



MUSEUM OF CONTEMPORARY PHOTOGRAPHY 2022 ANNUAL REPORT

MoCP Museum of
Contemporary
Photography

Columbia
COLLEGE CHICAGO



LETTER FROM THE MoCP ADVISORY BOARD CHAIR

The 2021–2022 season has been a pivotal time for the MoCP, continuing to surpass expectations by bringing thought-provoking programs and exhibitions to the Chicago arts community. I continue to be impressed by the curatorial and artistic risks taken by our museum’s curatorial team, highlighting innovative artworks that directly address some of the most complex issues facing society today.

Many thanks to our outstanding Advisory Board members, who are always eager to provide guidance, expertise, and support to our museum. This year, we have acquired works for the collection that uphold the MoCP’s mission and speak directly to the current cultural moment, and we look forward to seeing these new works exhibited in the future. These wonderful new acquisitions are possible due to the generosity of The David C. and Sarajeon Ruttenberg Impact Fund for Photography as well as Lawrence K. and Maxine Snider, who have underwritten the Snider Prize for new acquisitions from emerging artists in their final year of graduate study. These endowments have been a tremendous boon to our museum’s growing permanent collection.

As we move into 2023, our Board is excited to tackle new challenges as we help to explore and shape the museum’s future. We thank you all for your ongoing dedication to, and support of, the MoCP. I am honored to work alongside you.

Robert A. Wislow
Advisory Board Chair



Lewis Koch

Madison, WI, from the Sites of Southern Wisconsin series, 1981



LETTER FROM THE EXECUTIVE DIRECTOR

The past year has been one of tremendous growth at the MoCP. Having successfully navigated the Covid-19 pandemic as an institution, we were able to fully reopen the museum for the entire 2021–2022 season. During that time, we saw 21,724 visitors at our exhibitions and programming, including over 3,500 students—a dramatic increase from our numbers during the height of the pandemic.

During the 2021–2022 season, the MoCP presented three dynamic and unique exhibitions that addressed current issues on a national and global level as well as the ever-evolving landscape of contemporary photography. We opened the season with our exhibition *American Epidemic: Guns in the United States*, organized by Karen Irvine, Chief Curator and Deputy Director, which featured the work of ten artists using photography to provide a nuanced exploration of the way in which guns are yielded in this country, including the politicization of trauma, public mourning, and a host of other issues.

For our spring/summer exhibition, Associate Curator Asha Iman Veal curated *Beautiful Diaspora / You Are Not the Lesser Part*, which brought together fifteen photographic and multidisciplinary artists whose work examined the spectrum of experiences of global artists of color and Black diasporic artists. The exhibition encouraged deep thinking about parallel experiences and what it means to be considered a “minority.”

Lastly, Kristin Taylor, Curator of Academic Programs and Collections, selected some of the most engaging and evocative works from our collection for the exhibition *Beyond the Frame*. Each gallery featured works focused on critical topics that appear over and over again in the history of the medium, such as Portraiture and the Human Subject, Landscape and Place, and Staged and Constructed Images.

In staff news, the museum hired Laura Santoyo as our full-time Collections Manager and Registrar. Asha Iman Veal, who was previously our Curatorial Fellow, has also joined the museum full-time as Associate Curator. I am deeply grateful to all of our staff, including our student interns, for their dedication and positivity.

This year, I am especially grateful for our Advisory Board, as well as the DARKROOM benefit committee members and co-chairs Joe and Jenny Shanahan, who helped us execute one of our most successful benefits to date. This year was also special since it was our first in-person benefit since February 2020. Not only was the benefit well-attended and fun, but the event also raised over \$230,000 to support the museum. We could not have pulled off such a feat without our supporters—thank you!

Finally, thank you to our larger MoCP community of friends, donors, and artists for supporting our work and allowing us the opportunity to share ideas, art, and space—whether in-person or virtually—with you.

Natasha Egan
Executive Director



LETTER FROM THE MUSEUM COUNCIL PRESIDENT

After 20 years of living and working in New York City I returned to my hometown of Milwaukee to care for my parents. Upon returning to the Midwest, I was tremendously impressed by the quality of the exhibitions at MoCP and its ongoing commitment to social justice. In 2017, I joined the Museum Council and developed a close relationship with the museum's staff, rarely missing an exhibition. It was an honor to join the executive team as Vice President in 2021 and then become President in 2022. Working with the executive team, Lindsay Widdel Eberly and Mary Farmilant, we've organized an exciting year of programming. I would like to thank them for their commitment to MoCP and for their tireless spirit. The Museum Council is unique as a young professionals networking organization that includes working artists and people from the business world sharing a common enthusiasm for the medium of photography and contemporary art discourse. It is a pleasure to be in such good company.

