

# 2017 ANNUAL REPORT

**MoCP**  
Museum of  
Contemporary Photography

**Columbia**  
COLLEGE CHICAGO

Viviane Sassen, *Axiom G03*, 2014



LETTER FROM THE MOCP ADVISORY BOARD CHAIR

As the chair of the Advisory Board for the Museum of Contemporary Photography, I am pleased to report that the 2016-17 season was one of great success and exciting developments for our museum.

This year, the museum has embarked upon developing a new strategic plan that will solidify the MoCP's mission and vision for the years to come. As Columbia College Chicago continues enacting their strategic plan, we look forward to aligning our plan with the college's to achieve community engagement, diversity, equity, inclusion, and curricular benchmarks. As a member of the Board of Trustees of Columbia, I look forward to seeing how these initiatives will continue to strengthen both the museum and the college.

This past year we have also continued to expand our collection. One of the great

privileges of being on the MoCP Advisory Board is bringing new works into the collection, and this past year we have added pieces that are thought-provoking and engaging, and broaden the discourse on photography. This includes works by historical photographers like Jacques Henri Lartigue, Tina Modotti, W. Eugene Smith, Edward Steichen, and Alfred Stieglitz, as well as contemporary photographers such as Iké Udé, Paul Mpagi Sepuya, Wardell Milan, Erica Deeman, Assaf Evron, and Hossein Fatemi. Our collection continues to grow, diversify, and serve as an invaluable resource for students at Columbia and the photography community at large.

Finally, I would be remiss if I didn't mention the success of our 2017 DARKROOM benefit. A special thank you is due to Julia Langdon Antonatos and Susan O'Brien Lyons, the

benefit co-chairs, who organized a remarkable evening with the help of our spectacular benefit committee.

Serving alongside the extraordinary individuals who comprise our Advisory Board is an immense privilege. I am filled with gratitude to be able to chair this passionate committee who have worked so hard to support the MoCP in its mission to serve as a global resource in the world of contemporary photography.

[Handwritten signature of Robert A. Wislow]

Robert A. Wislow
Advisory Board Chair



Clarissa Bonet
Perpetual Shadow, 2014



LETTER FROM THE EXECUTIVE DIRECTOR



Assaf Evron
Untitled (Visual Pyramid after Albert), 2015

Recently, a debate took place amongst our museum staff: If the MoCP had a spirit animal, what would it be? While this question is somewhat facetious in nature, it sparked some interesting conversation about the past, present, and future of the MoCP. After much discussion, we concluded that the MoCP's spirit animal would be an ant—while it may be small in size, the ant possesses immense strength, with the drive to accomplish great feats. Like the tiny but determined ant, the MoCP has frequently demonstrated an outsized drive to achieve excellence in our exhibitions, public programs, and community engagement.

During our 2016-17 season, we presented exhibitions designed to inspire visitors, expand worldviews, and enact change. One of the highlights of this season was #AiWeiwei, which was specifically designed for the MoCP. His first solo Chicago exhibition, #AiWeiwei featured Ai's early diaristic photographs from the 1980s and 1990s in New York and Beijing along with a series of recent social media based installations. #AiWeiwei has not only opened up

a necessary conversation about art, politics, and social media, but has also allowed the museum to engage a broader audience, drawing 16,521 visitors from the U.S. and abroad. We are proud that this exhibition has expanded the reach of the museum while solidifying the MoCP as a leading local institution with a global viewpoint.

Another powerful exhibition this season was Petcoke: Tracing Dirty Energy, which was created in partnership with the Natural Resources Defense Council (NRDC) and the Southeast Environmental Task Force (SETF). This exhibition examined the environmental and public health impact of petcoke, an environmental contaminant that affects our community. The museum held seven public programs for this exhibition alone, including workshops, symposia, excursions, and a concurrent exhibition on environmental justice organized at Columbia College Chicago. In addition, the MoCP later presented the exhibition at three venues on the southeast side of Chicago, bringing the exhibition directly into the community.

In addition to these landmark exhibitions, we also presented Nollywood Portraits: A Radical Beauty, featuring portraits of Nigerian film stars by Iké Udé as well as Viviane Sassen: UMBRA, which celebrated work by the famed Dutch fashion photographer. During this remarkable season, we welcomed 44,804 visitors into our museum and conducted exhibition tours and print viewings from the permanent collection reaching nearly 5,000 students.

This year we also welcomed a new staff member, Marissa Fox, as our manager of marketing and community engagement. While our assistant curator of education and exhibitions, Allison Grant, has moved on this year, we thank her for her decade with the museum and the excellent contributions she has made, particularly with her last curatorial project, Disruptive Perspectives, now on view at the MoCP.

