

Annual Report 2013

# MoCP

Museum of  
Contemporary Photography



# Columbia

COLLEGE CHICAGO





Danny Lyon, *March on Washington, August 28, 1963* (Gift of Peter Chatzky)

# Letter from the MoCP Advisory Committee Chair

Towards the end of our 2013 fiscal year Columbia College Chicago welcomed Dr. Kwang-Wu Kim as our 10th President and Chief Executive Officer. Dr. Kim is a Chicago native, a lover of the arts, and a visionary leader. As a successful recent Dean of the Herberger Institute for Design and the Arts at Arizona State University who oversaw the ASU Art Museum, I am confident that we will be in good hands under his leadership.

Columbia's sustained support is critical to our success, as over 60 percent of MoCP funding comes from the college. The rest we raise through individual donations; earned income; corporate, foundation, and government support; and our annual benefit auction. This year I am happy to report that the museum closed the fiscal year with a modest surplus, which we will invest in future programming and use to achieve greater artistic goals.

These successes are largely due to an ongoing solid grant program, an increasing base of individual donors, and an enticing benefit auction, the most successful in our history. Under the capable direction of co-chairs Maggie Meiners and Jessica Nielsen, an engaged benefit committee engineered a new branded event titled DARKROOM, held at a fabulous private club. My hat is off to these fine individuals, whose substantial volunteer efforts made the night an unqualified success.

Much of the Museum's success comes from the experienced MoCP staff, comprised of Executive Director Natasha Egan, Curator and Associate Director Karen Irvine, Head of Operations Stephanie Conaway, Assistant Curator and Education Coordinator Allison Grant, Manager

of Development Jonathan Kinkley, Manager of Education Corinne Rose, and Manager of Collections Kristin Taylor. I am delighted to confirm the appointment of Chaz Olajide, Manager of Marketing and Communications, as the MoCP's first-ever full-time communications professional.

We've strengthened the Advisory Board and I'm happy to report that celebrated artist and Columbia College professor Dawoud Bey has joined our ranks, as has acclaimed photographer Sandro Miller. Both add fresh insights and perspectives on our program and mission, and we welcome them warmly.

In addition to the operational updates, it is important to note our core mission: to promote a greater understanding and appreciation of the artistic, cultural, and political implication of the image in our world today. In this regard, I am proud to say that our staff never wavered. Whether standing in the gallery taking in the breadth and quality of our permanent collection during the *1979:1-2012:21: Jan Tichy Works with the MoCP Collection* exhibition or enjoying conversations with likeminded photography enthusiasts at our annual benefit, I am reminded of the clarity and specificity of our purpose. We seek simply to enrich the audiences we serve and the medium that entrances us.



**Bill Hood**  
Advisory Board Chairman

## Letter from the Executive Director



As we close the books on our 2013 fiscal year, it is a pleasure to reflect on an industrious and remarkable season. Our accomplishments include the design and launch of a new website, an ongoing series of high-quality exhibitions, robust public programming, educational community engagement, new publications, and a host of development and audience engagement activities. For all this, I am proud to recognize our hardworking staff, whose output is that of an institution many times greater in size. Externally, our strong and growing Advisory Board, chaired by Bill Hood, provide invaluable critical feedback on our work while also representing the MoCP as ambassadors, greatly extending our reach.

Located in the heart of the South Loop, the MoCP draws more than half our annual audience—nearly 40,000 visitors—from the Chicago region and the remaining come from out of town, underscoring our importance as a key stop on many tourist itineraries. We also have an impressive number of social media followers located all over the world. These statistics help make the case for our digital offerings as a way to interact with diverse audiences and continue to engage our national and international guests, long after they have visited our galleries in the city. This commitment to engage people well beyond our physical walls, on an ongoing basis, made our new website a top priority.

In collaboration with our parent organization Columbia College Chicago, the museum staff worked closely with Columbia's creative services team under the direction of Ben Bilow and web developer Marc Stevens to develop a site responsive to the museum's needs for sharing information about exhibitions, education, development, and collection resources. The site was developed in close conversation with artist Jan Tichy, who was commissioned in 2012 to work with the collection. Tichy consulted the expertise of photography graduate students from colleges across Chicago who studied museum collection interfaces around the world and brought their ideas to the table. The result is a dynamic site that prioritizes the image and most significantly, our prestigious permanent collection archive, which boasts more than 12,000 objects. As part of the project, Tichy invited select curators, students, artists, educators, and arts professionals from the Chicago area and beyond to organize digital exhibitions of works from the collection, groupings

that live on the new site and have been presented on the digital screens in the new Cornerstone Gallery installed on the facade of the museum on the corner of Michigan Avenue and Harrison Street. The site debuted at the museum's booth at EXPO CHICAGO 2012, the inaugural art fair at Navy Pier, which attracted an international array of galleries, artists, and audiences to our city.

Tichy not only was instrumental in the design of our new website but spent over a year diving into our history and archive, creating a museum-wide exhibition based on the museum's collection, *1979:1–2012:21: Jan Tichy Works with the MoCP Collection* (October 12–December 23, 2012). Filling the museum with collection works and his own original videos, Tichy explored the photographic principles of image-making and spurred investigation of institutional collecting strategies. The exhibition was noted on many top ten lists of Chicago's best exhibitions in 2012 including lists published by Chicago Magazine and TimeOut Chicago.