Looking back on 2022, we hosted lively online studio visits with Milwaukee-based artist Paul Druecke (Whitney Biennial 2014) and Chicago-based artist Farah Salem whose work was included in *Beautiful Diaspora / You Are Not the Lesser Part* curated by Asha Iman Veal at MoCP last Spring. We also hosted a community building evening of show and tell, exchanging images and stories. With pandemic restrictions lifting, the Council was able to host behind-the-scenes exhibition tours for the first time since 2019.

In October, the Museum Council was delighted to host our annual fundraiser, FIRST LOOK, at MoCP. It was the perfect homecoming after the challenging times of the pandemic. The event was well attended, raising significant funds for MoCP's education and exhibition programs. This year's additions to the Fine Print Program were generously offered by artists Alejandro Cartagena, Barbara Ciurej and Lindsay Lochman, Jessica Labatte, and Carmen Winant. Many thanks to the participating artists this year.

I look to 2023 with enthusiasm and vigor. I firmly believe in MoCP's mission, its commitment to social justice, its commitment to the community, and its commitment to artists. The executive team has many ideas brewing for the coming year, and we look forward to an exciting 2023! Many, many thanks to our members, the executive team, the museum staff, and friends who support MoCP's ongoing mission to produce groundbreaking exhibitions and community dialogue.

Thomas Hellstrom

President



Raymond Thompson Jr.

The Dust—Untitled #3, from the Appalachian Ghost, The Dust series, 2018–2019



Widline Cadet

Sj Ou Ta Dwe Bliye Wout Lakay Ou (Lè Tout Limyè Yo Etern) Bò Diwát
(Should You Forget Your Way Home (When All The Lights Go Off) Right Side, 2021)

AMERICAN EPIDEMIC: GUNS IN THE UNITED STATES

SEPTEMBER 10, 2021–FEBRUARY 20, 2022

American Epidemic: Guns in the United States was a major group exhibition that examined the role guns play in structural violence, poverty, systemic racism, and an increasingly militarized police force in the United States. Ten artists provided a nuanced exploration of the way in which guns are yielded in this country, including the politicization of trauma, public mourning (and the rote political refrain of “thoughts and prayers” in response to gun violence), and a host of other issues laid bare by this uniquely American plight. The exhibition projected an ideological stance in support of gun control, but the artworks allow for more nuanced consideration of gun culture and how it intersects with gender, race, capitalism, and militarism more broadly.

This exhibition was organized by Karen Irvine, Chief Curator and Deputy Director.

ARTISTS

Carolyn Drake, Nancy Floyd, Steph Foster, Andres Gonzalez, Félix González-Torres, Deborah Luster, Kambui Olujimi, Zora J Murff, Renée Stout, and Hank Willis Thomas

PROGRAMMING HIGHLIGHTS

Lecture: Dr. Jonathan Metzl

October 4, 2022

Special guest Dr. Jonathan Metzl lectured about the exhibition and his research on guns from his book *Dying of Whiteness: How the Politics of Racial Resentment Is Killing America's Heartland* (2019). Dr. Metzl is a Professor and Director of the Center for Medicine, Health, and Society at Vanderbilt University, a psychiatrist, and the Research Director of The Safe Tennessee Project, a non-partisan, volunteer-based organization that is concerned with gun-related injuries and fatalities in America and in Tennessee.

Theater Performances: American Origami and #HereToo

October 13-23, 2021

Of special note was an ambitious collaboration between MoCP, exhibiting artist Andres Gonzalez, the Columbia College Chicago theater department, and directors Jimmy Maize and Barbara McAdams of #HereToo, a theater group dedicated to activism against gun violence. These partners worked with Columbia College students over a two-semester period to devise two plays, one based on Andres Gonzalez's book *American Origami* about mass shootings in the US, and one about how gun violence affects youth in Chicago and across the nation. The plays were presented over a two-week period in October 2021 and open to the public.



Nancy Floyd

A1C Ashley-Ann Cady with M24 (Remington 700 bolt action rifle), Moody Air Force Base, Valdosta, Georgia, 2006

Photos at Zoom: American Epidemic Themes in the MoCP Collection

January 21, 2022

Graduate Curatorial Assistant Erica McKeehen led a discussion on works in the permanent collection that relate to themes in the exhibition, *American Epidemic: Guns in the United States*. Drawing on techniques of photojournalism, documentary, landscape, and forensic photography, the artists presented in this session address guns in American culture either directly or indirectly, by questioning the roles of photography pertaining to memory, the media, and evidence in instances of violence. Artists featured include Richard Barnes, Carlos Javier Ortiz, Christian Patterson, Taryn Simon, Angela Strassheim, and more.

