What a year it’s been! It is with great excitement and pride that I share the highlights of the Museum of Contemporary Art San Diego’s activities and accomplishments in Fiscal Year 2017. This was a momentous year, marking a new era for MCASD.

We commemorated our 75th Anniversary in October with multiple milestone celebrations that honored the past and looked to our bright future. On Tuesday, October 18, we formally announced the public phase of a $75 million Campaign to dramatically expand our La Jolla campus. Designed by New York-based architect Annabelle Selldorf, the expansion will stretch our boundaries both literally and figuratively, increasing our capacity to display objects from the permanent collection as well as serve our community. Thanks to the support of our devoted Trustees and longtime donors, I’m proud to say we have raised over $60 million towards the 75th Anniversary Campaign!

In preparation for this transformative project, we closed the La Jolla location in January and concentrated all exhibitions and public programs to our downtown campus. As our staff relocated over the course of several months, the Curatorial team moved more than 2,500 objects from the La Jolla site into storage. At the same time, we worked through a complicated permitting process which resulted in great success on March 23, when we received unanimous approval from the San Diego City Planning Commission, who praised the project for its design and vision.

This landmark year marked two important leadership transitions at MCASD. We honored the extraordinary tenure and vision of Director Emeritus Hugh M. Davies, who served as The David C. Copley Director and CEO from 1983 to 2016. Hugh made an indelible impact on our institution and the arts community, both locally and nationally. His leadership, scholarship, and collaborative spirit shaped our recent past and impacts our future. I am proud to step into this important leadership role and am humbled to do so alongside our new Board President, Paul Jacobs. Most know Paul as the Executive Chairman of Qualcomm, but we know him as a long-time MCASD supporter who leads with intellectual curiosity, business acumen, and spirited generosity. We are grateful for his support.

Exhibitions and education programs continued to inspire visitors to explore the art and issues of our time. The final exhibition in our La Jolla galleries before closing for construction was a high point. The Uses of Photography: Art, Politics, and the Reinvention of a Medium illuminated the contributions of a remarkable cadre of artists who passed through UC San Diego and expanded the possibilities of the photographic medium. The exhibition was accompanied by a richly illustrated scholarly catalogue, co-published by MCASD and University of California Press. In December, MCASD presented Dimensions of Black: A Collaboration with the San Diego African American Museum of Fine Art at the downtown location. With over 30 works by African American artists from the 1960s to today, the exhibition traversed crucial interests and perspectives that have shaped the art of our time.

Community engagement was a major focus for the year, and MCASD continued its commitment to igniting a sense of curiosity and personal connection within every visitor. A grant from the James Irvine Foundation inspired us to take risks and explore new ways to engage Millennial audiences. Through this initiative we launched e-Museums—a searchable, public, online database featuring highlights from the Museum’s collection—and embarked on a multi-year, collaborative project pairing University students with local artists and collectives to test ideas both inside and outside the Museum walls.

As we reflect on the past year, we remain grateful and inspired by you—the community of supporters that have made MCASD what it is today. Thank you for being part of the MCASD family. It is my great honor to lead this institution at a time in which we are experiencing unprecedented growth. We will continue our commitment to living artists even as we ready ourselves to showcase our historical holdings. With one foot in art history and the other in the future, I look forward to MCASD’s most transformative time yet.

Kathryn Kanjo
The David C. Copley Director and CEO
After years of fundraising and behind-the-scenes planning, MCASD formally launched the 75th Anniversary Campaign to raise $75 million towards an expansion of the La Jolla facility. Over $60 million has been raised to date towards this transformative project.

MCASD has a long trajectory of development and many decades of commissioning buildings by distinguished architects, and Annabelle Selldorf is no exception. Established in 1988, Selldorf Architects has achieved an international reputation for work that is sensitive to context and program, thoughtful in execution, and absolutely timeless. Clients include cultural institutions and universities such as the Clark Art Institute, Neue Galerie New York, New York University, Pratt Institute and Brown University. In addition, the firm has created numerous galleries for David Zwirner, Hauser & Wirth, and Gladstone Gallery among others, and designed exhibitions for the Whitney Museum, Gagosian Gallery, Frieze Masters, and the Venice Biennale.

Born and raised in Germany, Selldorf received a Bachelor of Architecture degree from Pratt Institute and a Master of Architecture degree from Syracuse University. Ms. Selldorf is a Fellow of the American Institute of Architects, and serves on the boards of the Architectural League of New York and the Chinati Foundation. In 2014, she was the recipient of the American Academy of Arts and Letters’ Award in Architecture and in 2016 she received the 2016 Medal of Honor from the American Institute of Architects New York Chapter. Selldorf Architects’ monograph, “Selldorf Architects: Portfolio and Projects,” was published by Phaidon Press in the Spring of 2016.

Selldorf’s design will quadruple the La Jolla facility’s gallery space, create a more welcoming entry, and provide greater coherence to the site, enhancing MCASD’s connection to its coastal setting. New construction on two levels of the Museum’s sloping site will form a fluid sequence of galleries that offer a wide range of volume and character, from soaring ceiling heights to intimate niches. A large, flexible multipurpose gallery on the lower level will provide capacity for public programs, artist talks, performance art, music, and other immersive educational activities. The existing parking lot on the north end of campus will be transformed into a public park and new seaside terraces will offer dramatic views of the Pacific Coast from two levels.

When MCASD La Jolla reopens, it will offer four times the gallery space, increased capacity for student engagement and education, and so much more.
MCASD marked its 75th Anniversary with a week of milestone events and celebrations with the community.

On Tuesday, October 18, MCASD hosted Trustees, longtime supporters, and members of the press for the official transition of leadership from Hugh Davies to Kathryn Kanjo, the unveiling of the La Jolla expansion model and renderings, and the announcement of the $75 million Campaign. Speakers at the event included Kanjo and Davies, MCASD Board President Paul Jacobs, and architect Annabelle Selldorf. The Museum was presented with two Proclamations, one from Congressman Scott Peters (52nd District), and another from Dana Spring, Executive Director of the City of San Diego Commission for Arts and Culture, on behalf of San Diego Mayor Kevin Faulconer.

On Saturday, October 22, MCASD hosted a free 75th anniversary Community Day at its La Jolla location. With more than 800 in attendance, the event invited the community to learn about the expansion plans, view the model, and take tours focused on MCASD’s architectural history—from Irving Gill and Robert Mosher, to Robert Venturi and Annabelle Selldorf. A pop-up park in the Museum’s ocean-view parking lot offered live music, casual food truck fare, communal picnic tables, and an MCASD-themed photo booth. Guests enjoyed a hosted lemonade stand and cupcakes, while three stations offered art-making experiences inspired by iconic pieces from the Museum’s permanent collection, such as Nancy Rubins’ Pleasure Point and Ellsworth Kelly’s Red Blue Green.

A morning panel discussion, titled MCASD at 75, offered a look at MCASD’s history, collection, and exciting future ahead. Moderated by Derrick Cartwright, Director of University Galleries and Professor of Practice at the University of San Diego, panelists included Kanjo, Davies, artist Kim MacConnel, and MCASD Trustees Christopher Calkins, Carolyn Farris, and Dr. Charles G. Cochrane.

