

50th Anniversary

Ukrainian Institute
of Modern Art





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Cover image: Luba Markewych teaching a student group in the 70s

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Childrens Art Workshop, 1979

Left to right: Petrusia Kowerko, Ania Jewusiak, Lilia Kowal

FORWARD FROM THE CHAIR

The late 1960s through early 1970s were a rich and raucous time for American popular culture and art. Propelled by the Women's and Civil Rights Movements, groups with restricted economic, political and social access found a voice in America's mainstream art world largely for the first time. This time marked the birth of contemporary art, or postmodernism. The visual art landscape expanded as artists and audiences increasingly looked beyond both the predominant white male artist perspective and New York and Paris as the capitals of creative production.

In this time of social change, here in Chicago, immigrant artists Konstantin Milonadis and Mychajlo Urban alongside benefactor Dr. Archilles Chreptowsky established UIMA as the first ethnic museum space fully dedicated to modern and contemporary art in 1971. Offering a forum for the creative expression of immigrant artists' experience within a variety of art forms, UIMA is continually driven to support the outsider perspectives of diverse artists who are underrepresented in the city's larger mainstream institutions.

The catastrophic nuclear disaster of April 26, 1986 in Chernobyl propelled a cascading series of events that would ultimately lead to revolutionary changes in Ukraine. While Ukrainian art was often appropriated and mistakenly labeled as "Russian" during the Soviet regime, its dissolution in

the early 90's presented a whole new vista of artistic exchange with a newly independent Ukraine. This allowed UIMA to establish lines of cultural diplomacy, connection and creative dialogue from across the globe. UIMA has successfully collaborated with major Ukrainian artists, scholars and institutions and screened films for American audiences to access

"THE LONGEVITY AND VITALITY OF UIMA'S PROGRAMS ARE DUE TO THE LONG-STANDING SUPPORT OF ITS CONSTITUENCY, VOLUNTEERS, EXHIBITING ARTISTS, AND ITS BOARD."

Ukraine's significant art and literary achievements. Today, the Institute is a premier venue for the study of Ukrainian art outside Ukraine and houses the world's largest collections of Ukrainian-American abstract and minimalist works from the 1950s, 60s and 70s.

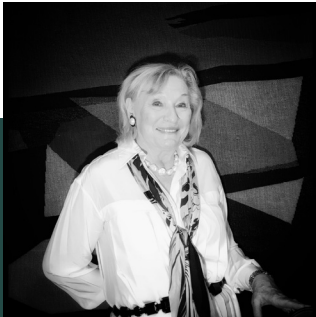
UIMA has endured countless challenges in the past decades, the latest pandemic notwithstanding. The longevity and vitality of UIMA's programs are due to the long-standing support of its constituency, volunteers, exhibiting artists, and its Board. By lending and donating works to the collection, consistently attending

exhibitions and events, making annual donations, our community serves as advocates and stakeholders while ensuring staff can operate and continually expand UIMA's collection and legacy.

With sincere gratitude, I reach out to all our sustained and generous benefactors, and donors who have ensured our viability and growth. Without your financial support and presence, we could not have achieved the success we have enjoyed for 50 years. Reach out and invite friends, neighbors, and colleagues to visit and experience firsthand the art, music and literary events UIMA staff and committees work so hard to showcase and enrich our lives.

To the entire UIMA family, sincere thanks for your tireless work and dedication throughout the years. I am honored to have worked in this organization for over 30 years and look forward to the years ahead.

Orysia Kossak-Cardoso
Chairwoman



WORDS FROM THE PRESIDENT

As we observe UIMA's 50th Anniversary, we commemorate a group of visionaries who were part of the Post World War II political wave of Ukrainian emigres escaping German and Soviet repression. Determined that a venue for all forms of contemporary artistic voices was needed, their vision took root, and the Ukrainian Institute of Modern Art was established in 1971. What began 50 years ago in the small storefront has evolved and grown into the beautiful galleries that comprise UIMA today, and a community of artists, scholars, educators and professionals from the past to the present make it possible for UIMA to thrive and preserve its commitment to creative spirit, freedom and expression in the arts.

While we celebrate UIMA's Golden Anniversary, we recognize 50 years of creative endeavors through an extraordinary exhibition, "Selections from the Permanent Collection" which is displayed in both galleries. Walking through the galleries adorned with paintings, graphics, weavings, ceramics and sculptures evokes reflections, nostalgia and ethos of the past. I imagine the group of those first visionaries - artists Konstantin Milonadis, Mychajlo Urban, and benefactors Dr. Achilles and Vera Chreptowsky, all of whom believed in creating an institution where contemporary art of Ukraine can be experienced and shared with the world. Seeing a theoretical idea through to fruition takes time.

It did not happen overnight; other supporters and benefactors stepped up and contributed to this monumental project. Viewing the exhibition, I think of Wasyl Kacurovsky, the first curator and an avid thinker; it was through his insistence and determination that a permanent collection was established. Currently UIMA's permanent collection houses over 1,200 works by over 100 artists.

It is my honor to personally know our local artists who are an integral part of UIMA's history - Alexandra Diachenko-Kochman, Alexandra Kowerko and Lialia Kuchma and whose works are displayed as part of the anniversary exhibition. I also feel a deep sense of camaraderie with those individuals that have been with UIMA since its very beginning and are still passionately involved today - Oleh Kowerko and Marta Farion.

As we celebrate our 50th anniversary, we also honor the memory of friends who are no longer with us but left a lasting legacy to this institution through their dedication, support and work, Lubomyr Klymkowych, Lidia Klodnycky-Procyk, Kalyna Pomirko, Luba Markewych and so many others.

We are proud of the beautiful building that is present day UIMA, the product of major construction which took place between 1976-1978 based on the design of renowned architect Stanley Tigerman and has been recognized as an architectural landmark in the city.



Motria Melnyk
President

Strolling through the gallery, I imagine it is April 21, 1978 as I feel the spirit of the historic opening of one of the finest museums of contemporary art in our city.

UIMA could not have sustained its work without all the volunteers who devoted their time, effort and talent. The success of the Institute during the last 50 years is due to the close collaboration of the founders and like-minded advocates of modern art who supported, worked, helped and led the Institute, believing in the important role of UIMA in showcasing and supporting contemporary Ukrainian culture. Undeniably, the support of donors, grantors and the Heritage and Selfreliance Foundations have demonstrated enduring arts advocacy and partnership allowing UIMA to continue promoting Ukrainian contemporary art, culture, literature and film across the local community,

nationally and internationally.

Despite the fact that over the last eighteen months the Ukrainian Institute of Modern Art has faced the many obstacles associated with a raging pandemic, we are coming out stronger, more resilient, and determined with new optimism, promise, opportunity and understanding.

As we mark UIMA's 50th anniversary, we will continue our mission of serving as Ukraine's window to the world and welcoming the world to Ukraine's contemporary culture. UIMA will continue changing with the times and enriching the lives of future generations through creative cultural expressions that unify us over the next fifty years and beyond.

The sky is not the limit... the sky has no limit!

1971

UIMA is founded

1972

First work in permanent collection is acquired

1973

The Willis (then Sears) Tower is completed



1974

Chicago Artists Coalition established—advocates for artist and art concerns in Chicago

1978

UIMA moves to its current location with the opening exhibit *4 Sculptors: Kolisnyk, Kostyniuk, Milonadis, Urban*

1979

Abstractionists from Chicago Exhibition

1980

Art In/Art Out: Computer-Aided Graphics



1983

Contemporary Artists from Ukraine- Volodymyr Makarenko, Vitalij Sazonov, Anton Solomoukha, Volodymyr Strelnykov

1986

The World of William Kurelek Exhibition

1989

Fall of the Berlin Wall



1984

Chicago Bulls sign Michael Jordan

1986

Chernobyl Nuclear Disaster



1991

Ukraine becomes independent

1995

Chicago Paris Abstract Affinities Exhibition

1996

25 Years of Contemporary Art Exhibition

1998
Google is started

1999
The Woven Image:
Twentieth Century
Tapestry Exhibition

2001
September 11 terrorist
attacks

2004
Orange Revolution in
Ukraine

2004
Millennium Park opens

2004
Artists Respond: Ukrainian
Art and the Orange
Revolution Exhibition

2007
iPhone is launched

2013 *Chicago's Bauhaus
Legacy Exhibition*

2013
Maidan Revolution
begins

2016 Art Paul: Hard Heads, Sweet
Knees, Forked Tongues
Exhibition

2017
A is for Artist exhibition

2018
Lions: Founding Years of the
Ukrainian Institute of Modern Art,
Exhibition and documentary film

2020
COVID-19 pandemic and
quarantine

2020 Chicago Sculpture
International
Biennial 2020

2021 1,200 works in
UIMA's Permanent
Collection

2021

**UIMA
Celebrates
50 years**





Installation shot from "4 Sculptors: Kolisnyk, Kostyniuk, Milonadis, Urban"



THE COLLECTION

THE COLLECTION

FROM THE CURATOR



The development of UIMA's permanent collection is not unlike those of many small art museums. Beginning as an exhibition space, the enthusiastic response of the Chicago and Ukrainian press, gallery owners, professional stakeholders and educators led to the realization that the art on display needed longer term access than the exhibition closing date provided. UIMA board and staff realized the importance of a permanent collection and the legacy benefits for future generations. Visitors could be assured of seeing art objects in new exhibition groupings conveying different perspectives, while specialists could delve deeply into artists' careers, and the visual problems with which they were engaged at a specific historical moment.