PRESS FOR AMERICAN EPIDEMIC : GUNS IN THE UNITED STATES APPEARED IN:

ABC 7 Eyewitness News, Chicago Magazine, Chicago Sun-Times, Fox 32 Chicago News, Sixty Inches from Center, Reader, Urban Matter, WBBM Newsradio

BEAUTIFUL DIASPORA / YOU ARE NOT THE LESSER PART

MARCH 3 – JUNE 26, 2022

The group exhibition *Beautiful Diaspora / You Are Not the Lesser Part* encouraged deep thinking about parallel experiences and relationships between global artists of color and global Black artists. By many conventions, works by this group of fifteen contributors would not be shown together under identity concepts, yet in this exhibition their interrelated visual conversations defied the political distances and legacies that would prefer their ideas neither align nor meet. As a forum, *Beautiful Diaspora* testified to expansiveness—beyond a single-country lens or compressed, commodified narrative. The provocation of *You Are Not the Lesser Part* challenged the pervasive social casualness of assigning certain bodies and heritages to the category “minority.”

The exhibition was organized by Asha Iman Veal, Associate Curator.



Farah Salem

Untitled 7, from the *Cornered* series, 2015-2016

ARTISTS

Xyza Cruz Bacani, Widline Cadet, Jessica Chou, Cog*nate Collective (Amy Sanchez Arteaga and Misael Diaz), İşil Eğrikavuk, Citlali Fabián, Sunil Gupta, Kelvin Haizel, David Heo, Damon Locks, Johny Pitts, Farah Salem, Ngadi Smart, Tintin Wulia, and the debut of Abena Appiah

PROGRAMMING HIGHLIGHTS

Beautiful Diaspora/You Are Not the Lesser Part's public programs included an opening-weekend gallery tour and conversation with three of the visiting artists, several public Zoom artist talks led by the curator and in collaboration with the artists, two special episodes of the MoCP Focal Point podcast, and a concert collaboration with Chicago's Experimental Sound Studio. A closing reception and community picnic to host the exhibition's visiting artists took place in Downtown Chicago's Grant Park (co-sponsored by the Black Arts consortium at Northwestern University, and Hyde Park Art Center).

Behind the Lens: Sunil Gupta

April 22, 2022

In this Zoom event, *Beautiful Diaspora / You Are Not the Lesser Part* exhibiting artist Sunil Gupta led a virtual studio visit. Over a career spanning more than four decades, Gupta has maintained a visionary approach

to photography, producing bodies of work that are pioneering in their social and political commentary. The artist's diasporic experience of multiple cultures informs a practice dedicated to themes of race, migration, and queer identity—his own lived experience functions as a point of departure for photographic projects born from a desire to see himself and others like him represented in art history.

Performance: *Isn't It Beautiful?...*

Collapsing by Damon Locks

June 16, 2022

Damon Locks presented a new sonic composition that blended his work with poetry and spoken word. Utilizing his electronic companions: samplers, effects, and synths, his new work, *Isn't It Beautiful?...Collapsing*, focused on creating evocative relationships between found sound/words to create a complex sound collage, highlighting and centering both spoken and sampled word and the poetry that lies between. OPTION is an ongoing music salon curated by Chicago musicians Andrew Clinkman, Tomeka Reid, and Ken Vandermark and presented by Experimental Sound Studio. Its programming explores contemporary perspectives on improvisation and composition in a 'salon' format, enabling local, national, and international artists to publicly discuss their practice and ideas as well as perform.

In Conversation: Xyza Cruz Bacani and Jason Reblando

June 10, 2022

Presented on Zoom as part of PHotoESPAÑA Madrid 2022, MoCP presented a conversation between artists Xyza Cruz Bacani and Jason Reblando on the experiences of the Filipino diaspora. Through their respective projects, these two artists explore the complex circumstances that lead families to leave their homes to work abroad, as well as the feelings of loss and longing that separation from origins entails.

PRESS FOR BEAUTIFUL DIASPORA/ YOU ARE NOT THE LESSER PART APPEARED IN:

ABC 7 Chicago, *The Candid Frame*, *Chicago Gallery News*, *Chicago Travel Guide*, *Chicago Tribune*, *Chicago Sun Times*, *The Columbia Chronicle*, *Crain's Chicago Business*, *F News*, and *Sixty Inches from Center*

BEYOND THE FRAME

JULY 8 – OCTOBER 30, 2022

Beyond the Frame featured 125 works from the MoCP's permanent collection. Each gallery focused on critical topics that appear frequently in the history of the medium, such as portraiture, landscape, and staged and constructed images. By intermixing works by historical and contemporary, local and international artists together according to distinct themes, visitors were encouraged to make connections between images, and to reveal how aesthetic choices by photographers shape the narratives we see.

