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THE RENAISSANCE SOCIETY
ANNUAL REPORT 2020-21



THE
RENAISSANCE
SOCIETY
ANNUAL REPORT
2020-21



2020–21 SEASON LETTER FROM THE BOARD PRESIDENT

Dear Friends,

In January 2021, I accepted the honor of becoming President of the Board of Directors of the Renaissance Society (the Ren), an organization I have admired and supported for many years. I am deeply dedicated to the mission of the Ren—to allow artists the precious freedom to explore new ideas, new modes of expression, and new ways of working, with broad resources that support major experimental projects at opportune moments in their careers.

As we look back on the first year of my tenure, it is a privilege to acknowledge the extraordinary leadership of Myriam Ben Salah, who began as Executive Director and Chief Curator in September 2020. Myriam stepped into the role during a time of unprecedented challenges spawned by the pandemic and she has guided the Ren and its program with grace and vision. She has, from the outset, been a great caretaker of its sterling reputation, while laying the groundwork for so much more to come. In addition to thanking Myriam, I want to thank the Ren staff, who were fueled by an incredible spirit of shared purpose to continuously find creative solutions at a time of such uncertainty to present our work to broad and diverse audiences amid a global pandemic. To say I am proud and impressed is an understatement and I look forward to the months and years ahead when we may open our doors ever wider and reach an even broader public.

During a period when many museums were scaling back their programs and their exhibitions, the Ren forged ahead in 2020–2021 with the same energy and ambition as in previous years. Special

thanks is due to Curator Karsten Lund for his tireless and inventive work as he developed multiple exhibitions and worked closely with artists on new commissions as Myriam began her tenure.

After closing our doors in March 2020, we were able to welcome visitors again in fall 2020 after establishing robust safety policies for guests, crew, and staff. Opening that September, the group exhibition *Nine Lives*, co-organized by Karsten and independent curator Caroline Picard, brought together the work of eleven artists telling the stories of a diverse set of protagonists, and exploring, at the same time, how stories shape our lives on both an individual and a societal scale. This exhibition was part of the Feminist Art Coalition, an expansive platform for projects inspired by feminist thought, experience, taking shape across museums nationwide, and featured newly commissioned work by artists such as Bethany Collins, Raven Chacon, Kapwani Kiwanga, Huong Ngô, Allison O'Daniel, and Elle Pérez. Karsten and Caroline also created a digital publication, which features the voices of all the artists in the show and new essays and short fiction by Masie Mattia and award-winning novelist Azareen Van Der Vliet Oloomi.

Myriam's first major curatorial endeavor took the form of our annual benefit, RenBen. Each year the RenBen plays an essential role in providing financial support for exhibitions, programs, and publications at the Ren. In light of public health restrictions we couldn't host an in-person event, so we went online, taking the opportunity to explore inventive ways to engage with our audiences while building forward-facing digital infrastructure.

With the crucial help of Karsten and Curatorial Assistant Michael Harrison, Myriam conceptualized Renaissance TV, a virtual platform for artist-driven projects, in video and other forms, that embraces the generative potential of the internet to unravel rigid hierarchies and shape alternatives to classical institutional patterns. On December 4–5 2020, RenBen took place in the form of a free, 24-hour broadcast featuring dozens of artists, doubling as a virtual launch party for Renaissance TV. The event was a rousing success, drawing 4,307 viewers from 93 countries, along with praise from curators, academics, artists, and friends across the globe.

COVID conditions forced us to close our doors again in December 2020, when our exhibition with Haig Aivazian: *All of the Lights*, was scheduled to open, but the Ren's nimble spirit allowed us to move the show to February 2021 when conditions were safer. This extra time allowed us to present a more ambitious version of Haig's exhibition, *All of the Lights*, which transformed the Ren's gallery space and featured two videos, one of them premiering at the Ren. The Ren's flexibility was on full display as Aivazian oversaw the installation via Zoom from Beirut due to travel restrictions. This exhibition also marked a successful cross-continental collaboration, as part of the Consortium Commissions—an initiative of the organization Mophradat, which helps create a network of collaborating institutions. The Haig's new video, co-commissioned by the Ren, was later featured in the New Museum's latest Triennial, *Soft Water, Hard Stone*, in Winter 2022.