Accessions to the permanent collection began in 1972 after the first exhibition opened to wide accolades. Literally, the 'First Art Exhibition' held at the Lions Gallery at 2351 W. Chicago Ave. featured work by Alexandra Borniak-Kowerko, Joannie Evanchuk, Adriana Lysak, Konstantin Milonadis,

Arkadia Olenska-Petryshyn, Irma Osadsa, Jurij Solovij and Mychajlo Urban. The second, '5 Canadian Modernists' inaugurated UIMA's renovated space at 2247 W. Chicago Ave. Two and three dimensional works by Ihor Dmytruk, Peter Kolisnyk, Ronald Kostyniuk, David Samila, and Edward Zelenak were intimately tied to minimalist investigations among a network of artists at that time. Design principles, optical effects, natural and artificial light effects upon variously textured and colored surfaces and forms and the sculpture's placement were paramount characteristics. The day after its closing at UIMA, the exhibit opened at the noted Evanston Art Center.

In these early years, the collection was developed to showcase contemporary and avant-garde art by Ukrainian born artists and those of Ukrainian descent filling a much-needed gap in institutional modern art representation. Like its exhibition program, the collection reflected a pressing need to correct widespread disinformation, identifying

Volodymyr Makarenko, *Mes Larmes*, 1982, Oil on canvas, 32 x 51", Gift of the artist



Ukrainian artwork as Russian – a mistake in practice in a number of circles even today – and to create a safe haven for artwork which was being destroyed by Soviet authorities for not conforming to official socialist realist doctrine or for its potential to influence free thinking, thus undermining Soviet authority. Once a base collection was formed, UIMA expanded its programming and collecting scope to include all artists, many from Chicago. Among them are Morris Barazani, Patrick Caulfield, Robyn Denny, Elisabeth Frink, John Hoyland, Richard Hunt, Martin Hurtig, Roland Ginzler, Michiko Itatani, Tom Kapsalis, Susan Sensemann, and Gillian Wise.

The growth of the permanent collection required additional space, and by 1973, a third floor was rented at UIMA's 2247 W. Chicago location. The upper floors exhibited the permanent collection, the lower, temporary exhibits. In its current location since 1978, UIMA has undergone several renovations. The latest in 2007, created the archive and east gallery, specifically designed for exhibiting the permanent

collection. Today the collection comprises approximately 1200 objects, including painting, sculpture, prints, drawings and photographs. Selections from the permanent collection are on display in the east gallery year-round with rare exceptions for temporary special exhibits. Works are rotated approximately every six months in an effort to increase viewing opportunities. Exhibit configurations change, according to particular themes or stylistic concerns offering new contexts with which to engage with the art.



**Adrienne Kochman
Curator**

SELECTIONS FROM THE COLLECTION



Mychajlo Urbhan
Pulsating Form, 1969
Acrylic, light bulbs, steel plates, 32 x 18.5 x 19.5"
Gift of Dr. Philip and Mrs. Falk



Alexis Gritchenko
Three Cypress Trees, 1956
Oil on canvas, 27 x 32"
Gift of Dr. and Mrs. G. Sumyk



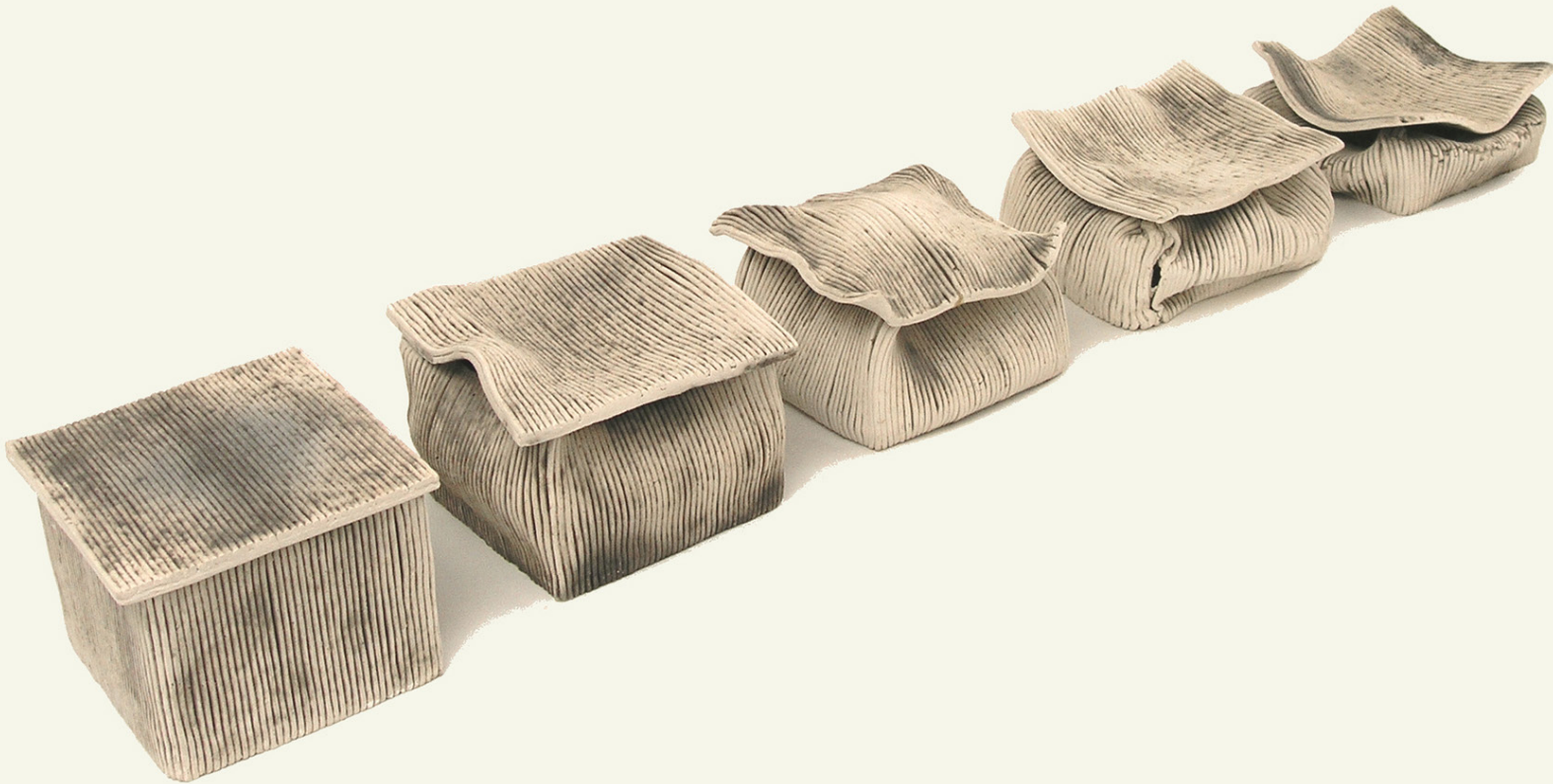
Roland Ginzel
Untitled, n.d.
Oil on canvas, 10 x 16"
Gift of Art Paul and Suzanne Seed



Richard Hunt
Hybrid, n.d.
Lithograph on paper, 30 x 42"
Gift of Joseph Burlini



Jacques Hnizdovsky
Metro Rush Hour, 1957
Oil on Canvas, 31.5 x 39.5"
Gift of Bohdan Kowalsky



Alexandra Diachenko Kochman,
Metamorphosis, 1984
Raku-fired clay
Installation of five, 13 x 13 x 84" overall
Purchased with a grant from the Illinois Arts
Council



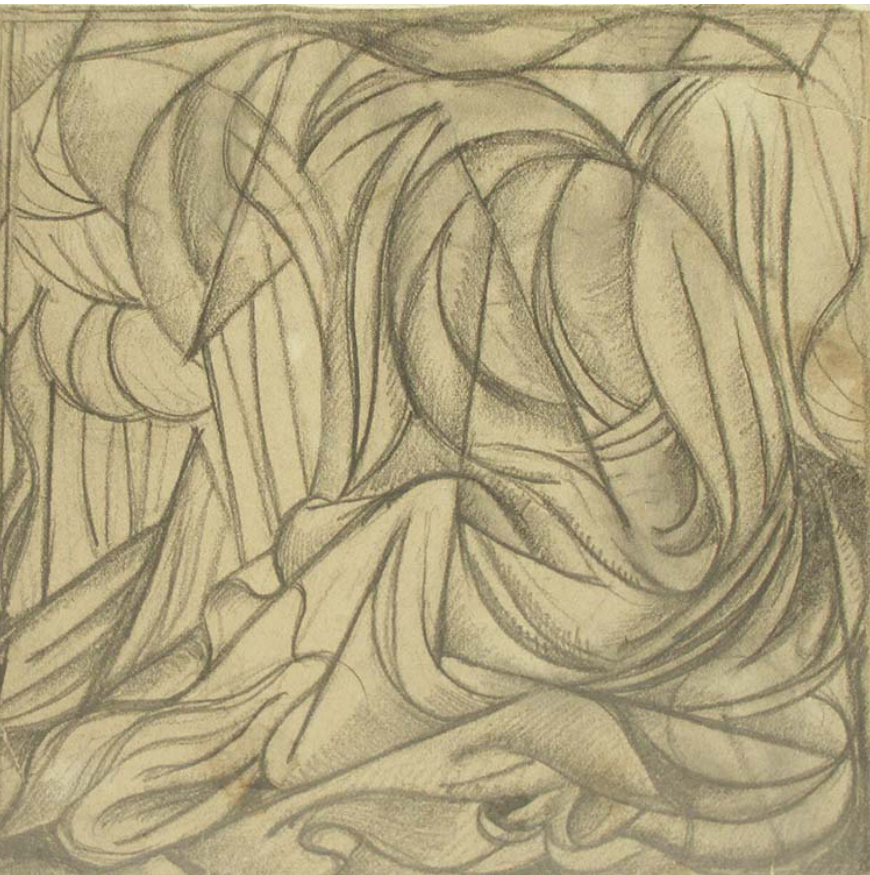
Michel Andreenko
Untitled, 1972
Color lithograph
20 x 25"
Gift of Dr. and Mrs. Holowaty



