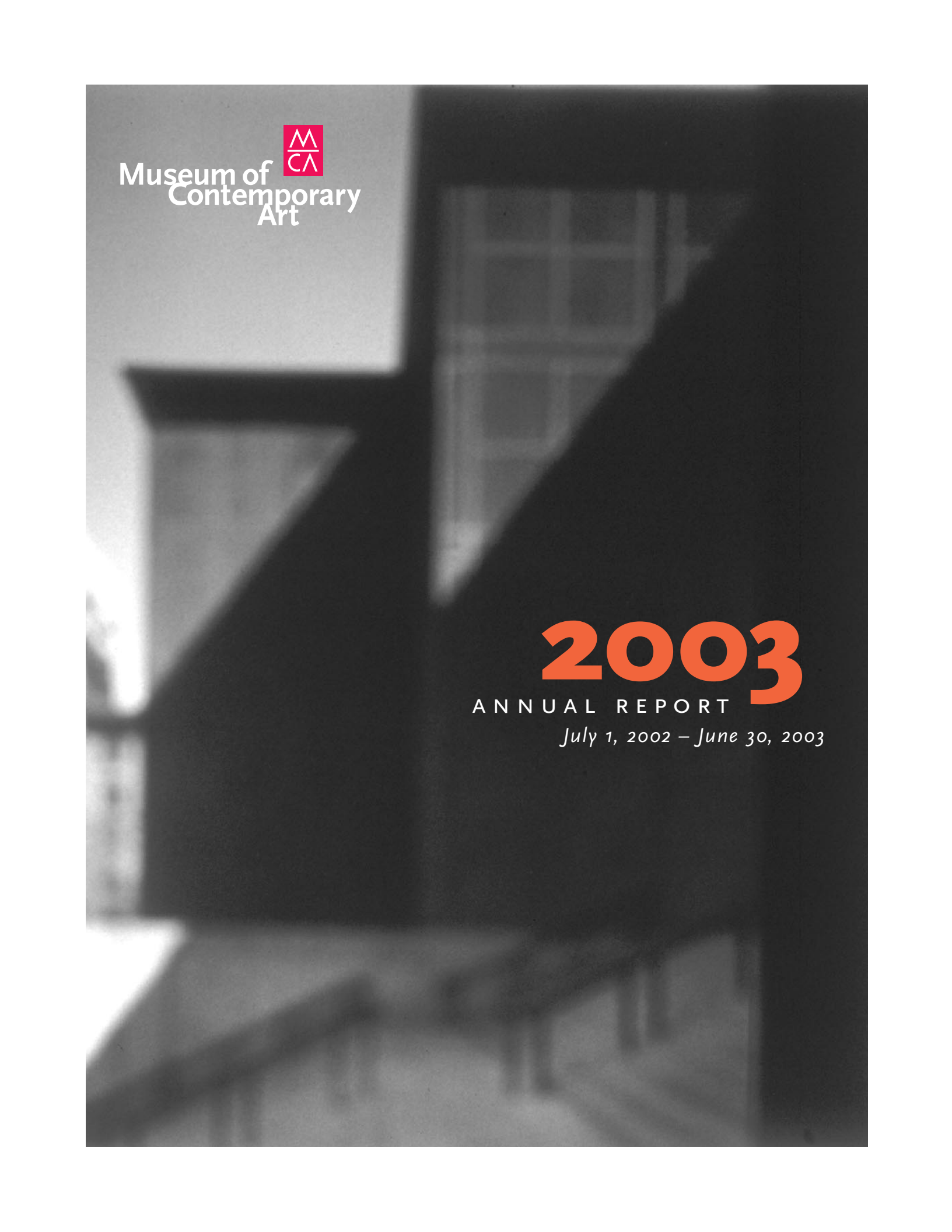




Museum of
Contemporary
Art



2003

ANNUAL REPORT

July 1, 2002 – June 30, 2003

From the Chair of the Board

My tenure as Chair of the Board of Trustees has been a time of great excitement for the museum — under Bob Fitzpatrick's inspired leadership, the MCA has truly come into its own in this building over the past four years. I am deeply grateful to my fellow board members, to Bob, and to the entire MCA family of trustees, supporters, members, and staff for being genuine partners in accomplishing so many great things for the museum, for the city of Chicago, and for our visitors from all over the world.