HUGH DAVIES, CHAMPION OF THE ARTS

The 75th anniversary celebration marked the end of Hugh Davies’ tenure as The David C. Copley Director and CEO. During Davies’ 33 years serving as Director, MCASD staged more than 450 exhibitions, many of which were complemented by an exhibition catalogue, traveled nationally and internationally, and built upon MCASD’s reputation as a foremost contributor to the presentation and interpretation of the art of our time. Under his leadership the Museum’s operating budget increased from $1.5 million to $7 million, and MCASD’s Endowment Fund grew from $3 million to over $40 million. Davies was a careful steward of MCASD’s permanent collection, which grew from approximately 2,500 works to over 4,700 works today. Davies oversaw several renovations, expanding facilities from the Museum’s single, original site in La Jolla, to five locations today—MCASD La Jolla; the Jacobs Building, Copley Building, and 1001 Kettner at MCASD Downtown; and the Chula Vista Art Storage Facility. In concert with the increased facilities, resources, and staff, the artistic program has expanded as well, with more exhibitions, publications, and educational programs than ever before.
One of the most important endeavors in Fiscal Year 2017 was readying the Museum’s La Jolla campus for construction. This effort began in January, when MCASD closed its La Jolla galleries and began preparing to move to the downtown campus. This effort involved relocating the many artworks stored on site in La Jolla to a secure, off-site storage facility. The process was led by the Museum’s Curatorial staff, who created detailed packing and location records before moving more than 2,500 artworks to their new home. This activity took MCASD’s skilled team several months, and was generously supported by contributions to the $16 on 16 campaign, which asked donors to give $16 on December 16 to support costs associated with the move.

MCASD is grateful to the California Cultural and Historical Endowment’s Museum Grant Program, which provided $67,000 to fund upgrades to MCASD’s primary storage facility in Chula Vista. Elements of the improvement project included installation of 18 movable racks to accommodate over 100 paintings; additional equipment to maximize 2,000 square feet of storage for works on paper; and new climate control systems for large sculpture, crated works, and temporary staging.

The Museum’s 34 full-time staff members, 31 part-time staff members, and 13 interns relocated to the Museum’s downtown campus beginning in the spring and throughout the summer. MCASD Contemporary Collectors Jeff Hollander and Viveca Bissonnette of Hollander Design Group designed new, flexible work spaces in the Copley Building, and Room & Board generously supplied furnishings. A full schedule of exhibitions and public programs continued unabated from the downtown location throughout Fiscal Year 2017.
The Education and Engagement Department supports the institutional mission of providing public access to contemporary art, artists, and the creative process, by offering resources that lead to further engagement for all visitors.

In Fiscal Year 2017, MCASD’s organizational structure shifted to place a greater emphasis on engagement across all visitor touch points. With this realignment, the Education Department officially became the Education and Engagement Department, and Visitor Services moved to be within this new department. MCASD’s Education Curator Cris Scorza became the Director of Education and Engagement, and Visitor Services representatives were renamed Engagement Liaisons. The merging of Education with Visitor Services enabled MCASD to advance the goal of engaging audiences—in the galleries, in programs, and out in the community—through a united team and mission.

During Fiscal Year 2017, the Museum presented 59 public programs that inspired art enthusiasts of all ages. From interactive Family ArtLABs and in-gallery performances, to lectures by internationally renowned artists, these programmatic contributions enriched visitor experiences in the galleries and helped visitors form connections to the works on view.

MCASD celebrated the one year anniversary of its Downtown at Sundown program. Enlivening the Core Columbia neighborhood, Downtown at Sundown is a free, collaborative program that unites local partners—the SDSU Downtown Gallery, San Diego Downtown Partnership, and neighboring restaurants The Flight Path and Stone Brewing Company Store—to activate the block of Kettner Boulevard between Broadway and B Street on the third Thursday of each month.

Thanks to a two-year grant awarded by The James Irvine Foundation, the Education and Engagement Department formed the Millennial Engagement Initiative. The initiative aims to expand arts engagement for ethnically diverse college and university students by facilitating collaborations with millennial artists. Throughout Fiscal Year 2017, local artists were paired with students from various colleges and universities to experiment with new methods of engagements on their respective campuses.

MCASD’s programs for youth and school groups continued to address the critical need for equitable arts education. The Museum’s signature Extended School Partnership program, which provides professional development for teachers and encourages the use of the Museum as an extension of the classroom, reached 16 school sites, 37 teachers, and impacted more than 1,400 students. Taken together, the K-12 programs touch the lives of more than 2,500 students annually. MCASD is the only institution in San Diego devoted to integrating contemporary art into school curriculum. Schools with limited access to arts education are prioritized in this program.

Read on for a closer look at the educational contributions that enriched the San Diego community in Fiscal Year 2017.
EDUCATION AND ENGAGEMENT

MCASD offers a diverse range of lectures, artist talks, field trips, public tours, film screenings, and art-making workshops that offer audiences the opportunity to engage with exhibitions beyond the gallery.

SESSIONS IN CONTEMPORARY ART
Sessions in Contemporary Art is designed to expand participant’s knowledge of today’s art world. In Fiscal Year 2017, this seminar-style course was led by then Deputy Director, Art and Programs Kathryn Kanjo; Curator Jill Dawsey; Assistant Curator Anthony Graham; and then Education Curator Cris Scorza. This four-part course looked closely at contemporary photography from the 1960s to today, featuring artists such as John Baldessari, Yasumasa Morimura, Martha Rosler, Martine Syms, and Carrie Mae Weems.

PERSPECTIVES
The Perspectives series invites the public to take a seat at the table with artists, curators, and specialists in various fields of knowledge for enriched discussions about works of art or exhibitions.

An Artist’s Perspective offers a deeper understanding of works on view by allowing audiences to hear directly from the artists themselves. Using a featured artist’s work as a launch pad to explore broad topics in contemporary art, these conversations invite participants to be challenged and inspired.

Led by an MCASD curator, A Curator’s Perspective provides an opportunity for visitors to ask questions and learn about exhibitions, artists’ processes, or particular works of art. This program takes place soon after an exhibition opens and offers first-hand knowledge about the installation and curatorial process.

There are multiple entry points into the world of contemporary art, and An Outside Perspective invites visitors to explore issues emerging from exhibitions by hearing from a specialist in another field of knowledge: music, film, architecture, or science. In Fiscal Year 2017, MCASD presented five Perspectives programs.

SHORE THING
This popular free series continued to offer late hours in the La Jolla galleries every Thursday night throughout the summer. Guests enjoyed exhibition tours, live music, a cash bar, and the chance to mingle with old friends and new on the greens of the seaside Edwards Family Sculpture Garden. In Fiscal Year 2017, more than 1,543 visitors attended this program.

AXLINE LECTURE
Since 2000, MCASD and The San Diego Museum of Art have partnered to present the annual Axline Lecture in honor of Jackie and Rea Axline, long-time trustees and supporters of both museums who bequeathed generous endowments to the institutions in 1999. Hosted in alternate years by each museum, this annual event offers an opportunity to thank current Museum Members and donors for their support throughout the year.

In Fiscal Year 2017, the Axline lecture featured internationally renowned photographer Catherine Opie. Opie presents her subjects with a formal clarity that often references art history from 20th-century photography to 16th-century portraiture. Working between conceptual and documentary approaches to image making, Opie examines familiar genres—portraiture, landscape, and studio photography—in surprising uses of serial images, unexpected compositions, and the pursuit of radically different subject matter.
FILM PROGRAMS
In Fiscal Year 2017, MCASD presented four films in conjunction with the exhibition The Uses of Photography: Art, Politics, and the Reinvention of a Medium. Celebrated director and cinematographer Babette Mangolte introduced The Sky on Location (1982), for which she traveled throughout the American West over the course of a year, capturing the changing seasons. There? Where? (1979) and Visible Cities (1991), both directed by Babette Mangolte, explore the Southern California landscape from the perspective of outsiders. Jean-Pierre Gorin’s unconventional documentary Polo and Cabengo (1980) investigates the case of twin girls in San Diego whose invention of a private language casts them in the media spotlight. Finally, Routine Pleasures (1986) explores intersections between the work of painter and film critic Manny Farber and a club of model train enthusiasts.

