

MUSEUM OF CONTEMPORARY PHOTOGRAPHY
2021
ANNUAL
REPORT



LETTER FROM THE MoCP ADVISORY BOARD CHAIR

The 2020–2021 season has been a pivotal time for the MoCP. While the museum—and the world—have had to deal with unprecedented challenges, the MoCP has continued to surpass expectations by bringing impactful programs and exhibitions to the Chicago arts community. I am always impressed by the curatorial and artistic risks taken by our museum, highlighting innovative artworks that touch on some of the most salient issues of these times.

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 truly uphold the MoCP’s mission and speak directly to this cultural moment, which we are eager to see displayed in future exhibitions. These wonderful new acquisitions are possible due to the generosity of The David C. and Sarajeen 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.

Looking ahead, our Board is excited to tackle new challenges. As we embark upon strategic planning in the new fiscal year, I am excited to join with my fellow Advisory Board members to explore and shape the museum’s future. As we move into 2022, we thank you all for your ongoing dedication to and support for our museum. I am honored to work alongside you.

Robert A. Wislow
Advisory Board Chair



LETTER FROM THE EXECUTIVE DIRECTOR

The 2020–2021 season has been one of great strides for the museum. Despite the fact that the world is still in flux due to the Covid-19 pandemic, the museum has remained open for the majority of this past year, allowing visitors to safely explore our exhibitions. At the same time, we have grown our robust digital presence, creating virtual programs, 3-D exhibition scans, and curatorial videos that have engaged thousands of our virtual visitors.

During this past year, we mounted four ambitious exhibitions. *What Does Democracy Look Like?*, an exhibition that ran during the 2020 election, was an incredibly timely presentation that examined the nuanced meaning of democracy in a time when many of those principles have been threatened. That exhibition would not have been possible without the tremendous support from our Columbia faculty members, seven of whom served as guest curators for the exhibition, which drew from the MoCP’s rich collection of over 16,500 objects.

A highlight of the 2020–2021 season was *Reproductive: Health, Fertility, Agency*, curated by Karen Irvine, Chief Curator and Deputy Director, along with Kristin Taylor, Curator of Academic Programs and Collections. This exhibition provided a deeper understanding of the precarious—and often politicized—nature of the fertile body. *Reproductive*, which featured a publication produced by the MoCP with original art, text, and interviews, was a great triumph not just for the artists and curators, but also the community at large. Our partners for the exhibition and related programs, including the Feminist Art Coalition, Women Make Movies, Art+Feminism, and Chicago Women’s Health Center, have helped bridge the gap between art and activism.

This past year, we also took part in *Toward Common Cause*, a multi-site exhibition featuring the work of 29 MacArthur Fellows organized by the Smart Museum of Art at the University of Chicago, allowing us to build impactful cross-institutional connections. The related exhibition, *Much Unseen is Also Here: An-My Lê and Shahzia Sikander*, was guest curated by Abigail Winograd, and brought together the works of two major Asian-American women artists who both consider landscape, monumentality, cultural history, and representation. Running concurrently was the much-lauded exhibition *Martine Gutierrez*, curated by Curatorial Fellow Asha Iman Veal, featuring the artist’s explorations of gender, race, class, and fashion. We are looking forward to Asha’s upcoming capstone fellowship exhibition next year entitled *Beautiful Diaspora / You Are Not the Lesser Part*, opening in March 2022.

This past fall, the MoCP also joined Enrich Chicago, an arts-led movement to undo racism. Alongside other Chicago cultural organizations, our team has been continuing the important and challenging work of centering racial equity within our institution and working to undo racial inequity on a systemic level. I am proud of the strides the MoCP has been making in the realm of social justice and recognize that there is still a great deal of work to be done.

This year, I am especially grateful for our Advisory Board, as well as the DARKROOM benefit committee members, and co-chairs Joe Reinstein and Lincoln Schatz, who helped us execute one of our most successful benefits to date. Despite the challenges of Covid restrictions, our virtual gala was notably unique, well-attended, and fun, while bringing in over \$200,000 to support the museum. We could not have pulled off such a feat without our supporters—thank you!

The challenges of running a museum during a pandemic cannot be overlooked. I would like to extend a special thank you to our amazing, dedicated professional staff for their important and hard work. And a special thanks to our student interns, whose willingness to adapt to these challenging times has been crucial to our operations. From assisting visitors to leading print viewings to installing exhibitions, I am deeply grateful for their ongoing dedication and positivity.

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



Lewis Hine
Working on Beam, Empire State Building, 1932



LETTER FROM THE MUSEUM COUNCIL PRESIDENT

Having joined the Museum Council in 2013 and becoming Special Event Chair in 2014 and then Vice President in 2016, I was honored to become President this year. During my time on the Council, I've thoroughly enjoyed connecting with people with diverse backgrounds and experiences, and who share my passion for the medium of photography and the MoCP. This year, I've been thrilled to work with a new executive committee—Thomas Hellstrom, Vice President, and Lindsay Widdel Eberly, Marketing Chair—and I'd like to take this opportunity to give a warm welcome and special thanks to them.