Returning to the spirit animal metaphor, I believe the MoCP—much like the mighty ant—will continue to ambitiously work to fulfill our vision of the future. In achieving great successes this season, I must thank the people who have made it possible: our staff and team of undergraduate and graduate students from Columbia, the dedicated members of the MoCP Advisory Board and Museum Council, our generous donors, and the artists, curators, and scholars whose creativity and vision have taken our exhibitions to new heights.

As we continue to build upon on the success of the 2016-17 season, we encourage you to join us at the museum to engage with the exhibitions, explore our growing collection, and join the conversation—your continued support is what makes all of this possible. Looking forward to seasons to come!

[Handwritten signature of Natasha Egan]

Natasha Egan
Executive Director





## LETTER FROM THE MUSEUM COUNCIL PRESIDENT

This past year, I have had the pleasure of working with the Museum Council on launching new initiatives, exploring beneficial partnerships, and achieving steady growth within the council. We are especially proud of the fundraising efforts we have undertaken to benefit the museum, including spearheading the fifth annual FIRST LOOK Fine Print Party, which spotlighted the newest additions to the Fine Print Program, including new prints by Tal Barel, Kai Caemmerer, Janna Ireland, and Iké Udé. We are grateful to our generous sponsors, as well as MoCP staff and student interns, council members, and attendees for making this year's event such a remarkable success.

As the MoCP develops its strategic plan, the Museum Council is also working on evaluating our vision for the future by working with the University of Chicago's Booth Social Impact (BSI) group, which is helping us benchmark our council against other auxiliary boards in the U.S. We look forward to implementing strategies gleaned from this initiative in order to strengthen and expand our council in the years to come.

Other highlights from this year have included partnering with the Fashion Studies Collection at Columbia College Chicago for a VIP tour of vintage and couture pieces that were thematically similar to works from Viviane Sassen: *UMBRA*, as well as our annual Museum Council social, which had an impressive turnout of more than 100 people for a private viewing of *#AiWeiwei*.

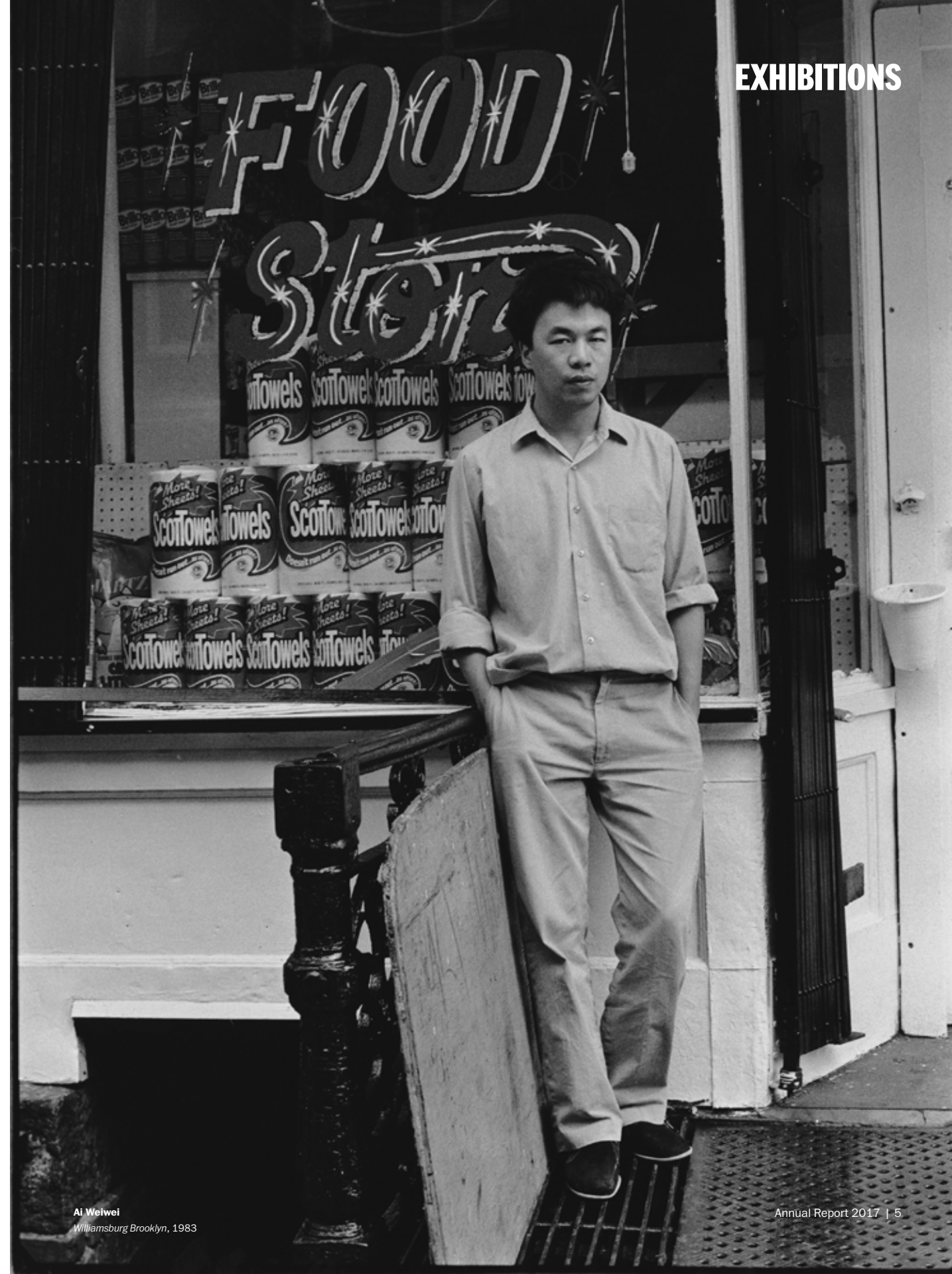
As we move forward into a new year, the Museum Council has a great deal to celebrate. Thank you to our members, leadership team, and everyone who supported our events and fundraising efforts—may the next year hold new opportunities for engagement, growth, and continued success.

