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THE RENAISSANCE SOCIETY
ANNUAL REPORT 2024-25



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Dear Friends,

Resistance is a quiet thing. It works through the slow, unglamorous act of protecting the conditions under which an artist can follow a line of thought without having to justify it too soon or make a mess if that's what the work requires. For 110 years, that commitment has meant holding space against the pressures that demand artists become legible on someone else's timetable.

This past year, that quiet, patient work was recognized in ways that gave us all reason to celebrate: The Mellon Foundation awarded the Ren a major multi-year grant in support of our general operations. The Andy Warhol Foundation for the Visual Arts followed with a two-year grant for exhibitions and programs. And Teiger Foundation added three years of programming support. In a funding environment that tends to reward scale and predictability, three of the country's most respected foundations chose to invest in an institution that has deliberately refused both. That is a testament to what you, the Ren's community of members and supporters, have helped us build, and to the credibility that sustained, generous support from this community has earned over many years.

The field has been watching our artists, too. Isabelle Frances McGuire, whose first solo museum exhibition opened at the Ren in December, was selected for the 2026 Whitney Biennial. So were Jordan Strafer, whose exhibition *DECADENCE* was on view at the Ren in 2024, and Nour Mobarak, who performed here as part of our *Intermissions* series in 2022. In a gesture that speaks volumes about the trust the Ren has cultivated with artists over many decades, acclaimed artist and our board member Yto Barrada chose Myriam Ben Salah to curate her French Pavilion at the 2026 Venice Biennale. When a celebrated artist entrusts a curator with that responsibility, it reflects not only on Myriam but also on the institution she leads and the community that sustains it.

And then there was RenBen: Meriem Bennani transformed Vertiport Chicago, the city's only operating helicopter facility, into a stage, kitchen, and performance space unlike anything this benefit has seen before. At the heart of the evening were her custom-built grill sculptures, which anchored a generous collaborative meal by guest chef Balo Orozco and Chicago's own Jason Hammel of Lula Cafe. The grills themselves were offered for sale as artworks, extending Bennani's vision beyond the night and into the permanent record of what the Ren makes possible. It was playful, generous, a little surreal, and completely itself: exactly what RenBen is meant to be.

None of this happens without our community of supporters, whose generosity makes the grants possible, the artists visible, and the evenings real. The wind at our backs this year is real, and you helped put it there.

In gratitude,
Nancy Lerner Frej



Neil Beloufa: *Humanities*, 2024. Photo: Bob

Dear Friends,

The Ren has always tried to remain, in spirit, a little closer to the artist-run space than to the polished institution. We are a room—sometimes a difficult room, sometimes an exhilarating one—where artists are invited to test something. A place where exhibitions don't begin with market logic, and where artists are supported and trusted, at times as a leap of faith, to follow an idea into unfamiliar territory, and to make a mess if necessary. The 2024-2025 season made clear what becomes possible when that trust and support are in place.

We opened the year with Neil Beloufa, whose exhibition *Humanities* asked what forms of community might emerge from the speculative terrain of Web3—not as solutions, but as traces of a persistent search for new ground. In December, Chicago-based Isabelle Frances McGuire's first solo museum exhibition *Year Zero* reaffirmed our commitment to artists working close to home, and to examining how history is shaped and distorted through technology. In March, we hosted the U.S. solo debut of Wakaliga Uganda, founded by Isaac Nabwana IGG, whose films reimagine cinematic language through resourcefulness, humor, and deep community ties. Ximena Garrido-Lecca closed the season with *Germinations*, a formally ambitious and quietly political work grounded in Andean knowledge systems and layered time.

The *Intermissions* series brought Jacqueline Kiyomi Gork and Laetitia Sonami, and later Dorota Gawęda and Eglė Kulbokaitė, into the space—artists who treated the gallery as something to be activated, divided, and unsettled.

