

# SMART

**SMART MUSEUM OF ART THE UNIVERSITY OF CHICAGO BULLETIN 2012-2013**



# WELCOME

## The Smart Museum of Art at the University of Chicago opens the world through art and ideas.

In May 2013, we adopted the above mission statement to better capture the Smart Museum's bold and welcoming spirit. It will guide us as we look forward to the Museum's fortieth anniversary in 2014—an opportunity to celebrate four decades of uniquely “Smart” achievements while experimenting with innovative ways to grow in the decades ahead. This exciting year of exhibitions, programs, and events will secure our reputation as a pioneering model of what a 21st century university art museum can be: a visionary, creative force, inspiring visitors of all ages to experience the dynamic role of the visual arts in our world.

As you can see from the following pages, we have a remarkably strong and vital foundation on which to build. The past year saw an array of compelling exhibitions, the addition of several distinctive public programming series, and enhanced online content. We expanded our indispensable multi-visit programs for local schoolchildren, and improved our evaluation methods for those programs with the help

of University graduate students. Stimulating connections were made and existing ones deepened with partners on campus and around the world. Inspiring works of art entered the collection, and many of them are already [on view](#). And, demonstrating a continuing commitment to excellent volunteer leadership, our Board of Governors welcomed the expertise and energy of three outstanding new members.

As always, this institution's accomplishments are made possible by our generous [supporters](#). To you, we offer particular thanks on behalf of our board, staff, and the diverse audiences we serve each year. Your remarkable enthusiasm for and dedication to the Smart Museum ensures its many successes.

**Pamela Hoehn-Saric**, Chair  
Smart Museum Board of Governors

**Anthony Hirschel**  
Dana Feitler Director



### EXPLORE

Our new interactive online Bulletin format allows you to easily view original content on our Vimeo channel, slideshows on Flickr, and other great resources. Hyperlinks throughout this document are indicated by **bold blue** text. You can also skip from section to section using the buttons at the bottom of the page. Enjoy exploring!

### CONNECT

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 [Watch us on Vimeo](#)



70,183

VISITORS OVER  
356 DAYS OPEN



**smARTkids**  
32,830 UNIQUE VISITORS

58

NEW ACQUISITIONS TO  
THE COLLECTION

12,800+

OBJECTS IN THE COLLECTION

ONLINE COLLECTION DATABASE

10,832

UNIQUE VISITORS



5,022

FACEBOOK FANS



WE OFFERED OUR AUDIENCES:



9

EXHIBITIONS PRESENTED

18

EXHIBITION INTERPRETATION  
VIDEOS PRODUCED

2

COMMISSIONED  
ARTWORKS



2,263

TWITTER FOLLOWERS

18

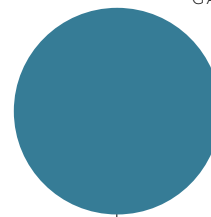
COLLECTION GALLERY  
ROTATIONS

WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR:

- |                      |                                |                           |   |
|----------------------|--------------------------------|---------------------------|---|
| ■ 61 Attendants      | ■ 9 Curatorial Interns         | ■ 3 Registration Interns  | ■ 2 Education Interns                             |
| ■ 52 Docents         | ■ 9 Student Program Assistants | ■ 2 Development Interns   | ■ 1 Andrew W. Mellon Foundation Curatorial Intern |
| ■ 15 Café Attendants | ■ 4 Business Office Interns    | ■ 2 Communication Interns |   |



