biggers with Romi Crawford  
Oct 27, 2015

MCA Talk  
Architecture is Art . . . Is Architecture Art? Asymptote  
Oct 28, 2015

MCA Talk Carrie Brownstein Oct 30, 2015	<i>Spectacle: A Portrait of Stuart Sherman</i> Nov 24, 2015	MCA Studio Jeanette Andrews, Thresholds Jan 26, 2016
MCA Talk Claudia Rankine, Citizen Oct 31, 2015	MCA Studio Lyra Hill, Moon Moods Dec 1, 2015	MCA Talk The City Between Image and Fact Jan 26, 2016
MCA Screen Alexis Gideon, <i>The Crumbling</i> Nov 3, 2015	MCA Talk Julie Rodrigues Widholm on <i>Kathryn Andrews: Run for President</i> Dec 8, 2015	MCA Talk Phyllis Bramson, Antonia Contro, and Buzz Spector Feb 2, 2016
MCA Live The Bridge #3 with Hamid Drake and Harrison Bankhead Nov 7, 2015	MCA Talk Segunda Semana Dec 8, 2015	MCA Prime Time ÆR Feb 5, 2016
MCA Talk Peter Taub on Eighth Blackbird Nov 10, 2015	MCA Talk Neko Case Dec 9, 2015	MCA Talk Segunda Semana Feb 9, 2016
MCA Live Child of Tree Nov 10, 2015	MCA Talk School Night, Self-Portrait in a Kanye Mirror Dec 15, 2015	MCA Studio Sonnenzimmer, Dubbing Stills Feb 9, 2016
MCA Talk Segunda Semana Nov 10, 2015	MCA Studio Fa la la la la Dec 22, 2015	MCA Talk Diane Simpson Feb 16, 2016
MCA Talk Ania Jaworska Nov 14, 2015	MCA Studio Interactive Collective One Jan 5, 2016	MCA Talk Michael Darling on <i>Pop Art Design</i> Feb 23, 2016
MCA Talk Roscoe Mitchell and John Corbett Nov 15, 2015	MCA Talk Michael Darling on <i>The Street, the Store, the Silver Screen</i> Jan 12, 2016	MCA Live Lisa Kaplan and Matthew Duvall Feb 23, 2016
Dialogue 7 W. Kamau Bell Nov 15, 2015	MCA Talk Segunda Semana Jan 12, 2016	MCA Talk Photoconceptualism Mar 1, 2016
MCA Talk Rebecca Zorach, Pemon Rami, and Cauleen Smith Nov 17, 2015	MCA Studio Eighth Blackbird, Hand Eye Jan 12, 2016	MCA Talk The Post Family Mar 1, 2016
MCA Talk Kathryn Andrews Nov 21, 2015	MCA Talk Run the Jewels Jan 16, 2016	MCA Talk Brad Hall: A Retrospective Mar 5, 2016
MCA Live William Pope.L, Cage Unrequited Nov 21-22, 2015	MCA Screen Wall Writers Jan 19, 2016	MCA Talk Segunda Semana Mar 8, 2016
MCA Screen Robin Deacon,		MCA Live Petits Artéfacts Mar 8, 2016