Our music program continued to thrive with the U.S. debut of Mariam Rezaei and Pat Thomas as a duo, alongside performances by Celia Hollander, Eli Winter Ensemble, Lucy Railton, and Valentina Magaletti.

RenBen 2025, conceived by Meriem Bennani, who presented a solo exhibition at the Ren in 2022, felt like a homecoming.

We also saw new life for past projects, with publications by Max Guy, Aria Dean, and Ghislaine Leung extending the work beyond the exhibition.

None of this happens without an extraordinary team, or without you. Your willingness to show up for work that is still becoming itself is what makes the Ren worth protecting.

Thank you.

Warmly,
Myriam Ben Salah
Executive Director & Chief Curator

SEP 14–NOV 10, 2024
NEIL BELOUFA
HUMANITIES

Humanities offers an abundance of opportunity to consider the rapidly changing nature of what it is to be human in the online era.

–Jennifer Smart, *Newcity*

For the exhibition *Humanities*, Neil Beloufa considered the power of individual storytelling in building large-scale propaganda, while riffing on the gamification of society and the trend of immersive art experiences. At the heart of the exhibition was a newly commissioned installation, *Growth* (2024), which featured an interactive multimedia system Beloufa created to guide each visitor through the process of becoming “the center of their own success story.” After taking a selfie, the visitor answered personal questions, selected a theme, such as “health” or “technology,” and chose from an array of talismanic objects. These inputs fed the system in real-time as it created for each person a bespoke company, which could just as well be a cult or a political party. *Growth* was presented in conjunction with Beloufa’s earlier work *Global Agreement* (2018), which weaves together interviews the artist conducted with soldiers of different nationalities stationed around the world, extracting their personal testimonies of war. The two pieces merged in a dialogue or cacophony that uncannily reflects our current moment’s tension between extreme individualism and global discord.

Curated by Myriam Ben Salah.

SEP 14, 2024
Opening Reception and Artist Talk

SEP 24, 2024
Exhibition Walk-through

OCT 16, 2024
Discussion
 Neil Beloufa with Patrick Jagoda and Gary Kafer

OCT 27, 2024
Screening
 Farouk Beloufa: *Nahla*

Humanities was presented in conjunction with a related project at Kunsthalle Basel in Switzerland, October 4, 2024–January 19, 2025.

DEC 7, 2024–FEB 9, 2025
ISABELLE FRANCES MCGUIRE
YEAR ZERO

Surreal, uncanny, and unrelenting in their interrogation of widely accepted historical canons . . .

–Erin Toale, *Chicago Reader*

In the works that populated *Year Zero*, Isabelle Frances McGuire turned to characters that keep reappearing in popular culture, such as Abraham Lincoln, vampires, and the fame-destined Hollywood star. While picking up on common stories of “good men and monsters” and reimagining familiar symbols, the Chicago-based artist tested out different ways to turn readymade digital models into tangible sculptures. Rising in the gallery space like a haunted house was a full-sized replica of Lincoln’s birthplace cabin, carved from foam by a computer-guided machine and hand-painted by the artist. In a video shot in the first-person point of view of a video game, Frankenstein’s monster leads someone into the hidden depths below the museum. Rather than trying to crack some secret cultural code, McGuire was playing a more unscripted game as *Year Zero* made connections between the artist’s personal biography, political lore, and proliferating movie adaptations. The exhibition finally spilled beyond the gallery, occupying the building’s stairwell and vitrines in the hallway and basement.

Curated by Karsten Lund.

DEC 7, 2024
Opening Reception and Artist Talk

JAN 9, 2025
Exhibition Walk-through

JAN 18, 2025
Performance
 Suicide Moi

FEB 8, 2025
Discussion
 Betsy Ross talks to the Renaissance Society

Year Zero was supported by the Friends of Isabelle Frances McGuire Patron Circle: Murat Ahmed & Katherine Mackenzie, and Zach Smith.



