

THE
RENAISSANCE
SOCIETY
ANNUAL REPORT
2017-18



Jochen Dehn performing *Arches and Avalanches*

Dear friends,

This year marked the Renaissance Society's 103rd season. While the longevity of its activity is remarkable, what makes the Ren a truly singular institution is the potent blend of creative freedom and intellectual rigor it cultivates, and the dedicated community such a platform attracts. Nowhere is this more evident than in our 2017-18 program, which engaged a record number of visitors as it featured artists, scholars, and other contributors from as far away as Mumbai, Buenos Aires, and Paris, and of course from right here in Chicago too.

What further distinguishes the Ren is its ambitious commitment to commissioning new art. The 2017-18 season featured more new production than ever before, and this is the direct result of the Next Century Fund, led by transformational gifts from the Edlis Neeson Foundation, the Pritzker Traubert Foundation, and the Zell Family Foundation. Their inspirational generosity has been joined by major gifts from many others.

In the spirit of taking risks and exploring new ideas, in October we hosted our annual RenBen gala and art auction in Half Acre Brewing Company's newly-opened Balmoral warehouse. With the faint smell of hops in the air, over 300 supporters of the Ren gathered to enjoy a night of great art, food, and conversation as we raised important funds for the Ren's 2017-18 program. It was my honor to serve as one of the co-chairs with my husband, Ugo Alfano Casati, and our good friends Richard Wright and Valerie Carberry. My sincerest gratitude goes to the host committee, to all the attendees, and to the artists and galleries who donated work for the auction.

The Board of Directors of the Renaissance Society is an esteemed group of individuals, and it is truly my pleasure to work with them. This year we were fortunate to add Jennifer Keller, and she has already contributed tremendous value.

On behalf of the entire Board, I'd also like to offer a warm thank you to Anita Blanchard who completed her tenure this year. We are deeply appreciative of her service.

The true engine of the Ren is the incredible staff that work to support everything from daily operations and programmatic planning to organizing tours and sharing information. At the helm is Executive Director and Chief Curator Solveig Øvstebø, whose vision and leadership inspire everyone she meets. Her staff is small and mighty and deserves much recognition: Jessica Cochran, Julia DeRose, Max Guy, Michael Harrison, Colleen Kelly, Karsten Lund, Karen Reimer, Anna Searle Jones, and Pierre Sondejker. This group of talented individuals makes the Ren an exceedingly special place.

All that the Ren does is made possible by its exceptional network of support, from individuals to foundations to educational and commercial entities. We are so grateful for the contributions that are recognized in the following pages, and to all those who play an active part in the Ren's community.

With gratitude,
Jorge Cauz



JENNIFER PACKER, TENDERHEADED



Solveig Øvstebø and Alejandro Cesarco during the latter's artist talk

The Renaissance Society might be small in physical size, but this season showcases just what a significant impact we make—on the artists with whom we work, on the audiences who engage with our program, and on the field of contemporary art around the world.

This can be seen in the powerful exhibition of new paintings by Jennifer Packer, *Tenderheaded*, which marked her first solo museum show; it went on to travel to the Rose Museum of Art at Brandeis University, and we launched the publication at Printed Matter in New York during Frieze art fair. The other exhibitions this season have also featured significant new production, in solo presentations by Alejandro Cesarco and Richard Rezac, as well as new works from Daniel G. Baird, Marissa Lee Benedict, Cécile B. Evans, and Xaviera Simmons for *Unthought Environments*.

As a non-collecting institution, we are often asked what happens to these projects that we commission. We were thrilled to announce in November that new work from three recent Renaissance Society exhibitions had found homes in the collections of major international museums: Kevin Beasley's installation and performance *Your Face Is/Is Not Enough* in Tate Modern; Sadie Benning's 40-panel work, *Shared Eye*, in the Museum of Modern Art; and Mathias Poledna's 2014 film, *Substance*, in the Art Institute of Chicago.

The Ren's community values our commitment to fostering ambitious artistic experimentation, and the relaunch of our membership program in February attracted new supporters from around the country. Enhanced benefits include monthly payment options, reciprocal admissions to peer institutions, and a whimsical tote designed by artist Peter Wächtler.