This collaborative spirit also drove the formation of the exhibition *Peripheral Views: States of America* (July 13–September 30, 2012), co-curated by a range of student interns from Columbia College's graduate program in photography, MoCP's Collections Fellow Alicia Chester, as well as by the museum's three curators. The exhibition took place during an election season as the country's economic and political course was sparking fierce debate. It brought together both US-based and international artists contending with the difficulty of depicting the United States at this time.

In the new year, *Victoria Sambunaris: Taxonomy of a Landscape* (January 11–March 31, 2013), organized by Christie Mazuera Davis, Program Director, Contemporary Art and Public Programs at the Lannan Foundation, and Albright-Knox Curator for the Collection Holly E. Hughes, offered a survey of New York artist Victoria Sambunaris's work. The exhibition featured over thirty large-scale photographs of the vast American landscape and its intersection with civilization, while also presenting the artist's extensive ephemera collection of geographical books, maps, rocks, and mementos from the road, and a grid of over 1,500 of her small photographic sketches. This exhibition was followed by Assistant Curator Allison Grant's *Spectator Sports* (April 12–July 3, 2013), a group exhibition of works by artists who

consider ways technologies cultivate and engage sports fans. Central to each artist's interest is a vicarious connection that fans feel with the athletes or teams that they root for. This exhibition was named "Best Merger of Sports and Art" in Newcity's Best of Chicago 2013.

We renewed our educational mission over the past year for the general public and high school and college students. In the fall exhibiting artist Jan Tichy, along with Chicago artists and curators Jason Lazarus and Faheem Majeed held a captivating conversation about artistic practices that dealt with collecting and collections. We also presented a historic program, when a panel of former artists who had participated in the 1987 *Changing Chicago* project came together to remember and reflect on its impact and legacy, with a special focus on its partial inclusion in Jan Tichy's exhibition. In 2013, Victoria Sambunaris regaled a packed house with stories from the road and added insights to her process and practice, and in April 2013 poet and essayist Alison Hawthorne Deming read from her work and discussed issues related to landscape and place explored by in Sambunaris's work. For *Spectator Sports*, we were able to bring in some interdisciplinary speakers thanks to the show's connection to the world of sports. Exhibiting artist Brett Kashmere spoke about his experimental documentary *From Deep*, which considers professional basketball in connection to wider cultural concerns including race, class, hip-hop, and youth culture. Sports writer and commentator Lester Munson joined Kashmere for a conversation on the culture of basketball. The year's highlights closed with a talk by Allison Grant with artist and 2014 Whitney Biennial curator Michelle Grabner about her photographs in *Spectator Sports*.

High school students benefitted from another year of after-school photography mentorship as part of their involvement in the Museum's Picture Me program. The year of classes culminated in *Talking Back: Chicago Youth Respond* (April 3–7, 2013), an exhibition of work by students from Chicago public high schools Curie Metropolitan, Nicholas Senn, and Benito Juarez Community Academy, created with guidance from professional artists. Throughout the year, nearly 9,000 regional college and high school students visited the museum for free exhibition tours and private viewings of works from our permanent collection.

Development efforts were a critical aspect of our ongoing quest to reach new audiences and deepen the involvement and investment of existing stakeholders. We spoke with donors and brainstormed with peer organizations to launch the Friends of the MoCP, our realigned membership program. Since we are a free-admission institution, the central value of Friends of the MoCP is not a waived ticket price to browse the galleries, but rather a rich array of exclusive events that range from tours over cocktails at the MoCP to studio visits and private receptions. Our Auxiliary Board, the Museum Council, also received an injection of new life and now has sixteen members. This group's first task was to plan and organize our first-ever Fine Print Release party, an event to celebrate our highly regarded editioned works that we sell to benefit our artistic and educational programming. We also gathered a great benefit planning committee, chaired by Advisory Board members Maggie Meiners and Jessica Nielsen. Working in tandem with staff, the committee put together an extraordinary night on February 28, 2013, that raised more than \$150,000 for the MoCP. About 300 guests enjoyed a specialty bourbon cocktail by Angel's Envy, had their photo taken by celebrity photographer Marc Hauser, viewed special video installations by artist Jan Tichy, bid on artwork in a spirited auction, and watched as renowned artist Terry Evans was awarded the MoCP's inaugural Silver Camera Award, honoring her contributions to the field.

We now look to the 2013–14 season with renewed vigor, seeking to build on this artistic, development, and strategic momentum. Before we begin, a debt of gratitude goes to the artists, Columbia College Columbia College students, faculty and staff, Advisory Board and Museum Council members, donors, and Friends of the MoCP. Each group is indispensable to the MoCP, each an essential, energetic participant in our shared purpose. Thank you.



**Natasha Egan**

Executive Director

# Exhibitions



Jan Tichy, *Installation no.15 (still)*, 2012



Martin Hyers + William Mebane, *Rearview Mirror 6329*, from the EMPIRE portfolio, 2006

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## 1979:1-2012:21: Jan Tichy Works with the MoCP Collection October 12 – December 23, 2012

In 2012 nearly 11,000 artworks filled the Museum's permanent collection. In an effort to map this considerable and eclectic archive, the museum commissioned artist Jan Tichy to delve into the collection with an eye toward making it more accessible—and to produce an exhibition. Over the course of this endeavor, Tichy probed the collection's characteristics, highlights, and parameters, as well as its elusiveness. By selecting objects based on seemingly arbitrary, democratic criteria, as well as his own personal preferences and those of the museum staff, and by combining those images with the new works of art made in response to them, Tichy developed an

exhibition that pulled wonder to the forefront, reminding us of the pleasure of simply looking, thinking, and imagining without seeking immediate, didactic answers.