WAKALIGA UGANDA IF UGANDA WAS AMERICA

Even when seen in fragments, the movies still astound. They are marvels of frugal innovation.

–Juliana Halpert, *e-flux*

Wakaliga Uganda, also known as Ramon Film Productions, is a Kampala-based film studio founded in 2005 by Isaac Godfrey Geoffrey Nabwana (Nabwana IGG), affectionately dubbed “Uganda’s Tarantino.” Operating on ultra-low budgets—often under \$200—Wakaliga creates action films that combine hand-made props, untrained actors, and raw storytelling to craft a cinematic universe as inventive as it is self-aware. Cult classics like *Who Killed Captain Alex?* and *Bad Black* refract Hollywood’s hyper-violence through a distinctly Ugandan lens, offering playful yet incisive critiques of global power dynamics. More than a film studio, Wakaliga Uganda is a community hub, providing a space for local martial artists, actors, and technicians—many of them teenagers—to hone their craft. At the Renaissance Society—marking their first exhibition in the United States—Wakaliga Uganda premiered *If Uganda Was America*, a speculative satire that flips geopolitical hierarchies, alongside a curated selection of their films. Presented within a site-specific installation designed by studio 2050+, the exhibition captured Wakaliga’s project beyond their DIY ethos.

Curated by Myriam Ben Salah with Karsten Lund and Michael Harrison.

MAR 1, 2025

Opening Reception and Artist Talk

APR 3, 2025

Screening

Action! Documentary Double Feature

APR 18, 2025

Discussion

Grassroots Filmmaking and African Cinema

Akin Adesokan, Jheanelle Brown, and Alan “Ssali” Hofmanis

Special thanks to Alan “Ssali”

Hofmanis and Louis-Cyprien Rials.

Wakaliga Uganda: *If Uganda Was America* was supported by Mirja Spooner Haffner/The Laksmi Fund.

XIMENA GARRIDO-LECCA GERMINATIONS

It’s interesting and rare to let two different, overlapping but not identical ideas of cosmology sit side by side.

–Daniel Holz, Professor, Department of Physics, University of Chicago

For *Germinations*, a new large-scale project at the Renaissance Society, Ximena Garrido-Lecca continued her research into plants originally domesticated by Andean and Mesoamerican cultures and their subsequent global dissemination. Taking center stage here was the potato. Domesticated more than 8,000 years ago in the Altiplano region, the potato has been a pillar in the lives of Andean communities, where it is grown as a source of sustenance and attributed symbolic and spiritual value. In Chicago, Garrido-Lecca created an installation inspired by the planting and harvesting of potatoes as ritual events, Andean cosmology, and different units of measurement, including one called a *papakancha*, which was evoked by a huge rectangular portion of cut earth inside of the gallery. Other elements in the show actively marked time in different ways, as the artist drew on both Andean concepts of a unified space-time—a cyclical and simultaneous dimension in which past, present, and future occur—and modern scientific understandings of space-time in contraposition.

Curated by Karsten Lund.

MAY 17, 2025

Opening Reception and Artist Talk

MAY 21, 2025

Discussion and Exhibition Walk-through
Notes on Space and Time
Daniel Holz and Karsten Lund

JUN 12, 2025

Reading

Myths from The Huarochiri Manuscript
Charín Alvarez

JUL 13, 2025

Performance

Lia Kohl

Ximena Garrido-Lecca: *Germinations* was supported by the Marshall B. Front Family Charitable Foundation, Marshall B. Front and Laura De Ferrari Front.



NOV 16-17, 2024

Jacqueline Kiyomi Gork & Laetitia Sonami

Jacqueline Kiyomi Gork is an artist who works actively with the physical, temporal, and experiential aspects of sound. Often blurring the line between installation and performance, she offers activations of sonic space for audiences to explore or settle into. At the Renaissance Society, Gork developed a new project for the *Intermissions* series in collaboration with performer, sound artist, and electronic musician Laetitia Sonami. Directly engaging with this unique setting, Gork and Sonami positioned sixteen speakers around the room to create an expansive and highly detailed listening field.