**Genia Yovankin**

Museum Council President



**Regan Golden-McNerney**  
*Prairie Construct #88*, 2015



**Ai Weiwei**  
*Williamsburg Brooklyn*, 1983

## EXHIBITIONS



# PETCOKE: TRACING DIRTY ENERGY

JULY 21-OCTOBER 9, 2016



Beate Geissler and Oliver Sann  
Methadone, 2016

*Petcoke: Tracing Dirty Energy* featured MoCP commissioned works by artists in response to the environmental and public health impact of petroleum coke, or petcoke, a dust-like waste product containing carbon, toxic heavy metals, and other dangerous compounds resulting from oil refining processes in the Chicago region and beyond. In addition to photography, the exhibiting artists used multi-channel video installations, sculptural objects, and interactive maps to document and inspire action around the often-overlooked relationship between the growing petcoke industry and climate change. This exhibition was created in partnership with the Natural Resources Defense Council (NRDC) and the Southeast Environmental Task Force (SETF) and was organized by Natasha Egan, MoCP executive director and Karen Irvine, MoCP deputy director and chief curator.

Initially exhibited from July 21 to October 9, 2016 at the Museum of Contemporary Photography, a second installment of the exhibition was exhibited at three venues on the Southeast side of Chicago from April 22 to May 30, 2017. These venues included SkyART, South Chicago YMCA, and Chicago Public Library, South Chicago Branch.

## ARTISTS

Marissa Lee Benedict and David Rueter  
Rozalinda Borcilă  
Terry Evans  
Geissler/Sann  
Brian Holmes  
Claire Pentecost  
Steve Rowell  
Victoria Sambunaris

## RELATED PUBLIC PROGRAMMING

**July 24, 2016 – Excursion: Bubbles and Clouds.** Participants went on a facilitated walking excursion with artist Rozalinda Borcilă, to explore the geographic, social, and aesthetic impact of the petroleum industry by investigating the current wave of investment bubbles and real estate mega-speculation in downtown Chicago.

**August 4, 2016 – Workshop and Discussion: Mapping Petroleum Lives.** Led by Rozalinda Borcilă, this mapping-from-below workshop used prompts and facilitated exercises to develop a discussion of the various ways petroleum shapes our daily lives as an

economy, a source of energy, and as a specific way of organizing the social world.

**August 27, 2016 – Workshop: Seeing Dust: DIY Particle Sensor.** Artists Marissa Lee Benedict and David Rueter led this workshop, in which participants learned about particulate matter air pollution and built their own electronic sensors.

**September 16, 2016 – Symposium.** This full-day event featured exhibiting artists, activists, and scholars who are engaged around the relationship between the expanding petcoke industry and its effect on climate change.

**October 8, 2016 – Excursion: The Black Snake Tour of Aurora.** In this tour of Aurora, Illinois with Rozalinda Borcilă, participants examined how transnational logistics operations have functioned as contemporary systems of colonialism in this global suburb.

**March 14, 2017 – Evoke: An Environmental Inspiration Exhibit.** MoCP partnered with Columbia College Chicago’s Department of Exhibitions, Performance, and Student Spaces to present *Evoke*. *Evoke* featured creative work by Columbia students and alumni and continued the conversation on environmental justice.