This exhibition was curated by Kristin Taylor, Curator of Academic Programs and Collections.

ARTISTS

Berenice Abbott, Ansel Adams, Robert Adams, Lewis Baltz, Dawoud Bey, Clarissa Bonet, Widline Cadet, Harry Callahan, Julia Margaret Cameron, Peter Cochrane, John Coplans, Cortis and Sonderegger, Barbara Crane, Joe Deal, Roy Decarava, Zackary Drucker and Rhys Ernst, Jess T. Dugan, Terry Evans, Jim Ferguson, Peter Fischli and David Weiss, Doug Fogelson, Lucas Foglia, LaToya Ruby Frazier, Frank Gohlke, Beate Gütschow, Yasuhiro Ishimoto, William Henry Jackson, Tom Jones, Ken Josephson, Priya Kambli, Colleen Keihm, Natalie Krick, Deana Lawson, Yao Lu, Sally Mann, Stephen Marc, Paula McCartney, Ray Metzker, Abelardo Morell, Vik Muniz, Beaumont Newhall, Richard Nickel, Taiyo Onorato and Nico Krebs, Antonio Perez, Melissa Ann Pinney, Barbara Probst, Anastasia Samoylova, Vivian Sassen, Ross Sawyers, Fern Shaffer and Othello Anderson, Michael Schmelling, Paul Mpagi Sepuya, Anna Shteynshleyger, Arthur Siegel, John Simmons, Aaron Siskind, Tabitha Soren, Edward Steichen, Marcela Taboada, Raymond Thompson, Lorenzo Triburgo and Sarah Van Dyke, Henry Wessel, Jr., James Van Der Zee, Julie Weber, Guanyu Xu, Shizuka Yokomizo, and Hyounsang Yoo.



Kenneth Josephson
New York State, 1970

PROGRAMMING HIGHLIGHTS

Gallery Talk: The Legacy of the Institution of Design with Elizabeth Siegel and Clarissa Bonet

July 28, 2022

This gallery talk was dedicated to the history and legacy of the New Bauhaus school, later called the Institute of Design (ID). Founded in Chicago in 1937 by László Moholy-Nagy, the ID was one of the most important schools of design and photography in the United States during the twentieth century. *Beyond the Frame* artists Barbara Crane, Yasuhiro Ishimoto, Michael Abramson, Richard Nickel, and Ken Josephson all trained there. Elizabeth Siegel led a discussion about the history of the school, and Clarissa Bonet, a contemporary artist featured in the exhibition, spoke about the influence of the ID on her work and practice.

Behind the Lens: Anna Shteynshleyger
September 9, 2022

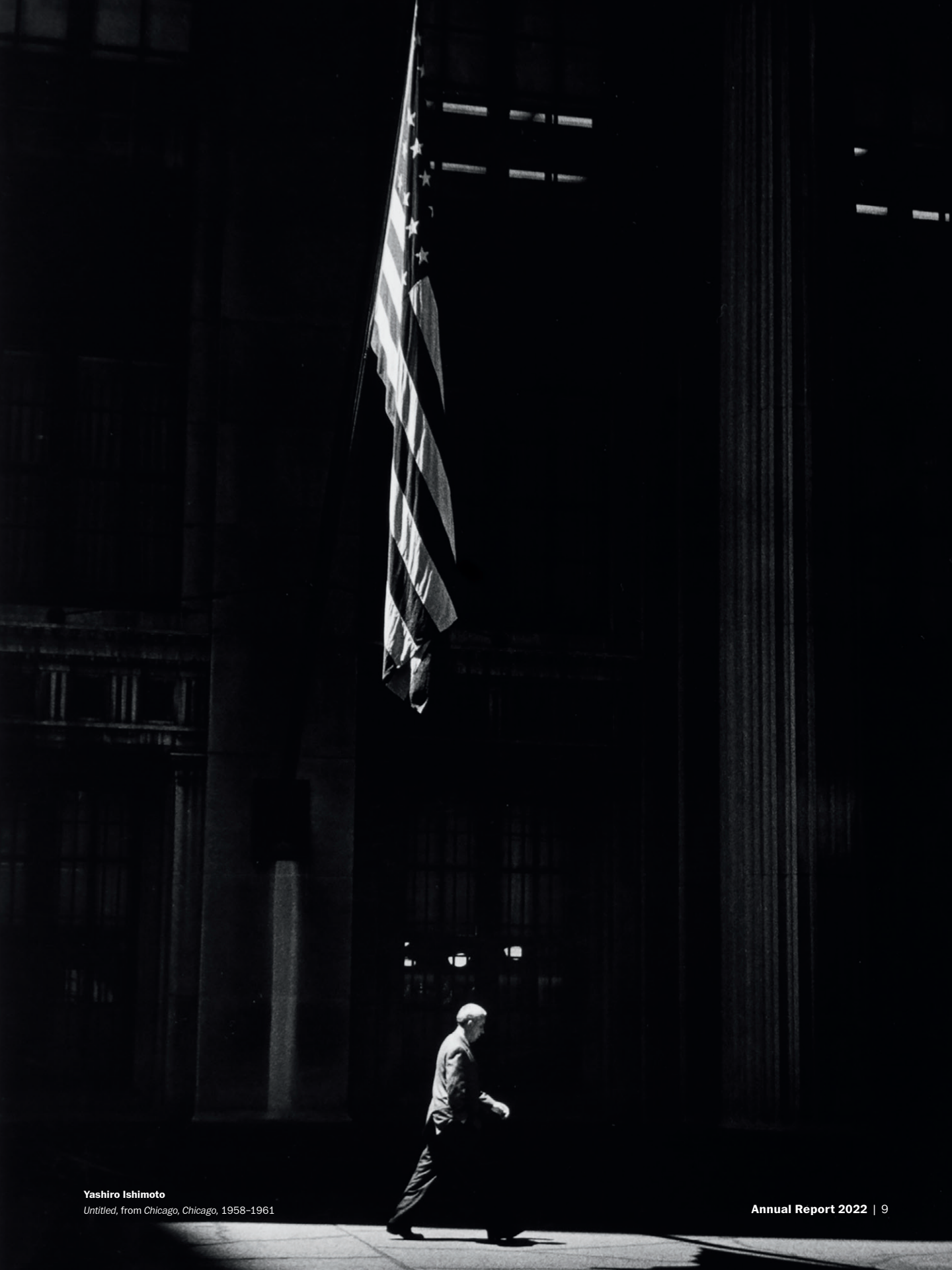
Beyond the Frame exhibiting artist, Anna Shteynshleyger, led a virtual studio visit of her portraits, still lifes, interiors, and landscapes taken in the United States and Russia.