Members of our Student Committee, too, serve an important role as ambassadors of the Ren, connecting us to the wider University of Chicago campus and gaining behind-the-scenes experience. This year the

group took part in a breakfast discussion with artist Alejandro Cesarco, hosted a Student Night featuring member-led walk-throughs of Richard Rezac's exhibition, and travelled to Milwaukee, where they met with Michelle Grabner and visited galleries and artist-run spaces.

Other highlights this season include presenting our publications at the New York Art Book Fair, where we debuted the catalogue for *Between the Ticks of the Watch*. We were pleased to introduce late gallery hours on Thursday evenings until 8pm, which aligns with a number of other campus institutions and offers more flexibility for visitors. And, as you can see throughout the following pages, this is all in addition to our rich and robust program of exhibitions, events, and publishing that form an unparalleled platform for critical inquiry and dialogue.

I would like to express my gratitude to our brilliant and hard-working staff team, to our unceasingly supportive Board of Directors, and to all of those who have contributed to the success of this season, whether financially, intellectually, or creatively. It is thanks to all of you that this institution maintains the strength and ambition that are its hallmarks.

When I came to the Ren in 2013, I felt that we were uniquely positioned to support artists in pursuing projects that they couldn't elsewhere. Our unwavering faith in artists and their ideas, coupled with the incredible generosity of our supporters, means that our work continues to play a vital and necessary role in the cultural landscape of Chicago and beyond.

Solveig Øvstebø
Executive Director and Chief Curator

SEP 9–NOV 5, 2017
JENNIFER PACKER
TENDERHEADED

The work of representing black subjects in a media landscape saturated with images of black victims of state-sponsored violence is indeed risky. How does one simultaneously confront these oppressive forces without allowing the nefarious visual order of surveillance to dictate the ways in which those most oppressed by it are seen?

– Lauren DeLand, *Art in America*

Based in observation, improvisation, and memory, Jennifer Packer's canvases are intimate and contemplative, rendered in loose strokes and strong color. The new and recent paintings in *Tenderheaded*, the New York-based artist's first solo institutional presentation, exhibited a rigorous engagement with art history as well as a highly personal response to how black bodies navigate within the present political landscape.

Packer's practice is marked by its restraint, producing works that are complicated, sometimes elusive, but always generous. Whether portraiture or floral still lives, her paintings open up on to experiences of care, intimacy, and loss.

Curated by Solveig Øvstebø

Supported by the Joyce Foundation

SEP 9, 2017

Opening reception and artist talk

SEP 24, 2017

Screening: *Dear Watchers in the Shadows* featuring films by Tomashi Jackson, Sable Elyse Smith, Sondra Perry, Cauleen Smith, Martine Syms, and Steffani Jemison

OCT 11, 2017

Exhibition walk-through with Solveig Øvstebø

OCT 14, 2017

Reading: CM Burroughs

Presented in partnership with the Program in Poetry & Poetics at the University of Chicago

OCT 25, 2017

Discussion: Christina Sharpe and Cauleen Smith

NOV 4, 2017

Artist talk: *Prisms, Trunks, and Branches* Martin Beck

Presented in conjunction with the Chicago Architecture Biennial

NOV 18, 2017–JAN 28, 2018
ALEJANDRO CESARCO
SONG

*Between [the two video works] *Everness and Revision*, I explore the idea of tempo, phrasing, duration—the musicality of looking. What we consider tragic has shifted in the past ten years, as have the power and usage of words and facts. So, to go back to the problems of reading and deciphering seemed rather timely.*

– Alejandro Cesarco, *Artforum*

Including video, photographs, and a wall-based screenprint, Alejandro Cesarco's poetic installation suggested themes of duration, refusal, repetition, and affective forms. At the heart of the exhibition were two related video works: the first chapter of the artist's 2008 video, *Everness*, which features an actor reciting a monologue, written by Cesarco, on the meaning of tragedy; and *Revision*, a new remake of this chapter with the same actor, now almost a decade later.