Jurij Solovij
Cosmic Love, 1948
Oil on canvas
20 x 26"
Gift of Bohdan Kowalsky



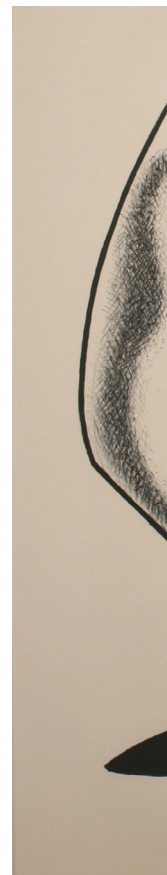
Konstantyn Milonadis
Untitled, n.d.
Stainless Steel
28 x 13.5 x 10.5"
Gift of Wasyl Kacurovsky



Vadym Meller
Praying Woman [sketch for painting],
1912-14
Pencil on paper, 5 x 5"
Gift of Nina Vetrova Robinson



David Samila
Saintly, 1968
Screenprint on paper, 16 x 18"
Gift of the artist

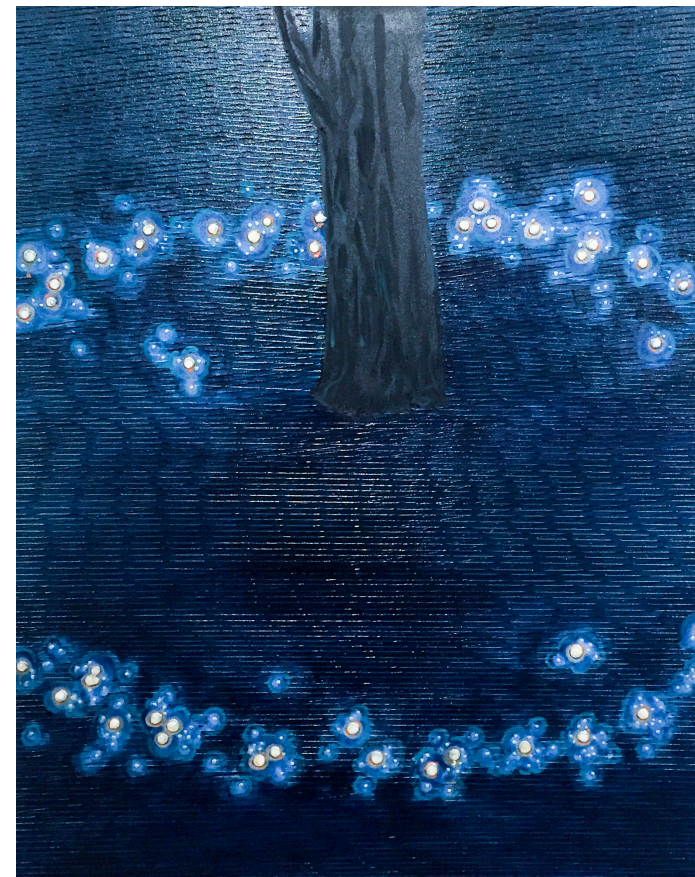




Alexander Archipenko
Les Amoureux, from the portfolio *Les Formes Vivantes*, 1963
22.25 x 14.25"
Portfolio of ten lithographs
Gift of Bohdan Kowalsky



Lialia Kuchma
Untitled, n.d.
Tapestry, 46 x 46"
Purchased with a grant from the Illinois
Arts Council



Michiko Itatani
*CTRL-Home/Echo from Moon Light/
Mooring CTRL-4*, 2010
Oil on canvas, 51 x 42"
Anonymous Gift



Konstantin Milonadis creating a sculpture, UIMA artist demonstration, 1972



ARTISTIC VOICES

ARTISTIC VOICES

EXHIBITIONS

Over the years, UIMA staff have been asked how the Institute chooses its exhibits - they are so varied in scope and interesting. Recent exhibits have included *A is for Artist*, featuring works by artists with disabilities, Chicago Bauhaus, showcasing the noted Chicago school's historic impact on art and design, to Contemporary Graphics from Ukraine exploring innovation in the genre. Earlier exhibits explored ceramic and fiber arts' important shift towards conceptual concerns, abstraction among many noted Chicago painters, and early forays into computer art. The 'classic' 20th c. modern Ukrainian artists have been also exhibited - Alexander Archipenko, Oleksa (Alexis) Gritchenko and Michel Andreenko whose theories, art and legacy continue to be researched by specialists. Thousands of artists have exhibited at UIMA, working with different materials, sensibilities and agendas, their contributions recognized by select specialists and constituencies.

UIMA has always served as an alternative art space, but what does that mean exactly? When it was founded in 1971, UIMA arguably filled a much-needed gap in a small-scope art world. Chicago artnet.com journalist Victor Cassidy characterized it as 'an art backwater', a consensus shared by many local artists, for the limited number of gallery and museum venues, and conservative vision among those that did exist overall. Alternative spaces surged in the 1960s, -70s and

beyond, when claiming one's 'voice' to 'fill in' what mainstream institutions wouldn't or couldn't support became a popular norm in Chicago and other major U.S. cities. Photography, 'craft' materials - such as ceramic, wood and

“ART WHICH FORCES US TO GIVE PAUSE AND INTRODUCES NEW MODES OF THINKING AND CONTEXTS FOR GRASPING CHANGE IN LIFE AND THE WORLD IS OUR GOAL”

fiber, weren't taken seriously and any ethnic association through an artist's name or exhibition organization was frequently assumed to be sub-standard, without even a first look at the work. UIMA emerged among many such galleries and organizations in Chicago in the early -70s as both ethnically identified and contemporary - alongside Artemisia, A.R.C., which grew out of the women's art movement, and N.A.M.E., focusing on the latest national artistic developments, and Randolph Street's performance and experimental art program. The Chicago Artists Coalition advocated for artists' rights and in 1973, *New Art Examiner*, became the first journal to critically address Chicago and Midwestern artists outside the New York art scene. Ethnic museums also

asserted their voice, as a cluster of organizations formed to represent these groups as art makers with their own art historical narratives - sadly excluded from the 'official' narrative taught in higher education and embodied by the Art Institute - such as the Swedish American Museum in 1976 and the Mexican Fine Arts Center in 1982, later becoming the National Museum of Mexican Art.

An art committee has had an ever-present role at UIMA, evaluating proposals, curating in-house, and evaluating permanent collection acquisitions. They support the curator although they work behind the scenes. Comprised of a panel of Chicago-based art professionals, they are attuned to current issues in contemporary art locally and beyond. They are also aware of UIMA's original purpose and appreciate the work of serious artists and groups whose voices are overshadowed by commercial popularity and mainstream trends. Submitted proposals from any and all applicants are carefully reviewed for a number of factors, including but not limited to in-depth evidence of the artist or maker's understanding of the materials they've chosen to work with; the idea or purpose driving the work's creation; how effectively the outcome of the artist's intentions communicate the idea; what does the work and idea introduce to current conversations about art, society; has the idea been exhibited recently at UIMA and how does this differ or complement it?

Art which forces us to give pause and introduces new modes of thinking and contexts for grasping change in life and the world is our goal.

¹Victor M. Cassidy, "New Art Examiner, R.I.P.?" artnet.com, July 5, 2002.

EXHIBITIONS FROM THE PAST 50 YEARS

1 Archipenko

1973

Works by the seminal 20th c. modernist sculptor who challenged academic tradition by exploring the interaction of 2 and 3 dimensional space, using painted surfaces and voids or 'negative space' to create form.

2 4 Sculptors: Kolisnyk, Kostyniuk, Milonadis, Urban

1978

Group exhibit highlighting different contemporary artistic approaches in sculpture, including minimalism, constructed relief, kinetic art.



3 Jacques Hnizdovsky, Years of Search 1950-1960

1978

Exhibit devoted to Hnizdovsky's poignant adjustment period after surviving World

War II, arriving in the U.S., and then traveling to Paris where he rebuilt his artistic career, gradually shifting from human to flora and animal subjects.