IN ONE YEAR, OUR DOCENTS LED 204 TOURS OF THE  
GALLERIES FOR 3,414 PEOPLE



2,605

K-12 students



450

adult visitors



359

college students



# EXHIBITIONS & SPECIAL PROJECTS





## From the Land of the Morning Calm: Traditions of Korean Art

July 5–September 9, 2012

The summer show series (which launched in 2009) gives our visitors an opportunity to dig deeply into a facet of our collection. *From the Land of the Morning Calm* focused on our Korean holdings, which senior curator Richard A. Born declared had “reached critical mass” after steadily growing for the past decade. For the first time, visitors were introduced to nearly fifty works of ceramics, sculptures, paintings, calligraphy, prints and drawings, and metalwork dating from the late Bronze Age to the present day. Within a gallery elegantly outfitted with low platforms, serene lighting, and blond wood to evoke traditional Hanok-style architecture, these diverse objects illustrated the ways that Korea’s visual culture has influenced—and been influenced by—centuries of intense exchanges with China, Japan, and, more recently, the West. Indeed, *Newcity* reviewer Chris Miller called the stunning exhibition “a very good opportunity to contemplate just what is specifically Korean in a culture that owes so much to China and gave so much to Japan.” To share these artworks even more widely, we featured approximately forty images from the exhibition on [Tumblr](#), where they were enthusiastically liked and reblogged.

10,346  
IN ATTENDANCE  
DURING EXHIBITION

520  
RELATED PROGRAM  
ATTENDANCE



## From the Land of the Morning Calm

### SPOTLIGHT

*From the Land of the Morning Calm* reminded me of how inspirational an exhibition can be. When I fortuitously saw the 1996 traveling exhibition *The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392-1910)* from Korea University Museum, organized by the Smart, it was my first time seeing Korean paintings and it spurred my curiosity to learn more. Over a decade later—now as a doctoral student of Korean and Chinese art history at UChicago—I was thrilled to learn that the Smart was planning another Korean art exhibition and I jumped at the chance to serve as a research assistant for the project. Working with curator Richard Born, I examined a number of paintings and provided information about artist biographies and their oeuvres, translated colophons and inscriptions, and deciphered seals. As part of the exhibition's public programming, I also gave a gallery talk about Korean ink painting and calligraphy, since I am particularly interested in the relationship between text and image. The Smart's collection of Korean paintings contains particularly wonderful examples that elucidate the complex links between text, image, and the body.

But *From the Land of the Morning Calm* didn't just showcase the Smart's wonderful collection of Korean art. It was also the inspiration to bring together students and scholars to discuss current research trends in Korean visual culture. I and the exhibition's two other graduate-student researchers organized a two-day symposium that was the first event of its kind in Chicago for well over a decade. Held at the UChicago in October 2012, "Korea Imagined: Korean Visual Culture in Chicago" covered topics ranging from medieval Buddhist art to contemporary cinema, and attracted scholars from across campus as well as from the University of Texas at Austin, the University of Southern California, Princeton University, New York University, UC Berkeley, UC Riverside, and Kalamazoo College. For me, being part of *From the Land of the Morning Calm* conjured the same enthusiasm that I felt during my first encounter with Korean art, when I learned the importance of thinking about objects outside the classroom—and I wouldn't be surprised if it inspired another first-time viewer as well.

Eleanor S. Hyun, University of Chicago PhD candidate and researcher for the exhibition



Eleanor Hyun and guests discussing the works on view in *From the Land of the Morning Calm*.



## From the Land of the Morning Calm

### GALLERY

Richard and Mary L. Gray Gallery

### CURATORS

Richard A. Born, Smart Museum Senior Curator in collaboration with exhibition researchers Eleanor S. Hyun and Nancy Lin, Ph.D. candidates, Art History, The University of Chicago; Sun-ah Choi, Ph.D. (2012), Art History, The University of Chicago; Catherine Stuer, Ph.D. candidate, Art History, The University of Chicago; and volunteer Rhea Eunjo In.

### CREDITS

Lead funding for this exhibition was generously provided by the Smart Family Foundation. Major funding was provided by Gay-Young Cho and Christopher Chiu, and Nuveen Investments. Smart Museum exhibitions are supported by Smart Partners.

“A very good opportunity to contemplate just what is specifically Korean in a culture that owes so much to China and gave so much to Japan.”

Chris Miller | *Newcity* | Review | August 30, 2012

“The first-ever exhibition to focus on [the Smart’s] diverse, exquisite collection of Korean art.”

