

UIMA

2019



ukrainian institute of modern art

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UIMA 2019 is published internally, available online at www.uima-chicago.org

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Cover image: Installation of *GRAFT*, Edra Soto, Chicago Cultural Center, April 2019. Image from Edra Soto and Chicago Cultural Alliance.

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about us

For nearly 50 years, the Ukrainian Institute of Modern Art has hosted and promoted Chicago's emerging and prominent contemporary artistic voices. Established at the height of the Cold War when Soviet rule in Ukraine offered few artistic freedoms, UIMA's founders were the first immigrant population in Chicago to create an ethnic museum space fully dedicated to contemporary art. UIMA founding artists Konstantin Milonadis and Mychajlo Urban, were not, however, focused solely upon expressing their cultural identity in their work. As students of the School of the Art Institute of Chicago, they adapted the traditions of Ukrainian modernism to American minimal and abstract art. They held their first exhibition in a storefront in 1956 and with patrons Dr. Achilles and Vera Chreptowsky and other community members, founded the Ukrainian Institute of Modern Art in 1971. These artists gave other Ukrainian artists a forum for creativity and experimentation in a space that now houses one of the world's largest collections of Ukrainian-American abstract and minimalist works from the 1950s, 60s and 70s. Today, featured artists may represent a wide range of nationalities, but the commitment to creative freedom and expression endures.

our team

UIMA's programs and events connect an international network of artists, musicians, and writers with West Town's diverse local community, offering intellectually and artistically rich experiences that enhance and expand Chicago's cultural life. In 2019, UIMA maintained a robust schedule of nine exhibitions and associated wing events. In addition to visual arts, UIMA produced 25 multidisciplinary events to expand its engagement among new and existing audiences. Part-time program and administrative staff work closely alongside President Motria Melnyk to ensure successful implementation of programs across the organization.



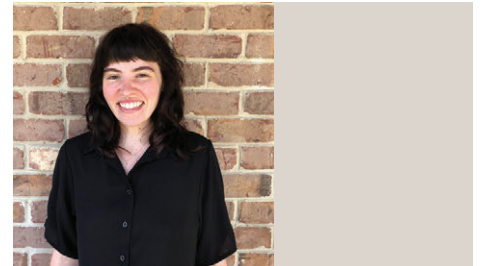
Motria Melnyk
President

An educator for 27 years, with degrees in Art Education and Elementary Education, Ms. Melnyk has consulted and promoted different aspects of educational and curricular programs in various organizations. As President of UIMA, Ms. Melnyk is leading planning, staffing, fundraising, development as well as team management.



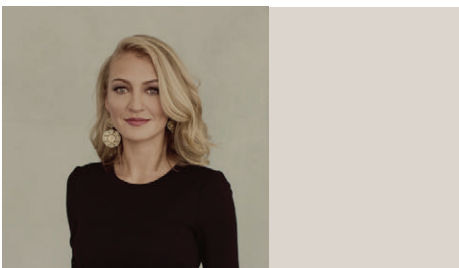
Adrienne Kochman, PhD
Curator

Adrienne has been teaching art history and curating exhibitions for over 20 years. She received her MA and PhD Art History degrees from the University of Chicago and was Associate Professor of Art History and Adjunct Professor of Women's and Gender Studies at Indiana University Northwest. Adrienne has been a member of the UIMA art committee for many years, before becoming its curator in August 2017.



Olivia Rozdolsky
Assistant Curator

Olivia joined UIMA in June of 2017. They received a Bachelor of Arts in Sociology and Studio Art from Calvin College in Grand Rapids, Michigan. Their responsibilities include assisting the curator in exhibition management and caring for the permanent collection, as well as catalogue production and graphic design.



Victoria Cooper
Development Manager

Victoria has an extensive background in strategy and marketing in the corporate sector in her native Ukraine. Since joining UIMA in 2017, she has worn many hats, but today her responsibilities include oversight of strategic capacity projects and grant making. She received a Bachelor degree in Psychology from Loyola University, Chicago.



Ulyana Dmytriv
Events & Operations Manager

Having joined UIMA in September of 2019, Ulyana oversees administrative operations, coordinates 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.



