

MUSEUM OF CONTEMPORARY PHOTOGRAPHY
2018
ANNUAL
REPORT



LETTER FROM THE MoCP ADVISORY BOARD CHAIR

The 2017–2018 season has been one of great accomplishments at the Museum of Contemporary Photography at Columbia College Chicago (MoCP), one that boasts many significant developments and promising new initiatives for the museum. The MoCP has grown from its beginning as a Chicago-based institution to become an internationally recognized innovator in contemporary photography. As chair of the Advisory Board, I thus take great pleasure in sharing the many triumphs that defined our 2017–2018 season.

First, I would like to thank all the members of our Advisory Board for their time, support, and dedication to our museum. Their commitment to the MoCP is vital to its sustained growth. I would also like to thank this year’s DARKROOM co-chairs Lisa Bailey, Dawoud Bey, and Jackie Moss, as well as the benefit committee, who organized a wonderful event to support the museum, and honor photography historian Deborah Willis with the Silver Camera Award.

In 2018, we were incredibly fortunate to receive a gift of \$1 million from The David C. and Sarajeane Ruttenberg Arts Foundation. This generous gift will endow The David C. and Sarajeane Ruttenberg Impact Fund for Photography. Awarded by brothers David W. “Buzz” Ruttenberg and Roger F. “Biff” Ruttenberg, in honor of their parents, the gift will support the museum in our continued acquisition and exhibition of contemporary photography.

This year the MoCP also partnered with Executive Service Corps (ESC), a consulting group that works with nonprofits. ESC guided our museum through a months-long process that examined the MoCP’s institutional plans and priorities. After extensive discussions, including a retreat with ESC facilitators, MoCP staff, Columbia faculty, Advisory Board members, and friends of the MoCP, we created a five-year strategic plan that prioritizes growth, academic colla-

boration with Columbia, and community engagement. Our mission is set forth in our new vision statement:

The MoCP is the world’s premier college art museum dedicated to photography. As an international hub, we generate ideas and provoke dialogue among students, artists, and diverse communities through groundbreaking exhibitions and programming.

Our Advisory Board could not be more supportive of this ethos, and we look forward to the coming years, as we continue to implement the finer points of our strategic plan and deepen our museum’s lasting impact on the world of photography.

Robert A. Wislow
Advisory Board Chair





LETTER FROM THE EXECUTIVE DIRECTOR



Whit Forrester

East to West: The Extraction and Reproduction of Phaelenopsis and Chlorophytum, from the Domesticating the Numinous series, 2016

Our 2017–18 season was one of our most momentous yet, with exhibitions and programs that attracted visitors both local and international. We welcomed 40,000 people to the museum, including over 3,000 students participating in educational tours and print viewings. Beyond the sheer numbers, we introduced unique, inventive programs and exhibitions that engaged with issues that are vital in our world today. I am proud to say that with exhibitions on topics from gender to the African diaspora, the MoCP has not shied away from presenting works that challenge, take risks, and spark meaningful ideas.

This season included highlights like *Disruptive Perspectives*, a curatorial collaboration between the MoCP and Photoforum Pasquart in Biel, Switzerland, which was presented simultaneously at both institutions. This exhibition on gender and sexuality included a multitiered community partnership with the Center on Halsted, the Midwest’s largest LGBTQ center, with programming that included a satellite

exhibition at the center, as well as bringing their staff to the museum for a panel discussion on vulnerability in the LGBTQ community. In the words of one young student who visited the exhibition, “It inspires me as a photographer because I want to use my artistic ability to bring awareness to social issues like those before me and [Jess T. Dugan’s] work really struck a chord with me.” The ability to garner reactions like this one is what makes me proud to lead such a socially-minded, forward-thinking institution.

This season also included our wildly popular exhibition *In Their Own Form*. Coming right on the heels of the extraordinarily popular film *Black Panther*, this exhibition was organized as the capstone project for MoCP Curatorial Fellow for Diversity in the Arts Sheridan Tucker Anderson as the conclusion of her two-year fellowship at the museum. Looking at the genre of Afrofuturism in contemporary photography, this exhibition explored a range of Afro-diasporic experiences through the photographic medium. We were

thrilled by the positive response to this exhibition, both from visitors and press alike.

This year we welcomed new staff members, including Brenna Quinn, our new Manager of Development, and Carissa Meier, our new Registrar. Kristin Taylor, formerly Manager of Collections, has stepped into a new role as the MoCP’s Curator of Academic Programs and Collections, where she has been creating engaging and hands-on academic programming and developing related scholarly content, while overseeing the MoCP’s integration into the curriculum of Columbia College. We are also thrilled to welcome Dalina A. Perdomo-Álvarez, who has begun a two-year fellowship as our new Curatorial Fellow for Diversity in the Arts this year. Her specialization in Latin American, Afro-Latino, and Caribbean art will be much needed to fill key gaps in our collection.

