

**Museum of
Contemporary Art
Chicago**

Annual Report
2010

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Letter from the Chair of the Board of Trustees



The evening of October 16, 2009, was a magical one on the MCA stage. The celebrated choreographer Lucinda Childs performed her landmark work *DANCE*, set to a composition by Philip Glass and featuring set designs by Sol LeWitt, on the work's thirtieth anniversary. Childs's choreography, LeWitt's projected background film, and Glass's score were flawlessly combined, and on that autumn night the freshness of the work was striking and sublime.

The next evening brought another unforgettable sold-out performance by contemporary master Glass with *Evening of Solo Piano*. And as 2009 gave way to 2010, the MCA Theater stayed true to its reputation for presenting energetic, challenging works, from Young Jean Lee's stirring play *The Shipment* to an enormous spectacle by Redmoon Theater and many others. With their critical mix of artful planning and in-the-moment brilliance, live performances provide a wonderful lens for looking at the creative process and are thus a linchpin of our mission. They are also one of the ways visitors are introduced to the MCA. Someone who admires

the postmodern dance legend Anna Halprin, for instance, upon entering our theater for the first time, would take in the larger setting, thereby recognizing that contemporary art is dynamic, varied, and immediate.

This year we were fortunate to welcome Brad Ballast, Don Edwards, George Greig, and Marquis Miller to the board, and, to the museum, our new James W. Alsdorf Chief Curator, Michael Darling. They join Pritzker Director Madeleine Grynsztejn and all of us who are engaged in the museum and contemporary art in re-inventing the MCA for the twenty-first century. In this exciting process, creativity and community will be celebrated for their capacity to fuel each other and us.

Those of us associated with the museum through the Board of Trustees, the Women's Board, Circle Donors, Emerge, program committees, docents, and various other supportive groups are profoundly affected by the interactions we have with artists, curators, art educators, and museum visitors. There is no place, and no community, like the MCA. As volunteers and donors increase their level of commitment, the rewards multiply exponentially. Thank you to the fantastic trustees, donors, volunteers, and staff that work so hard to make the MCA the dynamic and engaged community that it is.

Mary Ittelson
Chair of the Board of Trustees

Letter from the Pritzker Director



Were I to choose a single word to characterize fiscal year 2010 at the Museum of Contemporary Art Chicago, *awareness* would serve well. We felt fully engaged, all senses attuned, as we began a new chapter in the museum’s story—still devoted to the art of our time yet extending our skills and talents to producing art, ideas, community, and conversation around the creative process. We gained new awareness of the gratifying and challenging presence of our visitors—local, national, and international alike. The bright spotlight thrust on Chicago amid President Obama’s election and the opening of the Art Institute’s Modern Wing also increased public interest in our city’s artistic resources.

We increased awareness of (and through) contemporary art in various ways. A new commission by British artist Jeremy Deller, *It Is What It Is: Conversations About Iraq*, part of the Three M project, invited a range of people who have had personal experiences with Iraq to settle into a gallery space and engage visitors in conversation. We initiated the

experience *Hide and Seek* to send visitors throughout the museum to discover works of art in unexpected places, and we explored notions of the artist's studio and the formal exhibition space through *Production Site: The Artist's Studio Inside Out*. And every month, emerging Chicago artists filled our *UBS 12 × 12* gallery with fresh work.

Throughout the year we renewed our focus on the MCA Collection—enabling comprehensive considerations of painting as a contemporary art form and of evolutions within specific practices, highlighting artists whose works we have collected in depth. Refusing to see any sacred division between “special exhibition” and “collection show,” we were thrilled that Liam Gillick engaged wholly with our museum through the joint presentations *Liam Gillick: Three perspectives and a short scenario* and *The one hundred and sixty-third floor: Liam Gillick Curates the Collection*. We explored contemporary Italian art through *Italics: Italian Art between Tradition and Revolution, 1968–2008*. And we combined works by an established artist with works born out of his burgeoning influence in *Alexander Calder and Contemporary Art: Form, Balance, Joy*. Likewise, our performance programming was exuberant, innovative, and engaged, just as our audiences have come to expect.

No one did more to assert the relevance of contemporary art in Chicago in recent years than Elizabeth Smith, who, after ten years of extraordinary service as the MCA's James W. Alsdorf Chief Curator and Deputy Director for Programs, now serves as Executive Director, Curatorial Affairs, at the Art Gallery of Ontario. Elizabeth led our curatorial team with an emphasis on originating exhibitions, collaborating with other institutions, and initiating cross-disciplinary shows. She was responsible for numerous groundbreaking exhibitions including *At the End of the Century: 100 Years of Architecture*; *Jenny Holzer: PROTECT PROTECT*; *Lee Bontecou: A Retrospective*; and *Kerry James Marshall: One True Thing, Meditations on Black Aesthetics*. Elizabeth also played a major role in developing the collection, acquiring works by artists featured in MCA exhibitions and deepening our holdings by key artists.

Elizabeth's departure challenged the MCA with the great responsibility of selecting a new curatorial leader to help realize our vision to bring contemporary art into public consciousness in the twenty-first century—no small objective—and I was thrilled when Michael Darling accepted our offer to become our new James W. Alsdorf Chief Curator. Michael came to the MCA from the Seattle Art Museum (SAM), where he served as the Jon and Mary Shirley Curator of Modern and Contemporary Art. He is the perfect creative leader to develop the MCA's reputation and influence as a preeminent contemporary art destination. Throughout his career his exhibitions and acquisitions have always been innovative and relevant, yet grounded in a larger art historical framework and fueled by his distinctive passion, knowledge, and integrity. At SAM, Michael played a pivotal role in the reopening of the expanded downtown museum, which tripled the space for contemporary art. He began the SAM Next contemporary art series in 2008 to identify new artistic talent, including Enrico David, who was later nominated for the prestigious Turner Prize. He organized numerous thought-provoking exhibitions, including *Target Practice: Painting Under Attack, 1949–78*; *Thermostat: Video and the Pacific Northwest*; and *Su-Mei Tse: East Wind*, that pushed the limits of their respective artistic mediums. Michael also expanded SAM's collection of international contemporary art with a vast array of important acquisitions. He was recently awarded SAM's Patterson Sims Fellowship for 2009–10.