They also introduced a series of felted enclosures, made by Gork, that visitors could sit within. Favoring a kind of deep, slow immersion that is felt within the body, rather than a sense of spectacle, Gork and Sonami gave shape, through live mixing, to a sound field that evolved over the course of multiple hours each day. While working entirely with synthetic sounds, from pulses to hums to rumbles,

and just a few elements at any given time, they created an experience with the richly layered feel of a jungle at night.

Curated by Karsten Lund with Michael Harrison.

Special thanks to Meyer Sound, Berkeley, CA, as well as Greg Climer, Jeanne Gerrity, California College of the Arts, and CCA Wattis.

Intermissions: Jacqueline Kiyomi Gork & Laetitia Sonami, 2024.
Photo: Ry Thiel.



MAY 3-4, 2025

Dorota Gawęda & Eglė Kulbokaitė

In their performance *-lalia*, the artists Dorota Gawęda and Eglė Kulbokaitė conjured a legendary figure from Slavic folklore, the demonic Południca who tempted laborers in the field, embodied here by the actress Giulia Termino. Posing a metaphor for contemporary anxieties related to ecological and social unease, this work was a dynamic hybrid of physical presence, text, and video. The lone performer haunted the Renaissance Society's gallery space with a visceral intensity, moving among the audience and around a double-sided stage. Camera in hand, she recorded herself, so that her image was simultaneously livestreamed in a cinema screening room, one floor below. This structure required audience members to choose where to be at any moment. One could only grasp fragments of the live act and its virtual double, and never the performance as a whole. A voiceover filled the air in both locations, uncannily decoupled from its actor visibly speaking: an ominous monologue collaged from

folks songs and lullabies and writings by Olga Tokarczuk, N. K. Jemisin, and others.

Curated by Karsten Lund.

This project was made possible with the support of the Swiss Arts Council Pro Helvetia.

Intermissions: Dorota Gawęda & Eglė Kulbokaitė, 2025.
Photo: Ry Thiel.

OCT 4, 2024

Celia Hollander

Celia Hollander is a Los Angeles-based composer, producer, performer, and artist. Several records released in recent years have showcased Hollander's creativity and versatility as a composer, each project establishing its own distinct sonic palette, whether utilizing an electronic toolkit or incorporating acoustic instruments and field recordings, driven by entrancing repetitions of staccato rhythms or melting into lush, shifting harmonic fields. Her albums often take shape around a central theme, musically extending Hollander's investigations from the qualities of specific sounds and mental states to more expansive, fractal concepts like nonlinear perspectives on time or the massive scales of human-built global infrastructure. For this performance in Bond Chapel, Hollander presented new material from an upcoming release.

Following the concert at Bond Chapel, Celia Hollander joined the Renaissance Society for an artist talk, offering a deeper dive into her practice and a preview of new sound material, followed by an open discussion.

NOV 3, 2024

**Eli Winter Ensemble presents
Ghost Notes**

Eli Winter is a writer, composer, and self-taught guitarist based in Chicago. Reaching across technical styles and musical idioms, Winter has developed a practice rooted in listening and collaboration, drawing inspiration from luminaries like fellow Houstonian Pauline Oliveros, his compatriots across Chicago's jazz scene and beyond, and a host of guitar heroes. In his evolving work *Ghost Notes*, Winter explores new compositional methods, collaging and sculpting a bank of samples reaching back across years of recordings created with friends and fellow travelers, from studios to living rooms. This ensemble performance in Bond Chapel assembled a group of musicians who

appeared on the original recordings. They played through the new works live as compositions for the first time and took them as launchpads for further improvisation.

Presented in partnership with Experimental Sound Studio.