All these strides would not have been possible without the generous support of those that have believed in the mission of the museum. We are particularly grateful for the significant gift we received from The David C. and Sarajeon Ruttenberg Arts Foundation, which will allow us to grow as an institution at the forefront of contemporary photography.

The past season has introduced remarkable forward momentum for the MoCP as an institution. We developed and solidified a strategic plan that prioritizes growth, diversity, community engagement, and, of course, groundbreaking programming. With deepest thanks to the Advisory Board members, Museum Council members, artists, benefactors, and the remarkably hardworking staff who have spurred us forward—we anticipate another exciting year ahead!

Natasha Egan
Executive Director



LETTER FROM THE MUSEUM COUNCIL PRESIDENT

As the President of the MoCP's Museum Council, I am excited to share that the 2017–18 year has been one of our most prosperous since the founding of our auxiliary group. The council has supported new events and initiatives at the museum, expanded our membership, and exceeded our previous fundraising record. In its sixth year, our FIRST LOOK event introduced four additions to the Fine Print Program, including prints by Clarissa Bonet, Nakeya Brown, Lucas Foglia, and Hrvoje Slovinc. The support of our generous sponsors and Fine Print artists, alongside the MoCP staff, student interns, our council members, and the attendees of FIRST LOOK made the event an outstanding success—thank you to all of you.

In addition to hosting FIRST LOOK, the council helped the MoCP realize its first MoCP After Dark last fall. Hosted by independent curator and author Shantrelle P. Lewis, the lively event welcomed guests to a night of music, dancing, and refreshments in the museum galleries. In December, the council was graciously hosted by Chicago gallery Aspect/Ratio for our holiday party. Also, over the course of the year, the council facilitated informative programming for its members, including a private tour of the MoCP's Curatorial Fellow for Diversity in the Arts Sheridan Tucker Anderson's capstone exhibition *In Their Own Form*.

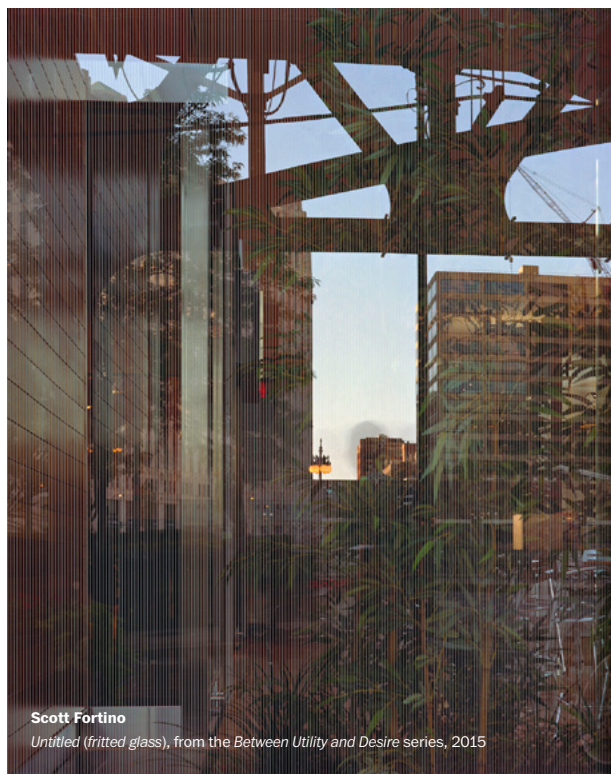
Additionally, as the MoCP implements its strategic plan, the council has been developing a greater and enriched understanding of the museum's programming and community partnerships. Following a presentation of the strategic plan in April by the MoCP's Manager of Development Brenna Quinn, the council has been drawing upon the plan's core concepts to inform our work as ambassadors of the MoCP within Chicago and beyond. The Museum Council continues to use our meetings and events as opportunities to gain the support of new Friends of the Museum as part of the MoCP's Annual Fund membership campaign.

As we look forward to the start of a new year, I encourage you to think about the many wonderful and unique ways that the MoCP provides opportunities to learn and engage with contemporary art and photography. The council is grateful for this valuable work. With that deep appreciation in mind, I extend my warmest thanks to our

members and leadership, as well as to all of you in the community who have helped us reach our goals. I am excited about the year ahead at the museum and I hope that the Museum Council will continue to exceed expectations in growing our group, fostering new relationships and fundraising capacity, and engaging as many new people as possible in the ideas and experiences that await them at the MoCP!