Following *All of the Lights*, we were able to adjust the remainder of the year's

schedule to present the remaining two exhibitions: Jill Magid's *Tender: Balance*, which used pennies to explore the complex relationships between individuals, groups of people, institutions, and deeply rooted systems during the pandemic. Magid also created a powerful new film for the exhibition, along with a number of sculptures, which gave shape to a beautifully haunting installation. The exhibition went on to the Modern Art Museum Ft. Worth, in Texas in Spring 2022. Closing out the season, Chicago artist Matthew Metzger's exhibition *Heirloom* presented a new ensemble of paintings, which he conceived as a site-specific installation for the Ren's gallery space. In this show, Metzger introduced a group of paintings that rattled familiar categories like abstraction and figuration, prodded at the unstable qualities of representation, and amplified the resonances and dissonances between the work and their architectural context. Books devoted to Magid and Metzger's exhibitions, to be distributed globally by University of Chicago Press, are forthcoming, featuring brilliant, renowned contributors including Claire Bishop, Nikki Columbus, McKenzie Wark, Jan Verwoert, and Fumi Okiji.

I hope you enjoy reading more about these exhibitions, our publications, Renaissance TV, and more in this Annual Report. Like me, I also hope you are inspired and compelled by an inspired and deeply soulful year of contemporary art at the Ren.

Of course, none of this would have been possible without the dedication and support of so many. That the Ren's staff was able to produce such a season in the middle of a pandemic and a 7-month

leadership transition is truly a testament to each member of the team and their dedication to the Ren. My fellow Directors, remarkable leaders in their own domains, never faltered in bringing something crucial to the Ren's table. In this challenging year, the impact of their guidance, generosity, and passion has been beyond measure. I also wish to acknowledge the extraordinary leadership of our outgoing Board President, Richard Wright, whose tenure serves as a model and inspiration to all of us.

Likewise, whether you supported the Ren financially, participated in a program, or simply shared your attention and curiosity, I—and everyone at the Ren—thank you.

With appreciation,
Nancy Lerner Frej



Matthew Metzger, Heirloom, Installation View, 2020

A change in leadership is always an interesting time for a museum under any circumstances: a new chapter marked by new challenges. My first year at the Renaissance Society took this a little further, however, unfolding in the face of a global pandemic of historic proportions. In a moment where familiar ways of working and simply interacting with people needed to be reimagined, I moved to Chicago, meeting new colleagues properly only after months of Zoom and connecting with the wonderful arts community here.

At the same time, on an existential level, it was a context which put into question the relevance and role of art in a world steeped in grief and posed the crucial question of what art can actually do—if anything—in the face of a global catastrophe. I believe this question should stay with us for a while, inviting us to rethink what we do, as curators or institutional leaders. How might we take the pandemic as a moment of collective empathy, an urgent prompt to re-think and re-commit to questions of access? In the same vein, how can we re-evaluate our own institutional structure to ensure the Ren is treating our staff, our artists, and our audience with thorough and genuine care? In what ways can the museum constitute a space of resistance against structures of power that abandon or actively harm people? These questions concern every facet of how we operate as a museum: who we show, who has the power to make decisions, who has a seat at the table, who we hire and what we pay, the specific ways we produce exhibitions, events, and books, and so much more.

While transitioning into my new role at the Ren, I was gratified to find

colleagues similarly invested in these questions. The staff is small but dedicated to working rigorously. As we develop and produce exhibitions, we are also exploring ways to reduce the carbon footprint of our gallery installations; as we organize live events, we are always thinking about the scope and consistency of our tools for improving accessibility. Working in this exacting way, and in the face of unprecedented challenges too numerous to describe, the team still opened the door to four stunning exhibitions, each organized by the brilliant Karsten Lund: a thought-provoking group show, *Nine Lives*, co-curated with Caroline Picard, and three ambitious solos by Haig Aivazian, Jill Magid, and Matthew Metzger. It was unfortunate that circumstances prevented some of these artists from traveling to join us in person, but I am nevertheless proud that we were able to open our doors and present their work thanks to carefully considered safety measures.