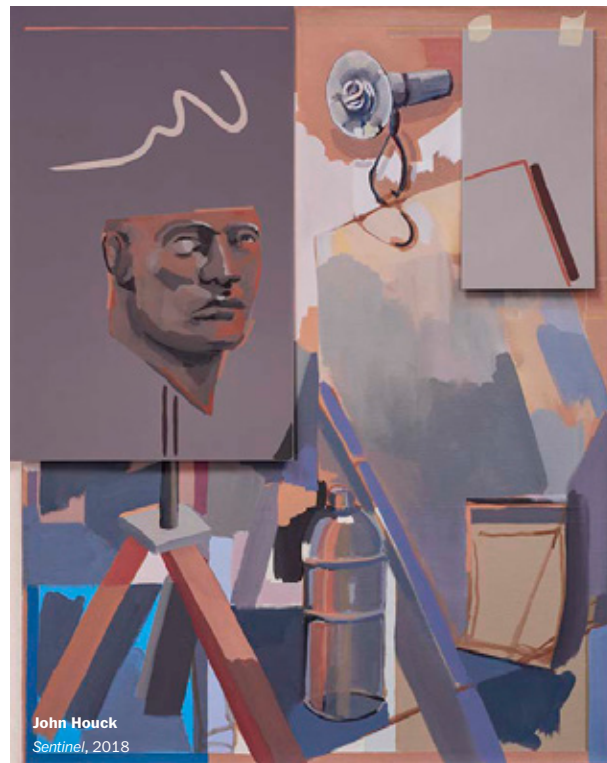
This is also an opportunity to look back on all we accomplished over the last year. We expanded our membership, connected with each other through show-and-tell image exchanges, and learned more about contemporary photography through a studio visit with photographer Colby Deal and an art-making workshop with artist Curtis Mann.

While we had to move our FIRST LOOK: Fine Print Party online due to the ongoing pandemic, the virtual event was a tremendous success. Almost 100 individuals joined us for the live event, with nearly 450 views since the premiere. This year's Fine Prints included editioned works from Patty Carroll, Beth Dow, Priya Kambli, and Millee Tibbs. And happily, I added the Priya Kambli Fine Print to my collection.

As we look ahead to a new year, the Museum Council has many ideas brewing. We continue to look for ways to increase our membership and presence, create engaging council events, and bring awareness to the museum's groundbreaking exhibitions.

Thank you to our members, executive leadership team, and the friends who have supported the museum and helped to advance its mission!

Jasmine Kwong
Museum Council President



John Houck
Sentinel, 2018

EXHIBITIONS



Martine Gutierrez
Neo-Indeo, Poder de la Flour from Indigenous Woman, 2016

WHAT DOES DEMOCRACY LOOK LIKE?

OCTOBER 1 – DECEMBER 23, 2020



Bruce Davidson
Untitled, 1991

PROGRAMMING HIGHLIGHTS

Voting Matters: Suppression, Access, and Democracy

October 8, 2020

The panel discussion focused on the barriers that eligible voters face in trying to exercise their most fundamental constitutional right. Exhibition co-curator Sharon Boyd-Peshkin, Associate Professor of Journalism, moderated the panel. Panelists included Ami Gandhi, Chicago Lawyers' Committee for Civil Rights; Rose Colacino, Indivisible Illinois; Brian Simmons, Chicago Votes; and José Morales, Jr., Fair Fight Action.

Conversations with the Curators:

What Does Democracy Look Like?

October 15 and 21, 2020

In these sessions, panelists discussed the right to vote, the right to protest, the importance of a free press, the ability to live joyfully in public spaces, whether elections are fair representations of democracies in the US and abroad, and corporate influence on elections.

Teen Workshop: Remixing the Archive

November 11, 2020

This live virtual workshop explored artworks from two current exhibitions, *Anthem* (Weinberg/Newton Gallery) and *What Does Democracy Look Like?*, as inspiration for new photographs. Working with a camera and everyday materials such as copy paper, paper clippings, and small objects, teens were able to create compositions to tell a story.

Photos at Zoom: Politics and Protest

December 9, 2020

In this session, participants discussed images of political protests from the MoCP's collection and ways that photography has been used to promote ideals of a healthy democracy.

Leading up to the 2020 presidential election, the MoCP invited seven faculty members from various departments at Columbia College Chicago to mine the MoCP's permanent collection of 16,500 objects. Each curator interpreted the museum's collection to consider what democracy means to them, and how photographic images record and shape our understanding of current and historical events.

GUEST CURATORS

Melanie Chambliss, PhD,

Assistant Professor, Humanities, History, and Social Sciences

Joshua A. Fisher, PhD,

Assistant Professor of Immersive Media, Interactive Arts and Media

Joan Giroux, Professor and Associate Chair, Art and Art History

Ames Hawkins, PhD, Associate Provost for Faculty Research and Development & Professor of English and Creative Writing

Raquel L. Monroe, PhD, Director, Academic Diversity, Equity, and Inclusion & Associate Professor of Dance

Onur Öztürk, PhD, Assistant Professor of Art History, Art and Art History

Sharon Boyd-Peshkin, Associate Professor of Journalism

PRESS FOR WHAT DOES DEMOCRACY LOOK LIKE? APPEARED IN:

ABC Chicago, *Chicago Sun-Times*, *Chicago Reader*, *BuzzFeed News*, *Sixty Inches from Center*