*Curated by Karen Irvine*

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## Peripheral Views: States of America July 13 – September 30, 2012

Artists: **Adam Broomborg & Oliver Chanarin, Veronica Corzo-Duchardt, Martin Hyers + Will Mebane, Liz Magic Laser, Michael Mergen, Taiyo Onorato & Nico Krebs, Object Orange, Doug Rickard, Harry Shearer**

The *Peripheral Views: States of America* exhibition brought together artists grappling with the difficulty of picturing the United States in our time. Each artist uses photography as a means to take measure of our

bearings and locate certain markers—past, present, and future—within the American Dream. Some of the artists in *Peripheral Views* approach issues of class, race, and power indirectly by using information from influential institutions like Google, television, advertising, and government. Other artists evoke nostalgia, as our current anxieties coexist with a longing for a past ideal. As the artists try to bring forward a clearer understanding of the United States today, their photographs operate as synecdoche, or parts attempting to represent the whole. Ultimately their works underscore the impossibility of creating an encompassing picture of contemporary America.

*Curated by Alicia Chester, Barbara Diener, Jess Dugan, Natasha Egan, Allison Grant, Karen Irvine, Josh Poehlein*





**Victoria Sambunaris**, *Untitled (Distant steam vents, Yellowstone)*, 2008



**Charlie White**, *The Americans: US Gymnastics Team*, 2005

## Victoria Sambunaris: Taxonomy of a Landscape

January 11 –  
March 31, 2013

For more than a decade, Victoria Sambunaris has traversed the United States equipped with a five-by-seven wooden field camera and sheets of color negative film documenting the intersection between nature and civilization. Through straight-on framing, precise focus, and uniform lighting, Sambunaris uses consistent photographic methods to depict diverse subject matter, at once conveying the grandeur of the American landscape and the subtle, yet sometimes overpowering cues to the country's capitalist mentality. Sambunaris photographs the landscape as a document and metaphor for the American experience, bringing into view with photographic precision the vast, open-ended mystery

and unease of a country where human intervention and natural beauty inspire wonder in equal measure.

*Curated by Christie Mazuera Davis, Program Director, Contemporary Art and Public Programs at the Lannan Foundation, and Albright-Knox Curator for the Collection Holly E. Hughes. The MoCP presentation was organized by Natasha Egan.*

## Spectator Sports

April 12 – July 3, 2013

Artists: **Roderick Buchanan, Ewan Gibbs, Jack Goldstein, Michelle Grabner, Julie Henry, Brett Kashmere, Vesna Pavlović, Paul Pfeiffer, Susken Rosenthal, Katja Stuke, Charlie White**

The experience of watching elite sports is inherently sensuous. Spectators of athletes in action see more than movement; they witness the intensity and calculation of artful athletic maneuver. *Spectator Sports*

explored the relationship between athlete and spectator with a particular focus on the spectator's perspective. Each artist whose work was included in the exhibition demonstrated an interest in the unique and deeply engaging combination of drama, spontaneity, and spectacle that distinguishes sports from most other forms of popular entertainment. In diverse ways, the artists examined how spectators align their identity with a protagonist or team and take in the twists of fate, spikes of excitement, and human feats that unfold moment by moment in sport. Some artists also considered photography and video as mediums that abstract our sense of space, time, and the human body even as photographic imagery causes us to feel closer to the real. Ultimately, the exhibition pivoted on the sensation that we are directly involved with the athletes and teams that we root for—and we are thus connected to their rise and fall.

*Curated by Allison Grant*

## Exhibition Press



### Peripheral Views: States of America

Kirkland, Allegra. "United, divided or indefinable? 'Peripheral Views: States of America' at the MOCP", *Chicago Reader*, July 24, 2012.

Mercurio, Frank. "Peripheral Views: States of America at the Museum of Contemporary Photography", *timeoutchicago.com*, July 31, 2012.

Bad at Sports. "Centerfield, Fielding Practice Podcast #16: Review-o-Rama", *Art21 Blog*, July 19, 2012.

Ruffing, Greg. "Art Openings 7/13: Museum of Contemporary Photography, Catherine Edelman Gallery", *Self-Guided Tour*, July 10 2012.



### 1979:1-2012:21:

#### Jan Tichy Works with the MoCP Collection

Hazel, Tempestt. "Testing Thresholds: An Interview with Jan Tichy, Parts 1-2", *The Chicago Arts Archive*, February 4, 2013.

Foumberg, Jason. "Jan Tichy: 1979:1-2012:21 at the Museum of Contemporary Photography," *Photograph Magazine*, November 9, 2012.

Weinberg, Lauren. "Jan Tichy at the Museum of Contemporary Photography Art Review," *timeoutchicago.com*, November 22, 2012.