But awareness is not merely about inward reflection. We raised community awareness through Museums Work for Chicago, joining with thirteen other Chicago museums and zoos to highlight the incredible collective impact we have on our city, serving more than 14 million visitors annually, including 1.5 million students who attend free of charge through school programs and 8 million who take advantage of other free-admission offerings. Bringing more than 26,670 jobs to the community, the fourteen partnering museums and zoos create more than \$1 billion in economic impact for Illinois annually. Simply put, Chicago's museums are intrinsic to the city's reputation for ingenuity and progress. And central to the MCA

are all the people who support what we do, enabling us to continue to have a positive cultural and economic impact on our great city.

As a present state of readiness to receive and transmit ideas, awareness is by definition contemporary. It's the on-switch of the creative process and the key to art's myriad riches. Thank you for being perpetually aware, always open to new art and to new ideas expressed across disciplines, points of view, and cultures. And thank you to our staff and trustees whose work makes these experiences possible.

Madeleine Grynsztejn
Pritzker Director

Curatorial Report

Michael Darling
James W. Alsdorf Chief Curator



Venturing intelligently into the vanguard and maintaining people's trust in your ability to navigate its mutability requires a critical eye for what will endure and remain true. Every decision we make about either our exhibition program or our collection requires that we meet our commitment to the fresh and the provocative with a trained eye for creating permanent value and enduring interest. In fiscal year 2010, our exhibitions and acquisitions aimed to provide Chicago with a constant, unobstructed view of the avant-garde while documenting the techniques, methods, media, and ideas that are enlivening art and the creative process in lasting ways.

The MCA is proud to be an artist-activated institution. As I noted in my annual letter in this report, we were privileged to show works by many of the most important artists working today, including Jeremy Deller, Liam Gillick, and Daria Martin. We also looked anew at Alexander Calder and at works by the contemporary artists he influenced. Presentations of the MCA Collection included in-depth views of Jenny Holzer, Donald Judd, and Sol LeWitt, as well as fresh considerations of contemporary photography and works on paper. These exhibitions and many others, as well as our highly respected *UBS 12 x 12* series recognizing Chicago's emerging artists, combined to deepen our reputation as a museum of local necessity and global distinction.

Madeleine Grynsztejn
Pritzker Director

I arrived at the Museum of Contemporary Art Chicago just as fiscal year 2010 was coming to a close and the warm breezes of summer welcomed fiscal year 2011, so this is not a traditional annual missive from a chief

curator. I simply want to state, for the record, my enthusiasm for joining a museum I have long admired, one known for its leadership and risk-taking. The other curators and I are engaged in closely watching what artists are doing in their studios, listening to what interests them, and urging them forward as critical participants in the free, open, and compelling exchange of ideas.

MCA Collection acquisitions over the course of 2010, which are listed here, are exciting indications of more extensive collection-building ahead. We are fortunate that the MCA Collection already reflects the interests of numerous donors and curators, enabling us to track some of the most active and exciting fields of inquiry today, such as analytical approaches to painting, critical stances on photography, and a renewed formalism in sculpture, among many other hot-button issues. In the coming years, as the collection develops and new artists come to the fore, our members and visitors can expect flexible, curious thinking that not only celebrates the best of new art but also offers open-minded reconsiderations of the past. I look forward to sharing both our accomplishments and our vision for many thrilling years to come.

Michael Darling
James W. Alsdorf Chief Curator

Exhibitions

UBS 12 × 12: New Artists/New Work

Jill Frank
August 8–30, 2009

Robert Davis/Michael Langlois
September 5–27, 2009

Maria Gaspar
October 3–November 1, 2009

Haptic and Lisa Stodki
November 6–29, 2009

Carrie Schneider
December 5, 2009–January 3, 2010

Aspen Mays
February 6–28, 2010

White/Light
March 6–28, 2010

Daniel Everett
April 3–May 2, 2010

Steve Krakow
May 8–30, 2010

Caleb J. Lyons
June 5–27, 2010

**Constellations: Paintings from
the MCA Collection**
July 25–October 18, 2009

Daria Martin: Minotaur
October 3, 2009–February 7, 2010

**Jeremy Deller: It Is What It Is:
Conversations About Iraq**
October 10–November 15, 2009

**Liam Gillick: Three perspectives
and a short scenario**
October 10, 2009–January 10, 2010

**Artists in Depth: Liam Gillick,
Jenny Holzer, Donald Judd,
Sol LeWitt**
October 17, 2009–January 10, 2010

**Italics: Italian Art between
Tradition and Revolution,
1968–2008**

November 14, 2009–February 14, 2010

**The one hundred and
sixty-third floor:
Liam Gillick Curates
the Collection**

November 27, 2009–January 10, 2010

**Selected Works from
the MCA Collection:
Focus on UBS 12 × 12**

January 9–31, 2010

**Production Site:
The Artist's Studio Inside-Out**

February 6–May 30, 2010

Hide and Seek

February 16–March 12, 2010

Lost and Found

February 20, 2010–February 13, 2011

**Rewind: 1970s to 1990s
Works from the MCA Collection**

March 13–September 5, 2010

**Earthworks:
Robert Smithson, Sam Durant,
and Mary Brogger**

April 24–October 3, 2010

**Works on Paper from
the MCA Collection**

May 15–October 3, 2010

**Alexander Calder and
Contemporary Art:
Form, Balance, Joy**

June 26–Oct 17, 2010

Exhibition Support

It is with great appreciation that the Museum of Contemporary Art Chicago thanks all the supporters of our Exhibition program for our previous fiscal year.