Asian Art News | A Culture Revealed | July 2012

### RELATED PROGRAMMING



#### Celebrate Korean Art at the Smart

July 14, 2012

Participants enjoyed the festive sights and thunderous sounds of traditional Korean dance and music. This free afternoon also included a gallery tour by Eleanor S. Hyun and Korean refreshments. *Presented in partnership with the Chicago Korean Dance Company.*

#### Gallery Talk and Tea: Cultural Cross-currents in Korean Literati Painting

July 19, 2012

Artist, critic, curator, and UChicago PhD candidate Phil Lee led two in-gallery discussions on the transmission of culture and ideas in Korean art.

#### Workshop: The Calligrapher’s Kite

July 28, 2012

Guests built their own *Bangpai Yeon*—a traditional Korean kite inscribed with messages and flown to invite good fortune. *Led by instructors from the Chicago Korean American Artists Association.*

#### Gallery Talk and Tea: Korean Journeys to International Art

August 16, 2012

This talk by Phil Lee focused on the interplay between international modern art and Korean culture in the work of first-wave artists on view, including Paik Nam Jun, Lee Ufan, and Han Youngjin.



#### Curator Tour

September 9, 2012

Guests explored the rich and complex history of Korean art during this insightful closing-day tour led by Richard A. Born.

#### Korea Imagined: Korean Visual Culture in Chicago

October 19-20, 2012

Cochrane-Woods Art Center  
As the first academic conference in the Midwest in over a decade to focus exclusively on the subject, more than twenty scholars convened to present on a broad spectrum of Korean visual culture. *Presented in collaboration with the Center for East Asian Studies at the University of Chicago.*







## Awash in Color: French and Japanese Prints

October 4, 2012–January 20, 2013

The idea for *Awash in Color* arose in 2006, when the Smart acquired several key nineteenth-century French and Japanese prints and began planning a related exhibition. But when Chelsea Foxwell—who specializes in the effects of Japan’s “opening” to the West as seen in nineteenth-century Japanese painting and visual culture—joined the University faculty in 2009 and began [using the collection](#) in her classes, Anne Leonard realized that a partnership with her would allow the Museum to present an especially broad, rich history of color printmaking. The resulting exhibition featured more than 130 exquisite color prints and illustrated books spanning two centuries, with works drawn from the Smart’s substantial holdings as well as major public and private collections across the country. *Awash in Color* received glowing reviews: *Time Out Chicago* said it “overflows with inventiveness” in a five-star review, and later declared that it contained “some of the most beautiful artworks we saw all year” in a list of “10 Best Art & Design Shows of 2012.” The exhibition was also featured as a “Don’t Miss” in the *Wall Street Journal*, and made both a “Pick of the Week” and one of winter’s “Three to See” by the *Chicago Tribune*. Proving *Awash in Color*’s appeal with the public, more visitors entered the galleries per day during its run than during any other special exhibition in the past five years.