Gallery Talk: The Legacy of The New Topographics with Greg Foster Rice
September 30, 2022

Associate Professor of Photography at Columbia College Chicago, Greg Foster-Rice, discussed the lasting influence of the New Topographics movement, which began in 1975 and marked a shift from romanticized depictions of pristine landscapes to a seemingly detached or ironic approach in landscape photography. They photographed everyday locations, such as suburban developments and parking lots, where the interests of humans and nature frequently collide. Foster-Rice delved into the history of this movement and its artists in *Beyond the Frame*, including Robert Adams, Lewis Baltz, Joe Deal, Frank Gohlke, and Henry Wessel, Jr.

PRESS FOR BEYOND THE FRAME APPEARED IN:

Chicago Reader, New City, and the Chicago Tribune.



Yashiro Ishimoto
Untitled, from Chicago, Chicago, 1958-1961

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 and curators from around the world are invited to present free, public lectures and meet with Columbia College Chicago graduate students. The mission of this series, now more than 45 years old, is to shape and enliven the discourse around photography. The following lectures were presented during the 2021-2022 season.



LECTURERS

1 Carolyn Drake

October 13, 2021

2 Andres Gonzalez

October 20, 2021

3 Nancy Floyd

November 10, 2021

4 Zora J Murff

February 2, 2022

5 Odette England

April 13, 2022

6 Drew Sawyer

May 11, 2022

THE SNIDER PRIZE

Now in its tenth year, the Snider Prize is a purchase award given to emerging artists in their final year of graduate study. Each year, the museum purchases the works of one winner and two runners-up using funds provided by Lawrence K. and Maxine Snider. The prize is an integral part of the museum's long-term commitment to supporting new talent in the field of contemporary photography.

The 2022 Snider Prize was awarded to Abdulhamid Kircher. In his project *Rotting from Within*, Kircher explores generations of trauma through his family's paternal line. In his poignant, diaristic work, he documents daily life with an eye towards unearthing both suffering and tenderness. Born in Berlin to German and Turkish parents, Kircher spent most of his childhood in New York. He received his MFA from UC San Diego in 2022.

The 2022 runners up were Natasha Moustache and Allie Tsubota. Moustache's work explores connections within the Black Diaspora and the residual threads of colonialism that appear in domestic spaces. They received their MFA from Columbia College Chicago in 2022. Tsubota's recent work sets up a transhistorical dialogue between herself and the late Japanese poet Hara Tamiki as means to explore the formation of history, memory, and language. She graduated with an MFA from the Rhode Island School of Design in 2022.