**July 22, 2017 – Excursion: A Walk to Meet the Remediators.** Nance Klehm, an ecological systems designer, landscaper, horticultural consultant, and permacultural grower for more than two decades, led a walking tour surveying the plants, fungi and soil that contribute to processing industrial contaminants and allow our urban lands to restore their health.

## PRESS FOR PETCOKE: TRACING DIRTY ENERGY APPEARED IN:

*Chicago Reader, South Side Weekly, Chicago Tribune, Newcity Art, F News Magazine, WTTW Chicago Tonight, WGN Radio*

# NOLLYWOOD PORTRAITS: A RADICAL BEAUTY

OCTOBER 20-DECEMBER 22, 2016



Iké Udé  
Taiwo Ajai-Lycett, 2014-16

Starting in the early 1990s, Nollywood has quickly gained worldwide relevance as the world’s second most prolific film industry, ahead of Hollywood and behind Bollywood with revenues topping \$600 million annually. In October 2014, artist Iké Udé (Nigerian-American, b. 1964) returned to Lagos, Nigeria, after three decades away, and took photographs of 64 Nollywood personalities. Udé captured an impressive cross section of the industry including renowned screen icon Genevieve Nnaji, veteran actor Richard Mofe-Damijo, established actor/director Stephanie Okereke, maverick filmmaker Kunle Afolayan, as well as the next generation of rising stars. Employing the timeless, elegant style for which he is known, the artist celebrates these African celebrities. Udé also created a grand group portrait of all 64 subjects, *The School of Nollywood*, inspired by Raphael’s *The School of Athens* (1509).

## RELATED PUBLIC PROGRAMMING

**November 10, 2016 – Panel Discussion.** A discussion about Nollywood and Udé’s portraiture including exhibiting artist Iké Udé, Nigerian film scholar and author of *Nollywood: The Creation of Nigerian Film* Jonathan Haynes, fashion expert and author Michaela Angela Davis, and independent curator Selene Wendt.

## PRESS FOR NOLLYWOOD PORTRAITS: A RADICAL BEAUTY APPEARED IN:

*The Culture Trip, Griot Mag, Bella Naiji, Cinafric, F-Stop Magazine, Okay Africa, Alma Magazine, CS Magazine, WBEZ, The Guardian Nigeria, Newcity Art, Vogue Italia*





**Nan Goldin**  
*James King Backstage at the Karl Lagerfeld Show, Paris, 1995*

# FASHION, FILM, AND FAME: WORKS FROM THE MOCP COLLECTION

OCTOBER 20-DECEMBER 22, 2016



**Roger Kingston**  
*Belmont, Massachusetts, 1988*

Accompanying *Nollywood Portraits: A Radical Beauty*, this exhibition featured photographs from the MoCP's permanent collection that intersect with themes seen throughout artist Iké Udé's work: the use of costume, props, pose, and stylized camera techniques to communicate narratives about the film industry, celebrity, and identity. This exhibition included works by Louise Dahl-Wolfe, Nan Golden, George Hurrell, Irving Penn, Sandro, Victor Skrebneski, Cindy Sherman, and Andy Warhol.

**PRESS FOR FASHION, FILM AND FAME:  
 WORKS FROM THE MOCP COLLECTION  
 APPEARED IN:**

*Blouin ARTINFO*

# VIVIANE SASSEN: UMBRA

JANUARY 26-APRIL 1, 2017

*UMBRA* is an exhibition consisting of photography and multimedia works by acclaimed fashion photographer Viviane Sassen (Dutch, b. 1972). The work in *UMBRA*, which means shadow in Latin, emphasizes the play of light and darkness that is characteristic of Sassen's work. The artist is also known for her alluring color photographs in which form and content balance on the edge of abstraction. Sassen was awarded the Society's Honorary Fellowship award from The Royal Photographic Society, Bath, UK (2015), and received the Gold Medal Deutsche Fotobuchpreis for Best Photobook 2017, Stuttgart, Germany (2015).

## RELATED PUBLIC PROGRAMMING

**January 26, 2017 – The Shadow: Panel Discussion.** Experts from a variety of disciplines discussed ways in which the idea of the shadow figures into their professional practice. Mary Dougherty, Jungian psychoanalyst and art psychotherapist, Dr. Andrew Johnson, vice president of astronomy and collections at the Adler Planetarium, Chicago-based author of *Heartbreaker* Maryse Meijer, and Myra Su, a narrative artist specializing in storytelling through puppetry and live theater, joined Sassen in a series of short presentations.