This presentation, as in the artist's broader practice, represented a sustained investigation into time, memory, and how meaning is perceived. Sometimes romantic, other times melancholic, his works evince a deep engagement with the histories and aesthetics of conceptual art.

Curated by Solveig Øvstebø

Supported by the Chicago Committee of the Renaissance Society

NOV 18, 2017

Opening reception and artist talk with Solveig Øvstebø

NOV 29, 2017

Reading: Wayne Koestenbaum

DEC 6, 2017

Discussion: Lynne Tillman and Alejandro Cesarco

JAN 10, 2018

Exhibition walk-through Karsten Lund

JAN 20, 2018

Screening: *The Death of Louis XIV* by Albert Serra



UNTHOUGHT ENVIRONMENTS

[T]he elemental frame of reference might be all-encompassing, but to rethink our world in terms of phenomena that [Lund] calls ‘elusive, easily forgotten, or deliberately kept out of sight,’ is to speak in the closest thing we have to a universal language.

– Perri Wilson, *The Chicago Maroon*

Unthought Environments was informed by evolving discussions in various fields, including media studies, ecology, and philosophy. Exploring what our “unthought environments” might be today, it considered how elemental surroundings become another kind of vital infrastructure, seemingly there to be used and overlooked, but sometimes veering into the foreground.

Against this backdrop, new and recent artworks offer a set of explorations with different focal points in the elemental sphere as it intersects with our more human-made domains. The artists’ videos, sculptures, photographs, installations, and digital images delve into the state of water in multiple countries; the mining operations that feed our computers; the effects of the sun; electromagnetic fields made visible; dust storms; and other phenomena brought to life.

Curated by Karsten Lund

Supported by VIA Art Fun, the Goethe-Institut, and Pro Helvetia

FEB 17, 2018

Opening reception and lecture
with John Durham Peters

MAR 11, 2018

Exhibition walk-through
Karsten Lund and Daniel G. Baird

MAR 11, 2018

Workshop
Led by Karsten Lund

MAR 24, 2018

Exhibition walk-through
Anna Searle Jones

MAR 28, 2018

Lecture: David Macauley

Co-sponsored by the Arts, Science and Culture Initiative at the University of Chicago

MAR 31, 2018

Lecture: Keller Easterling

Co-sponsored by the Arts, Science and Culture Initiative at the University of Chicago

APR 4, 2018

Exhibition walk-through
Karsten Lund

RICHARD REZAC ADDRESS

When you walk through Richard Rezac’s new exhibition, Address, it seems to make perfect sense. In the white-walled, window-interrupted, vaulted-ceiling room that is the Renaissance Society’s main gallery, 20 meticulous objects... draw you into their individual orbits, their sound fields, with craftsmanship as exquisite as the composition can be subtly playful.

– Steve Johnson, *The Chicago Tribune*

Address brought together twenty sculptures by the Chicago-based artist Richard Rezac produced over the last two decades. These new and recent works demonstrate the artist’s ongoing engagement with the sculptural logic of geometry and the elusive mechanisms of interpretation.

Avoiding symbolism or illustration, while at the same time not concrete or closed, Rezac’s sculptures enacted a formal investigation through their determined construction and precise positioning in space. Their scale was modest in relation to the Renaissance Society’s lofty gallery and closer to that of the bodies of audience members who encounter them. As such, the works exude a certain familiarity, an invitation to explore the multiple layers and possible readings of each piece.

Curated by Solveig Øvstebø

Sponsored by the Henry Moore Foundation and the Graham Foundation for Advanced Studies in the Fine Arts

APR 21, 2018

Opening reception and artist talk
with Solveig Øvstebø

APR 28, 2018

Exhibition walk-through and visit to The Arts Club of Chicago
Richard Rezac

MAY 4, 2018

Student Night at the Ren

MAY 6, 2018

Performance: *Beautiful Nebraska*
Every house has a door

MAY 13, 2018

Lecture and exhibition walk-through
Judith Russi Kirshner

MAY 24, 2018

Discussion: *Thinking Sculpture*
Travis Jeppesen and Erin Shirreff

JUN 2, 2018

Exhibition walk-through
Karen Reimer



After its January 2017 launch, our performance series *Intermissions* continued this season with the presentation of two works in the empty gallery between exhibitions.