Allie Tsubota

from the *Dead Letter Room* series, 2022



Natasha Moustache

Family Archive, from the *Under the Same Sun* series, 2021



Abdulhamid Kircher

from the *Rotting from Within* series (detail), 2022

PERMANENT COLLECTION

The MoCP continues to build its strong collection, which currently houses 16,939 objects by 1,880 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. The acquisitions listed below include both museum purchases and gifts.

FY2022 ACQUISITIONS

Micha Bar-Am	Ronald Hurwitz	Sylvia Plachy	Josef Sudek
Sheila Pree Bright	Lotte Jacobi	Holly Roberts	Edmund Teske
Anne Wardrope Brigman	Mark Klett	Alexander Rosenkranz	Raymond Thompson, Jr.
Edward Burtynsky	Lewis Koch	Barbara Rossi	Jennifer B. Thoreson
Julia Margaret Cameron	William Larson	Farah Salem	George A. Tice
Henri Cartier-Bresson	Helen Levitt	Jan Saudek	Charles H. Traub
Howard Henry Chen	Martina Lopez	Naomi Savage	Lorenzo Triburgo
Kelli Connell	Janelle Lynch	Ross Sawyers	Lloyd Ullberg
George Daniell	Curtis Mann	Lincoln Schatz	Roman Vishniac
Phil Davis	Aspen Mays	Victor Schragger	VNS Matrix
Jack Delano	Willie Middlebrook	Dayanita Singh	Carmen Winant
Carolyn Drake	Lisette Model	W Eugene Smith	Masao Yamamoto
Jess T. Dugan	Zora J Murff	Rosalind Solomon	Georgi Zelma
Jim Ferguson	Helen Nestor	Tabitha Soren	Marilyn Zimmerwoman
Andres Gonzalez	Luis Gonzalez Palma	Wendy Red Star	
Herb Greene	Chi Peng	Doug Starn and	
Sarah Hobbs	Alayna Pernel	Mike Starn	
George Hurrell	Adrian Piper	Eduard J. Steichen	



Jim Ferguson
Wide Range #8, 1977

MIDWEST PHOTOGRAPHERS PROJECT

Now in its 40th year, the Midwest Photographers Project (MPP) is a revolving collection of portfolios by 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 for contemporary photography.

FY2022 MIDWEST PHOTOGRAPHERS PROJECT ADDITIONS

Doug Fogelson	Aimée Beaubien
Alan Thomas	Jeffrey Wolin
Colleen Keihm	Jason Reblando
Liz Chilsen	Kelli Connell



Liz Chilsen
Cars at Christmas, from the *View From My Family Home* series, n.d.



Jason Reblando
Subic Bay, from the *Home and Away* series, 2015



Alan Thomas
Arches, the Maiden, Calcutta, 2012

SPOTLIGHT ON DAYANITA SINGH

Purchased from a generous annual fund sponsored by The David C. and Sarajeana Ruttenberg Impact Fund for Photography, and courtesy of Frith Street Gallery (London), MoCP has acquired *Suitcase Museum* (2015) by the distinguished artist Dayanita Singh. Singh's artistic practice overall challenges traditional forms and ways that people interact with archives, books, and museums. She expands the bound format into more playful and interactive mediums that can be sequenced and displayed depending on the interest of the owner.

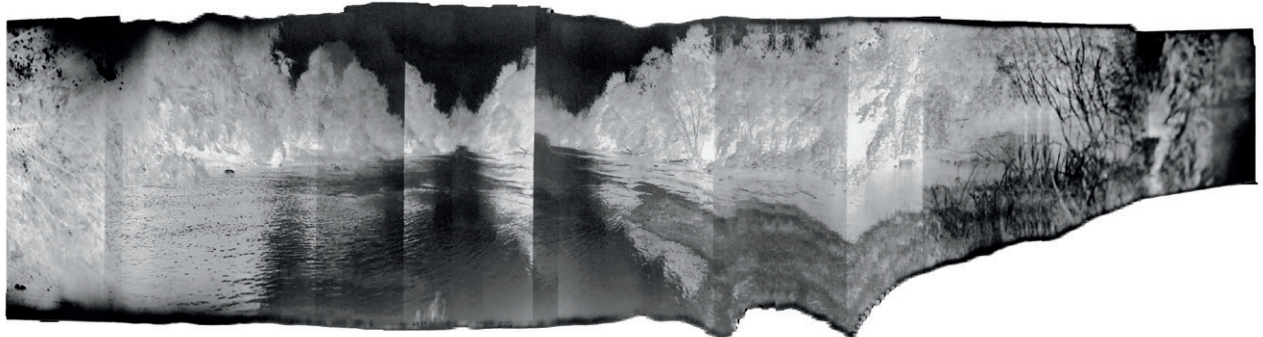


FINE PRINT PROGRAM

Printed especially for the museum by some of the most innovative photographers working today, the sale of editioned prints directly supports programs at MoCP. Each image from the Fine Print Program is printed on archival-quality paper and is offered in an edition of 30, numbered and signed by the artist.