22,045  
IN ATTENDANCE  
DURING EXHIBITION

773  
RELATED PROGRAM  
ATTENDANCE

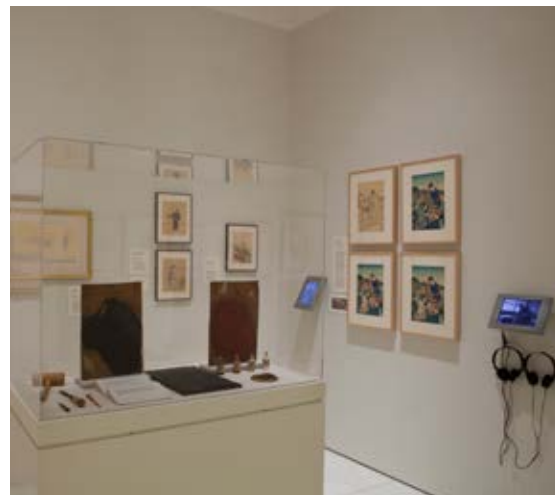




## Awash in Color: French and Japanese Prints

### SPOTLIGHT

To help visitors better appreciate the labor-intensive printmaking process, the exhibition included a case full of traditional Japanese woodblocks, tools, and colorants. An iPad on the wall nearby played an excerpt of a woodblock printmaking demonstration from the renowned [Adachi Institute of Woodcut Prints](#), while another featured a digital “flipbook” of twenty-four progressive proofs to show how colors were added one laborious layer at a time to create a single finished print. For many visitors, this display was an exhibition highlight—a *Chicago Reader* Culture Vulture said “I watched [the Adachi video] three times, it was so helpful and fascinating.” But visitors may not have known that the objects in the case had been re-discovered during the research phase of *Awash in Color*, when the co-curators visited Washington to explore the Smithsonian Institution’s vast collections. Those very tools, blocks, and colorants had been used in the production of Utagawa Kunitaru II’s triptych, *The Four Occupations: Farmers* (1869), a retelling of the classic eleventh-century Japanese novel *The Tale of Genji*. (Four progressive proofs of the left panel of the triptych can be seen on the wall at the right of the image.) Once the print series was no longer profitable, the publisher gave the proofs and other materials to T. Tokuno, the chief of the Bureau of Engraving and Printing at the Japanese Ministry of Finance. In 1889, the Japanese government in turn made a gift of them, in the spirit of education and cultural exchange, to the Smithsonian, where they were at one point part of a diorama display. When the co-curators saw the objects in storage at the National Museum of American History, they realized, with the help of NMAH curator Helena Wright, that the diplomatic gift—including Tokuno’s translated instructions for woodcutting and woodcut printing, which circulated to American and European artists—had played a vital role in bringing an understanding of Japanese print techniques to the West.



“The flipbook floored me by showing how complex [the printing process] was!”  
Visitor comment



## Awash in Color: French and Japanese Prints

### GALLERY

Richard and Mary L. Gray Gallery

### CURATORS

Chelsea Foxwell, Assistant Professor of Art History at The University of Chicago, and Anne Leonard, Smart Museum Curator & Associate Director of Academic Initiatives

### CREDITS

This exhibition is one in a series of projects at the Smart Museum supported by an endowment from the Andrew W. Mellon Foundation. Major funding was provided by the University of Chicago Women's Board and The Samuel H. Kress Foundation, with additional support generously provided by Ariel Investments, The Elizabeth F. Cheney Foundation, The IFPDA Foundation, and Thomas McCormick and Janis Kanter. Related programming was made possible by the University of Chicago's France Chicago Center, Department of Music, and Department of Art History as well as Mrs. Betty Guttman. Additional funding for the catalogue was provided by Furthermore—a program of the J.M. Kaplan Fund.

### PUBLICATION

Nine essays and more than one hundred images trace the evolution of color printing technologies from the early eighteenth century through the explosion of color print techniques in the mid- to late nineteenth century, and finally to the twentieth-century resurgence of woodblock printing as seen in the original print movement. Deemed an "elegantly conceived and produced publication" by the Art Libraries Society of North America, the catalogue is essential reading for scholars of Japanese and European art as well as design enthusiasts everywhere.

Chelsea Foxwell and Anne Leonard, with contributions by David Acton, Laura Kalba, Andreas Marks, Andrew Stevens, Stephanie Su, and David Waterhouse.  
© 2012 Paper, 224 pages, 120 color plates, 8 x 11"  
ISBN-13: 978-0-935573-51-0  
Published by the Smart Museum of Art at the University of Chicago  
Available through the Museum Shop and [online](#).

### RELATED PROGRAMMING



#### Master Class: François Chaplin

October 19, 2012

The celebrated pianist gave a public lesson to UChicago music students.