AUG 26, 2017

Intermissions: Jochen Dehn

This marked the first performance in the United States by the German artist Jochen Dehn. Inspired by the scientific and philosophical discovery of “nothing,” his work *Arches and Avalanches* unfolded as a lengthy series of narrative demonstrations using all sorts of objects and ad hoc sculptures.

Supported by the Efroymsen Family Fund, with additional support from the Cultural Service at the Consulate General of France in Chicago and the France Chicago Center

FEB 3–4, 2018

Intermissions: Gordon Hall

Gordon Hall’s *Brothers and Sisters* was both an exhibition and a performance. Over two days, the artist presented a set of precisely designed objects of ambiguous purpose. Suggesting possible uses by imagined bodies, this family of sculptures was put to use for the audience on two evenings at dusk.

Supported by the Efroymsen Family Fund

The Ren continues to present experimental approaches to sound and musical performance, bringing diverse practitioners to Hyde Park for a series of dynamic free concerts.

SEP 30, 2017

Concert: Lea Bertucci

A compelling voice in new music and sound installation, this New York-based musician brought her experimental approach to Bond Chapel, layering saxophone and looped tape collage.

JAN 13, 2018

Concert: Joshua Abrams & Natural Information Society

This Chicago-based band uses traditional and electric instrumentation to develop pulsing aural environments with a psychedelic feeling. In Bond Chapel, they presented a new piece, featuring an expanded line-up of musicians.

APR 7, 2018

Concert: Jana Winderen

Live performances and immersive sound installations by this Oslo-based artist focus on audio environments and ecosystems that are difficult for humans to reach. Here, Winderen presented *Spring Bloom in the Marginal Ice Zone*, a new, live eight-channel mix of underwater sounds.

Presented by the Renaissance Society and Lampo, in partnership with STAGE (Scientists, Technologists and Artists Generating Exploration) at the University of Chicago. Supported by the Office for Contemporary Art Norway.

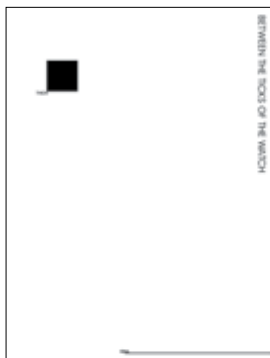
MAY 4, 2018

Concert: Cameron Shafii

Shafii, a San Francisco-based Iranian composer, creates electroacoustic music using a range of digital processes and generative systems, and here he premiered variations on three works from his new album *Corpora Vilia*.



Jana Winderen performs *Spring Bloom in the Marginal Ice Zone*



Between the Ticks of the Watch

Featuring work by artists Kevin Beasley, Peter Downsbrough, Goutam Ghosh, Falke Pisano, and Martha Wilson, this 2016 group exhibition presented a platform for considering doubt as both state of mind and pragmatic tool. The illustrated catalogue features newly commissioned scholarly essays, plus a cover by Downsbrough, transcript of Pisano's video work, and a text by Beasley.

Contributors: Kevin Beasley, Peter Downsbrough, Ranjit Hoskote, Falke Pisano, Heidi Salaverría, Richard Shiff, and Solveig Øvstebø
Softcover, 220pp.
Designed by David Khan-Giordano



Jennifer Packer: Tenderheaded

Packer's 2017 exhibition, *Tenderheaded*, established her as one of the most compelling painters working today. Art historian Jessica Bell Brown describes Packer's scenes as "emphatically mundane and radically tender," embodying questions of representation, visibility, and desire. This publication marked the first monograph dedicated to the artist's work.