Prints by more than 60 artists such as Beth Dow, Krista Franklin, Priya Kambli, and An-My Lê are available online. Works by internationally-collected artists such as Dawoud Bey, Vik Muniz and Alec Soth have quickly sold out in past years.

This year, MoCP released new prints by Alejandro Cartagena, Barbara Ciurej and Lindsay Lochman, Jessica Labatte, and Carmen Winant.



Clockwise from top:

Carmen Winant, *Playboy Rubbings*, 2017-2022;

Alejandro Cartagena, *Invisible Line #4*, 2017;

Barbara Ciurej and Lindsay Lochman, *River 1*, 2021;

Jessica Labatte, *Clematis Bubbles*, 2017

EDUCATION AND COMMUNITY ENGAGEMENT



Students from Prosser Career Academy visit the MoCP to view works by Carlos Javier Ortiz as part of the Arts, Activism, Policy, Power program

MoCP was a destination for over 3,500 students from over 100 high schools, colleges, and continuing education programs. We were happy to welcome nearly all these learners in-person, while continuing to serve our virtual family we formed during Covid closures. We hosted 174 in-person tours and print viewings, while continuing popular virtual programs like *Photos at Zoom*, wherein people from all around the world engage in deep readings of select works in the MoCP collection. Online learners also experienced *Behind the Lens* virtual studio visits with Sunil Gupta, Ngadi Smart, Jeffrey Wolin, and Anna Shteynshleyger. And we continue to publish fresh content on our podcast, *Focal Point*. This podcast, which is produced by current students in the Columbia College Chicago radio department, continues to grow our global audience, and now reaches approximately 6,000 listeners per month. In 2022, we engaged six artists in conversation over three episodes: Xyza Cruz Bacani with Jason Reblando, John H. White with Johnny Pitts, and Stephen Tourlentes with Steph Foster.

The MoCP continues to prioritize its engagement with high school students, and 2022 marked the second year of our *Arts, Activism, Policy, Power* program. This program pairs teens with working artists to address different justice issues, using the MoCP's exhibitions, visiting artists, and collections as teaching tools. The program aims to encourage students to discover how artists use research in their practice to give voice to the pressing issues of their time, and to gain understanding of the power and relevance of the arts in advancing the work of activists. Last year, we connected students from Prosser Career Academy, Centro Romero, and the Hyde Park Art Center with exhibiting artists Carolyn Drake, Andres Gonzalez, Zora J Murff, Xyza Cruz Bacani, and Abena Appiah. The two justice topics students addressed were guns in the United States (fall 2021-winter 2022) and expanding global identity concepts (spring-summer 2022).



Students from Prosser Career Academy photograph in the Belmont Cragin neighborhood as part of the Arts, Activism, Policy, Power program. Photography credit: Lindsey Richards

Community Engagement initiatives this past season included numerous thoughtful collaborations aimed at serving both youth and adults. Last fall, during the exhibition *American Epidemic: Guns in the United States*, MoCP partnered with the youth-led campaign, the National Youth Art Movement Against Gun Violence, to present a webinar about a new art activism that uses augmented reality technology to create public service announcements on public billboards by students. We continued to nurture our long-term partnership with other civic-minded and arts organizations, such as *826CHI*, a local non-profit that leads creative writing programs for K-12 students. The MoCP functioned both as a monthly classroom space for *826CHI*, as well as a resource for learners to engage with works in the museum's collection and exhibitions for creative inspiration. We also continued our partnership with *My Block My Hood My City* and their Explorers program, in which teens visit a variety of institutions across the city, with the goal of expanding perspectives on the multitude of opportunities and places available to them as Chicagoans. The MoCP is proud to be a destination for the Explorers, and we value engaging these learners in artmaking activities and discussions about working in the arts.



IN MEMORIAM: BILL HOOD



This year the MoCP pays tribute to Bill Hood, who passed away on December 25, 2022. Bill was a steadfast supporter of the museum for more than 25 years, serving as a member of our Advisory Board and acting as its Chair from 2011-2014. In addition to his work with the museum, Bill served as a member and chairman of Columbia College Chicago's Board of Trustees for many years.

Bill's professional career also reflected his love for photography and service to others. Bill worked as a photojournalist in the 1960s before earning his law degree from Northwestern University. In the years that followed, Bill became a lobbyist for Continental Bank and later the managing director of government affairs at American Airlines. For more than a decade, Bill generously donated domestic and international American Airlines tickets to the MoCP for exhibiting artists to visit Chicago and for museum curators to conduct research.