4 Andreenko: Oils and Gouaches

1979

Works by the noted Paris-based Ukrainian modernist painter and stage designer.

5 Art In/Art Out: Computer-Aided Graphics

1980

Group show examining recent computer graphics as art, a recent area of serious artistic inquiry.

6 Contemporary Artists from Ukraine: Volodymyr Makarenko, Vitalij Sazonov, Anton Solomoukha, Volodymyr Strelnykov

1983

Works by Ukrainian non-conformist artists exhibited after their departure from the Ukrainian S.S.R.

7 An Exhibition of Paintings and Prints by Alexis Gritchenko

1983

France-based Ukrainian artist known for his investigation of Byzantine art with modernist abstraction before

8

The World of William Kurelek

1987

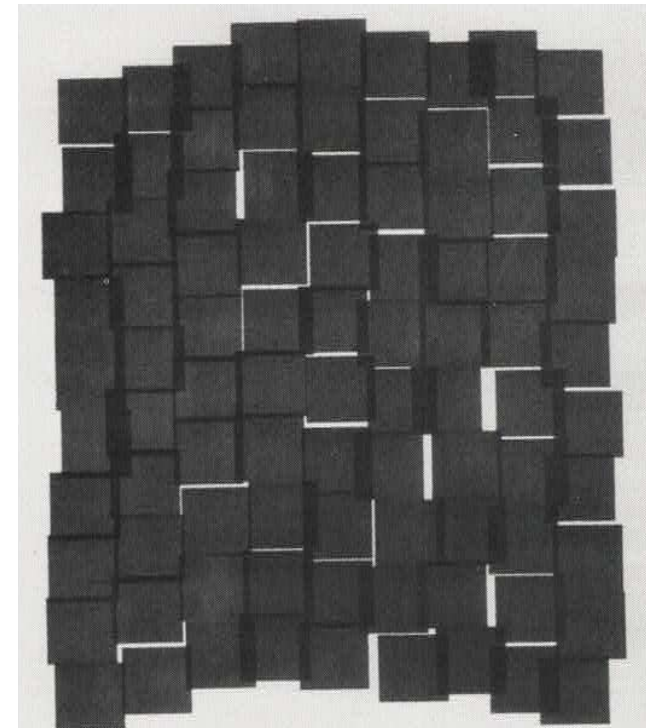
Travelling exhibition of work by the nationally noted Ukrainian-Canadian artist who captured scenes of rural Depression-era farm life with frank sensitivity.

9

Chicago Paris Abstract Affinities

1996

Shared sensibilities between artists of both cities concerned with geometric abstraction.



10

25 Years of Contemporary Art

1996

Celebration of fifty-five previously UIMA-exhibited career artists since its 1971 founding.

11

Artists Respond: Ukrainian Art and the Orange Revolution

2006

Art and artifacts from the Orange Revolution protesting election fraud & corruption in Kyiv 2004-5.

12

Chicago's Bauhaus Legacy

2013

Major exhibition examining the artists, architects, designers who attended this legendary school.

13

A is for Artist

2017

Art by persons with disabilities raising fundamental issues about what it means to be an artist and the nature of contemporary art.

Previous page, left to right: Installation shot from "4 Sculptors: Kolisnyk, Kostyniuk, Milonadis, Urban"

Work from "Chicago Paris Abstract Affinities"





14

Lions: Founding Years of the Ukrainian Institute of Modern Art

2018

Exhibition and documentary film as part of Art Design Chicago 2018, sponsored by Terra Foundation. First investigation into UIMA progenitors and its early years in Chicago's art scene.

15

Chicago Sculpture International Biennial 2020

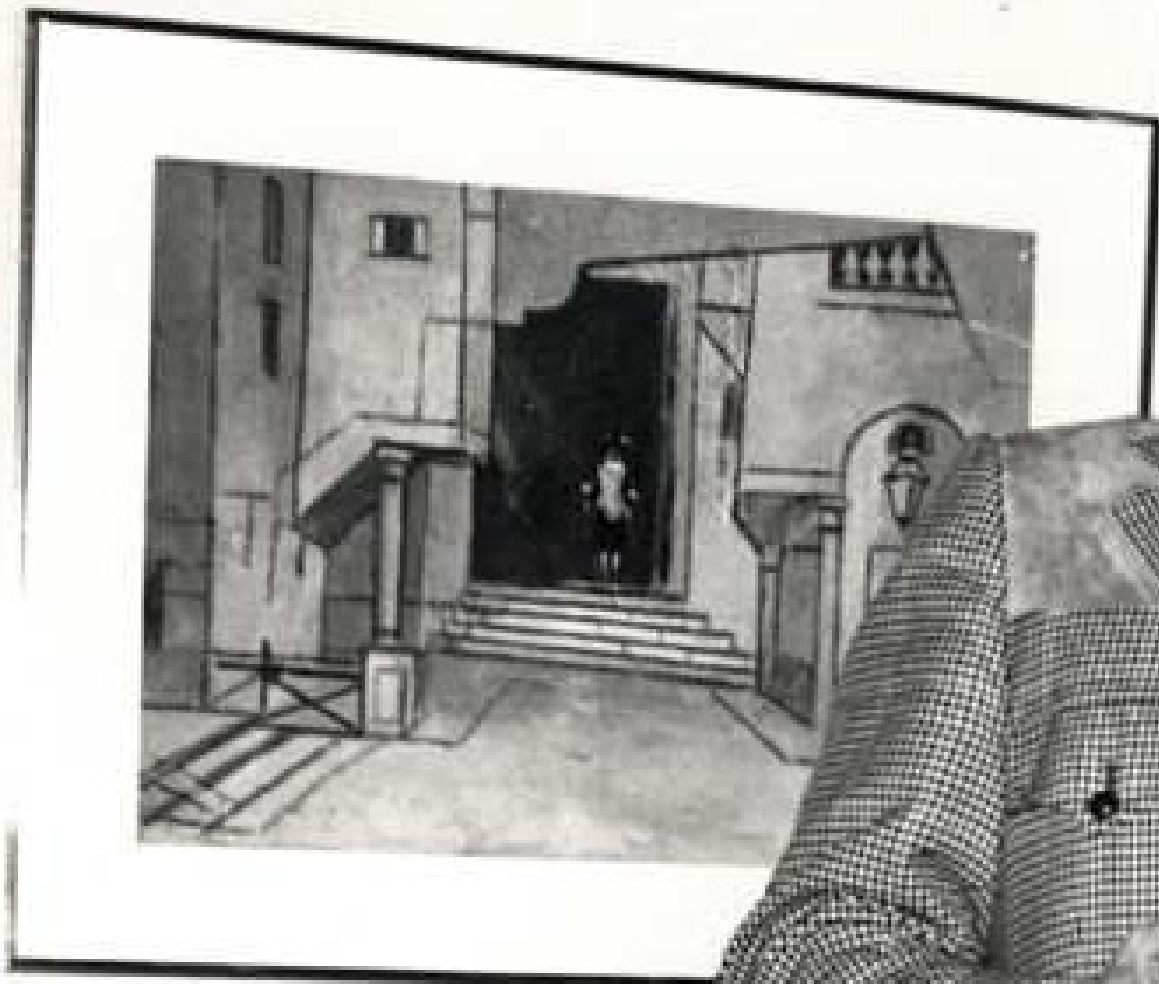
2021

Forty-six artists explore our changed relationship to the world we live in as a result of the pandemic, such as reduced human activity, depopulated public areas, noise reduction, the passage of time, shortage of materials.