In light of the bleak economic climate this year, we responded by taking very prudent measures — most notably by reducing our staff and by not extending raises. By making these difficult decisions, we were able to focus on the core of our mission, and to preserve direct benefits for our visitors. Throughout this trying time, our trustees, most notably represented by Helen and Sam Zell, the Pritzker Family Foundation, the Harris Family Foundation, the Irving Harris Foundation, Anne and Kenneth Griffin, Nancy and Sandy Koltun, and Sylvie and Robert Fitzpatrick, came forward with gifts that freed us from the need to withdraw from the endowment. These gifts are a testament to their faith in the MCA, and to them I extend my deepest thanks.

Sadly, this year we said goodbye to our good friend and trustee Pamela Alper, who, in her steadfast support of the museum, represented the truly remarkable commitment and passion of our trustees and the wide group of MCA supporters. We are blessed beyond measure to be sustained by such a passionate and loyal community.

We welcomed five new members this year to the board of trustees — Michael Alper, Steven Fradkin, Anne Kaplan, Sandy Koltun, and Brad Smith — all of whom bring genuine enthusiasm and dedication. I also thank our trustees who chaired the year's successful fundraisers: Barbara Bluhm Kaul and Don Kaul and Margie and Bill Staples chaired the MCA's Evening of Fashion and Art gala, made possible by Marshall Field's; Marlene Breslow-Blitstein and Marilyn Fields chaired Feast for the Eyes; and Margot Greig, with Cheryl Seder, chaired Vernissage.

As my time as Board Chair comes to an end, I welcome Helen Zell as she assumes this challenging position. Helen has a longstanding and passionate commitment to the museum and I know she will fulfill her duties as Chair with wisdom and élan. I look to the MCA's future with great optimism and confidence — we are blessed with a large and eclectic family of supporters who

contribute in many ways as they help the museum fulfill the core of its mission: to engage a broad and diverse audience, create a sense of community, and be a place for contemplation, stimulation, and discussion about contemporary art and culture.

Sally Kovler

Sally Meyers Kovler
Chair of the Board of Trustees



From the Pritzker Director

The title of our fall exhibition *Life, Death, Love, Hate, Pleasure, Pain* in many ways aptly summarized this past year. When our James W. Alsdorf Chief Curator, Elizabeth Smith, organized this extraordinary exhibition and catalogue of works from the MCA Collection, we had no idea how appropriate it would be for us in a year that was difficult—primarily because of tightening budgets—but one that also brought together our staff, trustees, and volunteers to continue presenting outstanding exhibitions and programming without compromise to the public.

Bruce Nauman
Life, Death, Love, Hate, Pleasure, Pain
1983
Neon
Collection Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection
©2002 Bruce Nauman/Artists Rights Society (ARS), New York



One way that we have worked to fulfill our mission to build a world-class collection is by acquiring important works from our own exhibitions. Andreas Gursky's *Avenue of the*

Americas and *Prada III* were both added after the major exhibition of the German photographer's visually stunning, large-scale photographs this summer. The exhibition had a tremendous reception from visitors and became one of the most highly attended shows in MCA history.

Matta in America: Paintings and Drawings of the 1940s, an important historical look at the work of this Chilean-born surrealist who played a critical role in bridging abstraction and figuration, was followed by a provocative exhibition of British artist Gillian Wearing's videos and photographs, attracting many curious visitors. We continued our commitment to young and emerging Chicago artists by renewing our popular monthly series *12 x 12: New Artists/New Work*.

By winter, when our country entered into war with Iraq, the exhibition *War (What Is It Good For?)* brought visitors eager to see how artists have depicted various conflicts in the twentieth century. At the same time, *Hiroshi Sugimoto: Architecture*, in one of the most dramatic installations in the museum's history, provided a beautiful respite with a series of monumental blurred photographs of architectural landmarks. Manilow Senior Curator Francesco Bonami curated this exhibition even as he began work as the director of the International Art Exhibition at the Fiftieth Venice Biennale.

John Currin, a painter who has been celebrated as one of the most important artists of his generation, debuted at the MCA in May in his first major museum exhibition. Organized by the MCA in collaboration with the Serpentine Gallery in London, this exhibition of stunning and provocative paintings received wide critical acclaim and generated major excitement among visitors and press alike both at the MCA and on its tour to the Serpentine and to the Whitney Museum of American Art in New York. Paul Pfeiffer's videos, photographs, and sculptures also took center stage in our galleries, prompting us to reconsider the implications of ever-more-astonishing technological revolutions in visual representation. *Paul Pfeiffer* was also on view at MIT List Visual Arts Center and The Contemporary Museum in Honolulu.