Contributors: Jessica Bell Brown, April Freely, Kerry James Marshall, Safiya Sinclair, and Solveig Øvstebø
Hardcover, 100pp.
Designed by Hyo Kwon

Robert Grosvenor

In 2017, the Renaissance Society presented an exhibition of a major, seldom-seen work from 1989 to 1990. Grosvenor has made significant contributions as a sculptor over the past fifty years, but relatively few books have been published about his work. This monograph documents the Renaissance Society show and also features new scholarship considering Grosvenor's work with a broad scope.

Contributors: Yve-Alain Bois, Bruce Hainley, Susan Howe, John Yau, and Solveig Øvstebø
Hardcover, 160pp.
Designed by David Khan-Giordano



Antennae, The Journal of Nature in Visual Culture: Giovanni Aloï, *Unthought Environments: Interview with Karsten Lund*, Issue 44, Summer 2018

Art in America: Lauren DeLand, *Tenderheaded*, review, November 2017.

Artcritical: Lee Ann Norman, "Not Figures, Not Bodies, But Humans": *Jennifer Packer in conversation with Lee Ann Norman*, September 20, 2017.

Artforum: Alejandro Cesarco, *500 Words*, interview, November 28, 2017.

Artforum: Beau Rutland, *Jennifer Packer*, review, May 2018.

Artforum: Laura McLean-Ferris, *Openings: Irena Haiduk*, February 2018.

Artforum: Dan Nadel, *How Would a Comb that Cannot Untangle Hair Look? The Art of Christina Ramberg*, February 2018.

Artforum: Abigail Winogrand, *Critics' Picks: Unthought Environments*, March 19, 2018.

Artforum: Gordon Hall, *500 Words*, interview, May 11, 2018.

Chicago Gallery News: *An Interview with a Curator: Solveig Øvstebø*, May 15, 2018.

Chicago Tribune: Steve Johnson, *Curator Meets Artist: Picking pieces for Richard Rezac's solo show*, April 26, 2018.

Contemporary Art Daily: *Tenderheaded* documentation, October 24, 2017.

Crain's Chicago Business: Lisa Bertagnoli, *Here's why local art collectors are in Germany this Summer*, June 22, 2017.

Crain's Chicago Business: Lisa Bertagnoli, *University-based museums are raking it in*, March 12, 2018.

Frieze: Jennifer Piejko, *Jennifer Packer, Tenderheaded*, review, November-December 2017.

Frieze Masters: Jennifer Packer, *Artists' Artists*, volume 6 (Fall 2017).

Hyperallergic: Valentina DiLiscia, *The Emotions of Interpretation*, Alejandro Cesarco review, December 3, 2017.

Inside/Within: Richard Rezac: *Expansion Without Chaos*, interview, February 2018.

Newcity: Jameson Paige, *Between Being and Becoming: A Review of Gordon Hall at the Renaissance Society*, February 12, 2018.

Newcity: Luke A. Fidler, *Richard Rezac, Address*, review, June 5, 2018.

Observer: Margaret Carrigan, *Jennifer Packer on Painting the Vulnerability of the Black Female Body*, September 14, 2017.

The Seen: Stephanie Cristello, *Musical Grammar*, Alejandro Cesarco interview, April 2018.

UChicago News: Andrew Bauld, *Renaissance Society builds upon history of artistic expression, experimentation*, March 26, 2018.

Alejandro Cesarco, *Song*

Alejandro Cesarco
Tanya Leighton, Berlin

Jennifer Packer, *Tenderheaded*

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Richard Rezac leads a walk-through of [Address](#)



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Performance view of Every house has a door's [Beautiful Nebraska](#)

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The Renaissance Society is grateful for everyone who has made a gift to the Next Century Fund for the creation of new work, launched in 2015 to mark our Centennial year. This campaign aims to secure the driving institutional commitment to giving artists the space, time, and resources to realize ambitious new projects. All funds make possible the artistic experimentation and new production that artists might not otherwise have the opportunity to undertake. Led by extraordinary gifts from the Edlis Neeson Foundation, the Pritzker Traubert Foundation, and the Zell Family Foundation, the Ren is indebted to the many friends and supporters who have contributed to the campaign.