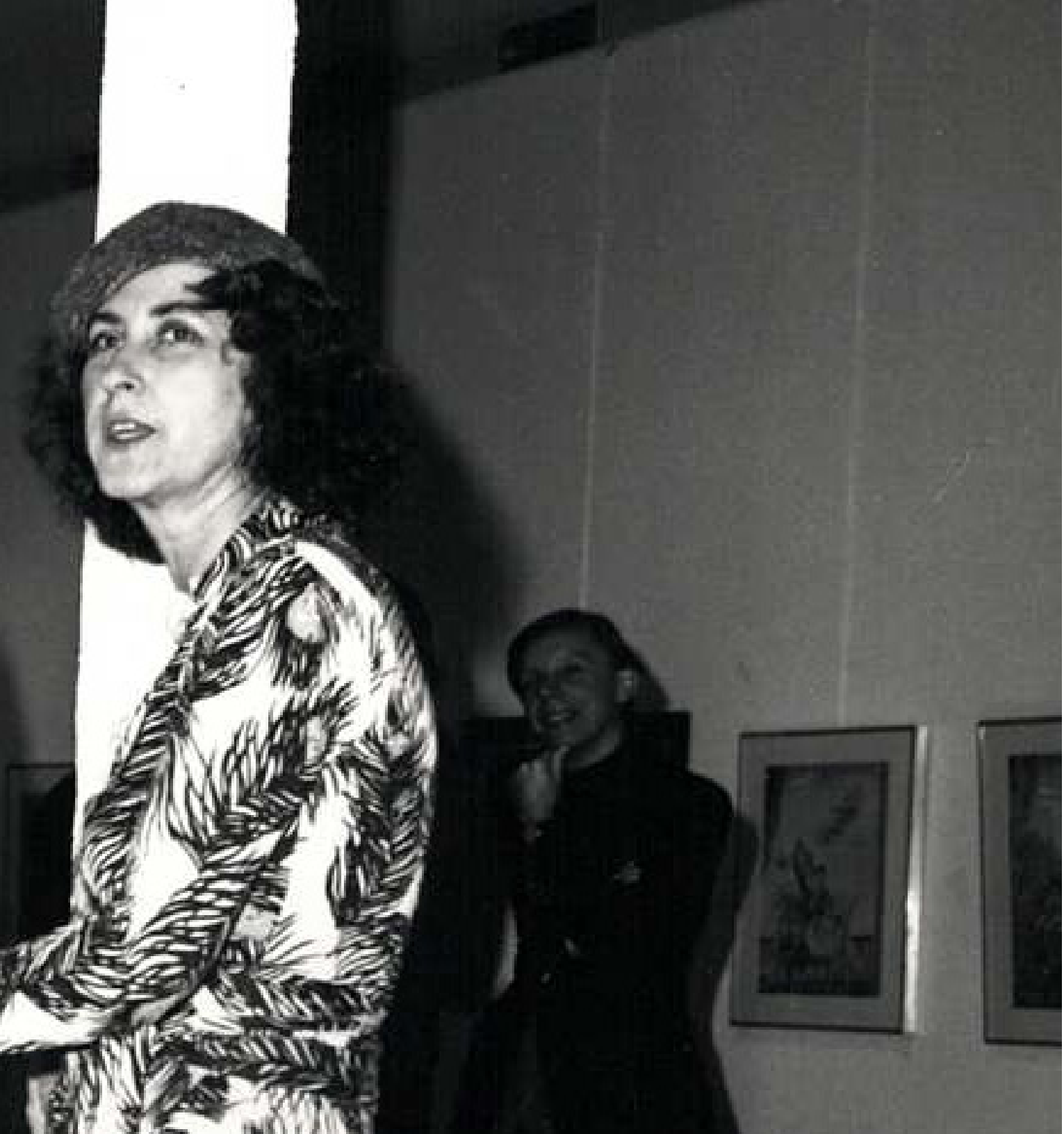
Left: Installation shot from "A is for Artist", 2017

Below: Installation shot from "Chicago's Bauhaus Legacy"





Dr. Achilles Chreptowsky, Founder and Benefactor, and
Luba Markewycz, Education Committee Chair, 1982



CULTURAL ANCHOR

CULTURAL ANCHOR

DISTINGUISHED SPEAKERS

In addition to outstanding art exhibits and concerts, UIMA saw the importance of connecting individuals with societal truths and cultural values through literature. For many years, the Literature Committee was chaired by Prof. Vira Bodnaruk. The committee members included Oleh Kowerko, Yuriy Myskiw, prof. Bohdan Rubchak, Orysia Antonovych, Luba Markewycz, Kalyna Pomirko, Marta Farion. Through the decades UIMA welcomed many renowned authors from the United States and Ukraine. Here are just a few of the genius minds, we've had the honor of welcoming in the past five decades.



Bohdan Rubchak, 1984

Bohdan Rubchak was one of the most influential Ukrainian modernist poets of the 1960's. His works have been translated into English, German, and French. Considered the most famous of poets from the Ukrainian diaspora abroad, his works are shining examples of how national Ukrainian thought naturally progresses when it is not affected by crushing Soviet constraints.

Rubchak was a welcome and consistent presence within UIMA throughout our early years and into the 2000's. He was also one of the founders of the Ukrainian Institute of Modern Art's Literary Group alongside Vira Bodnaruk and Oleh Kowerko. He hosted an array of talented artists, authors, and poets on behalf of the Institute.

Sviatoslav Karavansky, 1980

Karavansky, a revolutionary, political prisoner, and humanitarian sought to spread and teach the Ukrainian language at a time where the U.S.S.R. attempted to suppress it. He was imprisoned for over 31 years, but due to his unyielding efforts and many Ukrainian language publications, including dictionaries, he was credited as "the harbinger of the resurgence of Russian neo-imperialism."

Oksana Zabuzhko, 1994

A renowned poet and author, Oksana Zabuzhko, has become an undeniable force in the Ukrainian literary community. Through her work, she gave a voice to the post-Soviet cultural era of Ukraine by exploring themes such as national identity and gender through a philosophical lens that was unafraid of critiquing contemporary culture.

Yurii Andrukhovych, 2001

Yurii Andrukhovych is one of the most renowned contemporary writers in Ukraine. He is a prose writer, poet, essayist, and translator. He has won many awards and is known as an activist for the preservation of the Ukrainian language.

Anne Applebaum speaking about her book, *Red Famine: Stalin's War on Ukraine* at UIMA in 2017

Timothy Snyder, 2011

Timothy Snyder, an American author and historian, who primarily focuses on Central and Eastern European history. In 2011, he visited UIMA to present his book *Bloodlands: Europe Between Hitler and Stalin*, which won many prizes and was named “revolutionist history of the best kind” by the press.

Serhii Plokhiy, 2016

Serhii Plokhiy, historian, author and professor of Ukrainian history at Harvard University, where he also serves as the director of the Ukrainian Research Institute. He is a Chernobyl survivor, an award-winning historian and who authored *Chernobyl: The History of a Nuclear Catastrophe*.

Serhiy Zhadan, 2017

Serhiy Zhadan, a world famous Ukrainian poet, novelist, essayist, and translator, whose works have been revered worldwide with international publications of his poetry and prose. He is an active participant and advocate for Ukrainian Independence and is considered to be one of the leading voices of this century.

Anne Applebaum, 2017

Anne Applebaum is an American historian and journalist. She has had a successful career as a journalist writing for *The Atlantic*, *The Economist*, *The Spectator* and *The Washington Post*. She most notably won a Pulitzer Prize for her 2004 book *Gulag: A History of The Soviet Camps*. *Red Famine: Stalin's War on Ukraine*, won the Lionel Gelber Prize and the Duff Cooper Prize.

Vitaly Portnikov, 2017

Vitaly Portnikov, an influential Ukrainian publicist, award winning journalist, political activist, and UIMA Distinguished Speaker Series alumni, shared his poignant opinions on opportunities and obstacles to building a modern state in contemporary Ukraine.

Serhii Zhadan presenting at UIMA in 2017

Marci Shore, 2018

Marci Shore is an American associate professor of intellectual history at Yale University and a published author. She authored *The Ukrainian Night: An Intimate History of Revolution* grounding her book on the true stories of activists, soldiers, parents and children taking part in the Maidan protests that drove President Victor Yanukovych from power in February 2014.

Svyatoslav Vakarchuk, 2018

Svyatoslav Vakarchuk is a man of many talents, Ukrainian rock legend, former member of Ukraine's Parliament, activist and politician. He is an advocate for pro-European reforms in Ukraine starting his own political party in 2019 called *Voice (Holos)*. He undertakes many social and cultural projects through his charity "Lyudi Maybutnyoho" (People of the Future), and has become an Honorary Ambassador of Culture in Ukraine and a Goodwill Ambassador for the United Nations Development Program.



MUSIC

Throughout its years of existence, the UIMA stage has been home to some of the world's most renowned and talented classical and jazz musicians. UIMA strives to provide our audiences with melodic genre blending experiences that echo the cultural needs of our community.



Oleh Krysa, 2017

Juliana Osinchuk, early 80s

Dr. Juliana Osinchuk has performed internationally and to great critical acclaim, having shown her concert piano talents at Carnegie Hall, among others. As a champion of American & Ukrainian composers, Dr. Osinchuk has premiered numerous works including Lowell Liebermann's 2nd Piano Concerto at the 1992 Kiev Music Fest, and the world premiere performance of the Piano Concerto # 1 by Alaskan, Philip Munger, with the Anchorage Symphony.

Mykola Suk, 1989

Suk gained international recognition as the winner of the First Prize and Gold Medal at the 1971 International Liszt-Bartok Competition. His international career has spanned four continents, performing in the most prestigious venues from the Great Hall of Moscow Conservatory to Carnegie Hall in New York, and, of course, the Ukrainian Institute of Modern Art in Chicago.

Oleh Krysa, 1989

Krysa is a world-renowned violist and has earned distinction and acclaim throughout the USSR and made his U.S. debut in 1971 in Carnegie Hall. Krysa established a reputation as a soloist, a chamber musician and teacher. He has won many awards around the world for his solo performances. He has taught and still teaches at some of the leading music conservatories through his various master classes and professorships.

MAVerick Ensemble, 2013

Under the direction of Jason Raynovich, the MAVerick Ensemble of musicians are known to



Orbert Davis performing at UIMA in 2019

disrupt established artistic musical norms, through innovative bold programming. The in residence ensemble delighted audiences at the institute for over ten years with many memorable performances designed to engage, entertain, and inform the audience .

Solomiya Ivakhiv

Solomiya Ivakhiv is a Ukrainian violinist and current rising star within the classical music world. She is celebrated as a soloist, recitalist and chamber music collaborator, as a champion of new music and as a dedicated educator. She's performed on many international stages and will be welcomed back to UIMA's stage in 2021 once again.