B&B Italia
Mr. and Mrs. Bruce C. Berger
Julie and Larry Bernstein
Barbara Bluhm-Kaul and Donald Kaul*
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Donna and Howard Stone*
Sara F. Szold*
UBS
Rosina Lee Yue and Bert A. Lies
Zell Family Foundation*

Anonymous

Acquisitions

Tino Sehgal. *Kiss*, 2002. Constructed situation. Edition 4/4 aside from 1 artist's proof. Dimensions variable. Gift of Katherine S. Schamberg by exchange. 2009.8

Olafur Eliasson. *Your eye activity field*, 2009. Oil on canvas. 290 parts, each 94½ × 7⅞ in. (240 × 20 cm). The Edlis/Neeson Art Acquisition Fund. 2009.9

Jene Highstein. *Styrofoam Study*, 1982. Chalk and pastel on paper. 60 × 68 in. (152.4 × 172.7 cm). Gift of Frances Dittmer. 2009.10

Vera Lutter. *Studies for Ground Zero*, 2001–02. Gelatin silver prints. Three prints, each framed: 29 × 33 × 2 in. (73.7 × 83.8 × 5.1 cm). Gift of Francis Dittmer. 2009.11.a–c

Alan Rath. *Wallflower, V*, 1991. Custom electronics, aluminum, wood, and speakers. Installed: 63 × 39 × 9 in. (160 × 99.1 × 22.9 cm). Gift of Dr. and Mrs. Peter W. Broido in honor of Madeleine Grynsztejn. 2009.12

Chris Martin. *Untitled*, 2008. Oil and pompoms on canvas 31 × 26⅝ in. (78.7 × 66.4 cm). Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts, and Symons Funds. 2009.13

Paula Henderson. *Enter-prize*, 2007. Oil and wax on canvas. 60 × 48 in. (152.4 × 121.9 cm). Gift of the artist and Linda Warren Gallery, Chicago 2009.14

Kerry James Marshall. *Untitled (Painter)*, 2009. Acrylic on PVC. 44⅝ × 43⅝ × 3⅞ in. (113.4 × 109.5 × 9.8 cm). Gift of Katherine S. Schamberg by exchange. 2009.15

Daria Martin. *Minotaur*, 2008. 16mm color film. Edition 1/4 aside from 1 artist's proof. Commissioned by the Museum of Contemporary Art Chicago; the Hammer Museum, Los Angeles; and the New Museum of Contemporary Art, New York. 2009.16

Jeremy Deller. *It Is What It Is*, 2009. Constructed situation and cotton banner. Banner: 192 × 166 in. (487.7 × 421.6 cm). Commissioned by the New Museum of Contemporary Art, New York; Hammer Museum, Los Angeles; and the Museum of Contemporary Art Chicago. 2009.17

Kerry James Marshall. Preparatory drawing for "Untitled (Painter)", 2009. Marker and graphite on tracing paper. 44 × 44 in. (111.8 × 111.8 cm). Gift of the artist. 2009.18

Kerry James Marshall. Preparatory drawing for "Untitled (Painter)", 2009. Ink on paper. 8 × 5 in. (20.3 × 12.7 cm). Gift of the artist. 2009.19

Kerry James Marshall. Preparatory drawing for "Untitled (Painter)", 2009. Graphite on paper. 7⅝ × 11¼ in. (19.4 × 28.6 cm). Gift of the artist. 2009.20

Kerry James Marshall. Preparatory drawing for "Untitled (Painter)", 2009. Graphite on paper. 17 × 14 in. (43.2 × 35.6 cm). Gift of the artist. 2009.21

Kerry James Marshall. Preparatory drawing for "Untitled (Painter)", 2009. Ink on tracing paper. 9 × 12 in. (22.9 × 30.5 cm). Gift of the artist. 2009.22

John Stezaker. *Untitled (Film Still Collage) XVI*, 2005. Collage. 8 × 10⅝ in. (20.3 × 25.7 cm). Gift of Samuel Zell. Revocable Trust. 2009.23

Saint Clair Cemin. *Untitled (Collapsing Table)*, 1988. Wood, bronze, fabric, and metal. 32¾ × 52½ × 31¼ in. (83.2 × 133.4 × 79.4 cm). Will Hokin Family Collection. 2009.24.a–b

David Lieske. *A Clean Well-Lighted Place For Books*, 2006. Neon. 6 × 180 in. (15.2 × 457.2 cm). Gift of Martin Fluhrer. 2009.25

Juan Muñoz. *Untitled*, 1988. Oil pastel painting and hand-carved wood banisters. Banister: 36 × 40 × 32 in. (91.4 × 101.6 × 81.3 cm). Painting: 14 × 11 in. (35.6 × 27.9 cm). Gift of Daryl Gerber Stokols and Jeff Stokols. 2009.26.a–b

Buckminster Fuller. *Inventions: Twelve Around One*, 1981. Screen prints on clear polyester and archival paper. Edition of 60 aside from 20 hors commerce. 26 parts, each: 30 × 40 in. (76.2 × 101.6 cm). Gift of Allegra Fuller Snyder. 2009.27.a–aa

Kay Rosen. *Yours/Ours*, 2010. Acrylic on wall. Dimensions variable. Gift of Mary and Earle Ludgin by exchange. 2010.1

Justin Cooper. *Studio Visit*, 2007. Single-channel video. 5 minutes, 15 seconds. Edition 7/25. Gift of Dr. John J. Drammis, Jr. by exchange. 2010.2