DOWNTOWN AT SUNDOWN
Downtown at Sundown invites visitors to enjoy free admission from 5 to 8 PM on the third Thursday of each month. Guests enjoy complimentary exhibition tours, DJ-spun tunes, free entry at the San Diego State University Downtown Gallery, drink specials at the adjacent Stone Brewing Company Store, food trucks, and more.

In Fiscal Year 2017, almost 5,000 people attended Downtown at Sundown. Successful collaborations with local performing arts organizations include partnerships with San Diego City Ballet, UC San Diego Chicano Theatre Ensemble, Art of Élan, and more.

SUMMER C.A.M.P.
(Contemporary Art, Media & Process)
Led by local artist Michael Ano, MCASD welcomed 45 C.A.M.Pers to discover out-of-the-ordinary materials and learn about artists’ processes as they discussed artwork in MCASD’s La Jolla galleries and Edwards Family Sculpture Garden. Each week-long session culminated in a Showcase and celebration of the C.A.M.Pers artwork.

FAMILY ARTLAB
Family ArtLAB combines an in-gallery conversation and hands-on art-making experience to allow families with 5- to 11-year-old children to further explore processes and materials inspired by the works on view.

In Fiscal Year 2017, five Family ArtLAB programs reached 158 participants who explored the exhibitions Dimensions of Black: A Collaboration with the San Diego African American Museum of Fine Art; Jennifer Steinkamp: Madame Curie; and Andrea Chung: You broke the ocean in half to be here.
SCHOOL PROGRAMS

School programs at MCASD serve students and educators in public, charter, and independent schools, as well as professors teaching at higher education institutions and out-of-school time programs.

TOUR EXPERIENCES

MCASD continued to play a critical role in the cultural development of our community during Fiscal Year 2017, focusing on tour experiences designed to serve the public, 6 to 12th grade school groups, higher education students, community groups, and adult groups.

Tours offered in Fiscal Year 2017:

• LOOK/EXPLORE TOURS are hour-long, student-centered dialogues in which students gain a greater understanding of the works on view through visual inquiry and in-gallery activities.

• ArtLAB WORKSHOPS build on the Look/Explore Tour with an additional hour of hands-on, art-making experiences in which students further explore process and materials.

• SELF-GUIDED TOURS give higher education professors and instructors the ability to reserve space for their class to visit the Museum as a group at a particular time.

• FOCUS TOURS are one-hour, dialogue-based tours for adult and higher education groups focused on one of the Museum’s special exhibitions.

MCASD continued to demonstrate a commitment to equitable access through free-of-cost guided tours for public school groups and select community groups, needs-based MCASD transit scholarship for Title I schools, free-of-cost self-guided tours for higher education groups, and free admission to visiting school groups.

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EXTENDED SCHOOL PARTNERSHIP PROGRAM

MCASD’s Extended School Partnership program empowers teachers to use the Museum as an extension of the classroom. By developing the teacher’s ability to incorporate contemporary art into their curriculum, MCASD provides a way to reinstate arts-based learning in the classroom. The program consists of professional learning opportunities for the classroom teacher, a pre-visit session in the school, multiple weeks of class visits to the Museum, and mid-term critic sessions at the school. At the end of the program, MCASD hosts a culminating event inviting the school’s community, as well as students’ families and friends, to celebrate their accomplishments and showcase their artwork at the Museum.

Fiscal Year 2017 partners include Chula Vista School for the Creative and Performing Arts, Kearny High School, Arts Tech Academy, Inspire Academy, San Diego High School of Business and Leadership, San Diego School of Creative and Performing Arts, Knox Middle School, High Tech Media Arts, Westview High School, La Jolla Country Day, and Mount Miguel High School.
EDUCATION AND ENGAGEMENT

EDUCATOR PROGRAMS

MCASD believes in the value of professional development for educators and offers programs to help develop their capacity to integrate the arts into their classrooms. In Fiscal Year 2017, MCASD held Educators Engage!, a professional development session for educators. Attendees learned how to incorporate contemporary art and in-gallery teaching techniques into curricula across various content areas. MCASD partner teachers and Gallery Educators led break-out sessions followed by a brown bag lunch. The event featured a talk by Sally Yard, founder of Collaborations of Teachers and Artists (CoTA).

TEEN PROGRAMS

TEEN ADVISORY GROUP

Composed of 15–20 diverse teens representing high schools from across San Diego, MCASD’s Teen Advisory Group explores contemporary art by meeting with local artists and discussing art in the Museum’s galleries. TAG imagines, develops, and realizes projects designed to reach a wider Museum audience.

The theme for Fiscal Year 2017 was Gender In/Equality. A diverse group of 15 high-school teens from across San Diego County explored various themes and social issues related to this topic through the lens of contemporary art. TAG members visited exhibitions at MCASD and attended a field trip to visit established artists and museums in Los Angeles. Inspired by these experiences, TAG members experimented with a wide range of artistic practices, from multimedia artworks to site-specific installations. These youth pushed the limits of their own understanding and knowledge of Gender In/Equality while expanding their own definitions of contemporary art.

ART OASIS

For the third consecutive year, MCASD worked in partnership with Combat Arts, a local nonprofit organization that provides art experiences for combat troops, to offer ArtOASIS—an arts-based program to support the recovery of active duty military personnel overcoming Post-Traumatic Stress Disorder. Through the ArtOASIS program, military personnel participated in a series of private gallery tours and weekly art-making workshops held on the Naval base.

In Fiscal Year 2017, ArtOASIS served 95 active duty troops, whose work was featured in a culminating Showcase at the Museum. The opening celebration included brunch and a panel discussion, where program participants shared stories about the impact the program had on their lives.

GALLERY EDUCATORS

Gallery Educators have been an incredible asset to MCASD’s programming, building relationships with audiences and partnering with school teachers and administrators to develop comprehensive curriculum rooted in contemporary art.

In Fiscal Year 2017, MCASD employed 10 Gallery Educators. With a focus on the educational role of their position, Gallery Educators offered inquiry-based discussions for visiting schools, higher education, and school groups. Gallery Educators are trained in both exhibition content and gallery teaching pedagogy on a regular basis to ensure that MCASD offers its visitors the highest quality experience possible.
MILLENNIAL ENGAGEMENT

Through a two-year Exploring Engagement grant awarded by The James Irvine Foundation, MCASD developed the Millennial Engagement initiative. The initiative seeks to expand arts engagement for ethnically diverse college and university students in San Diego by inviting them to collaborate with local, millennial artists.

Beginning in November 2016, the Museum paired four sets of artists and artist groups with four campuses. Cog•nate Collective was paired with San Diego State University, working with the MECHA and Chicano Studies classes; Kim Garcia was paired with Mesa College, working with the Museum Studies and Chicano Studies class; Michael Ano was paired with UC San Diego, working in the Communication, Art, and Technology program; and Collective Magpie was paired with Southwestern College and several other regional colleges. Each of the groups developed and tested at least two types of engagements at their respective campuses. From performance and social practice, to artist-led pedagogy, the Millennial Engagement project provided students from across San Diego an opportunity to actively participate in and contribute to the creation of contemporary art alongside local emerging artists.