Kyiv Chamber Choir, 2016

Founded in 1990, the Kyiv Chamber Choir has performed thousands of concerts in at least 21 countries. The Kyiv Chamber Choir was invited by UIMA and performed an emotionally and artistically moving concert of Ukrainian sacred and folk music at St. Nicholas Ukrainian Cathedral.

Stefan Szkafarowsky

An "Afternoon at the Opera" included a performance in 2016 by bass, Stefan Szkarawosky, a Juilliard alumni. From UIMA's stage, to the Met, and other various opera houses from around the world, Szkarawosky is a household name and is known for his impeccable technique and ability to create outstanding characters.

Kaia String Quartet

KAIA String Quartet is a Chicago-based ensemble

devoted to capturing the essence of Latin American culture through music. The first ensemble in residence at WFMT, and a frequent guest at UIMA, KAIA blends the sounds of alluring tango with folk-inspired Ukrainian classics, performing pieces by Latin American, European and Ukrainian masters.

Orbert Davis and Chicago Jazz Philharmonic, 2019

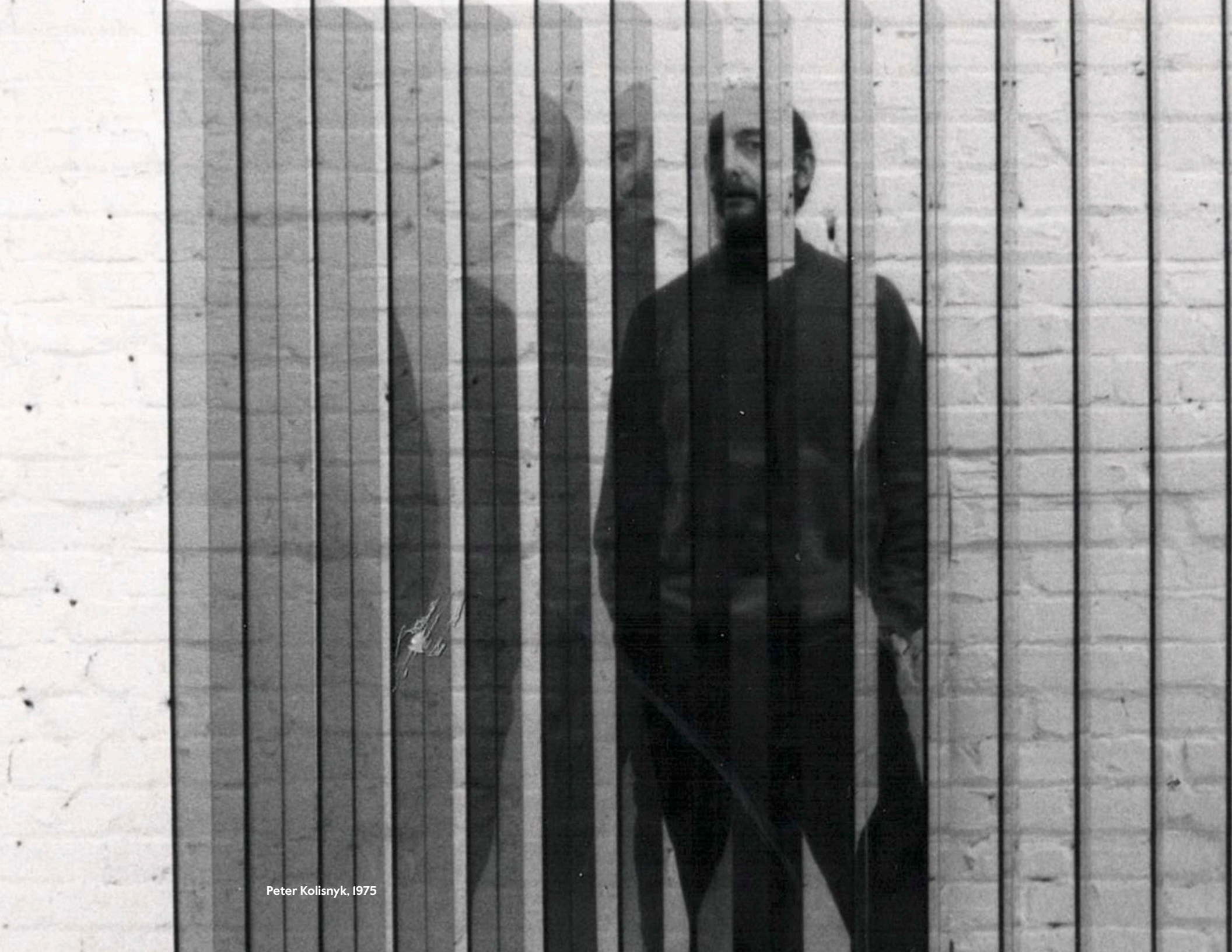
Orbert Davis is a world renown and Emmy-winning trumpeter, composer and director of the Chicago Jazz Philharmonic, a 55+ piece symphonic jazz orchestra dedicated to bringing together audiences of diverse backgrounds through multi-genre projects. Orbert Davis and the Chicago Jazz Philharmonic have been longtime friends of the Institute and each time deliver remarkable performances. Most recently at our 48th annual gala "The Immigrant Story."

Leandro Varady Lopez, 2019

A frequent visitor to the UIMA stage, Leandro has performed solo and with his acclaimed Jazz Trio. A composer and pianist of Argentine descent, Varady Lopez blends classic Latin American rhythms, folk Ukrainian melodies, and classic jazz elements into an electrifying and genre bending performance. Most recently, Leandro took the stage alongside the Ukrainian Village's very own Ivan Shmilo during our 49th Annual Gala.

Ivan Shmilo, 2019

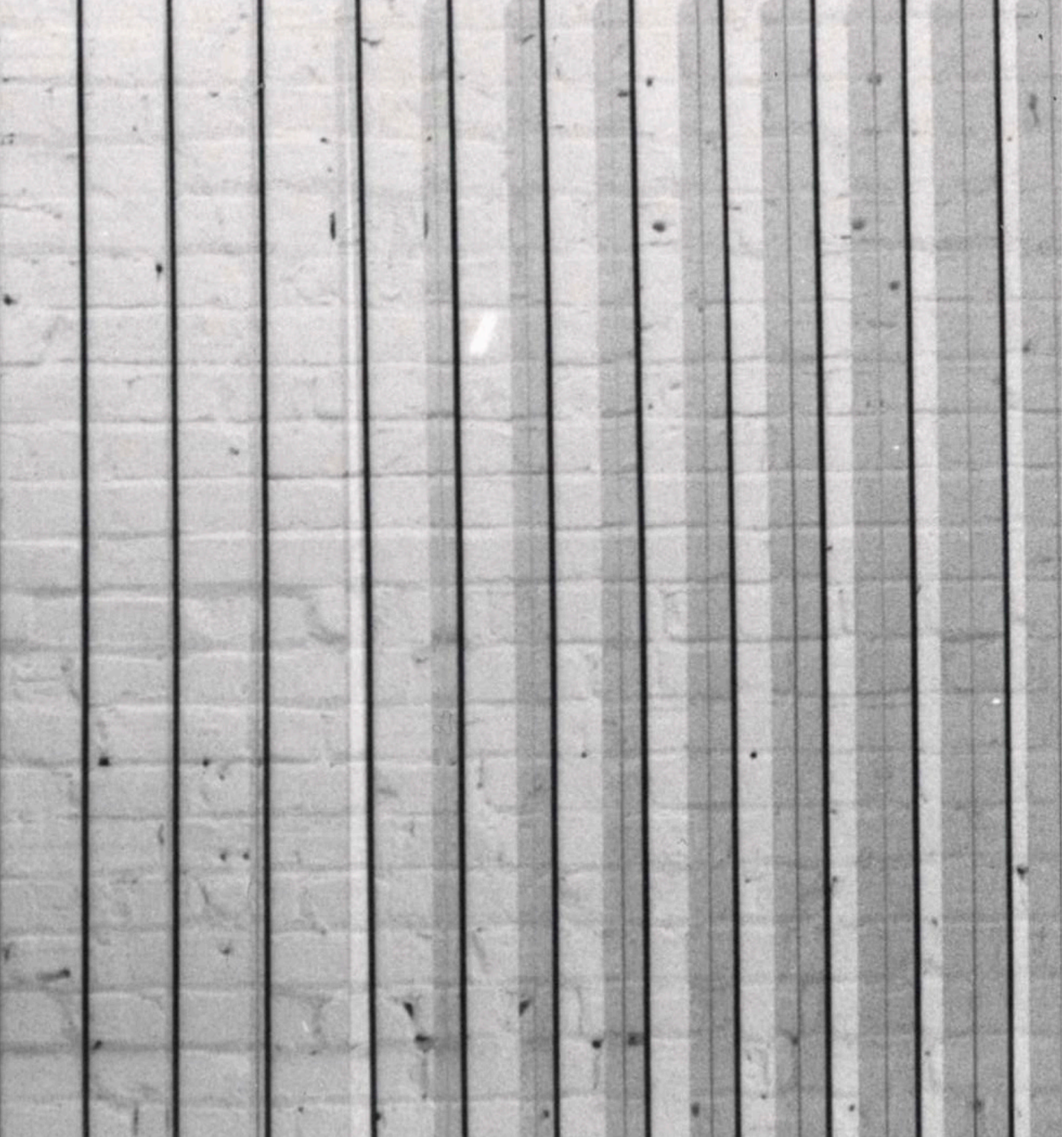
Ivan Shmilo, a virtuoso bandura player, who has played his bandura throughout Europe, North America, and South America. He is a member of the Ukrainian Bandurist Chorus of North America.