Elena Smolynets,
Visitor Coordinator

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.

our interns

To optimize the limited capacity of its part-time staff, UIMA draws on intern engagement to assist with key projects and initiatives. In spring of 2018, UIMA hired School of the Art Institute of Chicago (SAIC) undergraduate graphic design student Xiao He to design a more dynamic website that makes information and resources easily accessible. SAIC Art History MFA candidate Stephanie Dvareckas and Agnes Scott undergraduate student Ming Washington catalogued UIMA's permanent collection onto cloud-based software allowing staff to streamline curatorial and marketing tasks in March 2019. Finally, in the summer of 2019, Christine Bagan, Loyola University Chicago undergraduate majoring in Film and Digital Media Studies, designed and implemented social media strategy with established communication frequency and tailored content to increase UIMA's audience engagement through social media.

our board

Our 100% pro bono Board of Directors serves in an advisory capacity offering executive leadership on financial matters and actively engaging in donor cultivation and event programming.

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from the president

MOTRIA MELNYK

Fifty years ago, as the space race to successfully send the first human to the moon was in full swing, a group of émigré visionaries created an alternative exhibition venue for contemporary Ukrainian artists who lived and worked in Chicago. Today, as in its early days, the Ukrainian Institute of Modern Art is committed to its founders' vision of providing a venue for underrepresented artistic voices, inviting exploration in modernism and continually promoting cultural understanding and diversity.

A staunch advocate of the importance of art to our personal development, the development of our communities and culture at large, UIMA annually produces a variety of artistic programs, engages with cross-cultural constituencies, while equally maintaining its Ukrainian voice and preserving the museum's rich history. It is my honor and privilege to be involved with this significant cultural Institution.

We live in a rapidly changing era—a time of new technologies that open countless ways of engaging with each other and with art. At UIMA, we embrace change and aim to incorporate innovation into our exhibitions. As such, the exhibit *Brotherland* featured virtual reality headsets which defied distance and took the viewer to the frontlines of the armed conflict in eastern Ukraine. *Borders*, a photo exhibit closer to home,

explored the multi-faceted significance of the concept, featuring a digital installation which sped up a whole day of landscape shots to be experienced in under a minute. Finally, the New UnNatural, a group show dedicated to exploring the beauty standards for women in popular media featured a televised performance by one of the artists and gave a new dimension both physically and metaphorically to the message of the exhibit.

In addition to incorporating a digital medium to engage with audiences, in 2019, UIMA also sought to connect with constituencies that we feel are underrepresented among our visitors—the new wave of immigration, Ukrainians that came to the U.S. since Ukraine's independence in 1991. To reach out to these audiences, we partnered with local media organizations Moloko and Zvuk, who brought some excellent performances, organized workshops and networking events to our galleries, and otherwise created meaningful ways for our community to engage, make friends and form lasting connections. We also made several appearances on Ukrainian Independent Radio and had some candid conversations on how intangible the art scene can be, addressing some of the stereotypes associated with contemporary art, in hopes of promoting our 'art-for-all' stance.



Above:
Motria Melnyk, President

In preparation for its 50th anniversary in 2021, UIMA is currently conducting organization-wide conversations dedicated to planning its work for the next decade. This work underscores a desire to cultivate its institutional mission as a center for learning and engagement through comprehensive academic programming. This plan will prioritize the presentation of progressive modern art and multi-disciplinary events in line with its educational goals.

UIMA is a community of artists, scholars, educators and professionals across industries who make it possible for our institution to thrive for nearly 50 years. Throughout last year, as for many years before, many individuals and organizations have made a contribution to support art programming at UIMA. I extend my heartfelt gratitude to the foundations, grantors, donors, members, and friends for the moral and financial support you provide. I remain in awe of the many creative minds and open hearts that make this institution flourish, and I am grateful for your participation. This report illustrates the many ways UIMA has benefited from your support in 2019. I am excited to see where we can take UIMA in the future!



Left:
Aronetz, Ksenia
C I, 1971
Screenprint on paper
Gift of the artist, 1972

from the curator

ADRIENNE KOCHMAN

A driving force behind UIMA's visual arts programs stems from the belief in contemporary art's ability to denote our changing world, and then, through the existence of the art object itself, fix it in time. The opportunity to reflect, contemplate, experience laughter, or joy as a result of interacting with art, empower humanity - affording us to see beyond everyday routines and responsibilities, encouraging us to step back and gauge.

In keeping with the model of an Institute as laid by UIMA's founders, the exhibition program is designed to bring current conversations about art and its relationship to present-day West Town Chicago with a particular emphasis on the Ukrainian community. For underserved and underrepresented populations, UIMA has focused on generating artistic dialogues, exposing new means of communication through visual expression beyond the traditional.