In December, Kim Garcia and students in the San Diego Mesa College Museum Studies program explored the relationship between artists, curators, and viewers as they negotiate the spaces intended for viewing works of art. The nature of these spaces frames the public’s understanding of and relation to works of art on view. Garcia invited the Museum Studies students to visit MCASD and further explore these exchanges with the Museum’s Director of Education and Engagement Cris Scorza and Registrar Tom Callas. The students were asked to select several works from the permanent collection and generate projects that respond to the acts of curation, replication, interpretation, and application. These projects were presented in the culminating exhibition, Something We Don’t Know.

In April, members of Collective Magpie and students from Universidad Autónoma de Baja California, Southwestern College, and UC San Diego conducted multiple experiments on the US/Mexico border, interviewing and recording residents’ notions of what a border is. The cohort also explored cultural intersections and methodologies found in artworks from MCASD’s permanent collection.

As part of another engagement, artist Michael Ano and UC San Diego students explored ideas of pedagogy in response to the question: What is an MFA? Ano developed DEEP TIME UNIVERSITY, an alternative learning platform, to ponder the questions: What should the university teach you? What do you want to learn? And what do you need to know now to survive? Informed by dialogue with UC San Diego students, campus resource centers, and faculty, the project prompted students to examine connections often overlooked in a traditional syllabus. UC San Diego faculty, graduate, and undergraduate students, along with other special guests, reimagined what a university education might look like during a free, day-long exploration featuring temporary art installations, live music, lectures, and hands-on workshops at the historic Che Café at UC San Diego.
MCASD offered Members a host of exclusive opportunities in Fiscal Year 2017, including more than 50 events, lectures, parties, and programs. Highlights include The Opening Night celebration for The Uses of Photography: Art, Politics, and the Reinvention of a Medium; field trips to explore Tijuana’s vibrant art, culinary, and architectural scene; a trek to the desert outside the Salton Sea to see Salvation Mountain, a massive folk art sculpture in the off-the-grid artist community of East Jesus; and a VIP preview of Desert X, an impressive outdoor art installation in the Coachella Valley.

MCASD launched two new Member event series in Fiscal Year 2017—the eXit pARTy and Made by X. These experience-driven, non-traditional events offered new ways to interact with contemporary art. At the eXit pARTy, Members celebrated new exhibitions with performances, art making, live music, custom cocktails, and more. At Made by X, Members learned from regional contemporary artists in intimate workshops that explored their practice and process. The first year of the series featured artists Kelsey Brookes, David Adey, Eva Struble, and Scott Polach.

Another exciting development in Fiscal Year 2017 was the launch of the X Set, MCASD’s free Membership group for people ages 18 to 25. X Set Members receive all of the same benefits as entry-level Members and are invited to attend lectures, parties, and other programs for free. This Membership group experienced impressive growth in Fiscal Year 2017, welcoming more than 600 new Members.

The Collectors Circle, comprised of MCASD’s International and Contemporary Collectors Membership groups, continued to grow and make a substantial impact on MCASD’s success in Fiscal Year 2017, raising funds which directly support the Museum’s diverse exhibitions and programs.

A highlight of the year was the annual Selection Dinner, generously sponsored by Northern Trust. The 32nd annual event was attended by more than 100 Members who cast their votes to acquire six new works for the Museum’s permanent collection: Amy Adler’s Location (Playground no. 5), 2014; Talia Madani’s Dirty Starts, 2008; Rebecca Morris’ Untitled (#17-15), 2015; Math Bass’ Newz!, 2016; James Crosby’s the Garrett Morgan safety hood allowing the wearer to breathe in a hostile environment, 2015; and Lisa Williamson’s 32 Pools, 2014.

The Museum’s Travel Committee planned an outstanding line-up of domestic and international art-focused travel. The International Collectors travelled to Amsterdam and Germany and enjoyed numerous private collection visits at the homes of Renée and Bob Drake, stewards of the Netherlands’s most extensive collection of modern and contemporary art; industrialist Joop van Caledonborq, who toured the group through his private museum and sculpture park; and Mariske and Pieter Sanders, who welcomed the group into their historic Haarlem home. The group enjoyed private tours at the Van Gogh Museum, Stedelijk Museum with Director Beatrix Ruf, and at various artist studios.

CONTRIBUTIONS
CONTRIBUTIONS
CONTRIBUTIONS
The group took part in the opening of Skulptur Projekte Münster, a highly anticipated, sculpture exhibition curated at 10-year intervals since 1977 by Kaspar König, former director of the Museum Ludwig Cologne. For the 2017 event, Kaspar König invited 30 international artists to create site-specific works, ranging from traditional sculpture to performance, and in multiple urban contexts to explore the relationship between public and private space in times of increasing digitalization. To cap the trip, the group traveled to Kassel to experience Documenta 14, a 100-day modern art show that is one of the world's most prestigious, non-market-driven, contemporary art events.

INSTITUTIONAL GIVING


Experimentation and new programming for Millennial audiences continued through a multi-year award from the Exploring Engagement Fund of The James Irvine Foundation. Qualcomm Foundation continued to champion the 25 and Under Free Admission program with generous lead support. This year marked the 10th anniversary of the Museum’s 25 and Under Art contest, an annual event celebrating Qualcomm Foundation’s contribution.

MCASD remains immensely grateful to the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund for their outstanding financial support and advocacy for the arts.

At the state level, the California Arts Council (CAC) expanded its support for the arts. The CAC awarded grants for the Extended School Partnership program, Teen Advisory Group, professional development for Museum staff, and ArtOASIS, a program that facilitates arts experiences for active duty military personnel in residential treatment for combat-related stress.

School and youth programs received a multi-year award from The Hearst Foundations that helped to ensure the sustainability of these vital programs. Our Extended School Partnership program was also supported by grants from the Resmed Foundation, US Bank Foundation, Price Philanthropies, and Samuel I. & John Henry Fox Foundation. The Teen Advisory Group received grants from the Cynthia and George Mitchell Foundation. The Mandel Weiss Charitable Trust awarded a grant towards general operating support.

Karma Automotive served as the official automotive sponsor of Monte Carlo: Bollywood, MCASD’s 40th annual fundraiser held in September. The event raised an impressive $600,000 in support of future exhibitions and public programming.