REPRODUCTIVE: HEALTH, FERTILITY, AGENCY

JANUARY 19 – MAY 23, 2021

Reproductive: Health, Fertility, Agency explored the psychological, physical, and emotional realities people encounter in the years leading up to, during, and after fertility. The exhibition featured eight artists who consider a range of topics including birth, miscarriage, pleasure, the lack of access to abortion, trauma, and the loss of fertility. The term "reproductive" is twofold. It implies the characteristics of a photograph, bringing attention to a notable lack of visual representation of the experiences of the female body. Additionally, the term is a reference to a common patriarchal, capitalist view of women's bodies as vehicles for reproduction. This exhibition added visual presence and a deeper understanding of the precarious nature of female rights and freedoms in a time where the future of these rights is uncertain.

This exhibition was organized by Karen Irvine, Chief Curator and Deputy Director, along with Kristin Taylor, Curator of Academic Programs and Collections.

ARTISTS

Laia Abril, Candice Breitz, Elinor Carucci, Krista Franklin, Doreen Garner, Candy Guinea, Joanne Leonard, Carmen Winant

PROGRAMMING HIGHLIGHTS

Photos at Zoom: The Maternal Image

January 13, 2021

This session looked at images in the museum's collections that depict aspects of maternity, fertility, and motherhood, addressing ways the pregnant body is depicted in pop culture, in addition to prevailing gender binaries surrounding maternal health care.

Conversation with the Artists

February 4, 2021

The exhibition curators and artists joined together online to critically explore questions posed by the exhibition.

A Photo History of Reproductive Justice: Special Presentation by Loretta J. Ross

February 10, 2021

Loretta J. Ross, Visiting Associate Professor of the Study of Women & Gender at Smith College, joined the MoCP for a special guest presentation on the history of BIPOC reproductive justice and oppression.

Reproductive: Teen Education Workshop

February 18, 2021

Chicago Women's Health Center joined with the MoCP for a feminist conversation about the messages we receive and the language we use when talking about bodies and reproduction. This session explored some medically accurate definitions of body parts, and considered how the way we relate to, talk about, and think about our bodies can be a political acts.

Panel: Destigmatizing Reproductive Health

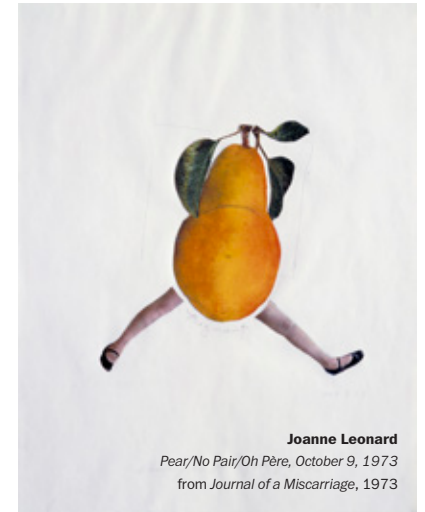
March 10, 2021

This panel addressed historical and contemporary misconceptions about the female body. Panelists included: OB-GYN and educator Wendy C. Goodall McDonald, MD, aka Dr. Everywoman; Scout Bratt, Outreach and Education Director at the Chicago Women's Health Center; writer, educator, and performer Terri Kapsalis; and moderated by exhibition curators Karen Irvine and Kristin Taylor. This event was sponsored by Art+Feminism.

Taking Care

April 2021

Taking Care was presented digitally on Fridays in April 2021 in partnership with Women Make Movies (WMM) and featured a selection of six films from WMM's catalogue. These films spanned 50 years of consciousness raising campaigns, mutual aid networks, education, organizing, and the intimate stories of lived experiences within the struggle for reproductive freedom.



Joanne Leonard
Pear/No Pair/Oh Père, October 9, 1973
from *Journal of a Miscarriage*, 1973

Cliteracy: Unravelling a Cultural Taboo

April 15, 2021

In this session, we unpacked the hidden history and anatomy of the clitoris, and suppressive attitudes toward the sexuality of people assigned female at birth. Sarah Chadwick, author of *The Sweetness of Venus: A History of the Clitoris* (Wild Pansy Press, 2021), was in conversation with multimedia artist Sophia Wallace, whose works seek to establish the clitoris in visual representation.

PRESS FOR REPRODUCTIVE APPEARED IN:

Chicago Sun-Times, *British Journal of Photography*, *Newcity*, *create! Magazine*, *Chicago Reader*, *Sixty Inches from Center*

PUBLICATION

This original publication was made on the occasion of the exhibition, *Reproductive: Health, Fertility, Agency*, and features work by artists Laia Abril, Candice Breitz, Elinor Carucci, Krista Franklin, Doreen Garner, Candy Guinea, Joanne Leonard, and Carmen Winant

Published by: Museum of Contemporary Photography at Columbia College Chicago
Designed by: Jason Pickleman, JNL Design
Edited by: Karen Irvine and Kristin Taylor

MARTINE GUTIERREZ

JUNE 3 – AUGUST 29, 2021

Martine Gutierrez presented images from Gutierrez's art publication *Indigenous Woman* (2018). In these works, Gutierrez reappropriates pop cultural imagery to center herself as both artist and muse. Disrupting beauty ideals of cisgendered whiteness, she utilizes the visual landscape of luxury fashion advertisements to interrogate intersecting identities of gender, race, and class.