In keeping with our commitment to collaboration, we joined with the College of Architecture and the Arts at the University of Illinois at Chicago to present the first in a series of commissions for temporary architectural works on the front plaza: *Garofalo Architects: Between the Museum and the City*. With fabric awnings, steel beams, wooden platforms, and concrete benches, this work extended the museum beyond its physical boundaries, truly connecting the museum to the community. A popular spot for lounging and people-watching, the structure was also the site for educational programs and performances.

In addition to world-class exhibitions, the museum's education department, led by Wendy Woon, Beatrice C. Mayer Education Director, presented a range of engaging programs. More than 200 children attended our popular summer Arts Camp, a series of weeklong programs including direct contact with local artists, while high school students benefited from artist-led museum tours as part of the State of the Art program. We also published what has become an enormously popular family guide to the MCA Collection that provides imaginative activities for museum visits. New and ongoing partnerships with local schools, community centers, parks, and colleges and universities continue to expand our outreach to an ever-broadening young audience, while our classes, tours, and lectures offer visitors real insight.

This year brought a world of contemporary performance to the MCA Theater, prompting the *Chicago Sun-Times* to praise the MCA as "a haven for international performance." Highlights of the season, which was curated by Peter Taub, Director of Performance Programs, included the Italian theater company Societas Raffaello Sanzio's daring version of *Julius Caesar*. For the culmination of a three-year long

Composer in Residence project, Ernest Khabeer Dawkins composed a work performed by his Live the Spirit youth jazz ensemble and Muntu Dance Theatre of Chicago. Continuing a focus on collaborations by leading international artists of our day, we co-commissioned a work by The Builders Association and *moti roti*, from New York and London; and coproduced an outdoor dance-music project by Amsterdam choreographer Beppie Blankert and Louis Andriessen. Among other remarkable projects, the MCA hosted Chicago's About Face Theatre's Festival of New Plays, which featured *I Am My Own Wife*, which has gone on to great success on Broadway and was awarded a Pulitzer Prize.

The rigor of our programming and its enthusiastic reception perhaps belies the fact that it has been one of the most difficult years in recent memory for many nonprofit organizations. In the face of a harsh financial period, however, our staff, notably Janet Alberti, Chief Financial Officer, and Greg Cameron, Associate Director and Chief Development Officer, remained resolute in their commitment, and those who support the MCA generously came forward to revitalize our contemporary campaign with a challenge grant. Led by Chair, Sally Meyers Kovler, to whom heartfelt thanks for four years of leadership is due, our trustees have



shown unwavering dedication to the museum, and it is with their guidance that the museum continues to flourish. I extend to them my sincere thanks.

Lastly, I call your attention to the many supporters listed elsewhere in this document—those of you who continue to sustain us, enabling us to provide outstanding educational programs and bring the best in contemporary art and performance to Chicago.

Robert Fitzpatrick
Pritzker Director

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July 1, 2002 – June 30, 2003

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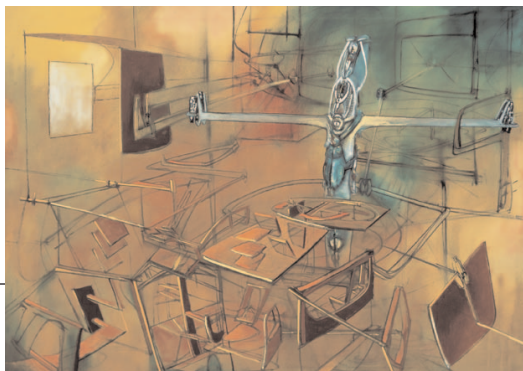
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* Past Presidents and Chairs
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John Currin
The Pink Tree
1999
Oil on canvas
Hirshhorn Museum
and Sculpture Garden,
Smithsonian
Institution, Joseph H.
Hirshhorn Purchase
Fund, 2000

Matta
A Grave Situation
1946
Oil on canvas
Collection Museum of
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Mary and Earle Ludgin
Collection
©2002 Artists Rights
Society (ARS), New
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Exhibitions