We are deeply appreciative to the government agencies, foundations, and corporations that invest in MCASD’s mission.
INSTALLATION MADE BY GO TELL IT. SELECTIONS FROM MCA SD’S COLLECTION. 2017. PHOTO BY PABLO MASON.
Prospect 2016
Jun 4, 2016 – Sep 4, 2016

Holdings: Selections from MCASD’s Collection
Jun 4, 2016 – Sep 4, 2016

Damon Davis: All Hands On Deck

The Uses of Photography:
Art, Politics, and the Reinvention of a Medium
Sep 24, 2016 – Jan 2, 2017
EXHIBITIONS DOWNTOWN

Do Ho Suh

DeLIMITations: A Survey of the 1821 United States-Mexico Border
Jul 22, 2016 – Nov 27, 2016

Moris: Hermoso paisaje 7: Los golpes, pan duro y baños de agua fría
Jul 22, 2016 – Nov 27, 2016

Papel Chicano Dos: Works on Paper from the Collection of Cheech Marin
Jul 22, 2016 – Nov 27, 2016

Ruben Ochoa: watching, waiting, commiserating
Jul 22, 2016 – Nov 27, 2016

Louis Hock: a wall
Aug 18, 2016 – Sep 27, 2016

Dimensions of Black: A Collaboration with the San Diego African American Museum of Fine Art
Dec 16, 2016 – Apr 30, 2017

Tristano di Robilant
Dec 16, 2016 – Apr 30, 2017

Jennifer Steinkamp: Madame Curie
Dec 16, 2016 – Aug 20, 2017

A Step Away: Artists from the MFA Program at UC San Diego
Apr 21, 2017 – May 29, 2017

Prospect 2017
May 19, 2017 – Jul 23, 2017

Go Tell It: Selections from MCASD’s Collection
May 19, 2017 – Aug 20, 2017

Andrea Chung: You broke the ocean in half to be here
May 19, 2017 – Aug 20, 2017
ACQUISITIONS*  

VICTOR OCHOA  
La Criada from the series “Border Stereotypes”; 1984  
airbrushed acrylic on photographic paper on foam board  
56 x 45 1/2 in. (142.5 x 105.6 cm.)  
Gift of Dr. Carla Kirkwood, 2016.47  

PAUL HARRYN  
Module #1, 2012  
aCRYlic and resin on panel  
12 x 12 in. (30.5 x 30.5 cm.)  
Gift of Claude and Mary Ann Baum, 2016.48  

RUTH PASTINE  
Inevitability of Truth #1; 56060  
(‘Red Green/Blue Green’, 2015)  
oil on canvas  
60 x 60 in. (152 x 152.4 cm.)  
Gift of Scott and Carrie White, 2016.49  

LARRY SMITH  
LRL, 1969  
serigraph  
28 1/2 x 28 1/2 in. (72.4 x 72.4 cm.)  
Gift of Ronald K. Enholm, Encino, California, 2016.50  

GEORGE HOEHN  
Untitled suite of prints, 1969  
forty lithographs  
each: 7 1/4 x 5 3/8 in. (18.4 x 13.7 cm.)  
Gift of Tami and Michael Lang, 2016.51  

YUROZ  
Kiss Under the Red Hat, 1992  
serigraph on rag paper  
60 x 40 in. (152.4 x 101.6 cm.)  
Gift of Tami and Michael Lang, 2016.52  

JOAN MIRÓ  
Centenari del centre excursionista de Catalunya, 1976  
lithograph  
30 1/8 x 22 1/2 in. (77.2 x 57.2 cm.)  
Gift of Tami and Michael Lang, 2016.53  

*Acquisitions are listed in order of accession.
JAMES DRAKE
The Red Mirror, 2011
PrismaColor and graphite on paper
23 1/4 x 32 3/4 in. (59.2 x 83.2 cm.)
Gift of Tami and Michael Lang, 2016.54

ALEXANDER CALDER
Le Portail de Constantine, 1974
color aquatint
19 1/2 x 13 5/8 in. (49.5 x 34.6 cm.)
Gift of Tami and Michael Lang, 2016.55

RED GROOMS
Nervous City, 1971
lithograph
24 x 18 in. (55.9 x 46 cm.)
Gift of Tami and Michael Lang, 2016.56

ROBERTO ECHAURREN MATTA
Cherche Eve, 1971–1972
etching with aquatint
30 x 22 1/8 in. (76.2 x 56.2 cm.)
Gift of Tami and Michael Lang, 2016.57

ROBERTO ECHAURREN MATTA
Feuilles Ouverte, 1979
etching with aquatint
30 x 22 1/8 in. (76.2 x 56.2 cm.)
Gift of Tami and Michael Lang, 2016.58

AGNIESZKA POLSKA
Planierser’s Dream, 2011
HD video
3 min, 56 secs
Gift of Tami and Michael Lang, 2016.59

DAMON DAVIS
All Hands on Deck #5, 2011
lithograph and graphite
30 x 22 1/8 in. (76.2 x 56.2 cm.)
Gift of Tami and Michael Lang, 2016.60

ROBERT GINDER
MCAOS Burning, 2016
oil and gold leaf on board
17 x 24 in. (43.2 x 61 cm.)
Museum purchase, 2016.61

LYNN SCHUETTE
Rose #3 – le sues on vie es ni mort (I am neither old nor dead) from the “One Dozen Roses” series, 2014
acrylic on canvas
50 x 40 in. (127 x 101.6 cm.)
Museum purchase, 2016.62

PERRY VASQUEZ
Nellis Mr. Soul (Palm Tree Series #2), 2016
oil on pre-primed canvas
72 x 22 in. (182.9 x 55.9 cm.)
Museum purchase with funds provided by the Richard O. Marshall Acquisitions Endowment, 2016.63

KIM ADAMS
Prussian Work Wagon Bicycle, 1997
mixed media
dimensions variable
Gift of Lucile and Ron Neeley, 2016.64 a-b

THOMAS GLASSFORD
City of Greens, 1997
bicycle with side car, door mat, umbrella and video
dimensions variable
Gift of Lucile and Ron Neeley, 2016.65 a-b

JEFF IRWIN
Gaz, 1987
ceramic, bird houses, white boat
dimensions variable
Gift of Lucile and Ron Neeley, 2016.66

GIACOMO CASTAGNOLA
Losing Bench (Case Summaries), 2011
Baltic birch plywood, 244 wood slats, 96 bicycle wheels, metal, enamel paint, and vinyl, edition 1 of 3
85 x 90 x 18 in. (216.5 x 46.0 x 45.7 cm.)
Gift of Lucile and Ron Neeley, 2016.67

ANDREA DI CASTRO
Proyecto Tamarindo II, 2002
glossy digital color photographs mounted on board
each of two: 28 3/8 x 24 1/2 in. (72.1 x 62.2 cm.)
Gift of Lucile and Ron Neeley, 2016.68 a-b

YISHAI JUSIDMAN
J.P., from the series “Mutatis Mutandi”, 2000
digital superposition of photographs on paper, edition 3 of 5
35 1/2 x 26 3/4 in. (91 x 67 cm.)
Gift of Lucile and Ron Neeley, 2016.69 a-b

DANIELA ROSSELL
La pitufina, 1995
color print mounted on wood with acrylic resin, edition 1 of 5
26 3/4 x 39 3/8 in. (68 x 100 cm.)
Gift of Lucile and Ron Neeley, 2016.70

ANDREA BOWERS
Dignidad — Two Women of the New Sanctuary, 2011
digital photographs on paper
each of two: 22 x 14 1/4 in. (56 x 36.5 cm.)
Gift of Lucile and Ron Neeley, 2016.71

TEDDY CRUZ
Info-Site: Nomadic Public Space, 2005
painted aluminum light box, Plexiglas, and transparency film, edition 1 of 3
22 3/4 x 40 x 9 in. (57.8 x 101.6 x 22.9 cm.)
Gift of Lucile and Ron Neeley, 2016.72
ACQUISITIONS  < MCASD ANNUAL REPORT >

TEDDY CRUZ
Deborah v— An Urbanism Beyond the Property Line, 2004
light box, aluminum, transparency film
22 x 40 in. (55.9 x 102.6 x 20.3 cm.)
Gift of Lucile and Ron Newey, 2016.79

GREGORY GILLESPIE
Passageway, 1995
oil, pencil and Xerox transfer on panel
11 x 8 in. (27.9 x 20.3 cm.)
Gift of Lucile and Ron Newey, 2016.80