Variety in exhibition programming is deliberate, with the understanding that present-day issues and concerns may be inclusive of reappraisals of the past - as in Bonnie Peterson and Beth Shadur's exhibition *Wild Fragility*, concerned with the consequences of long-term human, industrial, social impact on the natural environment; *The New Unnatural*, a group show of female artists focusing on the modern grotesque, a telling counterpart to the superficial ideas of womanhood and beauty with which we are bombarded in the media; and *Brotherland*, Brendan Hoffman's documentation of the current Donbass War in eastern Ukraine commenting on its effects on daily lives for the residents who remain in the area as much as exposing Russia's continual centuries-old imperialist aims.



Above:
Adrienne Kochman,
Curator



“the exhibition program is designed to bring current conversations about art and its relationship to present-day West Town Chicago with a particular emphasis on the Ukrainian community”

The nature of art itself has constituted an important segment in the fine art field since the early 20th century, ever changing as new materials and technologies require levels of expertise not commonly taught in art programs. Anthony Adcock and Cleveland Dean’s exhibition *Blue Collar*, aptly exposed issues of class by reconstructing an artist’s studio. Emphasizing labor, long work hours, craftsmanship, and excellence of skill required in trade industries and art, they generated a dialogue addressing aesthetic and economic values within and outside of the artworld.

Art raises questions, providing deeper insight beyond the 5 second look.

Right, left:
Urban, Mychajlo
Untitled, 1996
Oil on canvas
Gift of Mr. Wasyl Kacurovsky



M. Urban 96

2019 exhibitions

In choosing works for its exhibition calendar, UIMA's art committee seeks to spotlight works that stand at the forefront of social, cultural and political relevance. Few politically relevant issues hit closer to home than the ongoing war in eastern Ukraine.

Brotherland

Solo exhibition *Brotherland: War in Ukraine*, showcased the work of photojournalist Brendan Hoffman through digital images and multimedia experiences to magnify both the realities and conceivable proximity of war. American-born Hoffman is one of few photojournalists to venture to the front lines of the conflict to document the war's impact on civilian life. A reflection of both progress and stagnancy since the initial revolution, UIMA presented the exhibition in May through June 2019.

For civilians living near the line of contact or within non-government-controlled areas, conflict is like the weather, an uncontrollable fact of life that shapes one's day-to-day existence. Everyone continues their business as best they can with a practiced sense of normalcy. Hoffman's portrayal emphasized the incongruous absurdity inherent in armed conflict, the shock of the unimaginable juxtaposed with the utterly mundane. The exhibition drew a wide audience, and was featured on WTTW II "Chicago Tonight" program.

Since protests in Kyiv drove President Viktor Yanukovich from power in February 2014, eastern Ukraine has been convulsed by a separatist insurgency that evolved into a full-fledged war centered in the provinces



"If you asked people in this region six months before this war started if there was ever a chance they would see a war in their region, everyone would have said that would be impossible. The most important take away I want people to have when looking at my work is to realize that war can happen anywhere."

–Brendan Hoffman, Tom Wawzenek, Third Coast Review



of Donetsk and Luhansk, an industrial region known as the Donbass. The war between the Ukrainian military and rebel separatists has left more than 13,000 dead and over a million people displaced. The chosen name "Brotherland" is cynical in nature, as it alludes to the "brotherhood of Slavic nations"- a rhetoric propagated by Russian apparatus to enforce Russian influence in the region.

Born in New York, Brendan Hoffman has worked on assignments for The New York Times, National Geographic, The New York Times Magazine, TIME, Getty Images, The Washington Post, Newsweek, NPR, Al Jazeera, The Wall Street Journal, and USA Today.

Above:
Brotherland installation, UIMA 2019

Left:
UIMA visitors experience scenes from the conflict through virtual reality headsets, UIMA, 2019

Forgotten Forms

As a core member of the Chicago Cultural Alliance, UIMA continually partners with the organization as well as its members to expand its presence, engage in dialogue with other ethnic museums and consider how cultural identity impacts its mission. Over the past three years, UIMA has collaborated with the National Museum of Puerto Rican Arts and Culture to present exhibitions in each organization's galleries and at the Chicago Cultural Center downtown. These exhibitions demonstrate the degree to which abstraction surpasses cultural boundaries by pairing aesthetically similar works by Ukrainian and Puerto Rican artists and raise the question of how much one can determine artistic vision through the lens of ethnicity.