FEB 22, 2025

Mariam Rezaei & Pat Thomas

One of the greatest pianists the UK has produced, Pat Thomas is fluent in the languages of jazz, modern composition, funk, reggae and calypso. His style can range from thunderous clusters and angular vamps to radiant lyricism and delicate inside piano explorations. Using specially prepared samples, Mariam Rezaei employs a range of techniques, including free juggling, turntable sines (controlling sine waves using the pitch slider), needle dripping, and needle weaving. Making their US debut as a duo, Thomas and Rezaei are radical composers unbound by genre. Informed by jazz, free improvisation, dub, footwork, avant-garde electronics, noise, and chamber music, they create a new kind of electro-acoustic music.

Presented in partnership with the Frequency Festival.

MAR 15, 2025

Lucy Railton

British cellist and composer Lucy Railton presented a visceral live set drawing on music from her *Modern Love* release *Corner Dancer*, bridging experimental electronic and electroacoustic practices with the conventions of new music. Employing a deep consideration of sound and its properties, the work implemented cello and antiquated string instruments, analog and digital synthesizers, drum machines, and voice, and explored alternate tuning systems, psychoacoustic phenomena, and timbral control.

MAY 9, 2025

Valentina Magaletti

Drummer Valentina Magaletti's first solo performance in Chicago combined improvisation and structured composition, some concrète dub textures, and B-movie atmospheric, driven by her distinctively twisted beats. Magaletti (b. Bari, Italy) is a London-based drummer, percussionist, and composer with a diverse and exploratory approach to music. Conservatory-trained in Southern Italy, she first became active on the London music scene in the early 2000s and has worked across a wide range of genres for over two decades.

Co-presented with Lampo.



Valentina Magaletti, 2025. Photo: Lee Johnson.

The 2024-2025 Music Series is generously supported by a grant from the University of Chicago Women's Board.





Book Launch and Discussion

Max Guy: But Tell Me, Is It a Civilized Country?
OCT 30, 2024

The Renaissance Society hosted a public event celebrating the launch of Max Guy's book, *But Tell Me, Is It a Civilized Country?* Developed on the occasion of Guy's 2022 exhibition at the Renaissance Society—an installation of new works centered on *The Wizard of Oz*—the book was introduced through a conversation between the artist and curator Michael Harrison. This launch and program celebrated the artist's first museum exhibition and monograph.

Aria Dean: Abattoir, U.S.A.!

This book documents the exhibition as well as selected material from Aria Dean's process and research. It includes an essay by film scholar Erika Balsom, who writes on the history of abattoirs and their relation to modernism, Afropessimist theory, and the dehumanizing rationality of capitalism. Architect and writer Keller Easterling contributes a quasi-fictional text from her ongoing series of *Draft Teenage Essays*, which are part of her collection of experimental writings titled *No One Thing*. This volume also includes transcripts of two conversations: one between Dean and film historian Bruce Jenkins in which they discuss Dean's work in relation to historical avant-garde films; and another with Dean and co-director of Rhizome Michael Connor, media artist Filip Kostik, who did the animation for *Abattoir, U.S.A.!*, and composer Evan Zierk, who created the soundtrack for it. Together they discuss the technical process of using Unreal Engine and the nature of virtuality. Finally, the book includes an essay by Dean herself, who considers the changes her thinking underwent about the symbolic and allegorical meanings possible in *Abattoir, U.S.A.!*

Hardcover, 135 pages
Edited by Aria Dean, Myriam Ben Salah,
and Karsten Lund
Designed by David Khan-Giordano

Ghislaine Leung: Holdings (2015–2025)

Ghislaine Leung: Holdings (2015–2025) reflects on ten years of the London-based artist's work. Central to Leung's practice are concise "scores," written descriptions that outline the materials and implementation of works, which an institution then interprets and performs. For the first time in one place, Leung offers a comprehensive list of her scores, plus the non-score works that have punctuated her exhibitions. An extensive image section documents many of the scores' iterations as they have been repeated in different places. In these pages, Leung also shares what she calls her "sub-scores," a set of personal self-instructions or protocols that have never been published before.