Justin Cooper. *Untitled* drawing from the Studio Visit series, 2009. Mixed media on paper. 17 × 15 in. (43.2 × 38.1 cm). Gift of Dr. John J. Drammis, Jr. by exchange. 2010.3

Justin Cooper. *Untitled* drawing from the Studio Visit series, 2009. Mixed media on paper. 41¾ × 42 in. (106.1 × 106.7 cm). Gift of Dr. John J. Drammis, Jr. by exchange. 2010.4

Justin Cooper. Untitled drawing from the *Studio Visit* series, 2009. Mixed media on paper. 52¼ × 41½ in. (132.7 × 105.5 cm). Gift of Dr. John J. Drammis, Jr. by exchange. 2010.5

Evan Holloway. *Dialectic*, 2006. Cinder blocks, plaster, steel, brass, lighting, and lighting controller. 87½ × 74½ × 110 in. (222.3 × 189.2 × 279.4 cm). Gift of Penny Pritzker and Bryan Traubert. 2010.6

Salvatore Emblema. *Senza titolo*, 1968. Paint, soil, and ashes on jute. 75¾ × 70⅞ in. (192.4 × 180 cm). Gift of Salvatore Emblema heirs. 2010.7

Kerry Skarbakka. *Office*, 2005. Chromogenic development print. 50 × 60 in. (322.6 × 152.4 cm). Gift of the artist. 2010.8

Kate Gilmore. *Between a Hard Place*, 2008. Single-channel video. 9 minutes, 42 seconds. Edition 4/5 aside from 2 artist's proofs. Restricted gift of Emerge. 2010.9

Kate Gilmore. *Blood from a Stone*, 2009. Single-channel video. 8 minutes, 9 seconds. Edition 3/5 aside from 2 artist's proofs. Restricted gift of Emerge. 2010.10

Mitzi Pederson. *Untitled*, 2008. Cement and ribbon. 36 × 36 × 139 in. (91.4 × 91.4 × 353.1 cm). Restricted gift of Emerge with additional support from the Biff Ruttenberg Foundation, Dr. and Mrs. Peter W. Broido, Andree S. and S. Ronald Stone, Penelope and Robert Steiner, Naomi Reese and John Reese, Greg Miller and Michael Wiener, and Ratio 3. 2010.11

Andrea Zittel. *A-Z Cellular Compartment Units*, 2001. Stainless steel, birch plywood, glass, and household objects. Overall: 96 × 144 × 192 in. (243.8 × 365.8 × 487.7 cm). Gift of Marshall Fields by exchange. 2010.12

Andrea Zittel. *A-Z Cellular Compartment Communities #5*, 2002. Latex paint, tape, and ink on birch. Overall: 147¹⁵/₁₆ × 194³/₄ in. (375.8 × 494.7 cm). Gift of the artist and Andrea Rosen Gallery in appreciation of the museum's commitment to the artist's work. 2010.13.a-e

Richard Mosse. *Hilux Samarra*, 2009. Digital chromogenic development print face mounted to Plexiglas. 37½ × 50 in. (95.3 × 127 cm). Gift of Susan and Lewis Manilow. 2010.14

Performance Report

Peter Taub
Director of Performance Programs



Dance, theater, new musical compositions, film, cross-disciplinary works—performance at the MCA is varied and visionary. Over the course of fiscal year 2010, we were honored to host Lucinda Childs for her thirtieth-anniversary performance of *DANCE*, the legendary collaboration between dancer and choreographer Childs, visual artist Sol LeWitt, and composer Philip Glass. *DANCE* has an established presence in the historical arc of contemporary performance and masterfully attests to the power of multidisciplinary work, but it also communicates the palpable freshness and enduring relevance that mark a great work of art. The very next evening we welcomed Philip Glass back for the extraordinary *Evening of Solo Piano*. It was an unforgettable weekend.

In fact, it was an unforgettable season, one that included performances of *Rhythm World*, by the Chicago Human Rhythm Project; the World Music Festival; theater works such as *The Hypocrites: Frankenstein*, directed by Sean Graney; the long-awaited Chicago debut of Young Jean Lee's Theater Company performing *The Shipment*; dance by Anna Halprin/Anne Collod, *parades & changes, replays*; Margo Gomez's solo theater work *Long Island Iced Latina*; a concert by Don Byron and Octet as part of the Chicago Humanities Festival at the MCA; The Seldoms with Fraser Taylor: *Marchland*; and composer Kaija Saariaho presenting a concert by International Contemporary Ensemble (ICE) featuring her work. We also extended our partnership with local alt-rock venue The Empty Bottle through a concert with the electronic music duo Matmos and classical ensemble SO Percussion.

Among our growing number of joint presentations with local organizations, we supported

the Chicago Dancing Festival: *Art of the Duet*, presented in association with Millennium Park and the City of Chicago. *Art of the Duet* was an enlightening performance and discussion event featuring Ashley Wheeler, Artistic Director of The Joffrey Ballet, joined by dancers Wendy Whelan and Craig Hall of New York City Ballet, as well as dancers from The Joffrey Ballet and Lar Lubovitch Dance Company. MCA Stage also joined with the Chicago Humanities Festival to present fantastically imaginative theater for children through the Stages, Sights & Sounds festival, bringing Redmoon Theater's *Laika's Coffin* and the premiere of *Cape & Squiggle*, a new multimedia shadowdow piece by Redmoon's artistic director Frank Maugeri, to thrilled audiences.