MAURCY GOMULICKI
Sentimental Typologies I and 3, 1997
photographic diptych, polyester print, edition 5 of 5
diptych, each of two: 31 1/4 x 47 1/4 in.
Gift of Lucile and Ron Newey, 2016.85

MAUREY GOMULICKI
Sentimental Typologies 1 and 3, 2001
photographic diptych, polyester print, edition of 3
diptych: 59 x 108 x 10 in. (149.9 x 274.3 x 25.4 cm.)
Gift of Lucile and Ron Newey, 2016.86

MELANIE SMITH
San Diego Informatica: III, 1997
photograph
36 x 36 in. (91.4 x 91.4 cm.)
Gift of Lucile and Ron Newey, 2016.83

MELANIE SMITH
San Diego Informatica: II, 1997
photograph
36 x 36 in. (91.4 x 91.4 cm.)
Gift of Lucile and Ron Newey, 2016.83

ERIC SNELL
Carbarni, 1989
burnt wood on canvas with 7 brooms
diptych: 59 x 108 x 10 in. (149.9 x 274.3 x 25.4 cm.)
Gift of Lucile and Ron Newey, 2016.84 a-b

LINDA STARK
Black Widow Portrait VRA, 2002
color lithograph
sheet: 18 x 18 in. (45.7 x 45.7 cm.)
composition: 12 x 12 in. (30.5 x 30.5 cm.)
Gift of Lucile and Ron Newey, 2016.85

CHRISTIAN TEDESCHI
Red Wall Cart, 2007
artist-alligned shopping cart
54 x 36 x 8 in. (137.2 x 91.4 x 20.3 cm.)
Gift of Lucile and Ron Newey, 2016.86

KRZYSZTOF WODICZKO
The Tijuana Projection, 2001
suite of two chromogenic prints mounted to Plexiglas, edition 4 of 5
40 x 30 in. (101.6 x 76.2 cm.)
Gift of Lucile and Ron Newey, 2016.87

KARA JOSLYN
Toucan, 2016
acrylic and polymer car paint on panel
72 x 60 in. (182.9 x 152.4 cm.)
Gift of Lucile and Ron Newey, 2016.81 a-b

JAMES BROOKS
Charbon, 1970
lithograph
22 x 28 1/2 in. (55.9 x 72.4 cm.)
Gift of the James and Charlotte Brooks Foundation, 2016.93

JAMES BROOKS
Conard, 1975
lithograph
30 x 22 in. (76.2 x 55.9 cm.)
Gift of the James and Charlotte Brooks Foundation, 2016.94

JAMES BROOKS
Eastern, 1982
lithograph
22 x 30 in. (55.9 x 76.8 cm.)
Gift of the James and Charlotte Brooks Foundation, 2016.95

JAMES BROOKS
Toucan, 2016
lithograph
17 7/8 x 23 3/4 in. (45.4 x 60.3 cm.)
Gift of the James and Charlotte Brooks Foundation, 2016.96

CLAUDIA CANO
Rosa Hernandez — the Cleaning Lady, 2002–2016
documentary photograph, broom, and dust pan
dimensions variable
Museum Purchase, 2016.101.1–15

WILLIAM E. JONES
BELW. Brawley, Commerce, Hawaiian Gardens, Hawthorne, Norwalk, Oxnard, Paramount, Perris, Pico Rivera, Pomona, Santa Fe Springs, Santa Paula, South El Monte, and South Gate from the series The Golden State, 2001
15 Fujiflex prints
each matted: 24 x 15 in. (60.9 x 38.1 cm.)
each sheet: 11 x 14 in. (27.9 x 35.6 cm.)
Gift of Bruce Bereman and Lee Rosse, 2016.101-15

WILLIAM E. JONES
Explanatory Plaque, Priest Rapids, Washington, 1999
Fujiflex print
image: 8 x 5 in. (20.3 x 12.7 cm.)
sheet: 11 x 14 in. (27.9 x 35.6 cm.)
Gift of Bruce Bereman and Lee Rosse, 2016.1016

ACQUISITIONS < MCASD ANNUAL REPORT >
DALE CHIHULY
Cadmium Yellow Venetian Series with Green and Silver Prunts, 1989
blown glass
15 1/2 x 19 3/4 in. (39 x 49.7 cm.)
Gift of Paul Rikert, 2016.108

MICHAEL A. SMITH
INMATES at "Sheriff Joe Arpaio’s Maricopa County 4th Avenue Jail", 2013
silkscreen on cotton rag stock
archival ink‑jet prints, unframed, edition of 19
image: 40 x 32 in. (101.6 x 81.3 cm.), each of 19
sheet: 46 x 38 in. (116.8 x 96.5 cm.), each of 19
Gift of David and Mary Parker, Minneapolis, 2016.109.1–19

JENNIFER BARTLETT
Old Mouse Lane #16, 1986
pastel on two sheets of rives paper
43 1/2 x 60 in. (110.5 x 152.4 cm.)
Gift of Bittker Gallery, Ltd., 2016.110.a–b

MARCOS RAMÍREZ ERRE
Yellow, Black, Red, and White, from the series “Skin Color”, 2003
Lambda print on archival paper
40 1/2 x 28 3/4 in. (102.9 x 73 cm.)
Gift of Amelia Morris, 2016.113.1–4

JOE ZUCKER
Wrecker #2, 1980
acrylic and Rhoplex on canvas
48 x 192 in. (121.9 x 487.7 cm.)
Gift of Paul Rickert, 2016.108

CARLOS AMORALES
Turbulencias 1, 2003
digital drawing on photographic paper
90 x 42 x 12 in. (228.6 x 106.7 x 30.5 cm.)
Gift of Mr. Stephen R. Goodman, 2017.1

JOAN JONAS
Spring Well (Transformation of a Story), 1996
video installation: video monitor, video tape (3 min. 10 sec), speakers, tape deck, wall construction: cardboard, wood, shurco, acrylic, wood, metal, rope, Mylar mirrors; metal frame, metal and glass table, plants; various objects overall dimensions variable, chalk drawing on slate
33 1/4 x 17 3/4 x 34 in.
wall: 99 x 36 in. diameter
Gift of the artist and Rosamund Felsen Gallery, 2017.2

HUA LI
Fanke, 1989
oil on canvas mounted to Plexiglas
each of 54: 9 x 10 in. (23.3 x 25.4 cm.)
overall: 72 x 98 in. (182.9 x 248.9 cm.)
Gift of the artist, in honor of Hugh M. Davies, 2017.4

GISELA COLON
Ferule, 1989
oil on canvas mounted to Plexiglas
24 x 36 in. (60.9 x 91.4 cm.)
Anonymous gift, 2017.3.a–c

DREAD SCOTT
A Man Was Lynched by Police Yesterday, 2017
silkscreen on canvas, edition of 10
59 x 37 1/2 in. (149.9 x 95.3 cm.)
Museum purchase with funds provided by the Elizabeth W. Russell Foundation Fund, 2017.5

AMY ADLER
Location (Playground no. 5), 2014
oil pastel on canvas
132 x 96 in. (335.3 x 243.8 cm.)
Museum purchase, International and Contemporary Collectors Funds, 2017.6

MATH BASS
New!, 2016
gouache on canvas
46 x 44 in. (116.8 x 111.8 cm.)
Museum purchase, International and Contemporary Collectors Funds, 2017.7
ACQUISITIONS