This publication grows out of Leung's exhibition *Holdings* at the Renaissance Society in 2024, which debuted a set of new scores, but looks far beyond it and behind it. This volume offers an ample but knowingly provisional introduction to Leung's work, while exploring the fundamental mutability and non-fixity of her scores. The book includes new writings by a number of people who know Leung and her work well: It features essays by Hettie Judah, Mike Sperlinger, Eleanor Ivory Weber, and Renaissance Society curator Karsten Lund, as well as a lively conversation between Bruce Hainley, Karsten Lund, Ramaya Tegegne, and Helena Vilalta.

Softcover, 292 pages
Edited by Ghislaine Leung and Karsten Lund
Designed by Petra Hollenbach



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Lia Kohl performs at the closing of Ximena Garrido-Lecca: Germinations, 2025. Photo: Ren staff.

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 Nan Nolan
 Lee Oberlander
 Uju Oh
 B. Ingrid Olson and John Henderson
 Joey Orr
 Elissa Osterland
 Sarah Palagyi
 Elissa Park
 Laquisha Pettiford
 Karen Probasco
 Joshi Radin Flores
 Julien Raffinot
 Richard Rezac
 Bettina Richards
 John Riley
 Daniel Roesler
 J. Howard Rosier
 Ilivia Rozelle
 Barbara Ruben
 Gwendolyn Rugg
 Jennifer Seas
 Michael Seiwert
 Chris Sharp
 Nicole Simon
 Jill Snyder
 Samuel Sotelo-Avila
 Teresa Sripada, MD
 Jordan Stein
 Daniel and Rena Sternberg
 Danny Sutherland
 Hannah Taylor
 Marie Tillman Shenton
 Anastasia Tinari
 William Underwood
 Joanne Vena and Richard Graham
 Pietro Veronesi

John Vinci
 Melissa Weber
 Mary Wells
 Julia Wheeler
 Joby Williamson
 Scott Wolniak
 Nancy Young



RenBen 2025 marked a standout year for the Renaissance Society, raising over \$500,000 and welcoming 367 guests. The evening challenged expectations of what an art gala can be, shaped by the inventive vision of Meriem Bennani. Known for her sharp humor, resourcefulness, and ability to blend the absurd with the deeply human, Bennani continued the Renaissance Society's tradition of artist-conceived galas, following bold editions by Piero Golia (2022), Adam Linder (2023), and Kevin Beasley (2024).

Bennani transformed Vertiport Chicago—a working commercial helicopter hub that also supports emergency medical services—into an unexpected gathering space for artists, patrons, and cultural leaders, with strong attendance from Chicago's creative community and international galleries visiting for EXPO CHICAGO. Performances by Esraa Warda, Fella Oudane, and Yeni Real energized the night, alongside dinner by Balo Orozco and Lula Cafe—highlighting RenBen's singular blend of contemporary art, performance, and hospitality.



RenBen 2025 by Meriem Bennani. Photos: Evan Jenkins.

Underwriters

Sarah de Blasio
 Laura De Ferrari and Marshall B. Front
 Gael Neeson
 Northern Trust
 Richard Wright and Valerie Carberry