We are also proud of the ongoing cross-disciplinary work across programming areas of the MCA, integrating live performance into the broader context of contemporary art and enabling important connections across art forms. In honor of Childs's performance, for instance, the museum displayed a mural painting by Sol LeWitt from the MCA Collection in the theater lobby. The film installation *Minotaur*, by Daria Martin, on view for several months in the Turner Gallery, was inspired by the dance work of Anna Halprin. And we offered a film series by notable Italian directors of the 1960s and 1970s, screened in conjunction with the major exhibition *Italics: Italian Art Between Tradition and Revolution, 1968–2008*. Furthering the MCA's commitment to making the creative process transparent, we initiated Open Doors—opportunities for visitors to come into the theater to observe technical productions and rehearsals in process.

The Museum of Contemporary Art Chicago is constantly changing because art and culture are continually evolving. We are in the midst of a particularly energetic period of change at the MCA. Our devotion to contemporary art and performance is enduring and is now supplemented with a focus on participation and the creative process. Striving to find more and more ways to enliven our community with the immediacy and relevance of contemporary art-making, we seek to engage citizens of the art world—to be a vibrant, vital center of artistic activity for exploring creativity and meaning in our times.

Peter Taub
Director of Performance Programs

Performances

Chicago Human Rhythm Project

Rhythm World
July 27–31 and August 6 and 8, 2009

World Music Festival
September 19–25, 2009

**Nora Chipaumire with Thomas Mapfumo/
The Blacks Unlimited**

*Lions will roar, swans will fly,
angels will wrestle heavens,
rains will break, gukurahundi*
October 1, 3, and 4, 2009

Califone
All My Friends Are Funeral Singers
October 10–11, 2009

Lucinda Childs
DANCE
October 15–17, 2009

Philip Glass

An Evening of Solo Piano
October 16, 2009

The Hypocrites

Frankenstein
October 21–November 1, 2009

Anna Halprin/Anne Collod

parades & changes, replays
November 5, 7–8, 2009

Margo Gomez

Long Island Iced Latina
November 11, 2009

Don Byron

The Music of Mickey Katz
November 14, 2009

ICE

Kaija Saariaho
November 19, 2009

Italics Film Series

January 7–31, 2010

Akram Kahn Company

bahok
February 26–28, 2010

Third Coast Filmless Festival

March 6, 2010

The Seldoms with

Fraser Taylor

Marchland
March 12–14, 2010

Young Jean Lee's

Theater Company

The Shipment
March 26–28, 2010

John Jasperse Company

*Truth, Revised Histories,
Wishful Thinking, and Flat Out Lies*
April 9–11, 2010

Nicole Mitchell

Intergalactic Beings
April 30, 2010

Children Humanities Festival

May 6–16, 2010

Matmos and So Percussion

June 12, 2010

Performance Support

It is with great appreciation that the Museum of Contemporary Art Chicago thanks all the supporters of our Performance program for our previous fiscal year.

Janet Alberti and
Frederick Schneider
Alphawood Foundation
Jennifer Aubrey
The Baila Foundation
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Doris and Howard Conant
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Anne and John Kern*
Lisa Yun Lee
Elizabeth A. Liebman
Beth Loeb
Maecenas
Susan and Lew Manilow
Susan Manning and Doug Doetsch
Nancy Lauter McDougal and
Alfred L. McDougal*
Meet the Composer
Charles L. Michod and Susan A. Michod
Herbert R. and Paula Molner
National Endowment for the Arts
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Studio V Design
Angel Ysaguirre and Bob Webb

Anonymous

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Education Report

Erika V. Hanner
Beatrice C. Mayer Director of Education



The MCA's Education Department fosters experiential learning and community around contemporary art and the creative process. At the MCA, we want learning, interpretation, and engagement around art to:

- Prompt us to ask questions of our world
- Allow us to see the world from different viewpoints
- Position us as active participants in making sense of the world
- Compel us to create new ideas, solutions, and questions
- Create opportunities to take pleasure in direct engagement with artworks and artists
- Cultivate and intensify curiosity, not satiate it

We offer lectures, panel discussions, and tours, of course, but, most importantly, through our programs we strive to *create opportunity* by offering multiple and varied ways to interact with artworks and artists; to *provide tools, context, and vocabulary* to help visitors participate in the conversation; to *function as a laboratory* by establishing a space that encourages multiple viewpoints and offers a place to play, experiment, and work things out; and to *elicit reflection* during and after our various programs.

Our access to living artists yields unique opportunities, and those who frequent the MCA often find artists on site. All our school tour guides are working artists as well, and we see the gallery as a highly active space. Liam Gillick's fall 2009 exhibition, *Three perspectives and a short scenario*, presented an excellent opportunity to help the artist realize his vision for the exhibition—exploring how art and architecture influence, and are influenced by, interpersonal communication and interactions in the public sphere—while increasing our reach into the community

and offering a unique opportunity to local universities to use the exhibition space as a classroom for dynamic conversations about the issues and ideas raised by the exhibition.

Artists and audiences met again in one of the highlights of the 2010 season of our very popular Educator Salon series. Chicago-based artists and educators Theaster Gates and Kerry James Marshall engaged in an open discussion about the intersection of art and learning in the K–12 classroom. The artists talked candidly with local teachers about the connection between the professional creative practices of artists and acts of education that happen outside of the classroom. As artists and educators, Gates and Marshall have unique perspectives on how professional lives are shaped through education. Their conversation considered the following questions as springboards for exploring a different kind of teaching practice: Are schools doing enough to teach the next generation of artists about entrepreneurship and other practicalities? What can educators learn from artists who advocate for an alternative model for teaching art? How do these artists instigate learning through their art making process?

Increasing access to our exhibitions and deepening our relationship with our audiences, both current and future, is an important part of our work. In the spring we were thrilled to add the University of Chicago to our group of partnering colleges and universities, who have an arrangement that provides free admission to their students during public hours. And, of course, it's never too early to open a mind to the wonders of art, so we brought a new feature to our always-popular Family Days—the Tot Spot, an area specifically catering to our

littlest visitors, with books and activities just right for the burgeoning art lover.