In 2019, investigating seemingly everyday objects to reveal a much greater story about neighborhood identity, placemaking and city life, the *Forgotten Forms* exhibition highlighted the work of two emerging artists, both of whom explore structural elements of urban landscapes. Edra Soto revisits Puerto Rico's vernacular architecture through her *GRAFT* installations and architectural interventions, and Yhelen Hall touches on the history of Chicago and explores a marginal state of detritus becoming artifacts through her series *Polished Remnants*.

The focal piece of Edra Soto's installation was a large wooden screen, punctuated with a pattern of cut-outs, reminiscent of architectural elements found in Puerto Rican working class neighborhoods. Painted in coral, the installation covered nearly the full length and height of the wall of UIMA's west wing. This architectural symbol of island life and Puerto-

Whereas *Graft* invites participation, the sculptural works of Ukrainian-born Hall tempts curiosity and feelings of nostalgia. Displaying pieces of broken curb and slabs of drywall directly on the floor or mounted on iron supports, Hall paid tribute to the crumbling urban infrastructure, hinting at deeper and more complicated socio-economic drivers of urban decay.

"Whether through individual experience or personal encounter, ornamental motif or material fragment, Forgotten Forms recuperates lost or forgotten architectural histories in discrete forms that remap the spaces they inhabit."

–Susan Snodgrass, *THE SEEN*

Rican identity, implanted in a Western architectural space, claimed back the legacy of colonialism and subjugation of territories. The viewer was offered to examine further this identity through fifty tiny viewfinders, embedded along the whole length of the installation. One found images of everyday scenes, glimpses of private life, as well as images of Soto's previous work. What started as an experience of a large scale statement, thus finished with witnessing that which is deeply personal.

Right:

Visitors peer inside Edra Soto's *GRAFT* installation, Chicago Cultural Center, April 2019. Image from Edra Soto and Chicago Cultural Alliance.





Raw Reckoning

Raw Reckoning by a veteran Chicago artist Michael K. Paxton was a one-person exhibition of large-scale paintings and works on paper that derive their structure from the study of slide sections of the effect of black lung disease on coal miners. Paxton, a sixth generation West Virginian creates pillar size fields of chalk, charcoal, gesso and acrylic on raw canvas that embrace this ongoing devastation from coal in an effort to point to a

place and people not heard from often in contemporary art.

While Paxton's work speaks to his personal experience, the dialogue his work opens up is much broader, relating to the relationship between art and science more generally, emphasizing the role of art as a tool for understanding social issues, such as public health. With his aggressive and gestural mark-making, Paxton

effectively humanizes the disease, allowing his audience to approach the subject matter with curiosity and empathy.

In UIMA's commitment to foster interdisciplinary dialogue, and to bring to the forefront today's sometimes overlooked issues, we invited Dr. Robert Cohen to join Michael K. Paxton for a gallery talk.



Dr. Robert Cohen is Professor of Medicine and Director of the Occupational Lung Disease Program at Northwestern University. He is also Clinical Professor of Environmental and Occupational Health Sciences at the University of Illinois School of Public Health. He serves as the medical director for the National Coalition of Black Lung and Respiratory Disease, the organization of federally funded black lung clinics.

Left:
Michael Paxton, *Red and Black Drawing*, 2018, Ink, chalk, flashe, acrylic on paper

Above:
Adrienne Kochman, Michael Paxton, and Dr. Robert Cohen (left to right) speaking at the *Raw Reckoning* artist talk, UIMA 2019

music

A devoted supporter of music in the community, UIMA hosts a variety of concerts throughout the year, including Chamber Music, Jazz and all forms of musical innovation. The music events take place in the intimate setting of the gallery, allowing for a close and warm sound experience. Here are just a few highlights from the year gone by.

In April 2019, we welcomed Leandro Varady on piano, Ernie Adams on drums, and Kevyn Miller on bass to our stage for a Third Stream Jazz Concert. Composed specifically for the evening, the melodies had traditional Ukrainian folk songs infused with jazz, classical elements and Latin American rhythms, resulting in a concert with a standing ovation and a repeat performance in February 2020.

In addition to blending multi-cultural talents and rhythms, in November 2019, UIMA teamed up with In The Realm of Senses project in producing a multi-sensory piece, designed by Jeff Yang, which combined different

modalities of art into coherent works that incorporated elements of sight, sound, taste and smell. The program featured rarely heard pieces by famous composers, Sergei Borkiewicz, Sergei Prokofiev, and Myroslav Skoryk, as well as "Pictures at an Exhibition" by Modest Mussorgsky, performed by Jeff Yang on violin, viola, cello, four baroque recorders, and Lyudmila Lakisova on piano.