Genia Yovankin

Museum Council President



Scott Fortino

Untitled (fritted glass), from the *Between Utility and Desire* series, 2015



Laurence Rasti

Untitled from the There Are No Homosexuals in Iran series, 2014

RE:COLLECTION

JULY 13–OCTOBER 1, 2017



RELATED PUBLIC PROGRAMMING

August 24, 2017—Print Viewing: Found Photography. MoCP Curatorial Fellow Sophie Haslinger led a guided viewing of original works from the MoCP's permanent collection, examining works that incorporate different kinds of found photography—from vernacular imagery, to images found on the internet and Google Street View—and examined how found images are used as an artistic practice.

August 26, 2017—MoCP Family Day. Children of all ages joined us at the museum for a day of activities centered around the exhibition, including a photo scavenger hunt, tours of the exhibition designed specifically for children, and other interactive activities.

September 7, 2017—Print Viewing with Kelli Connell. Exhibiting artist Kelli Connell led a print viewing and discussion of select works from the MoCP permanent collection, choosing photographs of interest or inspiration to her own work.

PRESS FOR RE:COLLECTION APPEARED IN:

Photo District News Online, WTTW Chicago Tonight

re:collection was an exhibition celebrating the MoCP's vast archive of photographs and an exploration of how we perceive images. A stream of images ran through the galleries, spanning the history of photography and offering a diverse array of approaches. Each photograph spoke to its neighboring photograph in terms of content, form, or other, more subtle, connecting factors waiting to be discovered. *re:collection* was a deep exploration of curatorial practice, examining links between seemingly unconnected photographs and the depths of the MoCP's diverse collection of photography. The exhibition featured over 50 artists from the MoCP permanent collection including Robert Frank, An-My Lê, Penelope Umbrico, Dawoud Bey, and Lucas Foglia, among many others. *re:collection* was co-curated by Chief Curator and Deputy Director Karen Irvine, Curator of Academic Programs and Collections Kristin Taylor, Curatorial Fellow Sophie Haslinger, alongside graduate students Kalin Haydon, Carissa Meier, and Shawn Rowe.

DISRUPTIVE PERSPECTIVES

OCTOBER 12 – DECEMBER 22, 2017



Disruptive Perspectives was an exhibition that explored gender, sexuality, and identity. The artists included used photography to articulate an expansive range of identities that cannot be sufficiently characterized using simplistic binaries. Rather than rendering identity as fixed, the works considered gender and sexuality as negotiations that are shaped by the human psyche, the passage of time, and the complex relationship between self and other. This exhibition was a collaboration between the MoCP and Photoforum Pasquart in Biel, Switzerland. The exhibition was presented simultaneously at both institutions. *Disruptive Perspectives* was co-curated by Allison Grant, MoCP's former Assistant Curator of Exhibitions and Education, and Nadine Weitlisbach, former Director of Photoforum Pasquart.

ARTISTS:

Barbara Davatz
Zackary Drucker and Rhys Ernst
Jess T. Dugan
Alexandre Haefeli
Laurence Rasti
Leonard Suryajaya
Lorenzo Triburgo

RELATED PUBLIC PROGRAMMING

October 12, 2017—Conversation. Exhibition curators Allison Grant and Nadine Weitlisbach were joined by exhibiting artists Alexandre Haefeli and Laurence Rasti to discuss their work on view.

October 20 – November 28, 2017—Satellite Exhibition: Center on Halsted. The MoCP presented a satellite exhibition of work by exhibiting artist Jess T. Dugan from her series *To Survive on This Shore*, featuring portraits of trans and gender nonconforming older adults. The exhibition took place at the Center on Halsted, the most comprehensive LGBTQ community center in the Midwest. The MoCP co-hosted a reception at the center with the artist and community members on November 14, 2017.

November 15, 2017—Panel Discussion: Vulnerability and the LGBTQ Community. This panel was moderated by Vanessa Sheridan, Director of Transgender Relations and Community Engagement at the Center

on Halsted, and featured artists Jess T. Dugan and Lorenzo Triburgo, as well as Dr. Vanessa Fabbre, Assistant Professor at the Brown School and Affiliate Faculty in Women, Gender, and Sexuality Studies at Washington University in St. Louis.