Similarly, we continued our events programming, exploring virtual formats as we presented a varied, engaging series of discussions, lectures, film screenings and more, often reaching international audiences thanks to new digital platforms. We made our events more accessible with offerings like live captioning for every single event. As in-person activities become more possible in future seasons, we intend to take these lessons forward, continuing to experiment with hybrid live-streamed events and new accessibility tools, allowing our events to continue to reach those who might not be able to attend otherwise.

One of our most important events, the annual RenBen, was one of the first challenges I faced as Director and

Chief Curator. Typically a gathering of hundreds, it needed to be reimagined; the question was how to take it online while living up to its history. My answer was Renaissance TV: a special online platform for presenting moving image, beautifully designed by the studio Special–Offer. To inaugurate the platform, we organized an incredibly ambitious 24-hour screening program, *IMAGE. SOUND. TEXT.*, featuring 31 artists and musicians from around the globe. Durational and varied, with a staggering number of quality artworks, some newly commissioned, *IMAGE. SOUND. TEXT.* was a way to celebrate with our community even in the face of the pandemic, accessible from any household and any time zone. The program was a success, with 4,307 unique viewers tuning in from 93 different countries over its 24-hour run. And beyond this year's benefit, we expect Renaissance TV to continue to grow as a platform and unique extension of the Ren's regular program.

For an institution to make such a transition in the face of world-historic global shifts is quite the proposition; the risk of failure was always there. But I am reminded of something former Ren curator Hamza Walker said to me before I moved from L.A. to Chicago: "I know you're going to take risks of your own and you might fail, but I'm more interested in your failures than in somebody else's success." After my first year at the Renaissance Society, I see that it is a museum and team similarly unafraid to take risks and embark on ambitious experiments; the quality, variety, and consistency of the program in the face of a global pandemic is the proof.

When I walk into my office each day, I pass a wall of archival boxes with

documentation from decades upon decades of seminal shows by legendary artists, only driving the point home further. It's not a matter of nostalgia, or even pressure; rather, I feel inspired, and know that we are entering a new, exciting chapter in this same storied history. As I reflect proudly on the 2020-2021 season, I find myself look excitedly ahead to the future and what it holds for the Ren. My heartfelt thanks to my brilliant colleagues, our wonderful Board, to all the artists we have worked with, and to all our supporters near and far—none of this would be possible without you.

—Myriam Ben Salah

NINE LIVES

No two experiences are alike, and these diverse works, each a window into a specific identity, reveals to us an intersectional feminism, one that acknowledges the needs and differences that come with different identities.

—Christina Nafziger, *Newcity*

Nine Lives took shape around a diverse set of protagonists, as if this exhibition were a collection of short stories or personal essays told from different points of view. These figures—whether real or imagined—come forward in the artworks, which offer intimate but imperfect access to their respective lives. Everyone is the main character in their own life story, but any single story overlaps with those being written or maintained by other people.

This exhibition was part of the Feminist Art Coalition, an expansive platform for projects inspired by feminist thought, experience, and action that will unfolded at dozens of museums around the country in the fall of 2020. Informed by this backdrop, *Nine Lives* echoes various feminist legacies, especially artists and filmmakers who have explored what it is for women to tell their own stories or to make space for narratives otherwise obstructed or unwritten.

Nine Lives featured:

Marwa Arsanios, Raven Chacon,
Bethany Collins, Tamar Guimarães,
Kapwani Kiwanga, Huong Ngô, Aliza
Nisenbaum, Alison O'Daniel, Toyin Ojih
Odutola, Elle Pérez, Charlotte Prodger

Curated by Karsten Lund and Caroline Picard

OCT 4, 2020

Workshop

Karsten Lund and Caroline Picard

OCT 15, 2020

Reading

Azareen Van der Vliet Oloomi

OCT 24, 2020

Discussion

Romi Crawford, Bronwyn Katz,
and Kapwani Kiwanga

JAN 14, 2021

Discussion

Elliott Jerome Brown Jr.
and Aliza Nisenbaum

HAIG AIVAZIAN
ALL OF THE LIGHTS

Aivazian masterfully manipulates found video footage and sound, producing supercuts with harrowing, evocative juxtapositions.