The music was paired with animated video of lithographs based on the lost paintings by Victor Hartmann, scents designed by master French perfumer Christophe Laudamiel, and sweet creations and libations by some



of Chicago's top culinary destinations: Band of Bohemia, Mango Pickle, Hewn Bakery, Chocolat Uzma, and Maplewood Brewery.

To finish the year off, in December 2019 UIMA hosted its annual Gala for the Arts fundraiser featuring Emmy winning jazz musician Orbert Davis and members of the Chicago Jazz Philharmonic.

Since January 2018, Davis and his ensemble have collaborated with musicians from Chicago's Chinese, Greek, Mexican, South African and West African immigrant communities, bringing attention to the talents and contributions of immigrants to America and Chicago in particular. These collaborations have resulted in a series of neighborhood performances and World Premiere performances in Millennium Park in the summers of 2018 and 2019.

Inspired by this collaborative process, UIMA dubbed its 2019 fundraiser "The Immigrant Story" and paired Davis and his group with Ivan Shmilo, a virtuoso player of the bandura. The resulting performance did not only entertain but also illustrated UIMA's deeply held love for artistic experimentation and blending Ukrainian tradition with uniquely American experience.



Right:

Orbert Davis and Ivan Shmilo performing at UIMA's annual fundraiser, 2019

Left:

Jeff Yang and Lyudmila Lakisova at *Pictures at an Exhibition*, Marc Perlish Music Photography



building bridges

20th century Ukraine saw a great deal of appropriation of its cultural assets by the Soviet regime, among them Ukraine's substantial input to modernism. The tumultuous century scattered people all over the world, many artists included, leaving their legacy in museums and private collections across Europe, South, and North America. Today, almost 30 years since independence, Ukrainian artists and scholars rarely publish in the U.S. or even in the English language and thus, are greatly overlooked by the American academic and art community. UIMA regards itself as a key channel through which American audiences can access Ukraine's significant contributions to European modernism and for American institutions to include Ukraine in their dialogues and research on modernism and contemporary art.

Throughout 2018, Curator Adrienne Kochman worked with the Ministry of Foreign Affairs in Kyiv and the Consulate General of Ukraine in Chicago to develop an exhibition dedicated to highlighting Ukraine's fundamental role within the graphic arts medium. During the Soviet period, graphics' secondary status to painting as a platform for disseminating official ideology granted it a measure of flexibility. Paid less attention by state censors, artists were able to pursue personal creative endeavors, explore formal artistic issues, and introduce new and challenging techniques—ultimately expanding graphics as a medium in its own right. The collapse of the Soviet Union and state-controlled art opened greater opportunities for artists, leading graphics to become one of the most popular and highly respected art forms in Ukraine.

In 2019, in collaboration with Ukrainian publisher Rodovid Press, UIMA produced a photo exhibit *Through the Lens: Unbending Life*, featuring three generations of photographers who worked in the 1930s, 1970s, and present day. The artists, each in their unique way, broke the boundaries of the accepted norms of their time in order to connect with new and deeper insights into the human condition.

Inspired to find further avenues for collaboration with international institutions and artists, curator Adrienne Kochman and president Motria Melnyk traveled to Ukraine in September 2019. The sponsor of the trip - ChervoneChorne Art Group - has a compelling mission to advocate for the

contemporary art of Ukraine, and to expose international audiences to different mind-sets regarding artistic production, craftsmanship, and the impact of Soviet policies on art. While on the visit, UIMA had the privilege to visit local art museums and galleries and met with directors and curators looking to forge international partnerships. With sustained funding, UIMA aims to pursue these collaborative opportunities with Ukrainian institutions, which will lead to thought provoking exhibitions, academic publications, and ultimately, preserving a part of our collective artistic and cultural heritage.

Right:

Visitors at the opening reception of *Graphics*, UIMA, October 2018



looking ahead 2020

UIMA has been offered a rare opportunity to produce an expanded catalog of Ukrainian modernist painter Michel Andreenko (1894-1982) and a solo exhibition in 2020. The artist spent much of his life in exile in France as the target of threats of Soviet forces. During his lifetime, Andreenko sustained his work through the support of two Illinois patrons who amassed a vast collection of his major works.