**March 30, 2017 – Poetry Reading:** Maria Barnas and Danielle Rosen. In this interdisciplinary event, poets Maria Barnas and Danielle Rosen read their poems in response to the exhibition. This event was presented in partnership with the Poetry Center of Chicago.

## PRESS FOR VIVIANE SASSEN: UMBRA APPEARED IN:

*F-Stop Magazine, American Photo, Crain's Chicago Business, Daily Photo News*



**Viviane Sassen**  
*Biotope, from the "Flamboya" series, 2005*





## #AIWEIWEI

**APRIL 13-JULY 2, 2017**

Known as one of the world's most provocative artists, Ai Weiwei (Chinese, b. 1957) creates work that boldly confronts contemporary political and social issues, both in China and abroad. As an outspoken human rights activist, writer, and curator, Ai's practice crosses multiple disciplines including sculpture, public works, film, music, poetry, photography, and social media. *#AiWeiwei* was an exhibition specifically designed for the Museum of Contemporary Photography that focused on Ai's early diaristic photographs from the 1980s and 1990s in New York and Beijing along with a series of recent social media based installations that center on what Ai refers to as "photo activism." Ai's fame drives more than half a million visitors to his Twitter and Instagram pages and he uses these tools, sometimes leveraging irony and humor, with disorienting effect, to bring attention to serious humanitarian issues and the constellation of state forces around them.

### RELATED PUBLIC PROGRAMMING

**April 13, 2017 – Conversation: About Ai Weiwei.** MoCP executive director Natasha Egan spoke with independent curator and art historian Dr. John Tancock and Jennifer Dorothy Lee, assistant professor of art history, theory, and criticism at the School of the Art Institute of Chicago. The conversation covered the intersections among Ai Weiwei's artistic practice, personal biography, and contemporary art in China and worldwide.

**April 18, 2017 – Panel Discussion: Art, Politics, and the Media in the Era of Post-Truth.** MoCP assistant curator of education and exhibitions Allison Grant led a discussion about various strategies used by artists, institutions, journalists, and individuals to locate and expose the truth as a countermeasure to authoritarian state power. She was joined by Miles Kampf-Lassin, community editor at *In These Times*, an independent nonprofit magazine aimed at advancing democracy and economic justice, Zizi Papacharissi, professor and head of the communication department at the University of Illinois-Chicago, and Rebecca Zorach, Mary Jane Crowe Professor in Art and Art History at Northwestern University.

**July 6, 2017 – Film Screening: *Ai Weiwei: Never Sorry*.** MoCP partnered with Low Res Studio for a screening of the first feature length documentary about Ai Weiwei.

### PRESS FOR #AIWEIWEI APPEARED IN:

*Chicago Sun-Times, F-Stop Magazine, Crave Online, Widewalls, Daily Photo News, WTTW Chicago Tonight, Chicago Tribune, Dazed Digital*

## COLLECTIONS



Paul Mpagi Sepuya  
*Mirror Study (Q5A3505)*, 2016



# PERMANENT COLLECTION

The MoCP continues to build its strong collection, which currently houses 14,305 objects by 1,465 artists. As part of Columbia College Chicago, the museum takes particular pride in the accessibility of our comprehensive collection and opens its archives to students, educators, and the public so that they may have the opportunity to research original objects.



Jacques Henri Lartigue  
A.C.F. Grand Prix, Automobile Delage, 1912



Florian Joye  
Bawadi, 2006



Evan Baden  
The Baptist, from the “A Conversação de São Paulo” series, 2016

## FY 2017 ACQUISITIONS

1984 portfolio	Joan Lyons
Ansel Adams	Donald McCullin
Evan Baden	Wardell Milan
Aimée Beaubien	Tina Modotti
Marissa Lee Benedict and David Rueter	Andrew Moore
Clarissa Bonet	James Nakagawa
Joachim Brohm	Vilém Reichmann
Kai Caemmerer	Steve Rowell
Daniel Coburn	Victoria Sambunaris
Alan Cohen	Viviane Sassen
Imogen Cunningham	Valentina Seidel
Erica Deeman	Paul Mpagi Sepuya
Baron Adolf Demeyer	J. Shimon and J. Lindemann
Terry Evans	Rajesh Kumar Singh
Assaf Evron	Aaron Siskind
Hossein Fatemi	W. Eugene Smith
Geissler/Sann	Miloš Spurný
Adam Golfer	Edward Steichen
Ernst Haas	Joseph Sterling
David Octavius Hill and Robert Adamson	Alfred Stieglitz
Kei Ito	Sonja Thomsen
Joseph Jachna	Iké Udé
Chris Jordan	Jerry Uelsmann
Florian Joye	Miloš Vojří
Jacques Henri Lartigue	Eileen Rae Walsh
Archie Lieberman	Clarence White
	Jeffrey Wolin

# MIDWEST PHOTOGRAPHERS PROJECT

Now in its 35th year, the Midwest Photographers Project (MPP) is a revolving collection of portfolios by 75 established and emerging photographers from Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. Each portfolio, loaned to the MoCP for a three-year period, represents a body of work from a current or ongoing project. MPP is an unparalleled and extensive resource on contemporary photography, with new portfolios introduced on a rolling basis.