We are all fortunate to live in a city with such amazing cultural and educational resources. On the occasion of our exhibition *Production Site: The Artist's Studio Inside Out* and the School of the Art Institute of Chicago's complementary exhibition *Picturing the Studio*, we seized the opportunity to embark on a year-long, city-wide collaborative project, Studio Chicago, focusing on the artist's studio. Studio Chicago Core Partners are the Chicago Department of Cultural Affairs, Columbia College Chicago, DePaul University, Gallery 400 at the University of Illinois at Chicago, Hyde Park Art Center, MCA Chicago, The School of the Art Institute of Chicago, and threewalls. Through exhibitions, talks, publications, tours, and research, participating organizations celebrated the working artist and revealed their sites of creative production from historical and contemporary perspectives. Themes ranged from the studio as muse and the virtual studio to the gallery and street as sites of art production.

Finally, the Idea Lounge, which opened at the end of fiscal year 2009, established itself as a popular in-museum destination between one exhibition and the next throughout 2010. Located in the Mayer Education Center, the Idea Lounge offers several ways to engage more deeply with current exhibitions—video interviews with the artists fill a large flat-screen monitor, hands-on activities entice visitors to try techniques and test ideas present in the works on view, and exhibition-related “further reading” materials are on hand as well.

Erika V. Hanner
Beatrice M. Mayer Director of Education

Talks and Discussions

Panel discussion

**Calder and Contemporary Art:
Using the Familiar**

June 26, 2010

Solo Talk

**Kerry James Marshall:
The Artist in the Studio**

May 22, 2010

Solo Talk

**Andrea Zittel: Studio as
Testing Ground**

April 5, 2010

Panel Discussion

**Studio Myths: Nikhil Chopra,
John Neff, and Amanda Ross-Ho**

February 6, 2010

**Corie Sharples of SHoP Architects:
From Studio to Building**

January 19, 2010

**Guerrilla Girls:
Feminist Masked Avengers**

November 10, 2009

Micro-Symposium

Art/Science/Spectacle

September 12, 2009

School and Teacher Programs

Educator Salons

**Theaster Gates and
Kerry James Marshall
in Conversation**

December 1, 2009

**Making Monkey Business
with the Guerrilla Girls**

November 11, 2009

Curriculum Slam!