—Elliot Reichert, *Hyperallegic*

As he works across a range of media, Haig Aivazian looks for what he calls “narrative conductors”—central motifs that guide attention in unexpected ways. In *All of the Lights*, Aivazian created an immersive installation made up of a trio of works, tailored to the architecture of the Ren. Within this ensemble, Aivazian premiered the video *All of Your Stars Are but Dust on My Shoes* (2021), which tracks what he describes as “the public administration of light and darkness.” The second video in the exhibition, *Prometheus* (2019), observes paradigm shifts in American hard and soft power while taking fire as its main narrative thread. The final work introduced an iconography of motion tracking and heat maps as it wrapped the gallery walls in a grid.

All of the Lights is part of The Consortium Commissions, an initiative of Mophradat, which creates a network of collaborating partner museums that collectively produce and exhibit ambitious new artworks by artists from the Arab world. Aivazian’s project was created for the Renaissance Society and The Showroom, London.

Curated by Karsten Lund

FEB 6, 2021

Online Video Screening and Artist Talk
with Karsten Lund

MAR 20, 2021

Online Video Screening and Discussion
Haig Aivazian, Joseph Masco,
and Lisa Wedeen



HAIG AIVAZIAN, ALL OF THE LIGHTS

APR 10–MAY 23, 2021
JILL MAGID
TENDER: BALANCE

Through four semi-documentary works, Magid inhabits the insidious tangle between human bodies and the economy.

–Kayla Anderson, *Chicago Artist Writers*

In each of her in-depth projects, Jill Magid becomes intimately involved with different systems of authority. As COVID-19 transformed daily life, the complex relationships between individuals, groups, and institutions came into stark relief and Magid was especially struck by the way public figures weighed the loss of lives against the costs for the economy. Featuring the premiere of a new film and other new works, Magid’s exhibition *Tender: Balance* drew out these tensions in poetic ways by following the circulation of pennies on a small and large scale against the backdrop of the pandemic. This exhibition was the second chapter in a larger evolving project by the artist, which began with a public work in New York in 2020, produced by Creative Time, for which she engraved the edges of 120,000 pennies with the phrase “THE BODY WAS ALREADY SO FRAGILE” and released them back into the economy. At the Ren, in 2021, Magid brought out new dimensions of the project, focusing on traces left behind, in an installation that was both hauntingly minimal and infused with the soundtrack of her new film.

Curated by Karsten Lund

-
- APR 10, 2021
Artist Talk
with Karsten Lund
- APR 12, 2021
Virtual Exhibition Walk-through
with Karsten Lund
- APR 19, 2021
Discussion
Shannon Lee Dawdy and Jill Magid
- MAY 12, 2021
Discussion
Wendy Brown and Jill Magid
- MAY 20, 2021
Discussion
Aden Kumler and Jill Magid
-

JUN 13–AUG 1 2021
MATTHEW METZGER
HEIRLOOM

Abstraction is no longer a style, a choice. And the stakes aren’t just belonging (or exclusion), but the bigger, more dispersed question of the very form that collectivity can be made to take . . . Meanwhile, a history could be written—a history has been written by this exhibition and others—of abstractionist practices that limn, that track, that build scavenged worlds out of the emergent infrastructures of an informational abstraction.

–Kris Cohen, catalogue essay for *Matthew Metzger: Heirloom*

For his exhibition *Heirloom*, Matthew Metzger created a group of new paintings that rattled familiar categories like abstraction and figuration, prodded at the unstable qualities of representation, and brought out surface tensions in the interrelated realms of color, language, and objecthood. While rendering each painting with an obsessive focus, Metzger relies on abstraction to more than formal ends, using it as a means of distortion, in his view, that mirrors some of the pervasive effects of our information ecologies. Over the past four years, he noted while developing the show, a question has been unraveling in his studio: what do we do with the systems and behaviors we inherit—ranging from expressive vocabularies to political ideologies? Through other interventions in the space, like covering the existing floor, Metzger also amplified some of the relationships between the works and their context while responding to the Ren’s long history of exhibitions within this very room.