Adams, Bonnie. "Museum of Contemporary Photography features exhibit by artist Jan Tichy," *examiner.com*, October 1, 2012.

Wellen, Brianna. "Filter Photo Fest Day 4: Jan Tichy and the MoCP Collection," *The Printed Blog*, October 17, 2012.

Yeboah-Sampong, Senah. "Featured artist leads MoCP retrospective," *The Columbia Chronicle*, December 12, 2012.

Snodgrass, Susan. "Jan Tichy: Light Source," *Art Margins*, January 12, 2013.

Miller, Laura. "Artist Insights: Jan Tichy", *Chicago Gallery News*, September-December 2012.





**Victoria Sambunaris**, *Untitled (Santa Elena Canyon, Big Bend National Park, Texas), 2010*

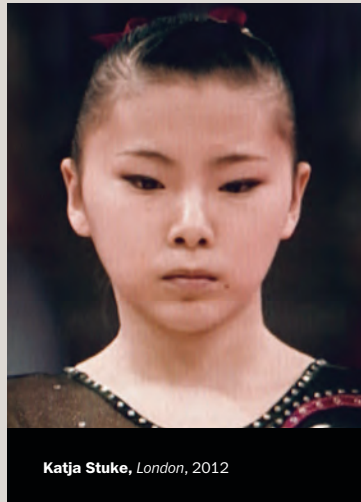
### **Victoria Sambunaris: Taxonomy of a Landscape**

Weinberg, Laura. "Victoria Sambunaris," *ARTNews*, September 2013.

Hall, Jacob. "Exhibit review: 'Taxonomy of a Landscape,'" *Aberrant Chicago*, February 26, 2013.

Betina, Lucy. "Museum of Contemporary Photography Exhibit: Taxonomy of a Landscape," *Review of the Arts*, February 24, 2013.

Berry, Nicole. "Victoria Sambunaris at the Museum of Contemporary Photography," *Accessible Art*, April 25, 2013.



**Katja Stuke**, *London, 2012*

### **Spectator Sports**

Foumberg, Jason. "At the Museum of Contemporary Photography's 'Spectator Sports,' You Won't Mind Missing the Big Game", *Chicago Magazine*, April 29, 2013.

Velez, Pedro. "Review: Spectator Sports/Museum of Contemporary Photography, Recommended," *Newcity Art*, April 23, 2013.

Baden, Evan. "Spectator Sports Opens at MOCP," *Marginalia, CCC Graduate Blog*, April 18, 2013.

Seelinger, Dustin. "Spectator Sports Speculations at the Museum of Contemporary Photography," *Marginalia, CCC Graduate Blog*, April 16, 2013.

Young, W. Tanner. "Spectator Sports: Showing the Spectacle," *Filter Photo Blog*, April 29, 2013.

Malmed, Jesse. "Where is Here: An Interview with Brett Kashmere," *Bad At Sports*, April 8, 2013.

Foumberg, Jason. "Spectator Sports," *Photograph Magazine*, April 9, 2013.

Spectator Sports exhibition named "Best Merger of Sports and Art", *Newcity Magazine* "Best of Chicago," October 31, 2013.

# Public Programs

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## Peripheral Views: States of America

### COLLECTION VIEWING

*Peripheral Views into the Collection*

*Session One: 1936-1959*

MoCP Manager of Education, Corinne Rose

July 26, 2012

*Session Two: 1959-present*

MoCP Collections Research Fellow Alicia Chester

August 23, 2012

A special two-session viewing of original works from the MoCP's collection selected for their connection to themes explored in the exhibition *Peripheral Views: States of America*, including artists who have considered American life, culture, and politics in their work. Photographs by artists as Lewis Baltz, Walker Evans, Robert Frank, Robert Heineken, Dave Jordano, Dorothea Lange, Justin Newhall, and Andres Serrano were discussed.

### PANEL DISCUSSION

*America's Competitive Edge and Its Global Standing*  
UN statistician and health economist Howard Friedman and exhibiting artist Michael Mergen. Moderated by Natasha Egan. Co-presented with the Chicago Counsel on Global Affairs.

September 5, 2012

### SCREENING AND DISCUSSION

VIDEO PLAYLIST: *Talk American*

Curated by Jesse Malmed

September 12, 2012

A one-night public video screening in conjunction with *Peripheral Views: States of America*. Malmed's presentation included a live, audience participatory performance.

### ARTIST TALK

Exhibiting Artist Liz Magic Laser

September 25, 2012

### STUDENT WORKSHOP

Exhibiting artist Liz Magic Laser led by forty Columbia Art and Design and First Year Seminar students in an art-making workshop. Co-sponsored by Columbia College Chicago Art+ Activism.

September 26, 2012

### STUDENT WORKSHOP

Exhibiting artists Martin Hyers + Will Mebane discuss their work with eighty Columbia College First Year Seminar students.

September 27, 2012

### Closing Reception and Gallery Talk

Exhibiting artists Veronica Corzo-Duchardt with Martin Hyers + Will Mebane

September 27, 2012

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## 1979:1-2012:21:

### Jan Tichy Works with the MoCP Collection

### OPENING RECEPTION

October 11, 2013

### PANEL DISCUSSION

*Jan Tichy in Conversation with Artists and Curators* Jason Lazarus and Faheem Majeed

Moderated by Curator Karen Irvine

November 13, 2012

Faheem Majeed blends his role as an artist, curator, and community facilitator to create works that focus on institutional critique and exhibitions that leverage collaboration. Jason Lazarus's conceptual artworks consider the role of the artist, image, and archive.