Peter Kolisnyk, 1975

2020

2020



2020 was a year of upheaval and learning for the world due to the Covid-19 pandemic. When Illinois went into lockdown in March, we embarked on a new era of isolation, social distancing, and mask wearing that had no clear end in sight. Although we were forced to close our doors for much of the year, we opened ourselves up to the resilient and creative spirit on which our Institute was built through new digital programs and outreach via UIMA's website: presentation of works from the permanent collection, an art activity book for kids with coloring pages and puzzles, "Corona Story", an emotional video about the pandemic told through paintings in the permanent collection, and so much more.

Our efforts were bolstered by the support of the donors who participated in our Giving Tuesday drive, which resulted in over \$6,000 of generous donations. The support of our donors underlines their belief in the vision and mission of the Ukrainian Institute of Modern Art and our future endeavors, as we continue to expand our sense of what is possible and push toward new horizons.

This push included adapting our annual gala by turning it into a Virtual Arts Fundraising Gala. Each year we look forward to this event as an exuberant gathering of our community, and we wanted to capture that same sense of togetherness even though we would

“ALTHOUGH WE WERE FORCED TO CLOSE OUR DOORS FOR MUCH OF THE YEAR, WE OPENED OURSELVES UP TO THE RESILIENT AND CREATIVE SPIRIT ON WHICH OUR INSTITUTE WAS BUILT.”

each be celebrating in our own homes. We partnered with a local restaurant All Together Now! on a social media giveaway to generate excitement around the virtual gala, shared cocktail recipes, and encouraged users to share photos of their gala celebrations to generate excitement and to foster a sense of community. Our virtual gala included remarks from our President Motria Melnyk, performances by Leandro Varady and Ivan Shmilo, and generated almost \$40,000 of generous donations. In the fall, we were thrilled to finally welcome visitors back into the galleries with new Covid-19 safety protocols in place for the Chicago Sculpture International Biennial and our special event Honoring Heorhii Narbut. On the 100th anniversary of Narbut's death, the Ukrainian Cultural Foundation awarded a grant to RODOVID Press in partnership with the Ukrainian Institute of Modern Art to honor the artist's contribution to Ukraine and his enormous contribution on graphic

design. The event included opening statements by Motria Melnyk and the founder of RODOVID Press, Lidia Lykhach, followed by a lecture from Professor Myroslava M. Mudrak about her monograph *The Imaginative World of Heorhii Narbut and the Making of a Ukrainian Brand*. We also premiered the film, *Brendari [Brand Makers]*. Overall the event highlighted that while Narbut's name might not be well known, he created a new visual language and brand identity for the newly independent Ukraine in 1918 that endures today, inspiring a new generation of graphic artists.

It was thanks to our hardworking staff, helpful volunteers, and benevolent donors that we were able to prevail through 2020, finding new ways of interacting with our community and savoring the opportunities we had to open our doors to the public along the way.

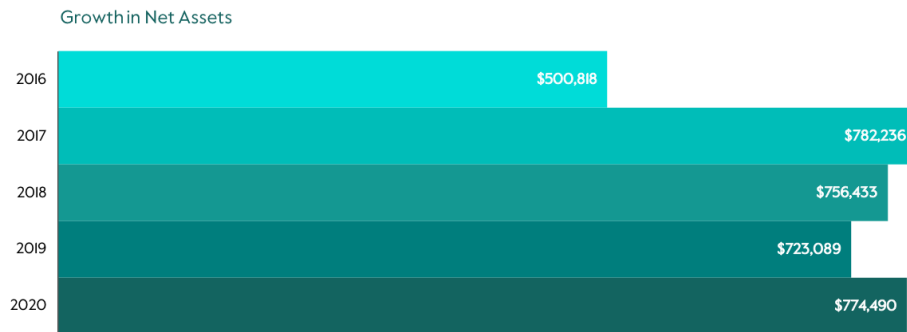




FINANCIAL REPORT

UIMA closed fiscal year 2020 without incurring an operating deficit—a significant accomplishment considering the financial challenges resulting from COVID-19. At the time of the initial closure in early March, the pandemic’s financial impact on the organization was expected to be \$40,000 in lost or deferred revenue. To help mitigate the substantial revenue decline, the Institute, with the help of Selfreliance Federal Credit Union, our official banking partner, secured a forgivable loan under the SBA’s Paycheck Protection Program of \$35,000 providing funds for four months of payroll costs and other allowable expenses. At the same time, UIMA staff pivoted to working from home, keeping the community engaged with virtual content and communications. Our annual Gala for the Arts fundraiser was held virtually; through the generosity of many supporters, this event, as well as substantial relief grants from the Heritage Foundation, Chicago Community Trust and the Terra Foundation allowed us to finish the year with an operating gain—an unusual outcome compared to many nonprofits in 2020.

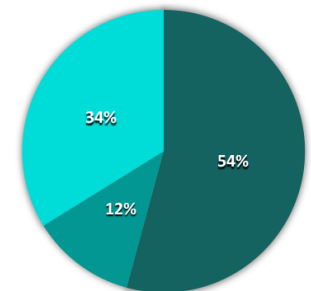
The financial position and results for fiscal year 2020 are presented in the charts to the right.



Operating Expenses	FY 2017	FY 2018	FY 2019	FY 2020
Program Expenses	139,727	192,887	163,240	116,845
<i>Visual Art Programming</i>	80,014	122,302	111,428	102,226
<i>Non Visual Art Programming</i>	59,712	70,586	51,812	14,618
Fundraising & Development	49,219	43,932	68,435	25,767
Administrative & Operations	74,156	76,584	67,347	72,894
<i>Fixed Costs & Office Expenses</i>	59,079	55,889	45,892.00	54,729
<i>Administrative Salaries & Hourly</i>	15,077	20,696	21,455.00	18,164
Total Operating Expenses	263,101	313,404	299,022	215,505

Expenses, FY 2020, %

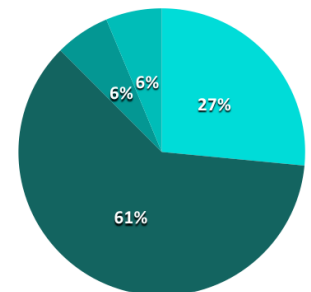
- Program Expenses
- Fundraising & Development
- Administrative & Operations



Income	FY 2017	FY 2018	FY 2019	FY 2020
Contributed Income	413,866	190,479	211,951	225,839
<i>Private Donations & Memberships</i>	79,811	32,189	115,251	68,439
<i>Foundations & Government Grants</i>	334,055	158,290	96,700	157,400
Earned Income	90,380	85,099	48,792	24,957
<i>Ticket sales</i>	12,870	12,370	14,001	2,446
<i>Fundraising</i>	76,746	70,758	27,740	13,491
<i>Space Rental</i>	764	1,971	7,051	9,020
Other Income	1,469	3,248	4,936	7,295
Total Income	505,715	278,825	265,679	258,092

Income, FY 2020, %

- Private Donations & Membership
- Foundations & Government Grants
- Fundraising and Ticket Sales
- Other



At the time of this report drafting, 2020 financials have not been audited.

THE FUTURE

UIMA faces an exciting and challenging future. With intellectual vigor, distinguished staff, modernized management systems, and robust Board support, UIMA will realize its strategic vision of an intellectual hub for contemporary art, revitalize its physical space, and bring out audiences into the virtual realm.

In-Person + Digital Engagement

Accelerated by the pandemic, where UIMA was unable to rely on the robust attendance that has traditionally enabled its success, UIMA leadership is currently re-focusing its audience engagement strategies. By producing and presenting rich programming online more than ever before through streaming and augmented or virtual reality, we are investing in and thinking creatively about new ways to support artists and expand our audiences digitally. I have no doubt that we will look back on

“HARNESSING NEW TECHNOLOGIES THAT ENABLE ARTISTS TO SHOWCASE THEIR WORK AND OUR AUDIENCES TO FEEL CONNECTED WITH ART WHEN WE CAN’T PHYSICALLY BE TOGETHER WILL BE OUR FOCUS IN THE COMING YEARS”

2020 and recognize it as the impetus that propelled UIMA into a new, hybrid model of in-person and virtual presentation of art in the post-pandemic world. Although virtual visits cannot replace the visceral feeling of standing before an original work of art in an exciting physical space, harnessing new technologies that enable artists to showcase their work and our audiences to feel connected with art

when we can't physically be together will be our focus in the coming years.