#### Lecture and Recital: Claude Debussy and the Visual Arts

October 20, 2012

Following a lecture on the work of Debussy and his contemporaries by musicologist Gurinder Bhogal (PhD '04), François Chaplin performed

works by the composer, who sought to bridge Asian and Western aesthetics. *Presented by the Smart Museum and the University's Department of Music in celebration of the 150th anniversary of Debussy's birth.*

#### Yasuko Yokoshi:

##### Bell, a work in progress

November 15, 2012

This dance-theater work-in-progress by choreographer Yasuko Yokoshi re-imagined one of the most important and difficult works in the classical Japanese kabuki theater repertoire. The performance was followed by a Q&A. *Presented by the Committee on Japanese Studies at the Center for East Asian Studies, New York Live Arts, and the Smart Museum.*

#### Lunch-hour Talk: "Marketing Beauty: Reading Pictures of the Yoshiwara Courtesans in Context"

November 30, 2012

With Julie Nelson Davis, associate professor at the University of Pennsylvania.



#### Curator Tour

January 20, 2013

With Anne Leonard and Chelsea Foxwell.

"The prints in *Awash [in] Color* overflow with inventiveness, great design and beautiful representations of the people, landscapes and manners of their time."

Philip Hartigan | *TimeOut Chicago* | Five-star review | December 13, 2012

"This was the best, most stimulating exhibit I have seen at Smart."

Visitor comment





## The Sahmat Collective: Art and Activism in India since 1989

February 14–June 9, 2013

Three years in the making and featuring nearly 170 objects from more than sixty artists, this massive, vibrant exhibition offered U.S. audiences the first ever survey of this Deli-based activist collective's efforts to promote artistic freedom and celebrate secular, egalitarian values in India. Such a wide-ranging story could only have been told with an equally wide range of voices—and it was, from local and international partners working with us to create the exhibition's related programs to University faculty members and scholars helping to shape the project in its early planning stages to Sahmat artists and organizers lending their insight to a series of sixteen interpretive videos (see the Spotlight for more). Currently on its [national tour](#), *The Sahmat Collective* was hailed by *Art Asia Pacific* as “a huge step in generating a multifaceted, nuanced perspective of India's cultural life for an American audience.” The project also illustrated what the *Chicago Tribune* called “the ingenious ways that art can meet the needs of activism” throughout the world. Whether in India or closer to home, exhibitions like *The Sahmat Collective* continue the Smart's trajectory of presenting ambitious, thematic projects that address the complex relationships between contemporary art and larger social issues.

[READ](#) more about the Sahmat collective.

25,095  
IN ATTENDANCE  
DURING EXHIBITION

1,206  
RELATED PROGRAM  
ATTENDANCE



## The Sahmat Collective

### SPOTLIGHT

Building from previous Smart Museum exhibitions such as *Go Figure* (2011) and *Feast* (2012), *The Sahmat Collective* offered a dynamic approach to interpretation: Supplemented by wall texts, eleven iPads located throughout the gallery featured videos that combined archival footage with new interviews to give visitors access to firsthand accounts of artists and other collaborators discussing how their practice and thinking has been impacted by their work with Sahmat. The sixteen videos—called out as “wonderful” on the MoMA Talks Tumblr—are now available on the Museum’s website and our [Vimeo page](#), where they have been viewed more than 6,100 times. According to curator Jessica Moss, who created the videos with filmmaker Steven Rosofsky, “I think it’s so useful for visitors to have the opportunity to hear artists speak about their work. In the case of Sahmat, it felt especially critical to hear from their artists and project organizers. The multiple voices reflect the collective nature of the group and provide an understanding of the context in which the works were made which adds layers of meaning and depth. We were fortunate to draw upon Sahmat’s extensive digital archive and combine that old footage with new interviews where many of the people who took part in those events (some over twenty years ago) were able to reflect back upon those experiences and consider how their involvement with Sahmat has influenced their own trajectories and the cultural and political climate of India.”



## The Sahmat Collective

### GALLERY

Richard and Mary L. Gray Gallery and the Robert and Joan Feitler Gallery

### CURATORS

Jessica Moss, Smart Museum Associate Curator for Contemporary Art, and Ram Rahman, photographer and independent curator

### CREDITS

This exhibition was made possible by The Smart Family Foundation; Helen Zell; the Efroymsen Family Fund, a CICF Fund; The Joyce Foundation; and the National Endowment for the Arts. Additional support was provided by Larry & Marilyn Fields; Barbara Fosco, The Fosco Family Foundation; Lisa and Michael Kornick; and the University of Chicago's Committee on Southern Asian Studies.