### ARTIST'S TALK

Jan Tichy

November 28, 2012

### PANEL DISCUSSION

*The Changing Chicago Project*

With Jan Tichy and *Changing Chicago* photographers Barbara Ciurej, Lindsay Lochman, and Mark Pokempner. Moderated by scholar and *Changing Chicago* photographer Peter Bacon Hales

December 5, 2012

Peter Bacon Hales led a discussion contextualizing *The Changing Chicago Project*, an archive of images held by the MoCP. For this 1987 project, 33 photographers documented life through Chicago's diverse urban and suburban neighborhoods. *Changing Chicago* was sponsored by the Focus/Infinity Fund, led by museum

founding board member Jack Jaffe (1928-2010), and organized with the support of the MoCP and four other Chicago institutions that mounted concurrent exhibitions of this work in 1989. Jaffe donated this archive to the MoCP and published a book of the work.

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**Victoria Sambunaris:**  
**Taxonomy of a Landscape**

**RECEPTION AND LECTURE**

*Victoria Sambunaris*

February 7, 2013

Co-presented with the Columbia College Photography Department as part of the Lectures in Photography series.

**EXHIBITION TOUR**

With Executive Director Natasha Egan

February 12, 2013

**COLLECTION VIEWING**

*Picturing the American Landscape*

Assistant Curator Allison Grant

February 21, 2013

Allison Grant presented a guided viewing of original works from the MoCP's permanent collection selected for their connection to themes explored in the exhibition *Victoria Sambunaris: Taxonomy of a Landscape*. This session featured works by artists including Ansel Adams, Robert Adams, Terry Evans, Mark Klett, An-My Lê, Richard Misrach, and Eliot Porter.

**READING AND DISCUSSION**

*The Poetics of Place*

With poet and environmental essayist Alison Hawthorne Deming

March 14, 2013

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**Spectator Sports**

**OPENING RECEPTION AND GALLERY TALK**

With Exhibiting Artists Julie Henry, Vesna Pavlović, and Katja Stuke

April 10, 2013

**STUDENT WORKSHOP**

Exhibiting artist Katje Stuke and her collaborative partner Oliver Sieber discussed their work and career with forty Columbia College photography students.

April 11, 2013

**SCREENING AND DISCUSSION**

*From Deep*

Exhibiting Artist Brett Kashmere and Sports Scholar and Commentator Lester Munson

Moderated by Assistant Curator Allison Grant

April 23, 2013

Exhibiting artist Brett Kashmere presented highlights from his experimental documentary in progress, *From Deep*, which considers professional basketball in connection to wider cultural concerns including race, class, Hip Hop, and youth culture. Sports writer and commentator Lester Munson joined Kashmere for a conversation on the culture of basketball.

**SCREENING AND DISCUSSION**

VIDEO PLAYLIST: *Closed Circuit Sparks*

Curated by Michael Robinson

May 1, 2013

Video Playlist: *Closed Circuit Sparks* was a screening of short films and videos that examine connections between television and self-understanding, specifically through physical, spatial and psychic interactions with TV monitors themselves. Rather than condemning our attachments to media, these artists find transcendence in the loaded relationships between viewer, transmission, and hardware.

**CONVERSATION**

With Exhibiting Artist Michelle Grabner and Assistant Curator Allison Grant

May 9, 2013

Michelle Grabner and Allison Grant discussed Grabner's works on view as well as her broader practice as a multimedia artist, curator, educator, writer, and a co-founder of the non-profit art spaces The Suburban and The Poor Farm.

**EXHIBITION TOUR**

With Assistant Curator Allison Grant

June 12, 2013



## Recent Acquisitions

**Zacharias Abubeker**  
**Dmitri Baltermants**  
**Richard Barnes**  
**Ilse Bing**  
**Patty Carroll**  
**Mike Disfarmer**  
**Phil Drell**  
**Walker Evans**  
**Anthony Goicolea**  
**Julie Henry**  
**Martin Hyers**  
**& Will Mebane**  
**Sarah Jones**  
**Nico Krebs**  
**& Taiyo Onorato**  
**Danny Lyon**

**Joel Meyerowitz**  
**JJ Murphy**  
**Postcards from America**  
**(Alec Soth,**  
**Paolo Pellegrin,**  
**Jim Goldberg,**  
**Susan Meiselas, and**  
**Mikhael Subotzky)**  
**Doug Rickard**  
**Michael Robinson**  
**Susken Rosenthal**  
**Guillaume Simoneau**  
**Katja Stuke**  
**Jan Tichy**  
**Charlie White**