Curated by Karsten Lund

-
- JUN 17, 2021
Artist Talk
with Karsten Lund
- JUL 16, 2021
Discussion
Jan Verwoert and Matthew Metzger
- JUL 24, 2021
Discussion
Fumi Okiji and Matthew Metzger
-



Silke Otto-Knapp, *In The Waiting Room*, Publication, 2021

Silke Otto-Knapp: In The Waiting Room

In the Spring of 2020, The Renaissance Society presented the exhibition *In the waiting room* by Los Angeles-based German artist Silke Otto-Knapp. This new publication revisits the exhibition with installation shots and large images of individual works on foldout pages. The publication also contains new essays by Carol Armstrong, Darby English, Rachel Hann, and Catriona MacLeod, as well as a conversation between Otto-Knapp and curator Solveig Øvstebø.

Contributors: Carol Armstrong, Darby English, Rachel Hann, Catriona MacLeod, Silke Otto-Knapp, and Solveig Øvstebø

Softcover, 134 pp.

Designer: Martha Stutteregger

LaToya Ruby Frazier: The Last Cruze

The Last Cruze is a substantial new book that expands upon LaToya Ruby Frazier's 2019 solo exhibition at the museum. The publication features Frazier's extensive body of work that centers on the workers at the General Motors plant in Lordstown, Ohio. Through photographs and interviews, Frazier records the devastating effects on the workers' families and their community after GM "unallocated" the plant, which soon led to its closure.

Contributors: Pamela Brown, Sherrod Brown, Coco Fusco, LaToya Ruby Frazier, Dave Green, David Harvey, Werner Lange, Karsten Lund, Marilyn Moore, Lynn Nottage, Solveig Øvstebø, Julia Reichert, Rick Smith, Frances Turnage, Benjamin Young
Edited by Karsten Lund and Solveig Øvstebø

Hardcover, 392 pp.

Designer: David Khan-Giordano

Nine Lives
Raven Chacon
Kapwani Kiwanga
Huong Ngô
Collection of Holly and Albert Baril
mor charpentier, Paris
PATRON Gallery, Chicago
Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro; and Dan Gunn, London
Commonwealth and Council, Los Angeles
Jack Shainman Gallery, New York
47 Canal, New York
Collection of Miyoung Lee and Neil Simpkins
Hollybush Gardens, London

Haig Aivazian, *All the Lights*
Haig Aivazian

Jill Magid, *Tender Balance*
Jill Magid
LABOR, Mexico City

Matthew Metzger, *Heirloom*
Matthew Metzger
Regards, Chicago



Haig Aivazian, All of the Lights, Installation Detail, 2021



MATTHEW METZGER, HEIRLOOM



Huong Ngô, It was her handwriting that ultimately gave her away, 2020, Installation Detail in Nine Lives

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Deputy Director
Jessica Cochran

Curatorial Assistant
Michael Harrison

Director of Development
Colleen Kelly

Development Coordinator
Brad Lenz

Curator
Karsten Lund

Director of Publications and Registrar
Karen Reimer

Visitor Engagement and
Administrative Coordinator
Emily Schexnayder

Chief Preparator
Pierre Sondejker

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Nathan Braunfeld
Jonte Durr
Simon Hedger
Jana Kinsman
Peter Klett

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Gary Metzner and Scott Johnson
Gael Neeson
Penny Pritzker and Bryan Traubert
Betiana and Todd Simon
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Emilie Unkrich
Mary Wells
Jane Wenger
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Angela Zhang

ANNUAL SUPPORT 2020-21 GIFTS

\$25,000 and above

Conor O'Neil / Chauncey & Marion Deering
McCormick Foundation
David C. & Sarajeon Ruttenberg
Arts Foundation
The Mansueto Foundation
The Provost's Discretionary Fund
at the University of Chicago

\$10,000 - \$24,999

Dennis and Joyce Black
Theaster Gates
Mirja Haffner
The Hartfield Foundation
VIA Art Fund
The Jacques Louis Vidal Charitable Fund

\$5,000 - \$9,999

Graham Foundation for Advanced Studies
in the Fine Arts
John R. Halligan Charitable Fund
Hartfield Foundation