July 1, 2002 – June 30, 2003

Multiformity

July 5–29, 2002

Matta in America

July 13–October 20, 2002

Alexander Calder: In Focus

July 20, 2002–January 5, 2003

12 x 12: New Artists/New Work

Georgina Valverde

August 2–September 1, 2002

Adam Scott

September 6–29, 2003

Cindy Loehr

October 5–28, 2002

Clare Rojas

November 1–30, 2002

Kerry Skarbakka

December 6–29, 2002

Juan Angel Chávez

January 3–February 2, 2003

Ben Gest

February 7–March 2, 2003

Scott Anderson

March 7–30, 2003

Valerie Hegarty

April 4–27, 2003

Andreas Fischer

May 2–June 1, 2003

Rena Leinberger

June 6–29, 2003

Giuseppe Gabellone

September 7, 2002–

January 5, 2003

Wanderings of the Mind's Eye: Photographs by Illinois Artists from the MCA Collection

September 14, 2002–

January 5, 2003

Franz Ackermann: The Waterfall

(lobby wall project)

October 16, 2002–

January 4, 2004

Archigram

October 19, 2002–

January 19, 2003

Gillian Wearing: Mass Observation

October 19, 2002–

January 19, 2003

Life, Death, Love, Hate, Pleasure, Pain

November 16, 2002–

April 20, 2003

Maurizio Catellan: Felix

November 21, 2002–

March 30, 2003

Categorically Speaking

January 18–May 18, 2003

War (What Is It Good For?)

January 18–May 18, 2003

Alfredo Jaar: Geography = War

January 18–July 14, 2003

Julian Opie: We swam amongst the fishes (Cafe Project)

February 20, 2003–July 2004

Hiroshi Sugimoto: Architecture

February 22–June 1, 2003

John Currin

May 3–August 24, 2003

Paul Pfeiffer

May 3–August 31, 2003

Site Specific

May 3–August 31, 2003

Garofalo Architects: Between the Museum and the City (plaza project)

May 3–October 14, 2003

Basic Instinct

May 31–September 14, 2003

Picturing the Artist

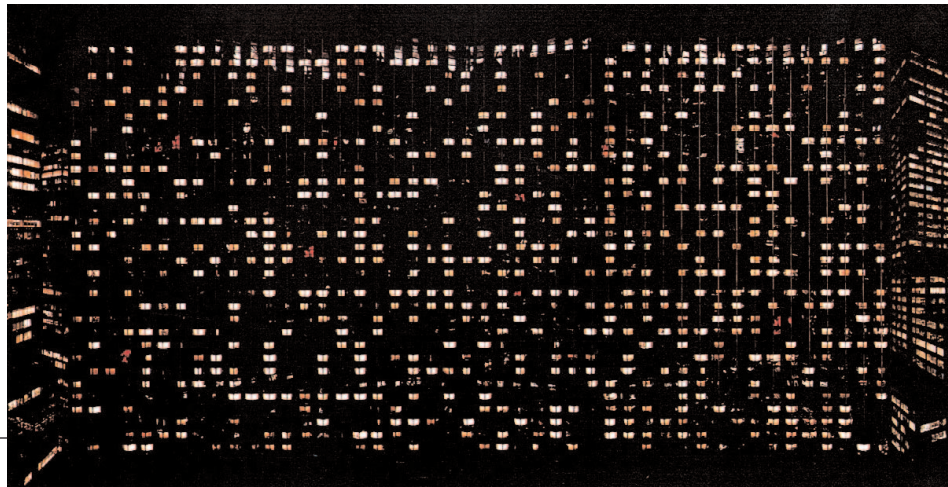
May 31–September 14, 2003

Between the Museum and the City: The Working Process of Garofalo Architects

May 31–October 12, 2003

Thomas Struth

June 28–September 28, 2003



Andreas Gursky
Avenue of the Americas
2001
Chromogenic
development print
mounted on Plexiglas
with artist's frame
Ed. 2/6
Collection Museum
of Contemporary Art,
Chicago, partial gift of
Refco Group Ltd., LLC