MCA Talk Architecture is Art . . . Is Architecture Art? Tod Williams Billie Tsien Architects Mar 10, 2016	MCA Live Brooksdays, Where Margins Meet May 3, 2016	Jun 14, 2016
MCA Talk Lynne Warren on <i>Surrealism: The Conjured Life</i> Mar 15, 2016	MCA Prime Time Purple May 6, 2016	MCA Talk Judy Ledgerwood and Matthew Jesse Jackson, On Painting Jun 18, 2016
MCA Talk Organize Your Own Mar 15, 2016	MCA Talk Michael Darling on <i>Kerry James Marshall: Mastry</i> May 10, 2016	Tuesdays on the Terrace Josh Berman Trio Jun 21, 2016
MCA Live Felonious Munk, Write-in Mar 17, 2016	MCA Talk Segunda Semana May 10, 2016	MCA Talk Naomi Beckwith on <i>The Propeller Group</i> Jun 28, 2016
MCA Studio Jeff Kolar + jonCates Mar 22, 2016	MCA Live Flutronix May 10, 2016	Tuesdays on the Terrace Marquis Hill Jun 28, 2016
MCA Live Alejandro T. Acierto, Transmit Mar 29, 2016	MCA Screen Black Radical Imagination May 17, 2016	
MCA Live Haptic Apr 5, 2016	MCA Live HOWDOYOU- SAYYAMINAFRI- CAN?, Pot Liquor Medicine Women May 21, 2016	
MCA Talk Lynne Warren on <i>Chicago Works: Diane Simpson</i> Apr 12, 2016	MCA Live Rashayla Marie Brown, Rage to Master May 24, 2016	
MCA Talk Segunda Semana Apr 12, 2016	MCA Studio Jenny Kendler May 31, 2016	
MCA Talk Seth Boustead Apr 12, 2016	MCA Talk The Propeller Group Jun 4, 2016	
MCA Talk School Night, How to Politically Correct Apr 19, 2016	Tuesdays on the Terrace Pat Mallinger Trio Jun 7, 2016	
MCA Talk Kerry James Marshall Apr 23, 2016	Tuesdays on the Terrace Matt Ulery Nonet featuring Eighth Blackbird Jun 14, 2016	
MCA Live Acre TV Apr 26, 2016	MCA Talk Segunda Semana	

FAMILY AND  
YOUTH PROGRAMS

FAMILY  
PROGRAMS

Stroller Tour  
Jul 1, 2015

Stroller Tour  
Aug 5, 2015

Stroller Tour  
Sep 2, 2015

Stroller Tour  
Oct 7, 2015

Family Day  
Kaleidoscopic  
Oct 10, 2015

Stroller Tour  
Nov 4, 2015

Family Day  
Listen  
Nov 14, 2015

Stroller Tour  
Dec 2, 2015

Family Day  
All In  
Dec 12, 2015

Stroller Tour  
Jan 6, 2016

Family Day  
Mighty  
Jan 9, 2016

Stroller Tour  
Feb 3, 2016

Family Day  
(Extra)ordinary  
Feb 13, 2016

Stroller Tour  
Mar 2, 2016

Family Day  
Outside/In  
Mar 12, 2016

Stroller Tour  
Apr 6, 2016

Family Day  
Jam  
Apr 9, 2016

Stroller Tour  
May 4, 2016

Family Day  
Invisible  
May 14, 2016

Stroller Tour  
Jun 1, 2016

YOUTH PROGRAMS

Living Room  
Oct 24, 2015

Teen Workshop  
Nov 13, 2015

Living Room  
Jan 30, 2016

Living Room  
Mar 26, 2016

Living Room  
Apr 30, 2016

Teen Workshop  
May 24, 2016

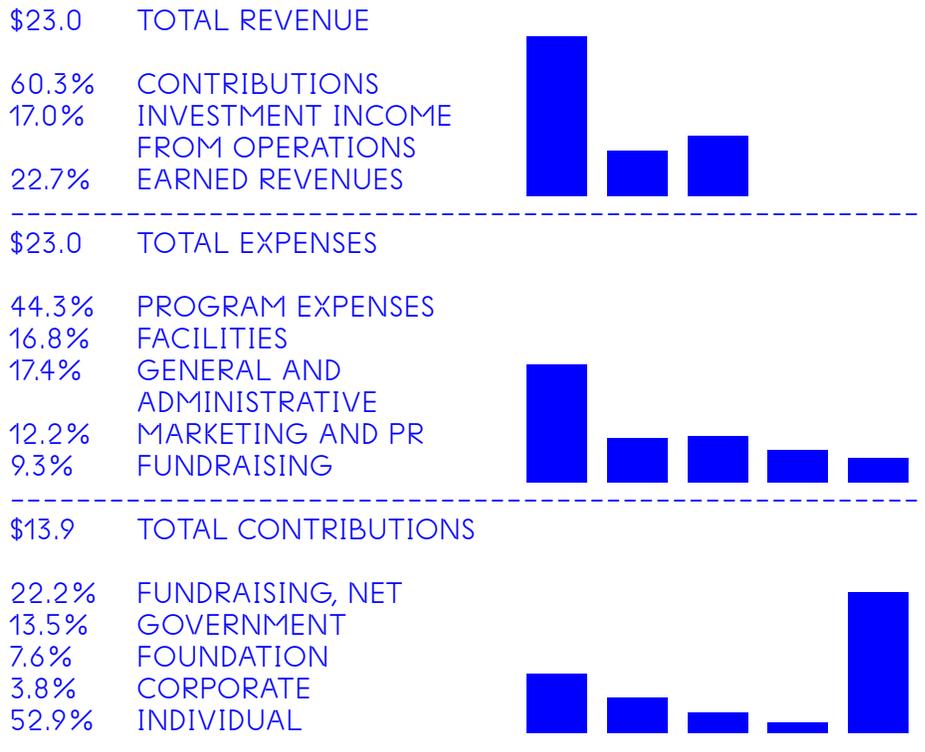
21Minus  
Annual exposition of  
teen creativity,  
curated and hosted  
by the Teen Creative  
Agency  
Jun 11, 2016