\$2,500 - \$4,999

Amazon Studios

\$1,000 - \$2,499

Mary Jo and Doug Basler
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Marilyn and Larry Fields
Laura and Marshall Front
Madeleine Grynsztejn and Tom Shapiro
Nancy Lerner Frej and David Frej
Michael and Sandra Perlow
Lauren Peterson
Phillips
Canice Prendergast and Mairead Reidy
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Richard Wright and Valerie Carberry

up to \$999

Harvey and Doris Adelstein
Richard Born
Nancie and Bruce Dunn
Lawson Kelly
Dorothy and Peter Marks
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Mondriaan Foundation
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Kathryn Quinn and Richard Hanson
Katherine Tyler
Garr W R
Beth and Richard Wexner



Haig Aivazian, [All of the Lights](#), Installation Detail, 2021

\$25,000 and above

Gucci

\$10,000 and above

Edlis-Neeson Foundation

Laura De Ferrari* & Marshall B. Front:

Front Barnett Associates LLC

Marilyn* and Larry Fields

Martin* and Peggy Friedman

Mirja Haffner*

Anne L. Kaplan

\$5,000 and above

Jill and Jay Bernstein

*In honor of Marilyn Fields**

Heiji Choy Black* and Brian Black

Vanessa* and Rich Copans

Jill Ingrassia-Zingales* and Luigi Zingales

Jennifer* and Ashley Keller

Nancy Lerner Frej* and David Frej

Ivan Moskowitz* and Jolie Nahigian

Neil Ross* and Lynn Hauser

Glen Saltzberg* and Jordana Joseph

Raven Thomas Abdul-Aleem*

and Zaid Abdul-Aleem

Anne Van Wart* and Mike Keable

David Williams* and Eric Ceputis

Richard Wright* and Valerie Carberry

\$1,000 and above

Susan Bowey

Greg Cameron and Greg Thompson

John and Katie MacCarthy

Conor O'Neil

\$500 and above

Jay Dandy and Melissa Weber

Belinda Buck Kielland

Randall S. Kroszner* and David Nelson

Suzanne Stone

*In honor of Margaret Stone**

Kara Walker

Up to \$499

Omar Berrada

Weiberg Birk

Michael Darling

Jon Harrison and Jennifer Fewell

Brad Holland

Zachary Kaplan

Colleen Kelly

Karsten Lund

Bill Michel

Jeanette Pacher

Jason Pickleman

Samuel Ramsey

Karen Reimer

Keith Rivers

Myriam Ben Salah

Emily Schexnayder

Lilli Sher

Lienna Silver

Pierre Sondejker

Jean Sousa

Oana Stanescu

Ramdane Touhami

Julie and Dan Wheeler

Igor Zimmermann

Each year the Renaissance Society hosts a fundraising event that plays an essential role in supporting the coming year of exhibitions, programs, and publications.

On December 4, 2020, the benefit format of RenBen: Wildcard returned in the form of an artist-centered 24-hour broadcast and a virtual launch party for Renaissance TV, a new online space for the Ren to continue showcasing artists and their projects.

Renaissance TV is an experiment, an additional exhibition space, and a tentative exploration of the potential for the internet to be a generative platform divorced from vertical hierarchies and classical institutional agendas. Conceptualized by Myriam Ben Salah with Karsten Lund and Michael Harrison, and inspired by the lo-fi aesthetic and assorted programming of television broadcasting, Renaissance TV hosts artist projects—newly produced and existing—such as films, animations, performances, sound pieces, mixtapes, and more. Supported by Gucci and designed by Special–Offer Inc. (LA & NYC), the Renaissance TV website brings to life a new digital environment to transform our experiences with artworks online.

On December 4th and 5th, the platform launched with *IMAGE. SOUND. TEXT.*, a 24-hour program named after the three components that Carolyn Lazard combines and calls out in their video *A Recipe for Disaster*. These elements weave a thematic thread throughout the program, recurring as the selected artworks question the idea of image, sound, and text as transparent—or accurate—mediums, and consider their material conditions and the status of what's on air. As Renaissance TV hijacks television's visual template of

instant visibility, it also weighs how the internet and mobile devices are changing ways of watching and spreading the means to make and deliver “programming” in the first place. Whether it offers a passive flow of moving images or an unmapped landscape of encounters, the screen can be an active vehicle for imagination and reflexive viewership.