December 6, 2017—Video Playlist: Inside/outside. Video Playlist is a recurring series of one night public video screenings programmed in response to MoCP exhibitions. For *Disruptive Perspectives*, writer, director, performance and drag artist Molly Hewitt curated a screening that looked past the exhibiting artists' genders and sexualities and drew attention to the private spaces they inhabit, and how these private spaces bleed into public life.

PRESS FOR DISRUPTIVE PERSPECTIVES APPEARED IN:

Chicago Magazine, Chicago Sun-Times, Chicago Tribune, Newcity, Photo District News Online, Time Out Chicago, Windy City Times



PUBLICATION

Essays by Allison Grant, Geneva Moser, Meredith Talusan, and Nadine Wietlisbach Published by the Museum of Contemporary Photography at Columbia College Chicago and Photoforum Pasquart Biel/Bienne Book design: SIFON | Biel/Bienne Stober Druckerei and Verlag | Eggenstein, Germany

TRAVERSING THE PAST: ADAM GOLFER, DIANA MATAR, HRVOJE SLOVENC

JANUARY 18–APRIL 1, 2018

Traversing the Past: Adam Golfer, Diana Matar, Hrvoje Slovinc presented the work of three artists, all of whom trace their stories to histories of political turmoil, violence, and displacement. In using personal experiences as starting points, the artists transform the autobiographical into a multivalent lens through which to view a subject that cannot be pinned to a single narrative. Examining stories originating during World War II, the Qaddafi regime in Libya, and the Croatian War of Independence, *Traversing the Past: Adam Golfer, Diana Matar, Hrvoje Slovinc* was a visual meditation on the complex relationship between personal and political histories. This exhibition was curated by Karen Irvine, MoCP Chief Curator and Deputy Director.

ARTISTS:

Adam Golfer
Diana Matar
Hrvoje Slovinc

RELATED PUBLIC PROGRAMMING

January 18, 2018—Panel Discussion. Exhibiting artists Adam Golfer and Hrvoje Slovinc engaged in a conversation with Erin McCarthy, Associate Professor of History at Columbia College Chicago.

February 13, 2018—Print Viewing.

MoCP Curatorial Assistant Shawn Rowe led a guided viewing of works from the museum's permanent collection that explored themes of war, identity, and displacement. Works by photographers Anthony Haughey, Curtis Mann, Rachel Papo, and others were discussed in terms of the unique processes and approaches used in visualizing conflict.

PRESS FOR TRAVERSING THE PAST APPEARED IN:

Newcity, Chicago Tribune, Windy City Times



Diana Matar
The Chair, 2010

IN THEIR OWN FORM

APRIL 12 – JULY 8, 2018

In Their Own Form is an exhibition that sought to illuminate the myriad ways blackness might hope to exist without the imposition of oppression, racism and stereotypes ever-present in Western cultures, mediated through Afrofuturist themes including time-travel and escapism. Afrofuturism refers to a cross-disciplinary genre that combines science fiction, Afrocentrism, fantasy, technology, and non-Western mythologies as an intellectual and artistic strategy to reimagine and repurpose the fraught past, present, and future of the transnational black experience. Bringing together 13 artists and 33 photographic and video works that negotiated a range of Afro-Diasporic experiences, *In Their Own Form* prefaced personhood, both fantastical and actual, over perceived realities. *In Their Own Form* was curated by Sheridan Tucker Anderson, MoCP Curatorial Fellow for Diversity in the Arts.

ARTISTS:

Alun Be	Zanele Muholi
Kudzana Chiurai	Aida Muluneh
Jim Chuchu	Paulo Nazareth
Teju Cole	Zohra Opoku
Ayana V. Jackson	Alexis Peskine
Mohau Modisakeng	Mary Sibande
Fabrice Monteiro	

RELATED PUBLIC PROGRAMMING

April 12, 2018—Artist Talk: Ayana V. Jackson. Following the opening reception for *In Their Own Form*, exhibiting artist Ayana V. Jackson gave a talk about her artistic practice.

April 13, 2018—Artist Talk: Alun Be and Alexis Peskine. Artists Alun Be and Alexis Peskine gave a talk on their work on view in *In Their Own Form* as well as their broader artistic practices.

April 25, 2018—Video Playlist: Ten Toes Down. Video Playlist is a recurring series of one-night public video screenings programmed



in response to MoCP exhibitions. Guest-curated by filmmaker Cameron Granger, whose work examines notions of blackness and representation in film and media, this program featured video works that responded to these themes in *In Their Own Form*.

May 2, 2018—Special Teen Workshop: Afrofuturist Art + Writing. Partnering with 826CHI, this interdisciplinary workshop aimed at teens and college students asked participants to use creative writing strategies to engage with the works on view in *In Their Own Form*.