Benefactors

Anonymous
 Audemars Piguet Contemporary
 Trissa Babrowski and Sundeep Mullangi
 Christine Meleo Bernstein and
 Armyan Bernstein
 Heiji Choy Black and Brian Black
 Debra Couch and Sanjog Misra
 Gagosian
 Galerie Buchholz
 Paul and Dedrea Gray
 Nancy Lerner Frej and David Frej
 Mirja Spooner Haffner / The Laksmi Fund
 Jana and Bernardo Hees
 Glenn and Michelle Holland with
 Glen Saltzberg and Jordana Joseph
 Helyn Goldenberg and Michael Alper
 In Honor of John and Sage Cowles
 ValeriaNapoleoneXX
 Randall Kroszner and David Nelson
 Elisa Nuyten
 Lauren and Chris Peterson
 Pritzker Traubert Foundation
 Abby Pucker
 Mendes Wood DM
 Neil Ross and Lynn Hauser with Anonymous
 Sadie Coles HQ
 Joseph Tabet and William Blair
 Robin Loewenberg Tebbe and Mark Tebbe
 Raven Thomas Abdul-Aleem and
 Zaid Abdul-Aleem
 Anne Van Wart and Michael Keable

Friends

Lorin Adolph
 Julia and Larry Antonatos
 Erica Barrish and Robert Munch
 Betsy Beierle Showel
 Boreas Fine Art
 Cathy Busch, Christie's
 Gwendolyn Hatten Butler
 Maria Christina and Guy-Karim
 Caland Puymartin

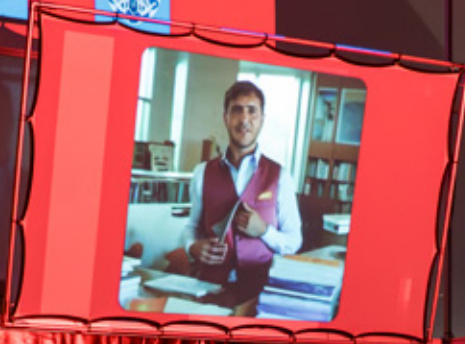
Gay-Young Cho and Christopher Chiu
 Cynthia Corbett Gallery
 Gwendolyn Perry Davis
 Natasha Egan
 John E. Ellis, MD
 Marilyn and Larry Fields
 Madeline Gallucci
 Delphine and Tim Geannopoulos
 Jack and Dolly Geary
 François Ghebaly
 Madeleine Grynsztejn and Tom Shapiro
 Jack and Sandra Guthman
 S. Akif Irfan and Lori Knapp
 Jenkins Johnson Gallery
 Susan and Henry Johnson
 Karma
 Lehmann Maupin
 Laura Lester
 Susan, Grace, and Doug Lyons
 Mariane Ibrahim Gallery
 Gary Metzner
 Joey Orr
 Ox-Bow School of Art and Artists' Residency
 Patron Gallery
 Hans C. Reiser and Alan S. Taylor
 Resnicow and Associates, Inc.
 Samantha Reynolds
 Victoria Rogers
 SECRETIST | BEACH
 Courtney Sherrer
 Slip House
 Zach Smith
 Dan Tanzilli
 THE MISSION PROJECTS
 Ada Varchola
 Denis Weil
 Susan Welter
 Steve Zick, Christie's

In-Kind Donors

Acqua Panna | San Pellegrino
 BALO
 Centinel Security
 Doladira
 ISAC Museum
 Schlep
 YOLA

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Corn	38
Egyptian pyramid	36
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Alien spaceship	36
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L train	30
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DNA Helix	36
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Blank	19
Willa Tower	15
Android Squirrel	14
Chicago Cubs Baseball Cap	14
Tesla Cybertruck	13
Surveillance camera	8

b



One winter, Neil B found himself caught in a snowstorm while backpacking through a remote countryside. As the storm raged on, he sought refuge in a small, abandoned cabin. With nothing but his sketchpad and a pencil, he began to draw the chaos outside. Each stroke of the pencil captured the intensity of the storm, mirroring the passion and complexity he often explored in his art. This experience became a cornerstone of his work, illustrating the profound impact of nature's raw power and his ability to find inspiration even in the most tumultuous situations. The cabin, the storm, and the solitude combined to remind him of the quiet resilience he cherished, a story he often shared when discussing the impact of nature on his creative process.