1. **Zacharias Abubeker**, *Obelisk*, 2011, Gift of Jan Tichy
2. **Dmitri Baltermants**, *Forward*, 1943; Gift of Peter Chatzky
3. **Patty Carroll**, *George's*, from the "Hot Dog Stands" series and *The Changing Chicago Project*, 1987-1990, Gift of the artist
4. **Julie Henry**, *You'll Never Walk Alone*, 1999, Museum Purchase
5. **Danny Lyon**, *Crowds wait along funeral route*, 1963, Gift of Peter Chatzky
6. **Richard Barnes**, *Sacramento (Cabin in Warehouse)*, 1998, Museum purchase with funds provided by Andreas Waldburg-Wolfegg
7. **Taiyo Onorato and Nico Krebs**, *Hill Street*, 2006, Museum purchase
8. **Anthony Goicolea**, *Morning After*, 2000, Gift of Jeffrey A. Stevens
9. **Guillaume Simoneau**, *Caroline, Kennesaw, Georgia*, from the "Love and War" series, 2008, Gift of the artist



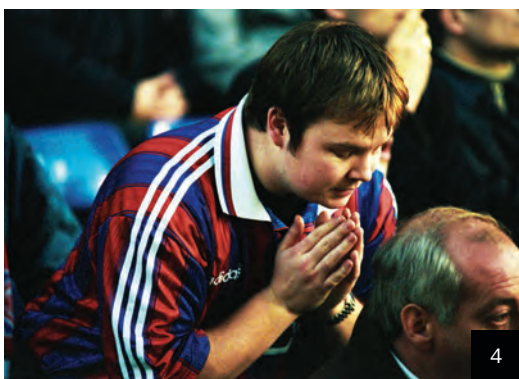
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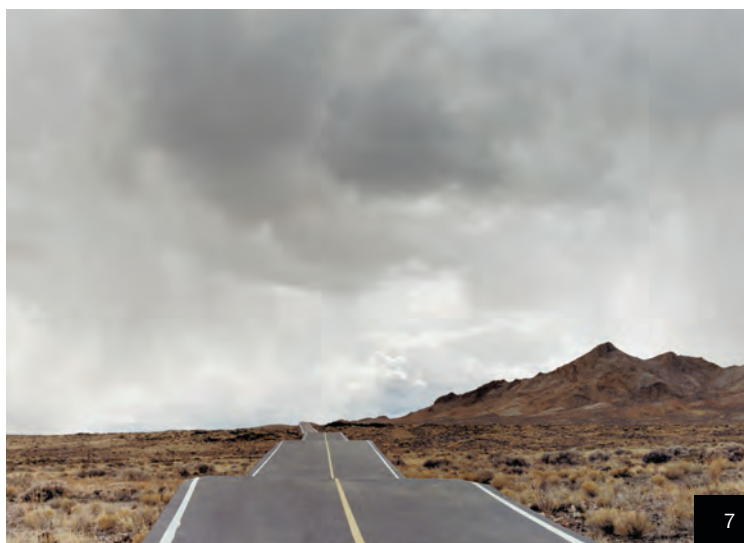
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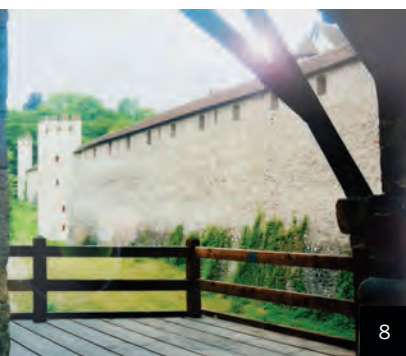
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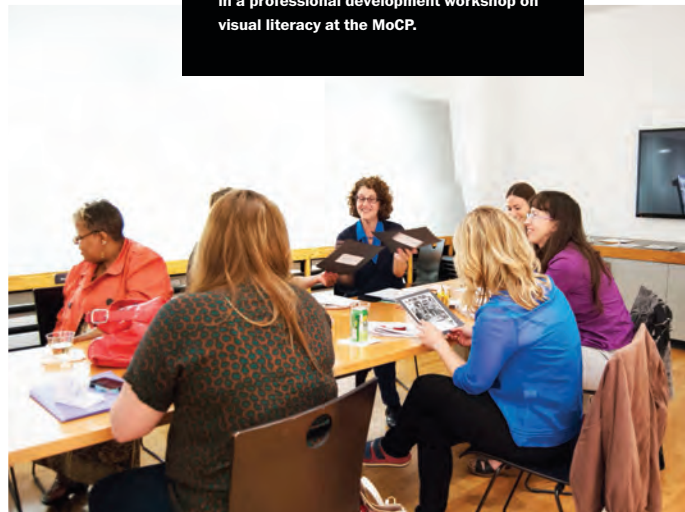
# Education

**The MoCP maintains a strong reputation in the education and cultural communities for the unprecedented access it provides the public to its exhibitions and collections. The MoCP is further recognized for creating innovative programs and educational materials that enable its diverse audiences to meaningfully contextualize and connect the photographs in our exhibitions and collections to a wide range of topics and disciplines.**



**Columbia College students re-create images from the cover of the New York Times in a performative workshop with artist Liz Magic Laser.**

**Chicago Public School teachers participate in a professional development workshop on visual literacy at the MoCP.**



## **WEBSITE IMPROVEMENT AND REDESIGN**

Toward a goal of better reaching and serving the educational community, in 2012 the MoCP made significant improvements to its website and have made available new and improved image sets for classroom use organized by genre, topic, and exhibition; increased curricular offerings; and enhanced interactivity and user-friendliness.