May 3, 2018—Post Now and Post New: Afrofuturist Themes in Contemporary Art Practice. Jennifer Scott led a discussion with artists D. Denenge Duyst-Akpem and Ingrid LaFleur on Afrofuturist themes in contemporary art and how they inform artistic practice in photography and other mediums.

May 11, 2018—Beyond Black Panther: Celebrating Sci-Fi in Books and Comic Books. In conjunction with Columbia College Chicago's Manifest Urban Arts Festival, MoCP hosted an interactive celebration of science

fiction in books and comic books that sought to make interdisciplinary connections between Afrofuturism in contemporary photography, literature, and illustration.

June 29, 2018—Photos at Noon: Race and Representation. This print viewing introduced a range of photographs that focused on the wide spectrum of identities present among those of African descent—both on the continent of Africa and within the African Diaspora—and sought to challenge stereotypical portrayals common in popular culture, as well as offer a more diverse and inclusive view of the collection.

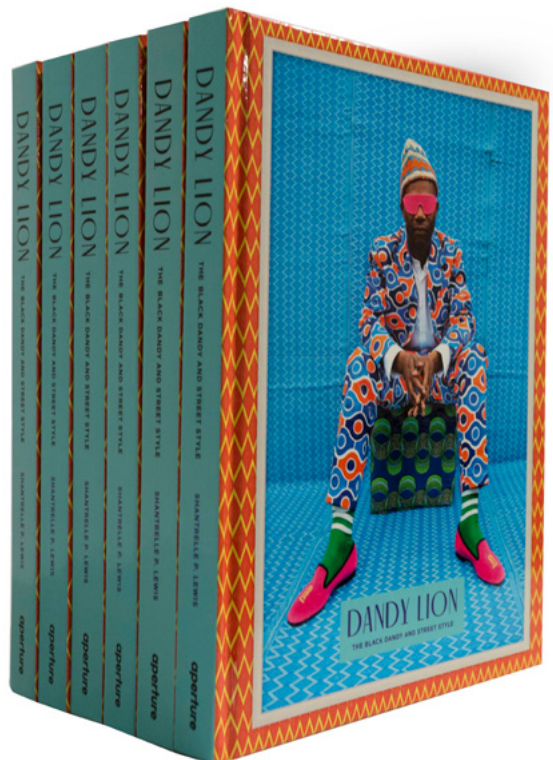
PRESS FOR IN THEIR OWN FORM APPEARED IN:

Art Daily, *ArtNews*, *CBC Radio*, *Chicago Reader*, *Chicago Woman Magazine*, *Michigan Ave Magazine*, *New Art Examiner*, *Newcity*, *Nylon*, *RedEye Chicago*, *The Guardian*, *Time Out Chicago*, *Vocalo The Morning AMP*, *WBEZ Worldview*, *WTTW Chicago Tonight Online*



TRAVELING EXHIBITIONS

Originally presented at the MoCP in spring 2015, *Dandy Lion: (Re) Articulating Black Masculine Identity*, guest curated by independent curator Shantrelle P. Lewis and organized by the MoCP, explores the historical and contemporary expressions of the Black Dandy phenomenon in popular culture. The first comprehensive exhibition of its kind, this project highlights young men who defy stereotypical and monolithic understandings of black masculinity by remixing Victorian-era fashion with traditional African sartorial sensibilities. This traveling exhibition most recently was presented at the Nathan Cummings Foundation in New York; previous venues include the Silver Eye Center for Photography, Pittsburgh; the Museum of the African Diaspora, San Francisco; and the Lowe Museum, University of Miami. Aperture published *Dandy Lion: The Black Dandy and Street Style* in 2017.



Nakeya Brown
Self Portrait in Shower Cap, 2015





Jess T. Dugan

*Gloria, 70, Chicago, IL, from the *To Survive on This Shore* series, 2016*

LECTURES IN PHOTOGRAPHY

Every 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 2017–18 season.



LECTURERS

1 John Divola, Artist
September 20, 2017

4 Diana Matar, Artist
January 24, 2018

2 Corey Keller, Curator of Photography,
San Francisco Museum of Modern Art,
October 25, 2017

5 Jennifer Blessing, Senior Curator of
Photography, Solomon R. Guggenheim
Museum
March 8, 2018

3 Zackary Drucker, Artist
November 29, 2017

6 Lesley A. Martin, Creative Director and
Publisher of *The PhotoBook Review* at
Aperture
May 9, 2018

PERMANENT COLLECTION

The MoCP continues to build its strong collection, which currently houses 15,262 objects by over 1500 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.