This exhibition was organized by Asha Iman Veal, Curatorial Fellow.



PROGRAMMING HIGHLIGHTS

Photos at Zoom Discussion Session:
Martine Gutierrez
June 25, 2021

This session explored Martine Gutierrez's image titled *Body En Thrall*, p106 from *Indigenous Woman*, 2018.

PRESS FOR MARTINE GUTIERREZ APPEARED IN:

The New York Times, NBC Chicago

MUCH UNSEEN IS ALSO HERE: AN-MY LÊ AND SHAHZIA SIKANDER

JUNE 3 – AUGUST 29, 2021

Much Unseen is Also Here, an initiative of *Toward Common Cause*, brought together the works of two major artists who both consider the theater of landscape, monumentality, cultural history, and representation. Probing monuments and identity, An-My Lê and Shahzia Sikander explore history's embeddedness in our present. Lê's *Silent General* (2015–ongoing) presents large-scale views of places and people in the contemporary American landscape, while Sikander uses sculpture, drawings, and animation to examine representations of intersectional femininity that is prompted by questions of who monuments historically depict.

Much Unseen is Also Here was a collaboration between the Smart Museum of Art at the University of Chicago and the Museum of Contemporary Photography at Columbia College Chicago. The exhibition was part of *Toward Common Cause: Art, Social Change, and The MacArthur Fellows Program at 40* initiative, organized by the Smart Museum of Art in collaboration with exhibition, programmatic, and research partners across Chicago.

This exhibition was organized by Abigail Winograd, MacArthur Fellows Program 40th Anniversary Exhibition Curator at the Smart Museum of Art at the University of Chicago.

PRESS FOR MUCH UNSEEN IS ALSO HERE APPEARED IN:

Chicago Gallery News, NBC Chicago, *Time Out Chicago*, *Chicago Sun-Times*, *Chicago Tribune*



PROGRAMMING HIGHLIGHTS

Women's Absence from Chicago's Monumental Landscape
June 17, 2021

Michelle Duster, Sam Kirk, and Marcia Walker-McWilliams, along with moderator Meg Duguid explored the ways women have been left out of monuments and memorials. Presented in conjunction with the Columbia College Chicago's Department of Exhibitions, Performance and Spaces (DEPS), the Chicago Womxn's Suffrage Tribute Committee, and the Chicago Monuments Project.

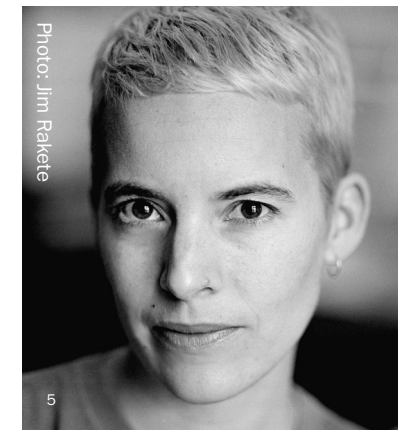
Conversation:

An-My Lê and Shahzia Sikander
July 22, 2021

Exhibiting artists An-My Lê and Shahzia Sikander joined curator Abigail Winograd for a conversation about their artistic practices and *Much Unseen is Also Here*.

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 free, 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 2020–2021 season.



LECTURERS

1 Sam Contis, Artist
October 14, 2020

2 Kristine Potter, Artist
October 28, 2020

3 Mimi Plumb, Artist
December 2, 2020

4 Carmen Winant, Artist
February 24, 2021

5 Candice Breitz, Artist
March 24, 2021

6 David Company, Curator, Writer, and
Managing Director of Programs at the
International Center of Photography
May 12, 2021

PERMANENT COLLECTION

The MoCP continues to build its strong collection, which currently houses 16,592 objects by 1,831 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.

FY2021 ACQUISITIONS

Michele Abeles	Scout Dearth	Evelyn Hofer	McCallum + Tarry	Edward Wallowitch
Laia Abril	Willem Diepraam	John Houck	Paula McCartney	Weegee (Arthur Fellig)
Jody Ake	Willie Doherty	Janna Ireland	Donald McCullin	Joel-Peter Witkin
Eugene Atget	Jess Dugan	Bertha E. Jaques	Fred McDarrah	Joseph Woodsen
Rogelio Báez Vega	Lucas Foglia	Carlos Javier Ortiz	Vivian Meier	“Pops” Whitesell
Shannon Bool	Neil Folberg	Tom Jones	Duane Michal	Jennifer Wynne Reeves
Bill Brandt	Krista Franklin	Dave Jordano	Julie Moos	Guanyu Xu
Candice Breitz	Johannes Franzen	Dawn Kim	Laurel Nakadate	Tom Young
Marco Breuer	Leonard Freed	Justin Kimball	Adriana Parrilla	Ana Zibelnik
Shirley Burden	Beate Geissler	Michael Kolster	Dennis M. Rivera	
Widline Cadet	and Oliver Sann	Natalie Krick	Pichardo	
Marc Camille	William Gottlieb	Anders Krisar	Mari B. Robles López	
Chaimowicz	Kris Graves	Rosemary Laing	Erika P. Rodríguez	
Elinor Carucci	Martine Gutierrez	Deana Lawson	Lisa Ross	
Daniel Castro Garcia	Beate Gütschow	Joanne Leonard	Ken Schles	
Helena Chapellin	Akintola Hanif	Nathan Lerner	Sara Shamsavari	
Wilson	Markus Hansen	Jati Lindsay	Art Shay	
Paul D’Amato	Charles Harbrett	João Louro	Chris Steele Perkins	
Bruce Davidson	Lewis Hine	Eduardo Martínez	Richard Terborg	