Doug Fogelson  
Return to Oblivion No. 10, 2015

## FY 2017 MPP ADDITIONS

Patty Carroll
Daniel Coburn
Barbara Diener
Antone Dolezal and Lara Shipley
Yvette Marie Dostatni
Jess T. Dugan
Terry Evans
Doug Fogelson
Regan Golden
Danielle C. Head
Rachel Jump
Paula McCartney
Zora Murff
Jean Sousa
John Steck, Jr.
Alan Thomas

# PUBLICATIONS

## PETCOKE: TRACING DIRTY ENERGY

Essays by Olga Bautista, Natasha Egan, Henry L. Henderson, Brian Holmes, Karen Irvine, and Alberto I. Rincón  
Artists: Marissa Lee Benedict and David Rueter, Rozalinda Borcila, Terry Evans, Geissler/Sann, Brian Holmes, Claire Pentecost, Steve Rowell, Victoria Sambunaris  
Published by the Museum of Contemporary Photography at Columbia College Chicago  
Book design by Jason Pickleman, JNL graphic design, Chicago (2016)

The publication features essays by art critic and cultural theorist Brian Holmes, director of the NRDC’s Midwest Program Henry L. Henderson, and community organizers and activists Olga Bautista and Alberto I. Rincón, both leaders in the Southeast Side Coalition to Ban Petcoke. *Petcoke: Tracing Dirty Energy* features MoCP commissioned works by artists in response to the environmental and public health impact of petcoke, a dust-like waste product containing carbon, toxic heavy metals, and other dangerous compounds resulting from oil refining processes in the Chicago region and beyond.

## #AIWEIWEI

By Natasha Egan, Liz McQuiston, and John Tancock  
Published by the Museum of Contemporary Photography at Columbia College Chicago  
Book design by Jason Pickleman, JNL graphic design, Chicago (2017)

The publication showcases the thirteen photographic and video works from *#AiWeiwei*, the first Chicago-based solo exhibition of China’s most renowned international artist—and one of its fiercest critics. Prolific in practice, Ai has for more than 30 years blurred the boundaries between art and politics across media, often at great personal risk. *#AiWeiwei* traces the evolution of the artist’s voice, from his own burgeoning political consciousness in the 1980s East Village avant-garde to his current photo- and internet-activism around the global refugee crisis.



Erica Deeman  
Untitled 07, 2014



Graduate student George Chen leads a print viewing for a Columbia College Chicago class.

COMMUNITY ENGAGEMENT

During the 2016-17 season, the MoCP has worked to expand our reach in Chicago, particularly through community, teacher, and youth oriented programming. Through our community engagement and educational programming, we have reached nearly 5,000 students and 44,804 members of the general public in the past year.

This year, we completed the 16th and final year of our Picture Me program, an intensive after school photography program held in partnership with Chicago Public Schools. This seminal program taught local teens photographic techniques while helping them develop as creative artists. Picture Me was generously supported by After School Matters, the Lloyd A. Fry Foundation, the Terra

Foundation for American Art, the Phillip and Edith Leonian Foundation, and the National Endowment for the Arts.

Another impactful way that the MoCP has engaged with the broader Chicago community was through the *Petcoke: Tracing Dirty Energy* satellite exhibitions. Initially exhibited from July 21 to October 9, 2016 at the MoCP, a second installment of the exhibition was exhibited at three venues on the southeast side of Chicago from April 22 to May 30, 2017. These venues included SkyART, South Chicago YMCA, and Chicago Public Library, South Chicago Branch. By literally bringing these works into the community, the MoCP was able to reach a much wider audience in communities that are not able to readily access the museum.

MoCP also collaborated on the ArtView workshop entitled “Black is the Color.” This workshop with 25 Chicago Public Schools teachers provided essential professional development that explored the works of artists of color including Stephen Marc, Roy DeCarava, Lorna Simpson, Gordon Parks, James Van der Zee, and others.

These programs—from workshops with public school teachers to satellite exhibitions in the community—reiterate the MoCP’s commitment to education, accessibility, and diversity. We are cognizant that art cannot exist in a bubble and we look forward to strengthening our commitment to community engagement in the years to come.