FY 2018 ACQUISITIONS

Agnostic Printmakers Portfolio

Ai Weiwei
Jane Fulton Alt
Courtney Asztalos
Alun Be
Aimée Beaubien
Jack Bridges
Marshall Brown
Nakeya Brown
Harry Callahan
Keith Carter
William Christenberry
Edward Curtiss Colver
Kerry Coppin

Zackary Drucker and Rhys Ernst
Jess T. Dugan
Filip Dujardin
Daniel Everett
Whit Forrester
Scott Fortino
Katharina Gaenssler
Adam Golfer
Alexandre Haefeli
Scott Hyde
Kei Ito
Ayana V. Jackson
Jack Jaffe
Michael Kenna

Michael Kolster
Natalie Krick
Diana Matar
Diane Meyer
Fabrice Monteiro
Meytar Moran
Carlos Javier Ortiz
Melissa Ann Pinney
Laurence Rasti
Philipp Schaerer
David Schalliol
Ken Schles
Mary Sibande
Aaron Siskind

Hvroje Slovec
Richard (Dick) Stevens
Greg Stimac
Leonard Suryajaya
Brad Temkin
George Tice
Jerry Uelsmann
James Welling
Jeffrey Wolin
Jay Wolke
Hyounsang Yoo



Ayana V. Jackson

Moments of Sweet Reprieve, 2017

MIDWEST PHOTOGRAPHERS PROJECT

Now in its 36th year, the Midwest Photographers Project is a revolving collection of portfolios by 65 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.

FY 2018 MIDWEST PHOTOGRAPHERS PROJECT ADDITIONS

Jonas N. T. Becker
Eric William Carroll
Whit Forrester
Meghan Kirkwood
Richard Koenig



Eric William Carroll
Gravity, 2017

COMMUNITY ENGAGEMENT



Photo courtesy of My Block, My Hood, My City

The 2017–2018 season at the MoCP has introduced a broad scope of community engagement initiatives, with the museum expanding its reach through extended partnerships and programs, and a renewed emphasis on centering the museum as a convening point for community-building.

This year, we launched a multitiered community partnership with the Center on Halsted in conjunction with *Disruptive Perspectives* to forge a necessary dialogue surrounding issues brought up in the exhibition. In addition to a satellite exhibition and a public panel discussion, the MoCP also brought the center's Director of Transgender Relations and Community Engagement to lead a professional development workshop with MoCP staff on key issues affecting members of the LGBTQ community. At the core of this community partnership was fostering a deeper integration of art and activism.

Other community collaborations have centered on reaching local teens by partnering with organizations that reach those who are underserved in our Chicago community. This year, the MoCP partnered with My Block, My Hood, My City, a program that provides youth with opportunities beyond their neighborhoods. MoCP staff showed this group of students how to use an assortment of instant cameras and learn more about staging photographs after a print viewing of works by Barbara Probst and an exhibition tour of *Traversing the Past*. In addition, MoCP staff members discussed our jobs at the museum, to expose the students to the different possibilities of careers in the arts.

The MoCP also forged an ongoing partnership with 826CHI, a non-profit organization dedicated to empowering students through creative writing. In an interdisciplinary workshop in conjunction with *In Their Own Form*, teens were taught about Afrofuturism as a literary and artistic genre and were encouraged to use creative writing to engage more personally with the works on view.

Finally, this past year has seen an increased number of dedicated family, youth, and teen programs, bringing members of the community into the museum through special events like Teen Night and Family Day. The MoCP's first Teen Night was organized by MoCP teen summer interns through collaborations with After School Matters and Marwen. During the event, high school students from all over the Chicagoland region came to make zines and buttons, compete in a photo scavenger hunt, share art, and take photographs. Family Days have also brought people of all ages into the museum for free workshops designed to connect with young people.

These programs reflect the MoCP's commitment to community-driven and community-led engagement and education. We look forward to strengthening and expanding these programs in the years to come.

EDUCATION



Kristin Taylor, Curator of Academic Programs and Collections, leads a print viewing on portraiture in the museum's collection.

In 2017–2018, the MoCP expanded its popular tours and print viewings program to provide better access to students across the city. We began a bus subsidies program for schools in need to enable more field trips to the museum, allocating the funds to honor the entirety of bus subsidy requests. The museum also partnered with local arts non-profit organizations including The Simple Good to connect students to specific works in the museum's collection related to their projects.