Anders Krisar
Chord #6, 2001/2002

MIDWEST PHOTOGRAPHERS PROJECT

Now in its 39th year, the Midwest Photographers Project (MPP) is a revolving collection of portfolios by 60 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, with new portfolios introduced on a rolling basis.

FY2021 MIDWEST PHOTOGRAPHERS PROJECT ADDITIONS

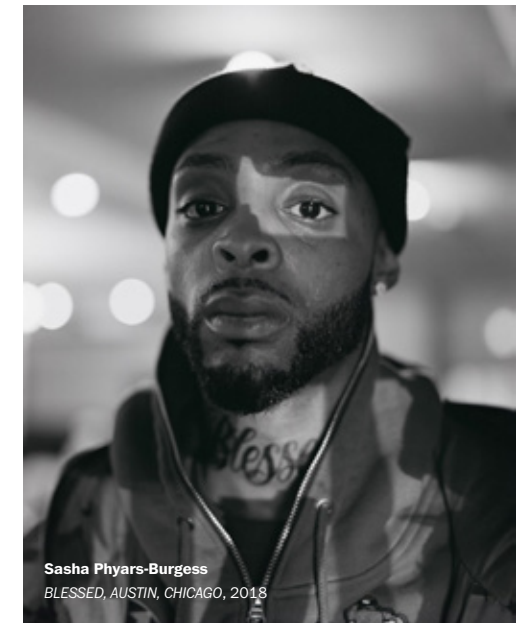
Marzena Abrahamik
Samantha Cabrera Friend
Sasha Phylars-Burgess
Andrea Wilmsen



Marzena Abrahamik
Vermiloin from the *From a Strange Place* series, 2013-ongoing



Samantha Cabrera Friend
Group Portrait, *Then Beach*, 2018



Sasha Phylars-Burgess
BLESSED, AUSTIN, CHICAGO, 2018



Andrea Wilmsen
B.ODE #10, 2020

SPOTLIGHT ON DEANA LAWSON

Due to the generosity of The David C. and Sarajejan Ruttenberg Impact Fund for Photography, the MoCP was able to purchase Deana Lawson's photograph *Cascade* (2019) during this past year. A significant American photographer, Lawson's work negotiates issues of identity, sexuality, family, and spirituality through the examination of the body. The museum is thrilled to welcome this image into the permanent collection.

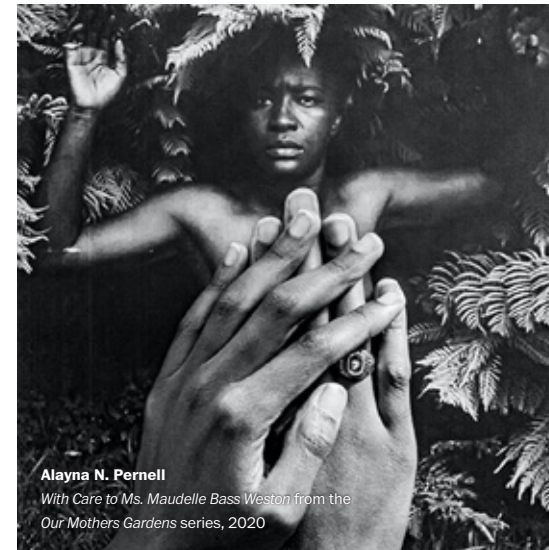


Deana Lawson
Cascade, 2019

SPOTLIGHT ON THE SNIDER PRIZE

Now in its ninth year, the Snider Prize is a purchase award given to emerging artists in their final year of graduate study. The winner receives \$3,000, and two honorable mentions each receive \$500 towards the purchase of work to be added to the MoCP's permanent collection. Sponsored by Lawrence K. and Maxine Snider, the Snider Prize forms a part of the museum's ongoing commitment to support new talent in the field of contemporary photography.

The 2021 Snider Prize was awarded to Alayna N. Pernell. In her series *Our Mothers' Gardens*, Pernell spent months researching and uncovering suppressed images of Black women held in photographic collections and has re-excavated, re-photographed, re-captioned, and re-contextualized the original works. She received her MFA in Photography from the School of the Art Institute of Chicago.