Curatorial Fellow Sophie Haslinger leads a tour.

## TOURS AND PRINT VIEWINGS

As part of our mission to make the permanent collection accessible to researchers, educators, students, and the general public, the MoCP hires and trains graduate student interns to lead tours and print viewings throughout the year. This year, the museum conducted 263 exhibition tours and print viewings from the permanent collection. These print viewings provide a richer, more hands-on experience for Columbia College Chicago classes, students from local colleges and K-12 classes, and community groups. In addition, our prints serve as a significant resource for scholars conducting research on Chicago photographers.

Some notable examples from this past year have included a print viewing of Dorothea Lange Japanese Internment Camp images for a group of second-graders from the Francis Parker School, a discussion about Farm Security Administration (FSA) works with a high school American History class from Burbank, Illinois, and a print viewing for a Columbia class on art and ritual. These viewings have covered a wide range of topics, from historical to contemporary, and target different grade levels in their content. Topics for print viewings are available on our website and are always being expanded and developed.

During this past year, Sheridan Tucker, curatorial fellow for diversity in the arts, created a new print viewing on race, gender, and representation to introduce students to a range of photographs that focus on representations of black womanhood. This print viewing explores a wide spectrum of identities and seeks to challenge stereotypical portrayals common in popular culture.

## MOCP STUDENT INTERNS

MoCP provides educational opportunities for students interested in the museum profession and related fields by employing both graduate and undergraduate students from Columbia College Chicago. Interns at the MoCP receive comprehensive practical experience at an AAM-accredited museum. These paid internships provide students with a professional skill set helping them to acquire competitive jobs in the creative field after graduating from Columbia. Graduate and undergraduate student interns engage in all aspects of planning, development, and installation of the museum exhibitions. The museum also hosts summer high school student internships through partnerships with Marwen and After School Matters.



Graduate student Kalin Haydon leads a tour.

## LECTURES IN PHOTOGRAPHY

Each semester the MoCP and the Photography Department at Columbia College Chicago join together to present Lectures in Photography. A selection of prominent artists, curators, and art historians from around the world are invited to present public lectures for Columbia students and staff and the larger Chicago and Midwest arts communities. The mission of this series is to shape and enliven the discourse around photography through our programming. The following lecturers were featured during the 2016-17 season.



## LECTURERS

**1 Martha Rosler**, Artist  
September 14, 2016

**2 Joel-Peter Witkin**, Artist  
September 22, 2016

**3 Iké Udé**, Artist  
October 20, 2016

**4 Vik Muniz**, Artist  
November 16, 2016

**5 Barbara Tannenbaum**, Curator of  
Photography, Cleveland Museum of Art  
March 8, 2017

**6 Malcom Daniel**, Curator of  
Photography, Museum of Fine Arts,  
Houston  
April 5, 2017

**7 Charlotte Cotton**, Independent Curator  
May 10, 2017



DEVELOPMENT



Top Left: MoCP DARKROOM Benefit Auction  
Top Right: MoCP FIRST LOOK Fine Print Party  
Bottom Left: Julia Langdon Antonatos, Susan O'Brien Lyons, and Victor Skrebneski at DARKROOM  
Bottom Right: MoCP FIRST LOOK Fine Print Party

DARKROOM 2017

March 2, 2017 – DARKROOM, the MoCP's annual benefit auction, was an evening that celebrated the museum and its supporters, while raising more than \$130,000 for MoCP exhibitions, public programs, and community engagement initiatives. Aptly themed “Bright Light,” a highlight of the evening was presenting photographer Victor Skrebneski with the Silver Camera Award for his contributions to the medium of photography. A special thank you is due to co-chairs Julia Langdon Antonatos and Susan O'Brien Lyons, as well as all of the sponsors, donors, artists, and attendees, who made DARKROOM 2017 such a memorable occasion.

FIRST LOOK: FINE PRINT PARTY

June 7, 2017 – MoCP's FIRST LOOK: Fine Print Party is an annual party celebrating new additions to the MoCP Fine Print Program. Printed especially for the MoCP by some of the most innovative photographers working today, works from the MoCP Fine Print Program are printed on archival-quality paper and are numbered and signed by the artists. These prints are available for purchase, with proceeds directly benefitting the museum.

The fifth annual FIRST LOOK: Fine Print Party featured the unveiling of new prints added to the MoCP Fine Print Program, including works by Tal Barel, Kai Caemmerer, Janna Ireland, and Iké Udé. Guests also had the opportunity to view other works from the program and purchase prints to enhance their own collections. This past year's FIRST LOOK: Fine Print Party, organized in conjunction with the MoCP Museum Council, successfully raised \$18,000 to benefit the museum.