## **STUDENT CONTACT AND CURRICULAR INTEGRATION**

Last year a record numbers of students, nearly 10,000 from numerous local and national colleges, universities and K-12 schools, participated in MoCP education programs including docent-facilitated and self-guided tours, artist workshops, and viewings of select works from the MoCP collection. To expand the educational audience that we serve, MoCP staff actively cultivates relationships with educators and educational institutions to develop strategies for integrating photography and the MoCP's collections and exhibitions into their curricula. Several hundred area high school and college students working in a range of disciplines now engage the study of photographs through MoCP educational materials in their course work each year.





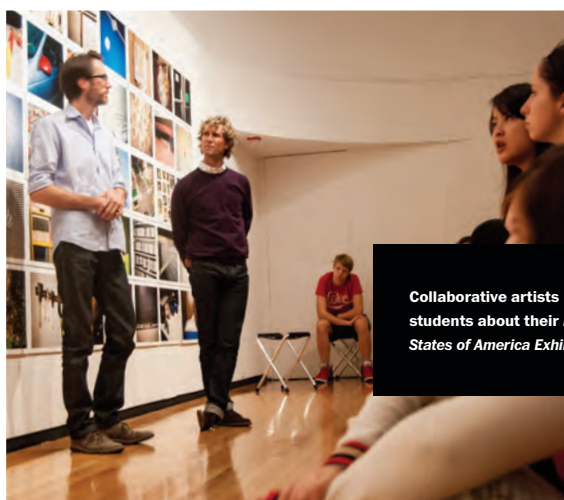
Students from the MoCP Picture Me program at Nicolas Senn High School take pictures on a field trip downtown.

## PROFESSIONAL DEVELOPMENT FOR EDUCATORS

In 2012 the MoCP continued and strengthened its professional development program for Chicago Public School (CPS) teachers, providing instruction in using photography to increase students' literacy skills in connection with new national learning standards incorporating the Common Core. Toward this end, with generous funding from the Terra Foundation for American Art, MoCP staff worked intensely with a group of teachers throughout the year, as they developed and implemented curriculum using images from the MoCP collection and exhibitions into their own classrooms, potentially impacting the learning of hundreds of CPS students. Select examples of teacher and student work created are posted on the MoCP website.

## COMMUNITY ENGAGEMENT

Now in its twelfth year, the MoCP's Picture Me program provides intensive after school instruction in photography to 90 teens in three Chicago Public Schools: Curie Metropolitan, Nicholas Senn, and Benito Juarez Community Academy. Teaching teams of working artists cultivate participating student's development as artists with strong technical, critical thinking, and communication skills, as well as creative vision. Student learning is enhanced by museum field trips and contact with MoCP staff and guest artists. In April 2013, the MoCP hosted its annual exhibition *Talking Back: Chicago Youth Respond*, a culminating exhibition featuring the students' artworks. Among the projects on view was a site-specific work created by Juarez students who installed photographs documenting their community on a map of the Pilsen neighborhood they had drawn on the wall of the gallery. Participating students, along with their families, teachers, and school administrators attended the exhibition's opening reception, where they experienced their works professionally and publically displayed on the museum's walls.



Collaborative artists Martin Hyers + William Mebane talk with students about their *Empire* project on view in the *Peripheral Views: States of America* Exhibition.

# Donor Recognitions

(Reflects gifts made between September 1, 2011 and August 31, 2012)

## INDIVIDUAL GIFTS

### \$20,000+

Dr. Terry and Lee Anne Box\*  
Patricia J. Carroll and  
Anthony E. Jones\*  
Peter Chatzky\*  
Vicki and Bill Hood  
Laura M. and John V. Knaus\*  
Ralph M. Segall\*  
Guillaume Simoneau\*  
Andreas Waldburg-Wolfegg

### \$5,000 - \$19,000

Suzette and Allan Bulley  
Veronique and Marc Bushala  
Jean Choi  
J. Gorman Cook  
Isaac and Jennifer Goldman\*  
Paul and Dedrea Gray  
Mary Frances Budig and  
John J. Hass  
Susan O'Brien Lyons and  
Douglas W. Lyons  
Sandro Miller  
Christopher E. Olofson  
Lisa Sandquist and Peter Kinney  
Allen M. and Lynn Turner  
David A. Weinberg and  
Grace A. Newton  
Geoff Winningham