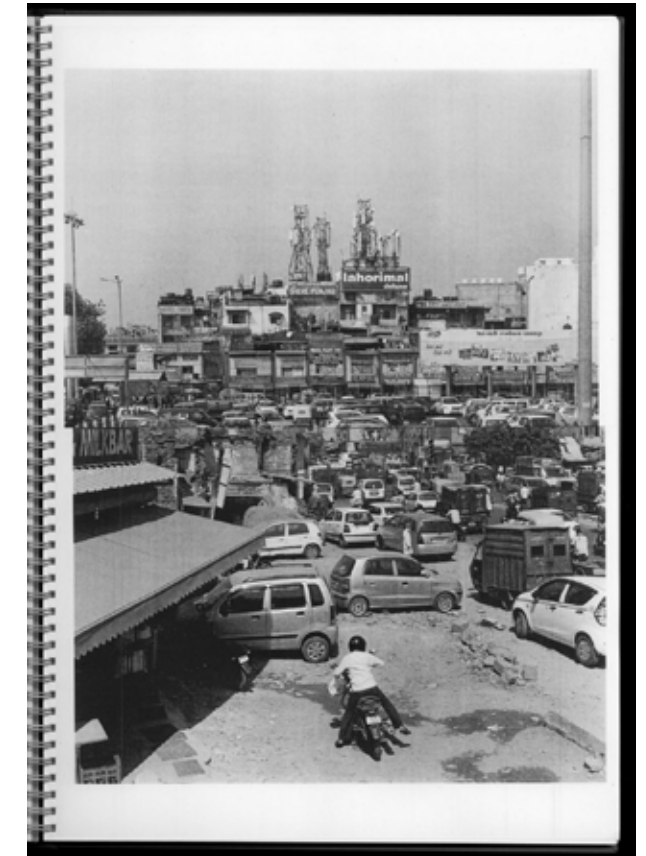
Alayna N. Pernell
With Care to Ms. Maudelle Bass Weston from the
Our Mothers Gardens series, 2020



Raymond Thompson Jr.
The Dust - Appalachian Ghost - Untitled #2, 2020

Artists Raymond Thompson Jr. and Alexander Rosenkranz both received honorable mentions. In Raymond Thompson Jr.'s series *Appalachian Ghosts*, Thompson Jr. recreates the experience of migrant laborers in the 1930s that were exposed to silica dust in West Virginia. This exposure led to death for many workers, up to two-thirds of whom were Black. Raymond Thompson Jr. received his MFA from West Virginia University.

In Alexander Rosenkranz's series, *City Cut Off*, he visually examines urban spaces on a global scale. In the series, it is not the place itself that is the focus of the concept, but the structure in which urbanity spreads and culture is reproduced. Rosenkranz completed his post graduate work at the Academy of Fine Arts Leipzig, Germany.



Alexander Rosenkranz
Cars from the *City Cut Off* series, 2021

COMMUNITY ENGAGEMENT



Curator of Academic Programs and Collections Kristin Taylor leads a print viewing

During the 2020-2021 season, the MoCP proudly presented a range of public programs to serve the community, organized in conjunction with our timely and innovative exhibitions. Community Engagement initiatives this past season included numerous thoughtful collaborations aimed at serving both youth and adults.

During the exhibition *What Does Democracy Look Like?* last fall, the MoCP partnered with Chicago Lawyers' Committee for Civil Rights, Indivisible Illinois, Chicago Votes, and Fair Fight Action for a lively virtual panel on voter suppression, right before the 2020 election. Also during the run of the exhibition, the MoCP held a teen workshop over Zoom in partnership with Weinberg/Newton Gallery on how to reinterpret the archive, guiding teens through an artmaking session to create compositions to tell their unique stories.

Another program aimed at teens was *Reproductive: Teen Education Workshop*, held in conjunction with *Reproductive: Health, Fertility, Agency*. In this workshop, the MoCP partnered with Chicago Women's Health Center for a feminist conversation about bodies and reproduction.

In addition to those impactful organizations, the MoCP also partnered with other organizations for exhibitions and programs including Women Make Movies, Feminist Art Coalition, the Chicago Women's Suffrage Tribute Committee, and the Chicago Monuments Project.

A major through line of these programs is equity and justice, which is a testament to the MoCP's commitment to presenting engaging programs that delve deeply into the pressing issues that shape our world.

EDUCATION



Chief Curator and Deputy Director Karen Irvine leads an exhibition tour

This past season was a great success for academic programs, as nearly 6,000 participants registered for online educational programming, and virtual content was viewed over 10,000 times. Educational programming highlights included weekly innovative and engaging virtual discussions. The museum conducted 25 sessions of *Photos at Zoom*, a Friday educational session for learners of all ages that used visual thinking strategies to engage audiences in conversations about works from the museum's collection. These programs covered a broad range of historical and contemporary works, as well as encompassing a variety of conceptual and material-based approaches.

The MoCP also continued the *Behind the Lens* virtual studio visits with artists including Adriana Parilla, Sandro, Tabitha Soren, and Hyers + Mebane, as well as a plethora of

panel discussions on topics related to the exhibitions. The MoCP also released three new episodes of *Focal Point*, a podcast produced in conjunction with WCRX. Guests this year have included Jess T. Dugan, Rafael Soldi, Laia Abril, Elinor Carucci, Işıl Eğrikavuk, and Cog*nate Collective.

Throughout the year, the museum held both virtual and in-person tours and print viewings with school groups, and continued to produce robust education guides outlining the themes of the exhibitions, classroom activities, and questions for deeper learning that were developed in alignment with Illinois Learning Standards.