The museum also expanded its continuing education efforts and hosted five public print viewings during the summer in a new program called Photos at Noon. This program was presented as a free, mini-course on select themes and works pulled from the collection

where attendees learned about moments in the history of photography in relation to how contemporary artists are working today.

The museum continues to work with the dynamic Columbia College Chicago faculty to create cross-curricular connections to its exhibitions, programs, and collections. This year we formed a new Faculty Advisory Committee to deepen our relationships across the college and departments including Art and Art History, Communication, Interactive Arts and Media, and Photography.

The MoCP has also continued to provide 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 engaged in all aspects of planning, development, and installation of the museum exhibitions.

DEVELOPMENT



Top: Dawoud Bey and Deborah Willis during DARKROOM VIP Hour

Bottom Left: DARKROOM live auction

Bottom Right: MoCP FIRST LOOK Fine Print Party

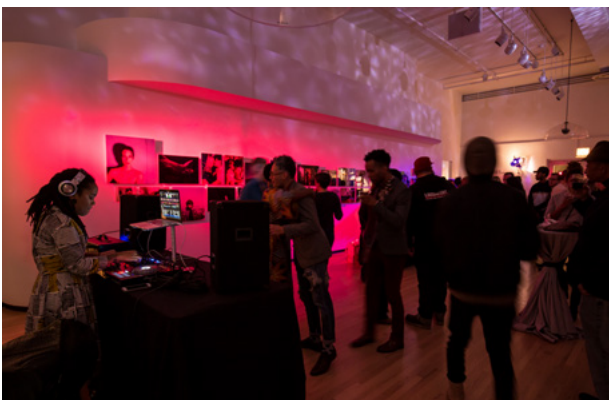


DARKROOM 2018

DARKROOM, the MoCP's annual benefit auction and party, was held on Thursday, March 1, 2018 at Venue SIX10, bringing in over \$200,000 to support the museum. Guests at this glittering event enjoyed the beats of DJ Rae Chardonnay while tasting specialty food and drinks, bidding on one-of-a-kind works of art in the silent auction, and taking memorable pictures in the Snap Yourself! photobooth.

Highlights of the evening included a VIP hour conversation between recent MacArthur "Genius" Grant Fellow Dawoud Bey and Silver Camera Awardee Deborah Willis about Willis' impact on the photographic community as an artist and scholar. Other high points of the evening included presenting Deborah Willis with the Silver Camera Award, followed by remarks celebrating the contributions of The David C. and Sarajevo Ruttenberg Arts Foundation and the recent donation by Buzz and Biff Ruttenberg.

The evening concluded with a rousing live auction presented by Sotheby's of works by Ai Weiwei and Dawoud Bey. Co-chaired by Lisa Bailey, Dawoud Bey, and Jackie Moss, DARKROOM 2018 hosted over 300 guests, including artists and friends of the museum who came to share in this celebratory evening of photography and fun. We would like to extend thanks to our incredible sponsors, who made this event so memorable for our guests.



FIRST LOOK: FINE PRINT PARTY

On June 12, 2018, the MoCP's Museum Council hosted their most successful FIRST LOOK: Fine Print Party to date. Held at Untitled Supper Club, with the glamorous backdrop of the classic prohibition-era Chicago supper club, the 150 guests enjoyed an evening of specialty cocktails while perusing a curated selection of the MoCP's most distinctive Fine Prints.

New prints by acclaimed artists Clarissa Bonet, Nakeya Brown, Lucas Foglia, and Hrvoje Slovinc were released at the event and added to the MoCP Fine Print Program this year. In total, the event raised over \$20,000 to benefit the museum's exhibitions, public programs, and community engagement.

Printed especially for the Museum of Contemporary Photography by some of the most innovative photographers working today, the sale of editioned Fine Prints directly supports artistic and educational programs at the MoCP. Each image is printed on archival-quality paper and is offered in an edition of 30, numbered and signed by the artist.

MoCP AFTER DARK

Over 150 guests joined us on November 3, 2017 for the new event series MoCP After Dark, which featured an incandescent evening of dancing, music, and general revelry late into the night. Guests met the author and curator Shantrelle P. Lewis and celebrated the release of her new book *Dandy Lion: The Black Dandy and Street Style*, based on her blockbuster 2015 exhibition at the MoCP. In between a spirited dance party, photo portrait sessions with photographer Lawrence Agyei, and a Best-Dressed Dandy contest, guests enjoyed with great enthusiasm the unique opportunity to explore the museum after hours.