Performances

Chicago Human Rhythm Project
August 2–4, 2002

**Live the Spirit—Englewood
Community Jazz Festival**
August 24, 2002

Juba Collective
September 3–28, 2002

World Music Festival
September 21–28, 2002

Asian American Jazz 02, Chicago
October 24–26, 2002

Societas Raffaello Sanzio:
Guilio Cesare
November 7–10, 2002

Societas Raffaello Sanzio:
Laboratory: Endogonidia C #03
November 23, 2002

Ralph Lemon:
Geography: House (Residency)
January 6–19, 2003

Stories on Stage
January–June 2003

**Ernest Dawkins/Muntu Dance
Theatre:** *Trans-Migration :
Triumph of the Tragedy*
February 6–9, 2003

**About Face Theatre: Festival of
New Plays**
I Am My Own Wife
February 22–March 16, 2003

Version>03
March 27–30, 2003

**The Builders Association/
moti roti:** *Alladeen*
March 30–April 13, 2003

Living Dance Studio: *Report on
Body*
April 22–29, 2003

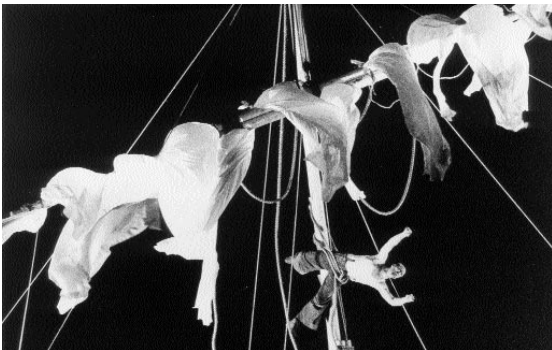
**Beppie Blankert/Louis
Andriessen:** *Odyssey*
May 14–18, 2003

Chicago Chamber Musicians:
Composer Perspectives
May 20–June 8, 2003

Frank Bungarten
June 28, 2003

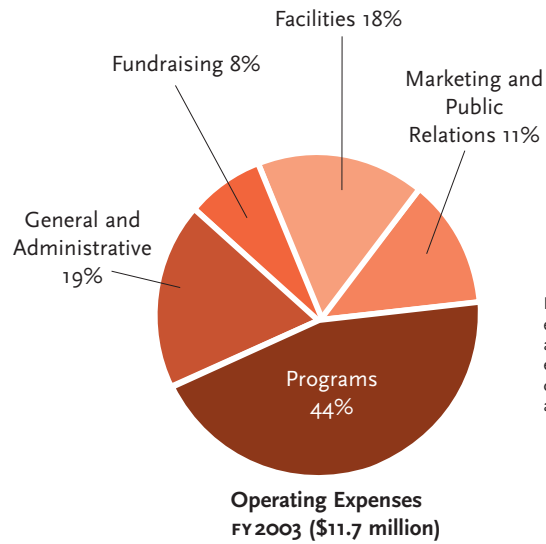
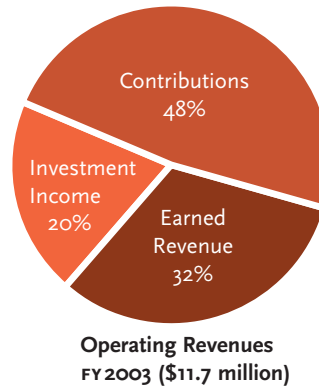
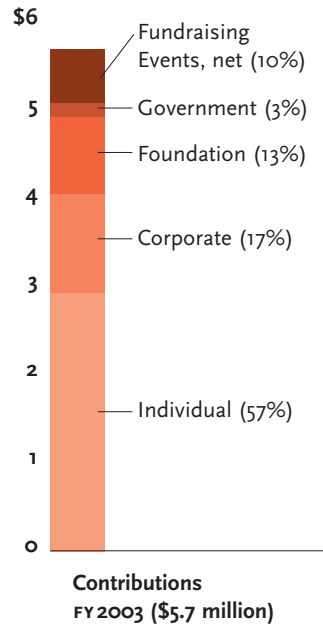
Muntu Dance Theatre:
*Trans-Migration :
Triumph of the Tragedy*
Photograph by Johnny
Knight

Beppie Blankert/Louis
Andriessen: *Odyssey*
Photograph by
Marco Borgreve



Living Dance Studio:
Report on Body
Photograph by Ricky
Wong



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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Pergamon Museum I,
 Berlin, 2001
 Chromogenic develop-
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Julian Opie
*We swam amongst
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*Monument: Les enfants
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(detail)
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chromogenic
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and light fixtures
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