Iké Ude  
*The School of Nollywood, 2014-16*



DONOR RECOGNITIONS

INDIVIDUAL GIFTS \$20,000+

Terry H. and Sam D. Evans\*  
Jed Fielding\*  
Michael R. and Kathryn D. Friedberg\*  
David and Andrea Hohf\*  
Florian Joye\*  
Steven Nordman\*  
Richard S. and Jeanne L. Press\*  
Victoria Sambunaris\*  
Oliver Sann and Beate Geissler\*  
Deborah A. Sterling\*

\$5,000–\$19,999

Anonymous  
Julia L. and Larry Antonatos  
Thomas S. Armour Jr. and Robin P. Armour  
Bruce Beatus and Katherine P. Davis  
Sonia Bloch  
Mellanie Brennan\*  
Suzette Bross and Allan E. Bulley III  
Emily and Mike Cavanagh  
Jonas Dovydenas and Elizabeth D.  
Dovydenas  
Douglas R. Fogelson  
John Hass and Mary Frances Budig Hass  
Bill and Vicki Hood  
Thomas E. Keim Jr. and Marielle Lifshitz  
Richard P.† and Susan Kiphart  
Gary I. and Meryl Levenstein  
Maura A. McBreen  
Margaret R. and Michael P. Meiners  
Susan O'Brien Lyons and Douglas W. Lyons  
Diane H. Reilly and Paul C. Reilly  
Lisa Sandquist and Peter Kinney  
Myron Silverman\*  
Adrian M. Turner\*  
David A. Weinberg and Grace A. Newton  
Susan and Bob Wislow

\$1,000–\$4,999

Susan M. Aurinko and Gary S. Mostow  
Sandra Bass  
Andrew Baum\*  
Leslie Baum\*  
Carole Brown  
Marc Bushala  
Veronique Bushala

Kai M. Caemmerer\*  
Guangjun Chen  
Alexandra B. Fox  
Joshua D. and Ikram S. Goldman  
Stephen M. and Celeste Hamilton  
David and Jeannette Jordano  
Avery Kastin  
Victor and Faye Morgenstern  
Jessica and Fredrik Nielsen  
Kristen and David Nuelle  
Nina Owen and Michael D. Belsley  
Anastasia Samoylova\*  
Kristina Schneider  
Lori and Ted Souder  
John Steck, Jr.\*  
Ann Thompson  
Sonja Thomsen\*  
Jeffrey Wolin\*  
Janet Yesk and Dennis Furniss

\$500–\$999

Laurie J. Blavin  
John D. Broughton  
Peter G. and Belinda J. Fitzpatrick  
Joseph P. and Jennifer L. Shanahan  
Thomas E. Keim and Noelle Brock  
Charles Gardner  
Thomas Kerwin and Angela Spadoni  
Keith and Barbara M. Kizziah  
Kevin E. Lyle  
Deirdre McBreen  
Karen McEniry  
Jacqueline E. Moss and Sean Ballard  
Karl L. Oder  
Clarisse Perrette  
D. Elizabeth Price  
Gillian Sandler  
Cheryl L. Sandner  
Richard Sandor, Ph.D. and Ellen R. Sandor  
Larry A. Viskochil  
Elissa Tenny  
Michael P. Walsh and Elizabeth R. Foster  
William E. Wolf and Meredith Bluhm Wolf  
John H. and Carol Winzeler  
Matthew Ziol and Lauren Lozano Ziol

\* artwork donated to the permanent collection  
† deceased

\$250–\$499

Gbile Adewunmi  
Osahon Akpata  
Michael Balling  
Meaghan and James Benjamin  
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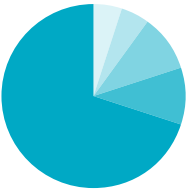
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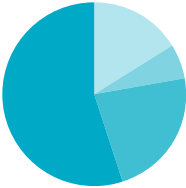
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FY17 EXPENSES: \$1,285,355



Fundraising 5%  
Marketing 5%  
Administrative 10%  
Community Engagement 10%  
Curatorial and Education 70%

FY17 REVENUE: \$1,285,355



Columbia College Chicago  
\$714,906 (55%)  
Contributions  
\$285,422 (23%)  
Earned and Contract Income  
\$73,774 (6%)  
Released Net Assets  
\$211,253 (16%)  
Net Asset Balance  
\$690,387



Viviane Sassen  
Parasomnia and Flemboy, 2016





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Allison Grant, Assistant Curator of Education and Exhibitions  
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**Kai Caemmerer**  
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