Alongside these educational efforts, the museum also employs and trains both undergraduate and graduate students from Columbia College Chicago to support everyday operations. All student interns assist

with a wide range of tasks that help prepare them to be future museum professionals, from curatorial assistance to the installation of exhibitions.

The MoCP not only serves the wider public but is most notably a teaching institution dedicated to expanding visual literacy for K-16 learners in Chicago.

DEVELOPMENT

DARKROOM

The MoCP held DARKROOM, our annual benefit auction, virtually on Thursday, June 10, 2021, raising over \$200,000 to support the museum. Leading up to the virtual event, DARKROOM sponsors and donors were invited to a VIP Auction Preview Party that took place on June 4, 2021, giving guests a first-look opportunity to see the auction pieces in person.

The virtual benefit and celebration took place one week later and began with an all-vinyl DJ set from Joe Shanahan, founder and owner of Chicago's iconic Metro and Smartbar music venues. The interactive DARKROOM livestream program followed, which was led by benefit co-chairs Joe Reinstein and Lincoln Schatz, alongside Natasha Egan, MoCP Executive Director; Karen Irvine, Chief Curator and Deputy Director; and Kristin Taylor, Curator of Academic Programs and Collections.

The virtual program also featured special appearances by auction artists Carmen Winant, Brian Ulrich, Tabitha Soren, Binh Danh, and Clarissa Bonet, as well as guest appearances by Gary Metzner, Head of Office, Sotheby's, and for Mark Kelly, former Commissioner of Cultural Affairs and Special Events for the City of Chicago.

Other high points of the event included the virtual benefit auction hosted by Sotheby's, which raised \$106,500 and included celebrated contemporary and historical artists, featuring work by Dawoud Bey, Pete Souza, Jin Lee, Alfred Stieglitz, Edward J. Steichen, Kelli Connell, Victoria Sambunaris, Sandro, Brian Ulrich, and Melissa Ann Pinney. Another special feature of the evening was the virtual cocktail party hosted on Wonder.me, a platform where people were able to move freely between groups and enjoy an energizing, fluid evening of conversation, networking, and virtual socializing.

DARKROOM 2021 welcomed nearly 200 guests, who enjoyed a unique, virtual celebration of photography while supporting the museum.

FIRST LOOK

On October 29, 2020, the Museum Council hosted the MoCP's first virtual FIRST LOOK: Fine Print Party. Guests were invited to join the Museum Council, staff, and artists for a special online celebration of the new pieces added to the MoCP's Fine Print Program.

During the livestreamed online event, guests enjoyed a behind-the-scenes glimpse at the studios of new Fine Print artists Patty Carroll, Beth Dow, Priya Kambli, and Millee Tibbs. They also learned more about the MoCP and the Museum Council, had opportunities to enter a raffle to win prints and MoCP books, and enjoyed a special appearance by Dawoud Bey. The event raised over \$11,000, which supported MoCP exhibitions, public programs, and community engagement.



Priya Kambli
Eye (Muma and Maushi) from the *Buttons for Eyes* series, 2019



Millee Tibbs
Untitled from the *Mount Analogue* series, 2014



Patty Carroll
Scrapbooking from the *Domestic Demise* series, 2016



Beth Dow
Natural Color from the *Prediction Error* series, 2018

FINE PRINT PROGRAM

Printed especially for the museum by some of the most innovative photographers working today, the sale of editioned fine prints directly supports programs at the 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 Tim Davis, Krista Franklin, Janna Ireland, Natalie Krick, and Iké Udé are available online. Works by internationally-collected artist such as Dawoud Bey, Candida Höfer, Vik Muniz, and Alex Soth have quickly sold out in past years.

This year, the MoCP released new prints by artists Patty Carroll, Beth Dow, Priya Kambli, and Millee Tibbs.

IN MEMORIAM: JOHN MULVANY



John Mulvany is one of the few people in academia and photography whom I regard as a close personal friend. So much to say about him. He has a keen political mind; he is a hilarious anecdotist with an inexhaustible supply of doozy stories; he is compassionate (he adopted a Vietnamese family); he is a fine administrator (was at Columbia College); he is an avid reader of 19c novels; above all, he is a very happy family man. Prof. B.

Bill Jay, *John Mulvany*, c. 1982

The MoCP and Columbia College Chicago mourn the loss of John Mulvany, who previously served as the Chair of the College's Photography department as well as Chair of the Art and Design department from 1977 to 2000. John was instrumental in helping found the MoCP and oversaw the museum, while serving on the museum's advisory board until his retirement from the college in 2000.

Bob Thall, Professor Emeritus and Former Chair of the Photography Department, who worked closely with John recalled fondly, "John Mulvany was an exceptional man: smart, visionary, tough and hardheaded, kind and trustworthy. More than anyone else, he was responsible for building, developing and improving the Columbia College Chicago Photography and Art Departments and creating the MoCP. Hundreds of faculty, staff, and students considered him a mentor and a friend. We owe him a lot, and we will miss him."

"John was many things: an inspirational museum leader, a gifted photographer and visionary educator who led one of the most renowned photography programs in the country for over two decades, and a valued mentor and colleague," said MoCP Executive Director Natasha Egan. "His contributions to the MoCP as well as Columbia's Photography department will be remembered for years to come."