### PUBLICATION

Situating the Sahmat collective within not only the political sphere in India, but also contemporary art trends from around the world, this beautifully illustrated volume offers both critical essays on the art produced by Sahmat and texts on the political, social, and artistic climate in India. Features twelve case studies, each presenting new scholarship, vivid images, reprints of original articles, essays, and interviews with the artists and organizers of each project.

Jessica Moss and Ram Rahman, with Prabhat Patnaik, Madan Gopal Singh, William Mazzarella, Geeta Kapur, Karin Zitzewitz, and Rebecca Zorach.

© 2013, 300 pages, 420 color plates, 11 x 9.5"

ISBN: 9780935573534

Published by the Smart Museum of Art at the University of Chicago  
Available through the Museum Shop and [online](#).

### RELATED PROGRAMMING



#### Opening Reception

February 13, 2013

Featured performances by sitarist Rakae Jamil, the UChicago South Asian vocal ensemble Sugaraga, and the UChicago classical Indian dance group Apsara.

#### Panel Discussion: Voices of Change

February 16, 2013

Artists, poets, musicians, filmmakers, and scholars shared their work and discussed art's ability to catalyze social and political action. *Presented by the University's Department of Music, Committee on Southern Asian Studies, and the Smart.*

#### Film Screening: Disrupted Divas; Conflicting Pathways

February 16, 2013

Amie Maciszewski's ethnographic point-of-view documentary considers socially marginalized women singers and dancers in three communities in North India. *Presented by the Smart and the University's Film Studies Center.*



#### Curator Tour

March 23, 2013

With Jessica Moss.

#### Celebrating 100 Years of Indian Cinema

April 11, 2013

A retrospective of films by Adoor Gopalakrishnan and a symposium on Indian cinema featuring a panel discussion with the filmmaker and scholars. *Presented by the University's Committee on Southern Asian Studies.*

#### Film Screening: Jashn-e-Azadi

May 7, 2013

#### Film Screening: Jai Bhim Comrade

May 14, 2013

These documentary films blend the personal and political to address critical issues in contemporary India. Introduced by Ashish Rajadhyaksha, Senior Fellow at the Centre for the Study of Culture & Society, Bangalore and co-author of the Encyclopedia of Indian Cinema. *Co-presented by Doc Films, the Committee on Southern Asian Studies, and the Smart Museum.*

#### Concert: Shubha Mudgal

June 9, 2013

Shubha Mudgal, one of India's most celebrated singers and a frequent participant in Sahmat's programs, performed music inspired by powerful writings from the Indian subcontinent. *Presented by the Smart, Eye on India, and Natya Dance Theatre with additional support provided by the University of Chicago's Committee on Southern Asian Studies and the Reva and David Logan Center for the Arts.*

"Like the collective itself, the exhibition embraces the diversity and complexity of its content and context."

Alicia Chester | *ArtSlant* | "The Sahmat Collective: Politics and Performance in India" | February 21, 2013

"[T]hwarts visitors' expectations of how an exhibition—and art itself—should look and function."