Andreenko was born in Kherson, studied there and in St. Petersburg, worked in Odessa, Bucharest, Chisinau, and Prague before moving finally to Paris in 1923. In the 1920s, he created theatrical décor and worked in a geometric abstractionist style informed by constructivism. In the 1930s he exhibited in Paris, Berlin, London, and Lviv, and shifted his interests toward surrealist figuration. In the 1950s, Andreenko traveled frequently and returned to abstraction in his painting. He published his first literary works - the stories "Mice" and "Crossroads" in the 1960s.

Fifteen paintings by Andreenko in the Lviv Museum were destroyed during Soviet times, however, a significant survey collection of the artist's works has been preserved by Drs. Alexandra and Andrew Ilkiw. In 1979, the collection first appeared at the Ukrainian Institute of Modern Art.

Right:

Michel Andreenko

Construction, n.d, detail

Gouache

From the Collection of Alexandra and Andrew Ilkiw



thank you

We gratefully acknowledge the transformative generosity of our supporters. Hundreds of individuals, members, foundations, corporations and others have made gifts to UIMA in 2019. Every gift, big or small, advances the Institution's ambitious vision to discover new talents and educate and inspire future generations.

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Left to right: Askold and Marta Kozbur, Lyonia and Pavlo Nadzikewycz, Bohdan and Petrusia Watral

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Above: Mykola Kotcherha and Tatiana Abramova

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 Iryna and Grisha Dykun
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 Larysa Gerasko
 Sofia Georgieva
 Lisa Goergen Kosnik
 Alex and Olena Gordon
 John Gustafson
 Olena Hirna
 Jerome Hopkins
 Sonia and Andrew Hrynewycz
 Craig Jackson
 Marianna Jaremko
 Myhailo Kalynyuk
 Lyuda and Teodor Kapeniak
 Thomas and Stella Kapsalis
 Nazar Kashuba
 Andrea Kasprzyk
 Ali Kinsella
 Maria Klimchak
 Vasil and Vera Klym
 Angela Koulbansky
 Olena Kovalenko
 Andre Kovalenko
 Oleg Kovalenko
 Anatoliy and Lyudmyla Krasnyuk
 Antonina Kukhar
 Alex Kushnir
 Myron Lewicky and Natalie Kupriy
 Oleh and Valentyna Kurylo
 Mychaline Leseiko
 Ulana Liskevych
 Lidia Lykhach
 George and Helene Lytwynshyn
 Patricia Mackiw
 Nastasiya Marusyk
 Jaroslaw and Marta Matwijiszyn
 Victoria May
 Ihor and Irene Miakush
 Irene Mokra
 Nataliya Nedoshitko
 Oleksandra Oleksiuk
 Nataliya Onusko
 Paul R. Orich
 Roman and Nadya Panychevny
 Marianna Pechonkina
 Victoria Pencak
 Kalyna Procyk and Nickolas Sawicki

Darka Raczkiewicz
 Christina Ruszczycky
 Roxolana Saciuk
 Tatiana Shevchenko
 Joanna M Shostachuk
 Irene Slusarenko
 Tanya Sovgut
 Claire Stuckel
 Iryna Svyscho
 Iurii Telezhynskyi
 Luba Teliatynska
 Oresta Tkaczuk
 Christine Trimarco
 Union Tank Car Company
 Bert Velilla
 Urban C. and Carol Von Wahlde
 Loraine T Washington
 Bohdan and Petrusia Watral
 Oksana Wesolowskyj
 Stefanie and Matt Wowchuk McDonald

Below: Orysia and Borys Antonovych and Lialia Kuchma



Left to right: Jarema Khrushch and Anastasia Kovalenko, Mark Wyshnytzky, Andrew Ilkiw, Alexandra Ilkiw, Terry Wyshnytzky, Lida and Vasil Truchly

financial report

We at UIMA continue to diligently work to create a sustainable business model able to support our artistic programming and the continued cultivation of knowledge about Ukraine’s input into the development of modern and contemporary art. The year 2019 was a continuation of those efforts, and we delivered equitable financial performance. Nevertheless, there is still significant work to be done to achieve financial stability over the long term.