Participating artists included:

Lawrence Abu Hamdan as DJ Business Class, Reza Abdoh presented by Bidoun, Farah Al Qasimi, Morgan Bassichis, Neil Beloufa, Meriem Bennani, Talia Chetrit, David Claerbout, Phil Collins, Tony Cokes, Crystallmess, Aria Dean, Mati Diop, Cécile B. Evans, Juliana Halpert, Kahlil Joseph, Oliver Laric, Carolyn Lazard, Tala Madani, Gabriel Madan, Shahryar Nashat, OKAY KAYA, Precious Okoyomon, Torbjørn Rødland, Diane Severin Nguyen, Liv Schulman, A.L. Steiner, Martine Syms, Nora Turato, Mona Varichon, Andrew Norman Wilson

* Indicates member of the Board of Directors



JILL MAGID, TENDER: BALANCE

THE RENAISSANCE SOCIETY
AT THE UNIVERSITY OF CHICAGO
STATEMENTS OF FINANCIAL POSITION
YEARS ENDED JUNE 30, 2021 AND 2020

ASSETS	2021	2020
Current assets:		
Cash	\$ 549,151	\$ 553,516
Accounts receivable	600	9,004
Contributions and grants receivable – Current portion	280,197	558,728
Inventory	27,076	27,076
Prepaid expenses	9,415	28,428
Total current assets	866,439	1,176,752
Property and equipment – Net	2,309	2,762
Other assets:		
Investments, at fair value	8,779,928	6,961,021
Contributions and grants receivable, net – Noncurrent portion	708,908	704,798
Total other assets	9,488,836	7,665,819
Total assets	\$ 10,357,584	\$ 8,845,333
LIABILITIES AND NET ASSETS		
Current liabilities:		
Accounts payable and accrued expenses	\$ 76,786	\$ 26,690
Deferred revenue	-	2,500
Total current liabilities	76,786	29,190
Noncurrent liabilities:		
Refundable advance	-	143,096
Net assets:		
Without donor restrictions	9,401,816	7,454,947
With donor restrictions	879,000	1,218,100
Total net assets	10,280,816	8,673,047
Total liabilities and net assets	\$ 10,357,584	\$ 8,845,333

THE RENAISSANCE SOCIETY
AT THE UNIVERSITY OF CHICAGO
STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS
YEARS ENDED JUNE 30, 2021 AND 2020

	2021			2020		
	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL
Revenues						
Grants	\$ 168,419	\$ 70,000	\$ 238,419	\$ 155,715	\$ 37,000	\$ 192,715
Grant – Paycheck Protection Program	143,096	-	143,096	-	-	-
Contributions	278,327	-	278,327	194,375	50,000	244,375
In-kind contributions	49,880	-	49,880	30,000	-	30,000
Benefit revenues, net of direct donor costs of \$39,983 in 2021 and \$141,116 in 2010	189,609	-	189,609	390,471	-	390,471
Editions and portfolios	55,225	-	55,225	40,383	-	40,383
Exhibit touring fees	-	-	-	25,008	-	25,008
Publications	25,392	-	25,392	31,836	-	31,836
Investment return	2,043,946	-	2,043,946	541,567	-	541,567
Miscellaneous	-	-	-	11,772	-	11,772
Net assets released from restriction	409,100	(409,100)	-	345,400	(345,400)	-
Total revenues and support	3,362,994	(339,100)	3,023,894	1,766,527	(258,400)	1,508,127
Expenses						
Program services	989,939	-	989,939	868,926	-	868,926
Management and general	179,280	-	179,280	252,080	-	252,080
Fundraising	246,906	-	246,906	223,198	-	223,198
Total expenses	1,416,125	-	1,416,125	1,344,204	-	1,344,204
Change in net assets	1,946,869	(339,100)	1,607,769	422,323	(258,400)	163,923
Net assets, beginning of year	7,454,947	1,218,100	8,673,047	7,032,624	1,476,500	8,509,124
Net assets, end of year	\$9,401,816	\$ 879,000	\$10,280,816	\$7,454,947	\$1,218,100	\$8,673,047



Matthew Metzger, Heirloom, Installation View, 2020



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