JAMES CROSBY
The Garrett Morgan safety hood allowing the wearer to breathe in a hostile environment, 2015
fabricated coat/hat rack, heavy canvas, polycarbonate welding lenses
58 x 288 x 6 in. (147.3 x 731.5 x 15.2 cm.)
Museum purchase, International and Contemporary Collectors Funds, 2017.8

LISA WILLIAMSON
33 Pools, 2014
wood, resin, acrylic
1011/2 x 8 3/4 x 11 3/4 in. (257.8 x 29.8 x 29.8 cm.)
Museum purchase, International and Contemporary Collectors Funds, 2017.10

REBECCA MORRIS
Untitled (87-95), 2015
oil on canvas
96 x 97 in. (243.3 x 246.4 cm.)
Museum purchase, International and Contemporary Collectors Funds, 2017.9

MARNIE WEBER
Mr. White Bear, 2001
fake fur on mannequin, latex feet, fur head, cardboard and plastic with modeling paste, polyurethane nails, glass eyes
bear: 72 x 29 x 25 in. (182.9 x 73.7 x 63.5 cm.)
love seat: 33 3/4 x 50 x 29 in. (85.7 x 127 x 73.7 cm.)
Gift of Steven Hull and Tami Demaree, and Ellen and Jimmy Isenson, 2017.13

MICHAEL RAY CHARLES
Join the Band, Twenty-Four Seven, Free as Always, You Only Live Once, and Forever Free from the “Forever Free” series, 1995
color screenprint on Arches cover paper, edition of 90 plus 10 AP each of 5: 46 1/2 x 30 in. (118.1 x 76.2 cm.)

TALA MADANI
Dirty Starts, 2008
oil on linen
76 3/4 x 76 3/4 in. (195 x 195 cm.)
Museum purchase, International and Contemporary Collectors Funds, 2017.11

MARNIE WEBER
The Forgotten, 2001
DV tape with appropriated vintage Super 8 home movie footage, color
7 min., 7 sec.
Gift of Steven Hull and Tami Demaree, and Ellen and Jimmy Isenson, 2017.12

MARNIE WEBER
The Uses of Photography: Art, Politics, and the Reinvention of a Medium
examines a network of artists who were active in Southern California between the late 1960s and early 1980s and whose experiments with photography opened the medium to a profusion of new strategies and subjects. These artists introduced urgent social issues and themes of everyday life into the seemingly neutral territory of conceptual art, through photographic works that took on hybrid forms, from books and postcards to video and text-and-image installations. Tracing a crucial history of photoconceptual practice, The Uses of Photography focuses on an artistic community that formed in and around the young University of California San Diego, founded in 1960, and its visual arts department, founded in 2017.

Artists such as Eleanor Antin, Allan Kaprow, Fred Lonidier, Martha Rosler, Allan Sekula, and Carrie Mae Weems employed photography and its expanded forms as a means to dismantle modernist autonomy, to contest notions of photographic truth, and to engage in political critique. The work of these artists shaped emergent accounts of postmodernism in the visual arts and their influence is felt throughout the global contemporary art world today.

Edited by Jill Dawsey, curator at the Museum of Contemporary Art San Diego, the book includes contributions by David Antin, Pamela M. Lee, Judith Rodenbeck, and Benjamin J. Young.
INSTALLATION IMAGE OF DIMENSIONS OF BLACK: A COLLABORATION WITH THE SAN DIEGO AFRICAN AMERICAN MUSEUM OF FINE ART, 2016. PHOTO BY PABLO MASON.
2016-2017 OFFICERS OF THE BOARD

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Melissa Garfield Bartell, Vice President
Maryanne Pfister, Vice President
James Robbins, Vice President
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*In Memoriam
This list reflects those who served on the board from May 2016 through May 2017.
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Jocelyn Saucedo, Executive Assistant to the David C. Copley Director and CEO
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Jill Dawsey, Curator
Anthony Graham, Assistant Curator
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Marieille Daniels, Engagement Manager
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Joshua Clavel, Gallery Educator*
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Jana Holsenback, Institutional Giving Manager
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Dominique Kourie, Corporate and Individual Giving Associate

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Patricia Dwyer, Communications Associate

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Alex Devereaux, Graphic Design Manager

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Eric Reichman, Events and Technical Services Coordinator
Scott Amiotte, Production Assistant
Christopher Berger, Events Technician*
Lawrence Cook, Events Technician*
Richard Galvan, Events Technician*
Ron Miller, Events Technician*
Jason Prete, Events Technician*
Guidalupe Saucedo, Events Technician*

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Paola Capo-Garcia, X Store Representative*
Grace Colletta, X Store Representative*
Anna Zeltins, X Store Representative*
Anne Szafranski, X Store Representative*

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George Garcia, Lead Security Supervisor
Lori Watson, Lead Security Services Representative*
Thierry Valin, Security Supervisor
Earl Williams, Security Supervisor
Cari Wojciechowski, Security Services Representative*
Donnie Finnell, Security Services Representative*
Jose Benitez, Security Services Representative*
Juanita Hayes-Vickers, Security Services Representative*
Panche Alansass, Security Services Representative*
Carlos Pina, Security Services Representative*
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Maximilian Mietzner, Security Services Representative*
Gerardo Solorzano, Security Services Representative*

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James Patocka, Senior Facilities Manager
Michael Sitz, Senior Facilities Technician
Robert Spalding, Facilities Technician
Daniel Musser, Facilities Technician

*Indicates part-time employee
# FINANCIAL STATEMENTS

This report was prepared by the Museum of Contemporary Art San Diego (MCASD) from its Fiscal Year 2017 financial statements, which were audited by Mayer Hoffman McCann P.C. In accordance with industry practice, the Museum’s permanent collection, which has been acquired through purchases and contributions since MCASD’s inception, is not recognized as an asset on the statement of financial position. The complete set of audited financial statements, including the related notes and auditor’s report, are available upon written request.

## ASSETS

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>$3,718,650</td>
</tr>
<tr>
<td>Investments</td>
<td>$36,516,541</td>
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<tr>
<td>Accounts receivable</td>
<td>240,864</td>
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<tr>
<td>Grants &amp; pledges receivable</td>
<td>8,713,739</td>
</tr>
<tr>
<td>Inventory, at cost</td>
<td>273,083</td>
</tr>
<tr>
<td>Prepaid expenses &amp; other</td>
<td>327,499</td>
</tr>
<tr>
<td>Deferred financing costs (net)</td>
<td>266,590</td>
</tr>
<tr>
<td>Property, plant and equipment (net)</td>
<td>33,993,053</td>
</tr>
</tbody>
</table>

**Total Assets** $84,050,019 $77,468,621

## LIABILITIES AND NET ASSETS

### Current liabilities:

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan payable</td>
<td>$3,450,000</td>
</tr>
<tr>
<td>Accounts payable &amp; accrued expenses</td>
<td>899,279</td>
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<tr>
<td>Deferred rent</td>
<td>730,634</td>
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<tr>
<td>Deferred revenue</td>
<td>589,867</td>
</tr>
<tr>
<td>Deferred compensation</td>
<td>971,692</td>
</tr>
</tbody>
</table>

**Total liabilities** $6,641,472 $6,975,217

### Net assets:

| Unrestricted                 | $19,384,885 | $16,697,162 |
| Temporarily restricted       | 15,899,604  | 13,532,128  |
| Permanently restricted       | 42,204,758  | 40,668,934  |