As an advisory board member and long-term supporter of the MoCP, Bill soaked up information about purchases for the permanent collection at board meetings and met MoCP curators in the halls of Paris Photo to search for new and established talent. In 2015, Bill participated in an MoCP patron trip to Los Angeles where we benefitted from his restaurant tips and he was greatly amused by our visit to artist Anthony Lepore's studio situated in the center of his family's bikini factory in downtown LA. Bill's energy, wry sense of humor, adventurous spirit, and passion for photography will be deeply missed.

DONOR RECOGNITIONS

For donations made from September 1, 2021 through August 31, 2022

† denotes deceased

* artwork donated to the permanent collection/in-kind support

INDIVIDUAL GIFTS

\$100,000+

Anonymous
William A. Press and Elana R. Auerbach*

\$50,000-\$99,999

Sandra M. Bass
Gary I. and Meryl Levenstein
Richard S. and Jeanne L. Press*
Martha and Jorge Schneider*
Susan Todd-Raque and David Raque*

\$25,000-\$49,999

Julia and Larry Antonatos
Irene and Arnold Newman*

\$10,000-\$24,999

Karen Ferguson
Jay F. and Silvia Krehbiel
Nina Owen and Michael D. Belsley
Leah M. Missbach Day
Richard and Ellen R. Sandor*
Lawrence K. and Maxine B. Snider
Christopher Tsai*
David A. Weinberg and Grace A. Newton
Weinberg/Newton Gallery
Bill Wolf and Meredith Bluhm-Wolf

\$5,000-\$9,999

Curt R. and Lisa D. Bailey
Suzette Bross Bulley and Allan E. Bulley, III
Marc Bushala
Veronique Bushala
Jean Choi and Peter Zaldivar
Deborah Lovely Projects Inc.
Pam and Kevin P. Egan
John Hass and Mary Frances Budig
Matthew W. and Luann Jacobs
Thomas E. Keim, Jr. and Marielle Lifshitz
Deborah Lovely
Bradley Lynch†
Margaret R. and Michael P. Meiners
Jacqueline E. Moss and Sean Ballard
Carlos Penikis
Lawrence S. Ross, M.D. and Marcia Ross
Mridu and Chandra Sekhar
Meredith and Mark Sullivan

\$2,500-\$4,999

Anonymous
Danielle Dunand Zimmerman
Michael Farah
Beth Kohl and Gary Feinerman
Bryn Larsen
D. Elizabeth Price and Louis J. Yecies
Maggie and Eric Scheyer
Margaret and Michael Unetich

\$1,000-\$2,499

George Alpogjanis
Susan M. Aurinko and Gary S. Mostow
Katherine Beebe
Rachel A. Cantzler and Drew Grein
Marcella David
Gregor Dixon
Judith Elson
Marshall B. and Laura D. Front
Catherine Gilmore-Lawless
and Billy Lawless
Scott and Ella Goldstein
Hannah B. Higgins and Joe Reinstein
Dolores Kohl
Eric and Sharon Langshur
Janet Melk
Gary Metzner
Bruce and Ellen Mondschain*
Patricia Reilly Davis
Anne Rorimer
Lincoln Schatz and Clare Pinkert
Alan Schriesheim
Tony Scott-Green
John Stancik
Howard C. and Susan L. Stearn
Alan S. Taylor and Hans Reiser
Alan G. and Julia A. Thomas
Ann Thompson
David Walega
Winzeler Gear
John H. and Carol Winzeler
Kaiwei Yeo

\$500-\$999

Anonymous
Thomas S. Armour, Jr. and Robin P. Armour
Andrew K. and Shaun Block
Robert Chapman
Stephen DeSimone
Scott D. Fortino and Ilsa Flanagan
Matthew J. Goebel and Melissa Marino
Philip Hamp
John W. & Clara C. Higgins Foundation
Kevin E. Lyle
Rob and Kelli Mehrholz
Yvette Meltzer
Sandro Miller and Claude-Aline Nazaire
William Mondri
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FY22 REVENUE: \$1,812,046

Columbia College Chicago
\$711,008
Contributions
\$1,006,746
Endowment Distribution
\$64,087
Earned Revenue
\$30,205
Net Assets
\$970,184

FY22 EXPENSES: \$1,666,832

Salaries \$877,921
Curatorial and Education \$559,664
Capital Expenses \$184,660
Operations \$44,587



Lorenzo Triburgo and Sarah Van Dyke
Venus, from the *Shimmer Shimmer* series, 2020

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Hillary Johnson

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FRONT COVER: **Ross Sawyers**, #9486, from the *The Future Isn't What It Used to Be* series, 2018
BACK COVER: **W. Eugene Smith**, *Untitled*, from the *A Man of Mercy* photo essay, 1954, printed ca. 1960