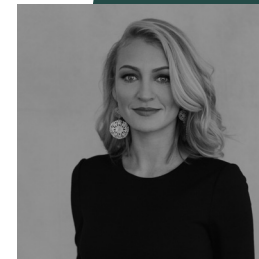
A Scholarly Resource

Equally, and in line with the vision set forth by our forefathers, UIMA will also focus on academic research and engage with academic communities around the world. In the last years, we have been mining our archives of over a thousand artworks, hundreds of photographs, letters, 8mm film reels and local historical records to create a massive digital library of our permanent collection, a vital and sustaining organizational asset. Through the digitization of our permanent collection, UIMA's website will serve as a scholarly resource for art historians around the world pursuing their academic goals. Ukrainian artists and art scholars rarely publish in the United States or even in the English language, so UIMA regards itself as a key channel through which American scholars can access Ukraine's significant contributions to European modernism. This digital resource would also serve to preserve a key facet of Chicago's artistic history, Ukrainian-American history and the immigrant experience in Chicago. Through dedicated grant-making, UIMA also plans to complete several research projects on scholarly art themes and to showcase these findings in the form of exhibitions, book publications and presentations in various academia symposia. We will continue to pursue partnerships with peer institutions in the US and abroad to enable our broader research capabilities and to give a wider academic access to Ukrainian contemporary art, design, architecture and craft.

Capital Expansion

Finally, UIMA plans to complete a capital expansion to its premises, which will include a reimagined gallery space, state of the art archival space to house the permanent collection, as well as the Children

Art Center. Many of UIMA's exhibitions demand a controlled environment, complex floor loading, a neutral backdrop, access to sophisticated electrical supplies, Internet, and AV for the presentation of multimedia works, more square footage, and recently, proper social distancing design and ventilation. With increased space, and an improved quality of space, UIMA will be capable of hosting and touring exhibitions to and from its international peer institutions, thereby offering Chicago audiences the opportunity to enjoy niche international shows.



Victoria Cooper
Development Manager

THANK YOU

Foundations and Government Grants

Chicago Community Trust
Gaylord and Dorothy Donnelley Foundation
Illinois Arts Council
Richard H. Driehaus Foundation
Heritage Foundation
Selfreliance Foundation
Terra Foundation

Corporate Partners

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Andrew and Motria Melnyk
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Andrew and Vera Eliashevsky
Theodora Turula
Roman and Jan Daczkewycz
Irene Nowak
Irka Tkaczuk and Alan Golub
Yaro Melnyk
Weldon and Jaroslawa Johnson
Latkin Family Foundation

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Andrew and Christine Gorchynsky
National Museum of Puerto Rican Art
and Culture
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Ivan Buryadnyk
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Mark Rozdolsky
Michael and Oksana Holian
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Sophia Fedachtchin
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Slobidsky Family
Vassyl and Roksolana Lonchyna
Vera Daria Gaddy
Volodymur Ilchyschyn
Wasyl and Roma Wowchuk

Family \$100-\$249

Joseph and Laura Solimini
Oksana Krushelnycky
Oresta Fedyniak

Pictured from left to right:

Vira Bodnaruk and Oleh Kowerko

Alexandra Kowerko, Emily Dankewycz, George Kawka[†], Lida Borniak[†]

Maria Kowalsky, Olena Pryma and Motria Melnyk

Julian Kytasty and former Senator Walter Dudycz

Marta Farion

Adrienne Kochman, Alexandra Kowerko, Ray Litwyn, Bohdan Rubchak, Askold Mulnechyk, and Lida Litwyn



Hania Kuzmik
Olena Smolynets
Lidia Lykhach
Donna Dykyj
J. Poluchowicz
Sofiya Mykytiuk
Theresa Dachniwskyi
Jaroslava Kuchma
Sofia Mikolyash
Martha Borodayko
Natalie Domchenko
Oksana Wesolowskyj
Alan and Janet Leskiv
Ana Hanowsky
Anatoly and Irene Subota
Andrew and Daria Lewicky
Andriy and Oksana Chuyko
Bohdan and Daria Hirniak
Bohdanna Popel
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Donna Castellanos
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Future Developments, Inc.
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John and Helen Pryma

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WHAT TO SUPPORT

Sponsor an Exhibition

If you would like to contribute to the exciting process of making art present itself, you may want to sponsor an exhibit. Please contact us at info@uima-chicago.org to inquire about our schedule of exhibitions and ways you may want to take part in the fine art.

The Collection

Oil, wood, fabric, and even metal have a tendency to decay. Preservation of artwork for generations to witness is a costly, arduous and time-consuming task. If you care about preservation of artwork, donate for this cause.

Capacity Building

Seeking out the staff with the right skillset, upgrading our software to match today's transaction demands, developing new online tools to keep reaching out to new audiences, and investing in our long-term sustainability are all necessary "behind the scenes" capacities we need to pursue our greater endeavors.

Children's Art Center

As we celebrate these fifty years of the Ukrainian Institute of Modern Art, we aim to proceed with the expansion of our art archival room and the addition of a Children's Art Center. The Children's Art Center will welcome students in the community and beyond with the opportunity to learn, express and nurture their appreciation and talent for art. Help us offer our children the possibility to broaden their horizons and experience the freedom of creativity, imagination and individuality.



HOW TO SUPPORT

Membership

UIMA members provide support for our mission and strategic plan priorities. Annual membership levels range from \$60 to \$2,000 and offer a wide variety of benefits. To become a member, please visit www.uima-chicago.org/support.

Gift Planning

A very popular way to support UIMA is by including UIMA in your will or trust. You may also want to consider a beneficiary designation in your life insurance program or trust to support UIMA after your lifetime. We will gladly talk through this option with you and provide you with sample language. Please contact us at info@uima-chicago.org to get started.

Corporate Sponsorships

Corporate partners may benefit from a wide acknowledgement among our constituency, cross-promotion, as well as the use of our beautiful galleries for corporate events. Visit www.uima-chicago.org/support to become a corporate partner or reach out to us at info@uima-chicago.org.

Engage Your Company

Check with your company's foundation or philanthropic unit to determine if your gift can be matched, and increase the power of your gift by two or three times.

Online Giving

Donating to UIMA online is fast, easy and secure, and your gift is tax deductible. Visit www.uima-chicago.org/support to make your contribution.

Amazon Smile

Support UIMA every time you shop, at no cost to you. AmazonSmile Foundation donates 0.5% of your eligible purchase to the 501(c)(3) organization of your choice. Visit smile.amazon.com to learn how to set it up.

Further Information

Ulyana Dmytriv
Operations Manager
773.222.5522
ulyana@uima-chicago.org



UIMA TEAM AND VOLUNTEERS



Motria Melnyk
President

An educator for 27 years with degrees in Art Education, Elementary Education and Secondary Education, Ms. Melnyk has consulted and promoted educational and curricular programs in various organizations, including development of the first virtual global school partnership, Dialogue Across the Ocean with Kyiv. As President of UIMA, Ms. Melnyk has a strategic and unifying role. She communicates and collaborates with staff and board identifying and implementing goals and future endeavors to promote the Institute's objectives and vision.



Adrienne Kochman
Curator

Adrienne Kochman, PhD is an art historian, curator and educator from Chicago, and has been working in its art community since the 1980s. She holds degrees from the University of Chicago (MA; PhD) and Northwestern University (BA). Her research interests include the interplay of identity and culture in art, and its institutionalization in culturally specific art museums. Formerly Associate Professor of Art History and Adjunct Associate Professor of Women's and Gender Studies at Indiana University Northwest, she currently teaches at the School of the Art Institute of Chicago and since 2017, is curator at the Ukrainian Institute of Modern Art.



Ulyana Dmytriv
Events Coordinator & Operations Manager

Having joined UIMA in September of 2019, Ulyana oversees the daily procedural and administrative operations. She coordinates, plans, advertises the events held at the Institute and assists with outreach, fundraising, and budgeting efforts. Ulyana graduated from Indiana University in Bloomington with a Bachelor's Degree in Public Affairs with a focus on Law and Public Policy.



Victoria Cooper
Development Manager

Victoria has an extensive background in Strategic Planning and Marketing in the corporate sector in Ukraine. Since 2015 and before joining UIMA in July 2017, Victoria did advocacy work with Human Rights organizations based in Brussels and New York. She received a Bachelor degree in Psychology from Loyola University, Chicago. At UIMA, her responsibilities include oversight of strategic projects, development and grant-making.



Alexandra Senycia
Marketing Coordinator

Alexandra began her career in social media marketing when she interned at UIMA in 2015 and created their social media accounts. In August 2020, she re-joined the UIMA team as a Marketing Consultant to manage their social media content, oversee their email newsletters, and find new ways to engage their online community. Alexandra is a graduate of Loyola University Chicago where she double majored in Art History and Advertising/Public Relations.



Christina Wyshnytzky
Curatorial Assistant

Christina graduated from DePaul University with a Bachelor degree in History of Art and Architecture. As a curatorial assistant Christina participates in curatorial responsibilities, exhibition process and installation as well as archival conservation. In addition, she has begun a long-term project digitizing UIMA's permanent collection.



Elena Smolynets
Docent, Preparator, Archival Assistant

As a long-time member of the UIMA's art committee, Elena plays a key role in providing a high-quality and engaging experience for all museum visitors and guests. Her tours of the galleries regularly get high visitor ratings across feedback platforms, such as Google and Yelp.

From its inception, UIMA has been built on the enthusiasm and hard work of dedicated volunteers. From the leader of the Institute, President, Motria Melnyk, to Graphic Designer, Sophia Fedachtchin, and our obliging volunteers, everyone dedicates their talents, endless hours of work, and energy each year. We thank you for your important contributions!

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