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Marissa Lee Benedict, *Points from Five Shade Clouds* (Ivanhoe, Elysian, Upper Stone Canyon, LA Reservoir, Las Virgenes), in *Unthought Environments*, 2018.

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Nancy Lerner Frej and David Frej
Front Barnett Associates LLC /
Laura D. and Marshall B. Front
Mirja and Ted Haffner
Ed and Betty Harris
Jill Ingrassia-Zingales and Luigi Zingales
Jennifer and Ashley Keller
Randall S. Kroszner and David Nelson
Liz and Eric Lefkofsky
Ivan Moskowitz and Jolie Nahigian
Sylvia Neil and Daniel R. Fischel
Neil Ross and Lynn Hauser
Glen Saltzberg and Jordana Joseph
Sotheby's
Donna A. Stone
Margaret Stone
UChicago Arts and the Smart Museum
of Art
Anne Van Wart and Michael Keable
David W. Williams and Eric Ceputis
Richard Wright and Valerie Carberry

\$1,000 and above

Dennis and Joyce Black
Cathy and Michael Busch
Øystein Daljord
Dirk Denison and David Salkin
Anne Dias
Martin and Peggy Friedman
Richard and Mary Gray
Gary Heiferman and Paul Buenvenida
Günter and Michelle Hirsch
Mikelle and Matthew Kruger
Canice Prendergast and Mairead Reidy
Richard Rezac and Julia Fish
Doug and Brandi Sandner
Hunt Tackbary and Mackenzie Madsen
Elissa Tenny

\$500 and above

Nicole Berry
Joyce Chelberg
Lily Dawson
Sarah de Blasio
Rhona Hoffman
Deone Jackman
Jennifer Levine
Jessica Moss
Ralph Segreti

Participating artists

Caroline Achaintre
Salvatore Arancio
Leslie Baum
Sadie Benning
Annie Bielski
Colby Bird
Martin Soto Climent
Alex Bradley Cohen
Gerald Davis
Allan deSouza
Chris Dorland
Assaf Evron
Ryan Fenichel
Elizabeth Ferry
Justin Fitzpatrick
Christina Forrer
Dianna Frid
Michael Genovese

Simryn Gill
Lothar Götz
Rodney Graham
Wyatt Grant
Antonia Gurkovska
Irena Haiduk
Matthew Angelo Harrison
Eloise Hawser
Jay Heikes
Georg Herold
Luchita Hurtado
JPW3 (J. Patrick Walsh)
Janice Kerbel
Zak Kitnick
Moshakwa Langa
Mark Licari
Life After Life
Clay Mahn
Charles Mayton
Niamh McCann
Dominic McGill
Kristen Morgin
Juan Muñoz
Ciarán Murphy
Zoe Nelson
Huong Ngo
Albert Oehlen
Peter Piller
Anne Pöhlmann
Puppies Puppies
Jagdeep Raina
Sara Greenberger Rafferty
Dan Rees
Ryan Richey
Adrian Sauer
Emanuel Seitz
Peter Shear
David Benjamin Sherry
Amie Siegel
Gabriel Sierra
Roger White
Adam Winner
CD Wu

Donating galleries

303 Gallery, New York and
Hauser & Wirth, Zürich
Andrew Kreps Gallery, New York
Arcade Gallery, London

C L E A R I N G, Belgium
Carrie Secrist, Chicago
Catriona Jeffries, Vancouver
Clages, Cologne
Dan Devening Projects, Chicago
David Lewis, New York
Derek Eller, New York
DOCUMENT, Chicago
DOMOBAL, London
Federica Schiavo, Milan
Galerie Christine Mayer, Munich
Green on Red Gallery, Dublin
Grice Bench, Los Angeles
Grimm Gallery, Amsterdam
Halsey McKay, New York
Jessica Silverman Gallery, San Francisco
Josée Bienvenu Gallery, New York
Kavi Gupta Gallery, Chicago

In-kind donations

The Art Fair Company
Charles Equipment Energy Services
EXPO Chicago
Frost Chicago
H2Vino
Half Acre Brewing Company
Icon Group
Seaberg Picture Framing
Sotheby's