February 2, 2010

Residency

Alter(ed) Egos: Cheryl Pope

Residency

**Reinvent Yourself: The Fluidity of Identity
Amanda Lichtenstein and visiting artist
Carrie Schneider**

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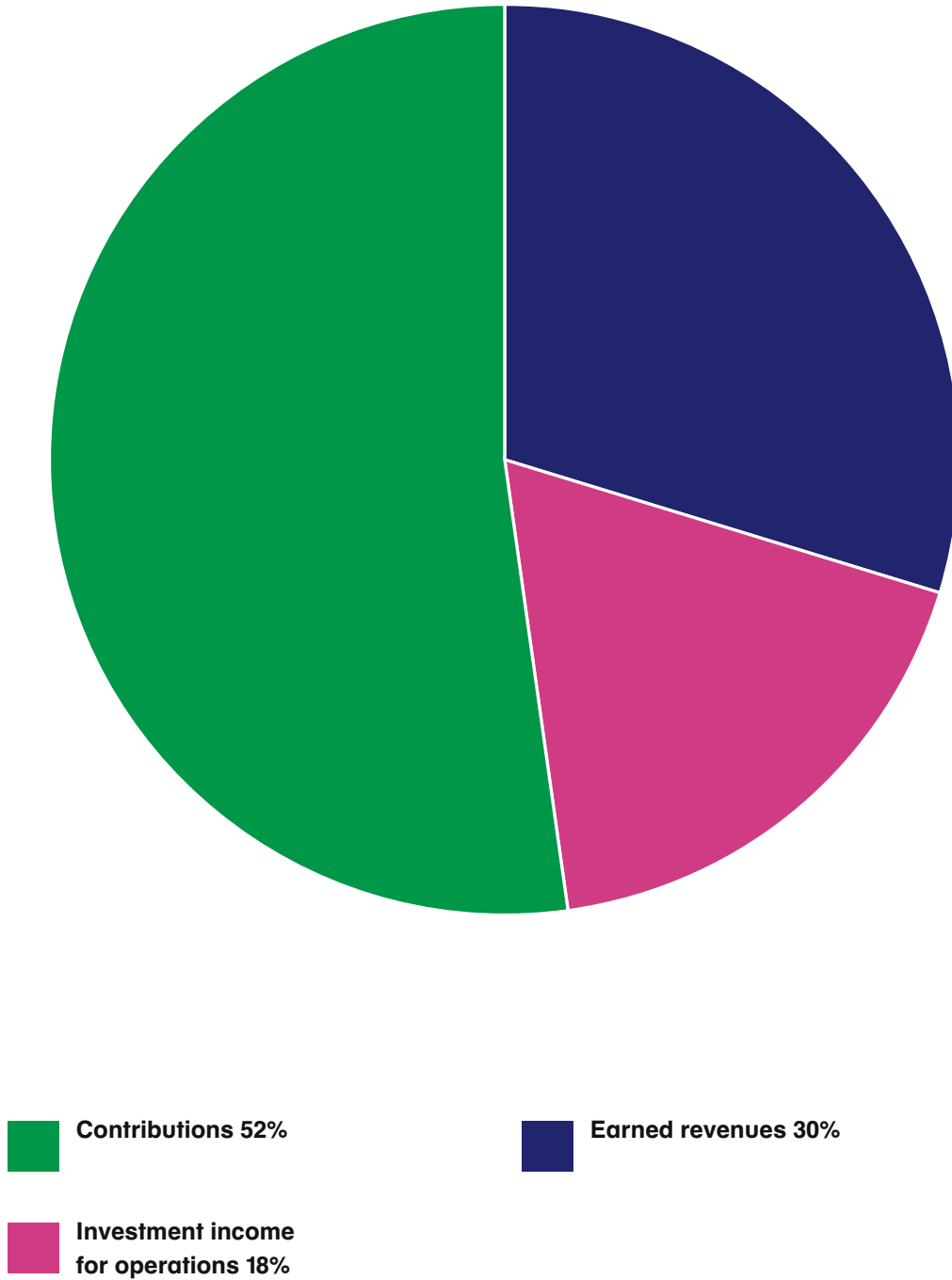
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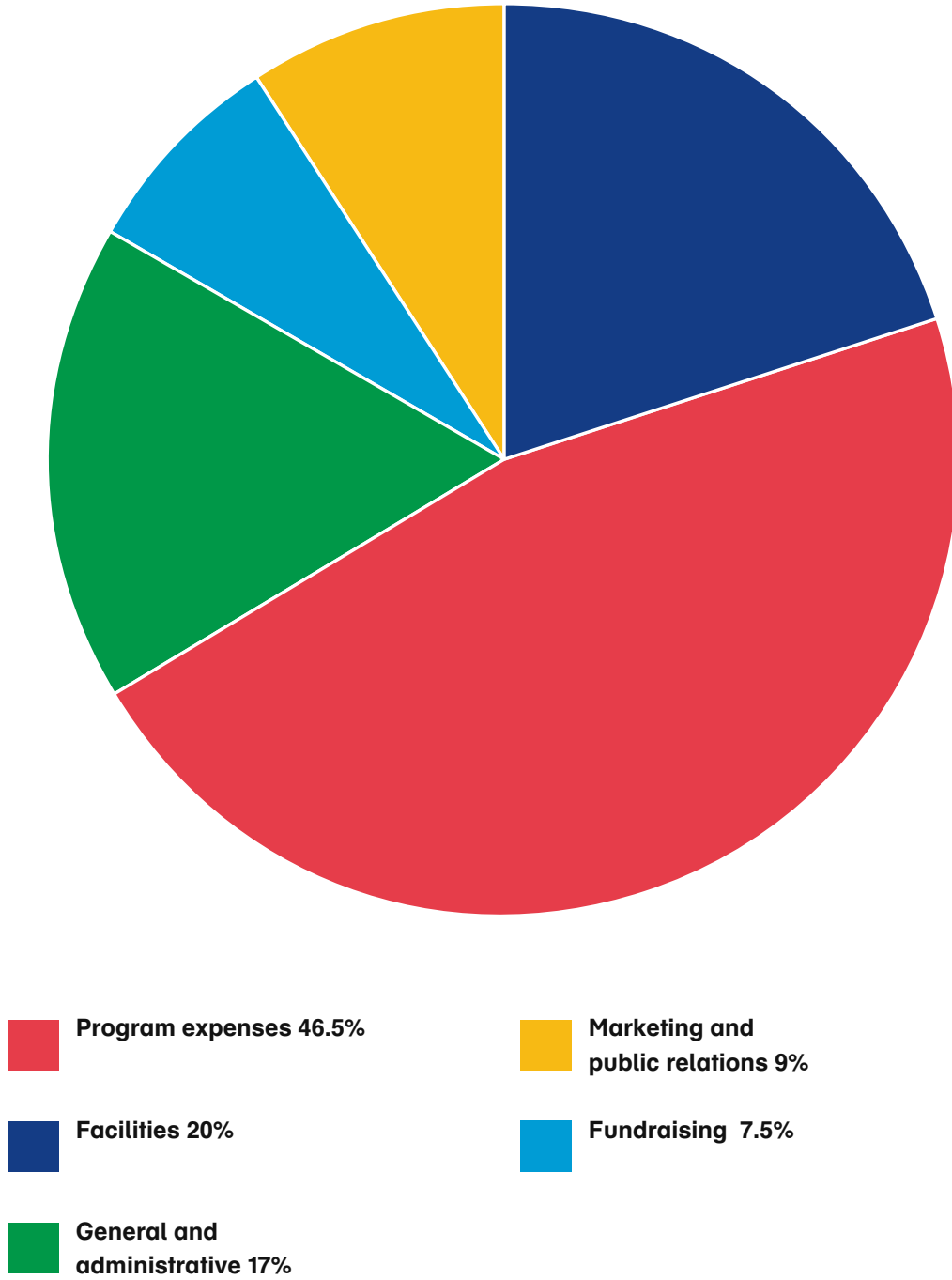
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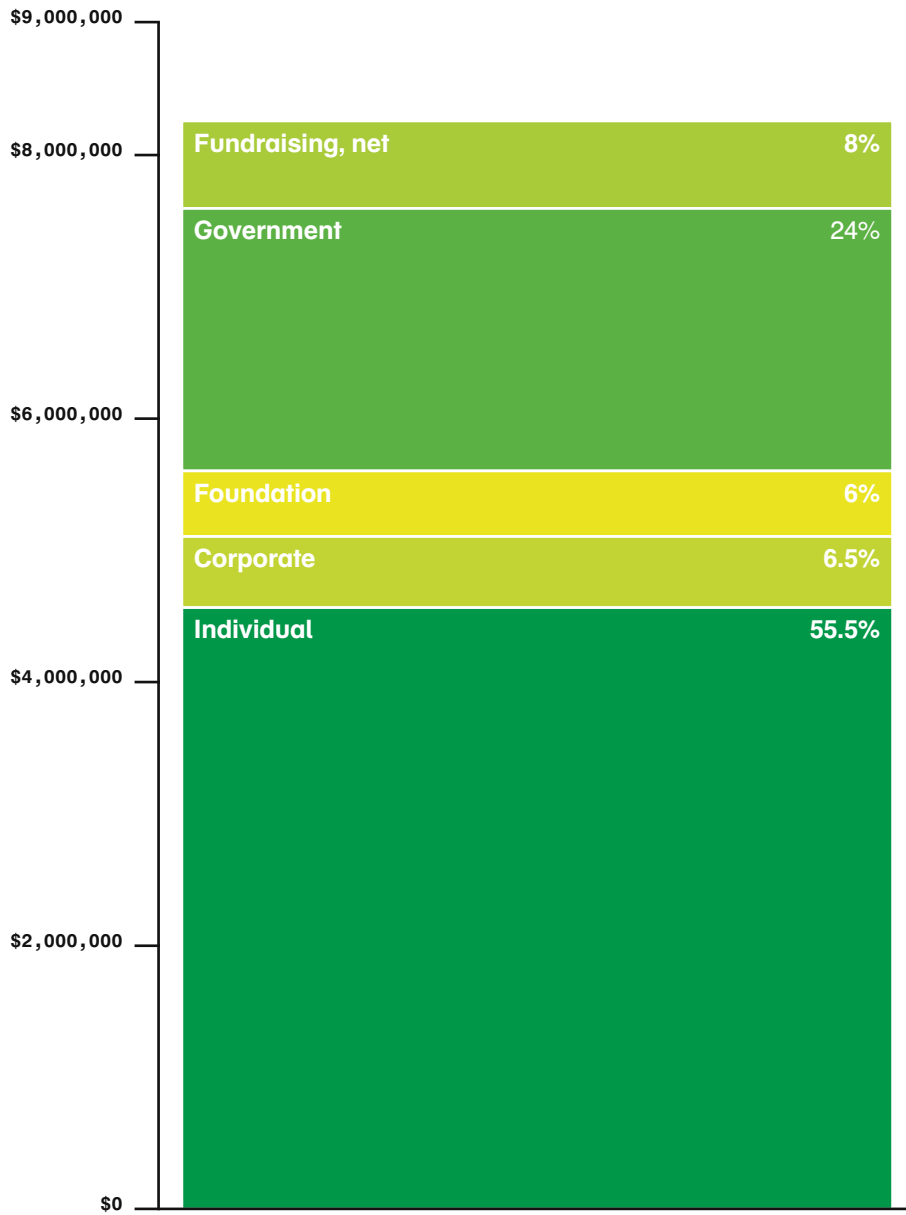