UIMA’s total revenue has been on the decline in the last two years. This decline is mainly driven by a drop in contributed income from private foundations and trusts. In 2017 and 2018, UIMA was a recipient of several one-time grants to support large scale projects, such as the LIONS exhibit and documentary film in the framework of city-wide Chicago Design Initiative, supported by Terra Foundation, Chicago Community Trust and MacArthur Foundation, and Graphics exhibit, produced together with Consul General of Ukraine in Chicago and supported by the Ministry of Foreign Affairs of Ukraine. Also, in 2017, UIMA received a testamentary gift in the amount of \$150,000 from the Maria Slobodian trust. In the absence of these large grants and gifts, 2019 pales in contrast, making it a difficult comparison.

While contributed income from Foundations and Trusts is on the decline, earned revenue, on the other hand, was up 7% in 2019 compared to prior year, driven by robust ticket sales for the annual Gala for the Arts which took place in December 2019. Additionally, UIMA events coordinator drove an increase in other income, primarily by renting space to other organizations and private parties.

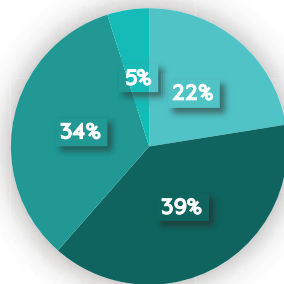
On the expense side of the ledger, our costs are down 17% when compared to 2018 and trending back toward historical averages following the high expenditures to support the large scale productions LIONS and Graphics during 2018.

Income	FY 2017	FY 2018	FY 2019*
Contributed Income	413,866	190,479	152,479
Private Donations & Memberships	79,811	32,189	55,779
Foundations & Government Grants	334,055	158,290	96,700
Earned Income	90,380	85,099	90,792
Ticket sales	12,870	12,370	7,951
Fundraising	76,746	70,758	75,540
Space Rental	764	1,971	7,301
Other Income	1,469	3,248	4,838
Total Income	505,715	278,825	248,110

Operating Expenses	FY 2017	FY 2018	FY 2019*
Program Expenses	139,727	192,887	137,448
Visual Art Programming	80,014	122,302	70,950
Non Visual Art Programming	59,712	70,586	66,497
Administrative & Operations	74,156	76,584	74,420
Fixed Costs & Office Expenses	59,079	55,889	56,438
Administrative Salaries & Hourly	15,077	20,696	17,982
Fundraising & Development	49,219	43,932	47,474
Total Operating Expenses	263,101	313,404	259,341

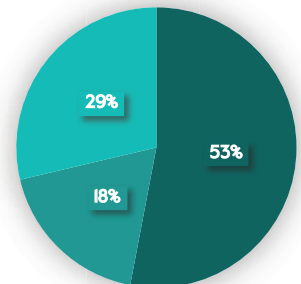
Income, FY 2019, %

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



Expenses, FY 2019, %

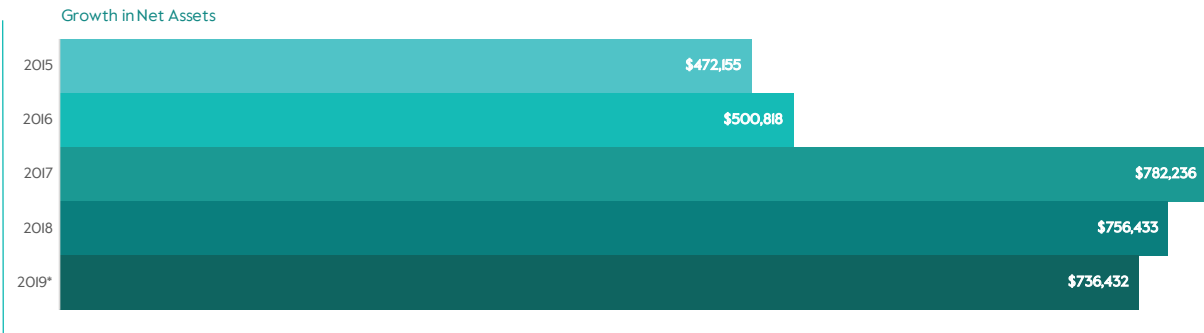
- Program Expenses
- Fundraising & Development
- Administrative & Operations



*2019 Financials have not been audited at the time of this report’s drafting

While the scale of programming and the grants required to execute it fluctuate from year to year and span several fiscal periods, making it difficult to compare, in the last three years, UIMA has managed to restrict \$210,000 to be used for the sole purpose of building the Children’s Art Learning Center.