**Total net assets** $77,408,547 $70,493,404

## SUPPORT AND REVENUE:

**2017**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>75th Anniversary Campaign Contributions</td>
<td>$6,739,502</td>
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<tr>
<td>Government support</td>
<td>$580,767</td>
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<tr>
<td>Contribution</td>
<td>$1,595,682</td>
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</tbody>
</table>

**Total support** $8,915,951

### Revenues:

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrealized gain/(loss) on investments</td>
<td>$1,016,139</td>
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<tr>
<td>Realized gain on investments</td>
<td>$3,005,967</td>
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<tr>
<td>Dividend and interest income</td>
<td>$819,370</td>
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<tr>
<td>Fundraising event</td>
<td>$701,466</td>
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<tr>
<td>Auditorium, facility, and visitor services</td>
<td>$361,278</td>
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<tr>
<td>Membership</td>
<td>$633,588</td>
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<tr>
<td>Museum beverage services</td>
<td>$97,007</td>
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<tr>
<td>X Store sales</td>
<td>$124,771</td>
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<tr>
<td>Program and other income</td>
<td>$351,917</td>
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</table>

**Total revenue** $16,027,134

## EXPENSES:

**2017**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent Collection, circulation, and acquisitions</td>
<td>$1,421,813</td>
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<tr>
<td>Exhibitions</td>
<td>$2,541,928</td>
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<tr>
<td>Education and membership</td>
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<tr>
<td>Auditorium, facility, and visitor services</td>
<td>$522,785</td>
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<tr>
<td>X Store</td>
<td>$232,528</td>
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</tbody>
</table>

**Total program services** $5,778,958

### Supporting services:

<table>
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<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special events</td>
<td>$281,312</td>
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<tr>
<td>General and administrative</td>
<td>$2,058,323</td>
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<tr>
<td>Development</td>
<td>$347,398</td>
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<tr>
<td>PR and marketing</td>
<td>$371,438</td>
</tr>
<tr>
<td>Museum beverage services</td>
<td>$78,958</td>
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<tr>
<td>Building expansion</td>
<td>$249,603</td>
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</tbody>
</table>

**Total supporting services** $3,333,032

## CHANGES IN NET ASSETS

<table>
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<tr>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>$9,111,990</td>
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## NET ASSETS — Beginning of year

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$70,493,404</td>
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</tbody>
</table>

## NET ASSETS — End of year

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$77,408,547</td>
</tr>
</tbody>
</table>

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Charles E. Castle  
Deputy Director and CFO  

FINANCIAL STATEMENTS

This report was prepared by the Museum of Contemporary Art San Diego (MCASD) from its Fiscal Year 2017 financial statements, which were audited by Mayer Hoffman McCann P.C. In accordance with industry practice, the Museum’s permanent collection, which has been acquired through purchases and contributions since MCASD’s inception, is not recognized as an asset on the statement of financial position. The complete set of audited financial statements, including the related notes and auditor’s report, are available upon written request.

Read Charles E. Castle, Deputy Director and CFO.

**FINANCIAL STATEMENTS**

**ASSETS**

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>$3,718,650</td>
</tr>
<tr>
<td>Investments</td>
<td>$36,516,541</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>240,864</td>
</tr>
<tr>
<td>Grants &amp; pledges receivable</td>
<td>8,713,739</td>
</tr>
<tr>
<td>Inventory, at cost</td>
<td>273,083</td>
</tr>
<tr>
<td>Prepaid expenses &amp; other</td>
<td>327,499</td>
</tr>
<tr>
<td>Deferred financing costs (net)</td>
<td>266,590</td>
</tr>
<tr>
<td>Property, plant and equipment (net)</td>
<td>33,993,053</td>
</tr>
</tbody>
</table>

**Total Assets** $84,050,019 $77,468,621

**LIABILITIES AND NET ASSETS**

<table>
<thead>
<tr>
<th>Current liabilities:</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan payable</td>
<td>$3,450,000</td>
<td>$3,750,000</td>
</tr>
<tr>
<td>Accounts payable &amp; accrued expenses</td>
<td>899,279</td>
<td>960,762</td>
</tr>
<tr>
<td>Deferred rent</td>
<td>730,634</td>
<td>740,793</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>589,867</td>
<td>713,923</td>
</tr>
<tr>
<td>Deferred compensation</td>
<td>971,692</td>
<td>809,739</td>
</tr>
</tbody>
</table>

**Total liabilities** $6,641,472 $6,975,217

**Net assets:**

| Unrestricted         | $19,384,885 | $16,697,162 |
| Temporarily restricted | 15,899,604 | 13,532,128 |
| Permanently restricted | 42,204,758 | 40,668,934 |

**Total net assets** $77,408,547 $70,493,404

**SUPPORT AND REVENUE:**

**2017**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>75th Anniversary Campaign Contributions</td>
<td>$6,739,502</td>
</tr>
<tr>
<td>Government support</td>
<td>$580,767</td>
</tr>
<tr>
<td>Contribution</td>
<td>$1,595,682</td>
</tr>
</tbody>
</table>

**Total support** $8,915,951

**Revenues:**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrealized gain/(loss) on investments</td>
<td>$1,016,139</td>
</tr>
<tr>
<td>Realized gain on investments</td>
<td>$3,005,967</td>
</tr>
<tr>
<td>Dividend and interest income</td>
<td>$819,370</td>
</tr>
<tr>
<td>Fundraising event</td>
<td>$701,466</td>
</tr>
<tr>
<td>Auditorium, facility, and visitor services</td>
<td>$361,278</td>
</tr>
<tr>
<td>Membership</td>
<td>$633,588</td>
</tr>
<tr>
<td>Museum beverage services</td>
<td>$97,007</td>
</tr>
<tr>
<td>X Store sales</td>
<td>$124,771</td>
</tr>
<tr>
<td>Program and other income</td>
<td>$351,917</td>
</tr>
</tbody>
</table>

**Total revenue** $16,027,134

**EXPENSES:**

**2017**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent Collection, circulation, and acquisitions</td>
<td>$1,421,813</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>$2,541,928</td>
</tr>
<tr>
<td>Education and membership</td>
<td>$1,059,904</td>
</tr>
<tr>
<td>Auditorium, facility, and visitor services</td>
<td>$522,785</td>
</tr>
<tr>
<td>X Store</td>
<td>$232,528</td>
</tr>
</tbody>
</table>

**Total program services** $5,778,958

**Supporting services:**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special events</td>
<td>$281,312</td>
</tr>
<tr>
<td>General and administrative</td>
<td>$2,058,323</td>
</tr>
<tr>
<td>Development</td>
<td>$347,398</td>
</tr>
<tr>
<td>PR and marketing</td>
<td>$371,438</td>
</tr>
<tr>
<td>Museum beverage services</td>
<td>$78,958</td>
</tr>
<tr>
<td>Building expansion</td>
<td>$249,603</td>
</tr>
</tbody>
</table>

**Total supporting services** $3,333,032

**Total expenses** $9,111,990

**CHANGE IN NET ASSETS**

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$9,111,990</td>
</tr>
</tbody>
</table>

**NET ASSETS — Beginning of year**

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$70,493,404</td>
</tr>
</tbody>
</table>

**NET ASSETS — End of year**

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$77,408,547</td>
</tr>
</tbody>
</table>
Change service requested

1100 Kettner Blvd., San Diego, CA 92101-3306

MUSEUM OF CONTEMPORARY ART SAN DIEGO