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Operating Revenues
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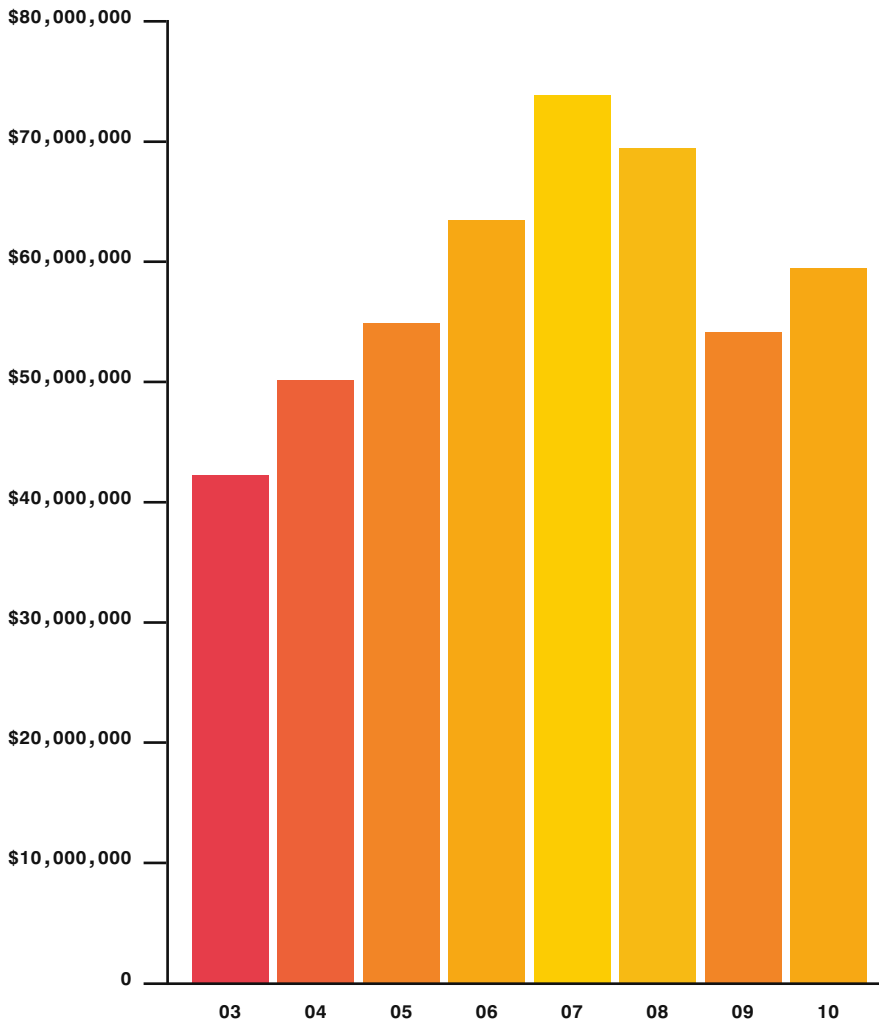
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Philip Glass, Lucinda Childs, and Madeleine Grynsztejn



Rufus Wainwright (center), Sally Kovler (right), and guest



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Dry Ice event committee



Take your time: Olafur Eliasson
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