THE DAVID C. AND SARAJEAN RUTTENBERG IMPACT FUND FOR PHOTOGRAPHY

A COMMITMENT TO PHOTOGRAPHY

David C. and Sarajejan Ruttenberg have long been patrons of photography in Chicago, particularly in their long-term support of the MoCP. In 2018, the MoCP received a \$1 million gift from The David C. and Sarajejan Ruttenberg Arts Foundation to endow The David C. and Sarajejan Ruttenberg Impact Fund for Photography.

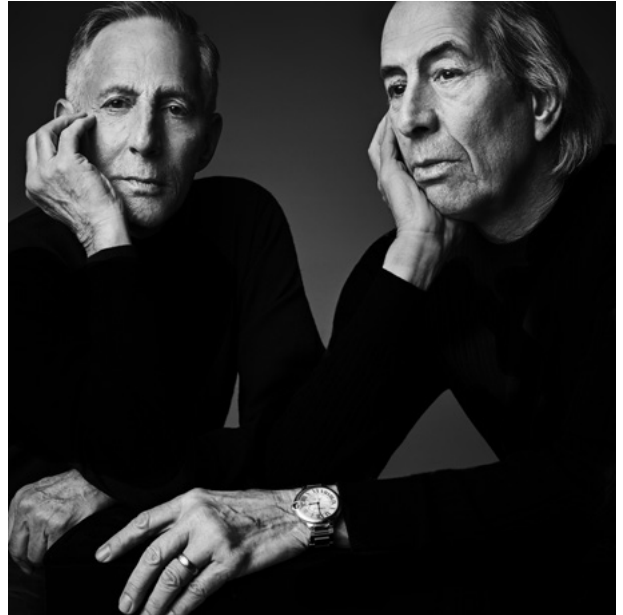
Awarded by brothers David W. “Buzz” Ruttenberg and Roger F. “Biff” Ruttenberg, in honor of their parents, the gift will support the museum in its continued acquisition and exhibition of contemporary photography. This is the largest cash donation to the MoCP in the history of the museum.

HISTORY WITH THE MoCP

For nearly 40 years, the Ruttenbergs have been significant benefactors of the MoCP, and their contributions have shaped the founding mission and continued growth of the museum over time. David C. Ruttenberg was a seminal founder of the Museum of Contemporary Photography as well as a member of the MoCP’s first iteration of the Museum Advisory Board in 1980.

AN IMPACT ON THE FUTURE

The David C. and Sarajejan Ruttenberg Arts Foundation was established in 1983 to provide support for fine arts organizations in Chicago and the Midwest region, with a focus on photography. The Ruttenbergs’ passion for photography and the MoCP’s continued dedication to the medium assures that The David C. and Sarajejan Ruttenberg Impact Fund for Photography will continue to uphold their legacy.



SANDRO, *Buzz and Biff Ruttenberg*, 2018

“IT IS OUR PLEASURE TO CONTINUE TO SUPPORT THE MoCP, AN INSTITUTION THAT WAS VERY IMPORTANT TO OUR PARENTS. THIS GIFT WILL ALLOW THE MoCP TO ENHANCE ITS ACTIVITIES, AND HONOR AND MEMORIALIZE OUR PARENTS’ COMMITMENT TO THE MUSEUM.”
BUZZ AND BIFF RUTTENBERG

IN MEMORIAM: SONIA BLOCH



Sonia Bloch at DARKROOM 2016

The MoCP is incredibly saddened that Sonia Bloch, a founder of the museum, passed away during this past year. Sonia and her husband Ted were avid photography collectors and great supporters of the arts in the Chicago area. For close to four decades, Sonia attended nearly every MoCP board and acquisition committee meeting and was extremely influential in helping shape the MoCP's permanent collection. Sonia and Ted donated photographs to the MoCP by such renowned artists as David Avison, Linda Connor, Carlotta Corpron, Eileen Cowin, Paul D'Amato, Walker Evans, Yasuhiro Ishimoto, Dorothea Lange, Danny Lyon, Art Shay, Jerry Uelsmann, Bob Thal and Jay Wolke. They were committed to making art accessible for students and the photographs they donated are often utilized in print viewings, featured in exhibitions, and loaned to other institutions. The museum honored Sonia for her deep commitment to the MoCP and to the Chicago photography community at the 2016 DARKROOM benefit in celebration of the MoCP's 40th Anniversary. The MoCP would not be the institution it is today without Sonia's dedication and her influential spirit.

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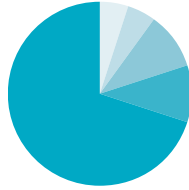
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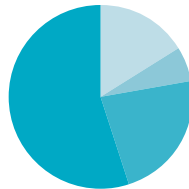
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Diana Matar
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