SUPPORT FOR  
EDUCATION

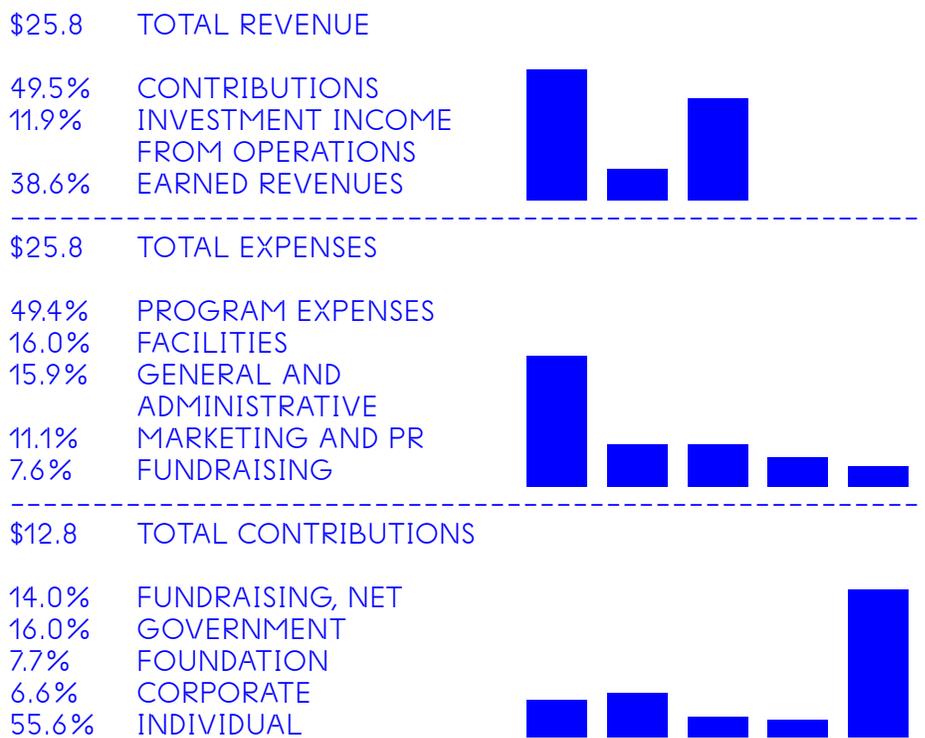
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## FY 16



## FY 15



### OPERATING ENDOWMENT BALANCES SINCE 2003

FY 03	39,538,547	FY 10	56,456,393
FY 04	46,618,272	FY 11	68,052,705
FY 05	52,460,185	FY 12	65,516,235
FY 06	61,546,640	FY 13	76,922,688
FY 07	71,572,510	FY 14	89,722,729
FY 08	67,402,636	FY 15	100,584,475
FY 09	52,318,454	FY 16	98,705,025

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