THE RENAISSANCE SOCIETY
AT THE UNIVERSITY OF CHICAGO
STATEMENTS OF FINANCIAL POSITION
YEARS ENDED JUNE 30, 2018 AND 2017

ASSETS	2018	2017
Current assets		
Cash	\$ 340,501	\$ 244,845
Accounts receivable	23,376	110,645
Contributions and grants receivable - current portion	408,650	468,523
Inventory	44,691	51,477
Prepaid expenses and other current assets	28,629	15,660
Total current assets	845,847	871,150
Property and equipment, net	6,956	18,702
Other assets		
Investments, at fair value	6,319,929	5,983,933
Contributions and grants receivable, net -noncurrent portion	327,185	497,339
	6,647,114	6,481,272
Total assets	7,499,917	7,371,124
LIABILITIES AND NET ASSETS		
Current liabilities		
Accounts payable and accrued expenses	\$ 67,234	\$ 78,569
Deferred revenue	40,500	5,300
Total current liabilities	107,734	83,869
Net assets		
Unrestricted	6,758,683	6,345,105
Temporarily unrestricted	633,500	942,150
Total net assets	7,392,183	7,287,255
Total liabilities and net assets	\$ 7,499,917	\$ 7,371,124

THE RENAISSANCE SOCIETY
AT THE UNIVERSITY OF CHICAGO
STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS
YEARS ENDED JUNE 30, 2018 AND 2017

	2018			2017		
	UNRESTRICTED	TEMPORARILY RESTRICTED	TOTAL	UNRESTRICTED	TEMPORARILY RESTRICTED	TOTAL
Revenues						
Grants	\$ 122,453	\$ 30,000	\$ 152,453	\$ 75,471	\$ 130,000	\$ 205,471
Contributions	298,940	137,500	436,440	222,994	13,000	235,994
In-kind contributions	308,357	-	308,357	350,548	-	350,548
Benefit revenues, net of expenses of \$135,972 in 2018 and \$144,133 in 2017, respectively	332,294	-	332,294	282,524	-	282,524
Art sales	30,000	-	30,000	320,548	-	320,548
Editions	109,950	-	109,950	140,257	-	140,257
Education	34,000	-	34,000	34,385	-	34,385
Exhibit touring fees	22,587	-	22,587	5,000	-	5,000
Publications	28,534	-	28,534	19,717	-	19,717
Interest and dividend income	108,747	-	108,747	367,018	-	367,018
Miscellaneous	3,287	-	3,287	-	-	-
Net realized and unrealized gain (loss) on investments	397,273	-	397,273	314,490	-	314,490
Net assets released from restriction	476,150	(476,150)	-	696,297	(696,297)	-
Total revenues	2,272,572	(308,650)	1,963,922	2,829,249	(553,297)	2,275,952
Expenses						
Program services	1,326,319	-	1,326,319	1,309,450	-	1,309,450
Management and general	262,270	-	262,270	262,082	-	262,082
Fundraising	270,405	-	270,405	237,168	-	237,168
Total expenses	1,858,994	-	1,858,994	1,808,700	-	1,808,700
Change in net assets	413,578	(308,650)	104,928	1,020,549	(553,297)	467,252
Net assets, beginning of year	6,345,105	942,150	7,287,255	5,324,556	1,495,447	6,820,003
Net assets, end of year	\$ 6,758,683	\$ 633,500	\$ 7,392,183	\$ 6,345,105	\$ 942,150	\$ 7,287,255

I support the Ren because it has the best things I like about museum exhibitions: It's not too big. The shows are provocative. The artists are edgy. And the website helps me get prepared for my visit.

– Beverly Serrell, Sustaining Member

In the planning, presentation and the public response of my exhibition at the Renaissance Society this past spring, the experience was certainly the most thorough and fulfilling that I have had in my four decades practicing art. This institution, staffed by committed and concerned professionals, afforded me this opportunity with complete trust and cooperation. With this ethic, the Ren honors and rewards artists' and performers' contributions for Chicago, and beyond.

– Richard Rezac, artist and Publishing Circle Member