John was an avid photographer and professor, having received his MFA from the University of New Mexico studying under Van Deren Coke in the early 1970s. After lecturing at Trent Polytechnic in Nottingham England, the University of New Mexico, and Columbia College Chicago, in 1975 John joined the faculty of Illinois Wesleyan University in Bloomington as both the Director of the School of Art and the Director of the Merwin Gallery of Art. In 1977, John returned to Columbia, where he served as both the Chair of the Art and Design department and the Chair of the Photography department until 2000.

"I owe my rewarding 25-year career with the MoCP to John. He steered me towards the grad program in Photo at Columbia and awarded me a generous scholarship," said MoCP Director of Operations Stephanie Conaway. "With his advice and guidance, he pushed me to the museum where I found my home. Thank you, John."

In addition to co-founding the MoCP he also established the Columbia College Art Gallery, which continued to mount ambitious exhibitions by contemporary artists for over two decades.



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

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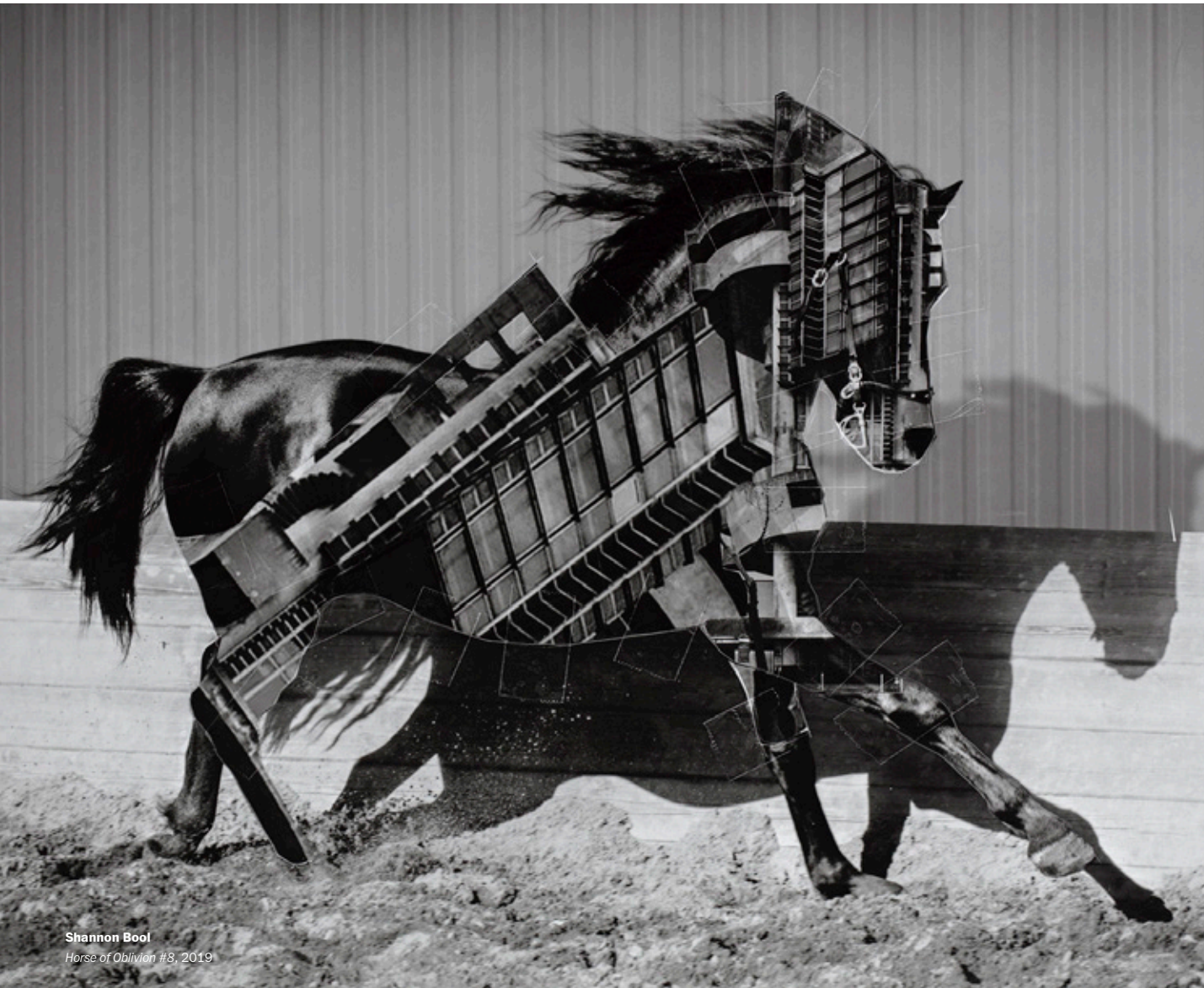
Columbia College Chicago
 \$645,925
Contributions
 \$1,112,622
Endowments
 \$57,910
Earned Revenue
 \$56,256
Net Assets
 \$970,184

FY21 EXPENSES: \$1,578,499

Salaries \$782,234
Curatorial and Education \$386,881
Capital Project \$320,889
Operations \$88,495



Dawn Kim
 Cop and Robber, 2020



Shannon Bool
Horse of Oblivion #8, 2019

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