THE RENAISSANCE SOCIETY
AT THE UNIVERSITY OF CHICAGO
STATEMENTS OF FINANCIAL POSITION
YEARS ENDED JUNE 30, 2025 AND 2024

ASSETS	2025	2024
Current assets:		
Cash	\$ 267,448	\$ 355,782
Accounts receivable	7,618	6,496
Contributions and grants receivable – Current portion	442,895	366,551
Contribution receivable – Donated space, current	186,817	182,260
Inventory	27,076	27,076
Prepaid expenses	15,915	18,718
	<u>947,769</u>	<u>956,883</u>
Total current assets		
Property and equipment – Net	9,132	7,322
Other assets:		
Investments, at fair value	8,463,359	7,737,248
Contributions and grants receivable, net – Noncurrent portion	427,877	439,634
Contribution receivable – Donated space, noncurrent portion	366,537	532,995
	<u>9,257,773</u>	<u>8,709,877</u>
Total other assets		
Total assets	<u>\$ 10,214,674</u>	<u>\$ 9,674,082</u>
LIABILITIES AND NET ASSETS		
Current liabilities:		
Accounts payable and accrued expenses	\$ 104,383	\$ 60,499
Net assets:		
Without donor restrictions	8,684,752	8,226,328
With donor restrictions	1,425,539	1,387,255
	<u>10,110,291</u>	<u>9,613,583</u>
Total net assets		
Total liabilities and net assets	<u>\$ 10,214,674</u>	<u>\$ 9,674,082</u>

THE RENAISSANCE SOCIETY
AT THE UNIVERSITY OF CHICAGO
STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS
YEARS ENDED JUNE 30, 2025 AND 2024

	2025			2024		
	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL
Revenues						
Grants	\$ 706,708	\$ 357,185	\$ 1,063,893	\$ 193,500	\$ 50,000	\$ 243,500
Contributions	359,100	-	359,100	282,180	-	282,180
Contributions non-financial assets	136,150	-	136,150	169,608	-	169,608
Benefit revenues, net of direct donor costs of \$215,774 in 2025 and \$150,373 in 2024	301,627	-	301,627	268,407	-	268,407
Editions and portfolios	27,552	-	27,552	25,613	-	25,613
Educational trips	140,262	-	140,262	85,100	-	85,100
Exhibit touring fees	-	-	-	1,000	-	1,000
Publications	10,224	-	10,224	17,820	-	17,820
Investment return	656,111	-	656,111	867,193	-	867,193
Miscellaneous	4,378	-	4,378	-	-	-
Net assets released from restriction	318,901	(318,901)	-	297,663	(297,663)	-
	<u>2,661,013</u>	<u>38,284</u>	<u>2,699,297</u>	<u>2,208,084</u>	<u>(247,663)</u>	<u>1,960,421</u>
Total revenues and support						
Expenses						
Program services	1,668,282	-	1,668,282	1,457,384	-	1,457,384
Management and general	297,664	-	297,664	355,616	-	355,616
Fundraising	236,643	-	236,643	138,229	-	138,229
	<u>2,202,589</u>	<u>-</u>	<u>2,202,589</u>	<u>1,951,229</u>	<u>-</u>	<u>1,951,229</u>
Total expenses						
Change in net assets	458,424	38,284	496,708	256,855	(247,663)	9,192
Net assets, beginning of year	8,226,328	1,387,255	9,613,583	7,969,473	1,634,918	9,604,391
Net assets, end of year	<u>\$ 8,684,752</u>	<u>\$ 1,425,539</u>	<u>\$ 10,110,291</u>	<u>\$ 8,226,328</u>	<u>\$ 1,387,255</u>	<u>\$ 9,613,583</u>



Ximena Garrido-Lecca: *Germinations*, 2025. Photo: Bob.

Front Cover: *Isabelle Frances McGuire: Year Zero*, 2024. Photo: Bob.
Back Cover: *Intermissions: Jacqueline Kiyomi Gork & Laetitia Sonami*, 2024. Photo: Ry Thiel.



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