### \$1,000 - \$4,999

Anonymous Gifts – Individuals  
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Theodore and Michelle Buzby  
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Laura Davis  
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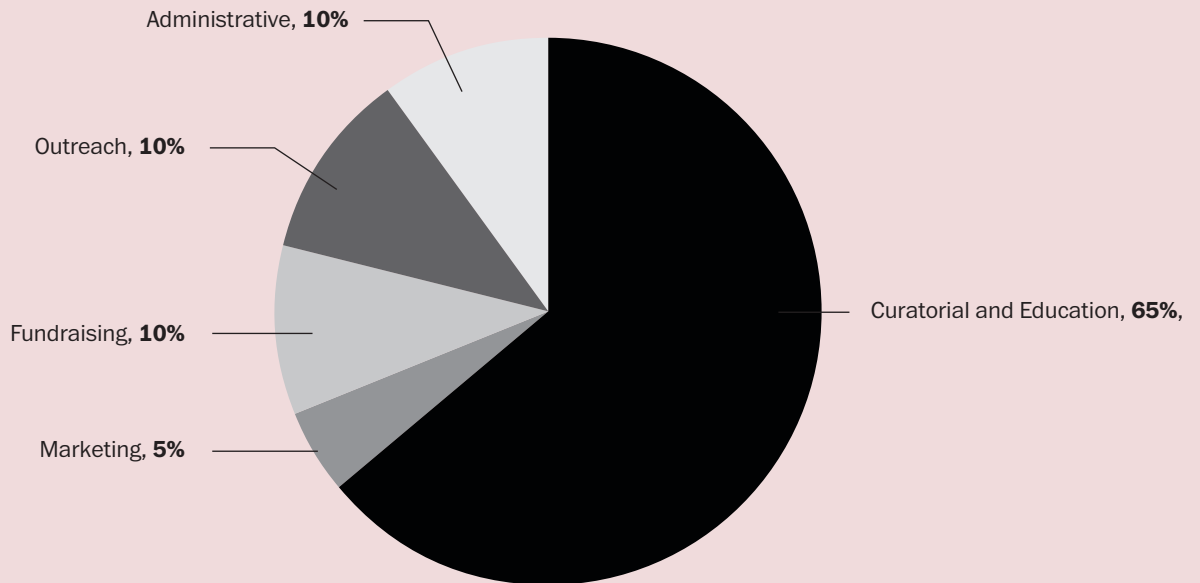
### \$249 and below

Gerald Adelmann  
Nicole Alexander  
Michael Anderson  
Jeffrey Arnett  
Matt Avignone  
Peter Balciunas  
Ashley Barnes  
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John Berghoff Jr. and Jean  
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Wallace Bowling  
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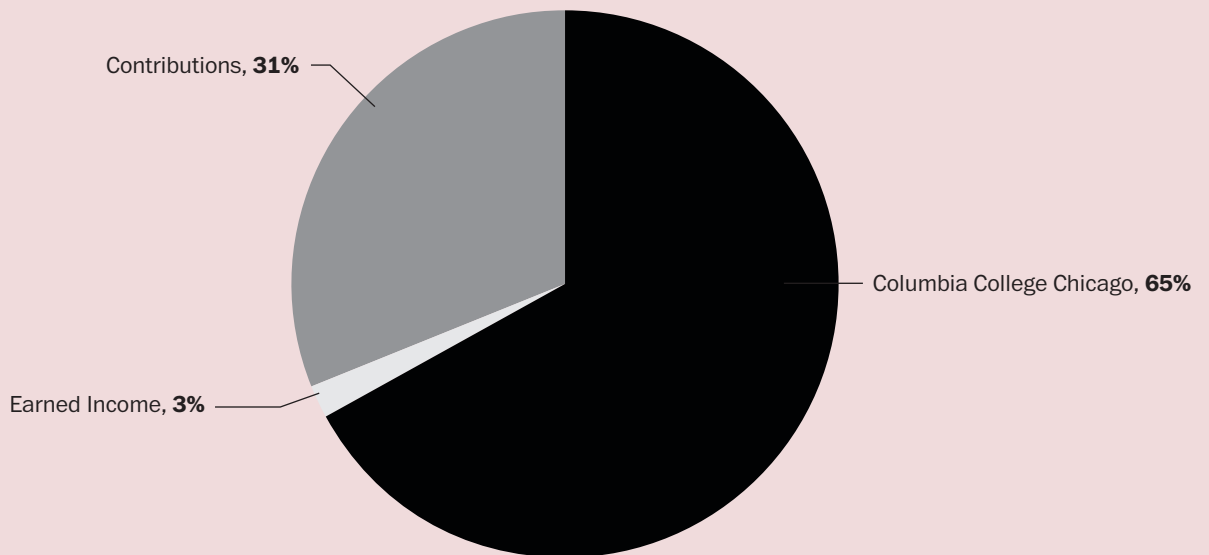
Ana Cummins	Laura Kinkley	Gwyneth Troyer	Sotheby's
Sebastian Campos	Michael Kinkley	Margaret Unetich	Morgan Stanley Smith Barney
Emilie Chandler	Melissa Kirschner	Tricia Van Eck	Global Impact
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Patricia Decicco	William Lieberman	Kelly Zotos	<b>TO AUCTION</b>
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Jennifer Donati	Martin Magid and	<b>GOVERNMENT</b>	Angel's Envy
Calvin Engel	Susan Beale		Julie Blackmon
Gordon and	Tiia Mandell	<b>\$20,000+</b>	Jeremy Bolen
Constance A. Ensing	Barbara Markoff-Eggener	After School Matters	Ellen Carey
Joseph Eyer	Caroline Masterson	Lloyd A. Fry Foundation	Carrie Secrist Gallery
Gary Faculjak	Todd Maxwell	Lannan Foundation	Eric William Carroll
Michelle Feuer	Kristopher Mendez	Terra Foundation for	Catherine Edelman Gallery
Elizabeth Foster	Ana Miyares	American Art	Chicago Gallery News
Scott Fortino	Claire Molek		Corbett vs. Dempsey
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## FY13 Expenses \$1,149,612



## FY13 Revenue \$1,236,700



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Guillaume Simoneau, *Wearing army uniform for me, Kennesaw, Georgia*, from the "Love and War" series, 2008  
COVER: Guillaume Simoneau, *Ghetto sled*, from the "Love and War" series, 2002