The organization is currently relying on its operational reserves to cover the current deficit. UIMA’s liquid cash reserve cushions approximately twelve months of operations and gives the organization the flexibility to grow art programming and build its administrative capacity without jeopardizing its long-term goals.



In 2021, UIMA will celebrate its 50th anniversary with a reimagined perspective on budgeting, fundraising, and program management. The organization will commence a massive, multi-year fundraising campaign for a capital project including an expanded archival space and its Children’s Art Learning Center. In preparation for this next stage, the Board is in agreement that internal systems and processes as well as the human capital need to be upgraded and developed through planning, financial management and staffing support.

Thanks to all of you who continue to support our mission.



Above: UIMA facade, Stanley Tigerman, 1978

what to support

Sponsor an Exhibition

There are many costs that go into producing an exhibition: an art historian writing an essay for the catalogue, the costs of shipping the artwork to and from the venue, the complexities of installation, various forms of advertising and of course, hosting the exhibition, among a myriad of other things. If you are passionate about a particular artist or a subject, or 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 discuss our calendar of exhibits and ways you may want to take part in fine art.

The Collection

The UIMA permanent collection currently houses nearly 1,200 modernist and contemporary artworks. Taking care of such a collection is a job in its own right: from cataloguing in the software for academic communities to access, to physical placement, to efforts in saving some of the artworks. Oil, wood, 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

Surely putting up thought-provoking exhibitions, experimenting with melodies, or preserving art are all noble causes, but there is always the “behind the scenes” work that makes it all possible in the first place. And that includes electricity, internet, printer and all that “boring” stuff, without which none of the programming would be possible and you wouldn’t be reading this report. What we mean by “capacity building” is investing into our long-term sustainability, beyond this year’s exhibitions or concerts. Capacity building means we seek out the staff with the right skillset, upgrade our software to match today’s transaction demands, upgrade our online tools to keep reaching out to new audiences, and just be confident that this isn’t a one year game. Supporting our capacity means that by extension you support our greater endeavors. Please contact us at info@uima-chicago.org to discuss monetary or pro-bono services you’d like to dedicate to UIMA.

how to support

Membership

With members from across the state and the nation, the Friends of UIMA provide support for the institution’s mission and strategic plan priorities. Those who join enjoy a wide variety of benefits and have exclusive opportunities to participate in member-only events. Annual membership levels range from \$60 to \$2,000. To learn more, contact 773.227.5522 or visit www.uima-chicago.org/support

Gift Planning

A very popular way to support UIMA and its legacy is by including UIMA in your will or trust. We will gladly talk through this option with you and provide you with some sample language. Also, you may want to consider a beneficiary designation in your life insurance program or trust to support UIMA after your lifetime. You simply contact your retirement or life insurance plan administrator and request a beneficiary designation form. Then, name Ukrainian Institute of Modern Art as a beneficiary to receive retirement assets or life insurance proceeds after your lifetime. The form provided to you is entirely separate from your will.



Left to right: Myron Lewyckyj and Natalia Kupriy, Alexandra Kochman and Oresta Fedyniak, Oksana Holian, Michael Holian

Corporate Memberships and Sponsorships

Corporations play a vital philanthropic role in today's UIMA. We welcome corporate engagement and offer membership through UIMA's Corporate Partner Program. Partners may benefit from a wide acknowledgement among our constituents, cross-promotion, as well as the use of our beautiful galleries for that very sleek event your company may want to host. Contact us to learn more about how a UIMA partnership can complement your corporate objectives.

Engage Your Company

Check with your company's foundation or philanthropic unit to determine if gifts are matched and what process that requires. You can increase the power of your gift by two or three times!

Online Giving

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

Amazon Smile

AmazonSmile is a simple and automatic way for you to support your favorite charitable organization every time you shop, at no cost to you. The AmazonSmile Foundation is a 501(c)(3) private foundation created by Amazon. AmazonSmile donates 0.5% of your eligible purchase to the charitable organization you choose to support, every time you shop. So, why not choose UIMA?

For Further Information

To learn how you can support UIMA please contact:

Victoria Cooper,
Development Manager
Ukrainian Institute of Modern Art
2320 W. Chicago Ave
Chicago, IL 60622
773.222.5522
victoria@uima-chicago.org

Ukrainian Institute of Modern Art is a 501(c) not for profit organization. Your donation is tax deductible, as permitted by law.



Left to right: Orest and Ulana Hrynewych, Vera Eliashevsky and Orysia Kossak-Cardoso and Marta Farion, Taras Drozd

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