Lauren Weinberg | *TimeOut Chicago* | Art Review | March 7, 2013





## Renewal and Revision: Japanese Prints of the 1950s and 60s

September 4–December 9, 2012

In his four-star review of *Renewal and Revision* in *TimeOut Chicago*, Philip Hartigan observed that the exhibition illustrated, perhaps unexpectedly, how “printmaking has connected artists across times and cultures.” This striking project—as well as the concurrent [Awash in Color](#)—presented a new perspective on printmaking in the East and West through seventeen woodblock, mezzotint, and stencil prints from the Smart’s collection and two woodblock prints on loan from a private local collection. Together, the works showcased the inventive shifts that took place in Japan in the first two decades following World War II. During this time, print artists not only pursued aesthetic developments from the prewar years with renewed vigor and looked beyond Japan for fresh techniques and subjects, but also moved from the traditional, collaborative endeavor of *ukiyo-e* (“floating world”) to the more European-inspired *sosaku hanga* (“creative print”) method, wherein the individual artist was solely responsible for designing, cutting, and printing the wooden block. This cycle of inspiration and innovation continues today: As WBEZ’s Arts and Culture reporter Alison Cuddy noted, “Our area has an incredibly rich and diverse print-making scene, but [*Renewal and Revision*] is sure to provide new inspiration for local artists.”

### GALLERY

Joel and Carole Bernstein Gallery

### CURATOR

Richard A. Born, Smart Museum Senior Curator







## Divine and Princely Realms: Indian Art from the Permanent Collection

December 18, 2012–April 28, 2013

Presented in conjunction with [The Sahmat Collective](#), this intimate exhibition featured sculptures, paintings, drawings, and prints from the Smart's collection of traditional art from the Indian sub-continent. Spanning the third to the twentieth centuries, the nine gorgeous objects on display represented classic historic styles, regional variations, and the importance of secular and sacred literature in the visual arts. The exhibition's wall texts also examined how India's distinct art was molded over time by the region's major religions—Buddhist, Hindu, Islamic, and Jain faiths among others—and influenced by the patronage of its Mughal kings and Hindu princes. At once complex and focused, Alpha Omega Arts deemed *Divine and Princely Realms* “enough to leave you completely satisfied.”

### GALLERY

Joel and Carole Bernstein Gallery

### CURATORS

Richard A. Born, Smart Museum Senior Curator, in collaboration with exhibition researcher Marion Covey and Andrew W. Mellon Foundation Intern Iva Olah.

▲ (Detail) Indian, Orissa, *Krishna and Brahma*, c. late 19th/early 20th century, Folio from the tenth book of a manuscript of the *Bhagavata Purana*, Purchase, Gift of Mr. Harris J. Fishman through the Alumni Fund, 1974.62





## Other Modernisms: Serge Charchoune (1889–1975)

May 7–August 25, 2013

The achievements of Franco-Russian painter Serge Charchoune (1889–1975) are among the least widely known or understood in twentieth-century European art. Sometimes seen as a minor practitioner of major modernist styles, Charchoune in fact operated quite independently within and beyond those tendencies. Organized by the Talbot Rice Gallery at the University of Edinburgh, *Other Modernisms* presented a concise survey of paintings, works on paper, and printed ephemera that illustrated Charchoune's range and current relevance. The exhibition's themes were further explored in a lecture by Merlin James for twenty-five guests followed by an in-gallery talk led by the two co-curators; David Schutter's advanced painting practicum for University students, which used the exhibition and studio exercises to question conventional categories of painting; and a related display in the [Modern Art & Design gallery](#), which featured artists in the Smart's collection who were Charchoune's social and artistic peers, such as Hans (Jean) Arp, Sonia Delaunay-Terk, Marcel Duchamp, Francis Picabia, and Kurt Schwitters.

### GALLERY

Joel and Carole Bernstein Gallery

### CURATORS

Artist, writer, and curator Merlin James with David Schutter, Assistant Professor of Visual Arts, The University of Chicago, in consultation with Richard A. Born, Smart Museum Senior Curator





## What is, that it is; of what is not, that it is not, 2

December 13, 2012–January 13, 2013

This vast (approximately 11 x 38 feet) tapestry by London-based Polish artist Goshka Macuga was presented in collaboration with the Museum of Contemporary Art as an intervention into our Threshold series. After scouting a number of possible locations in the city, Macuga selected the Smart as the second location for one half of her stunning diptych. Originally commissioned for dOCUMENTA (13), the work is composed of two photo-based black-and-white tapestries that are meant to be exhibited simultaneously but never together in the same place. Part 1 of the work, which was originally shown in Kassel, Germany, was presented at the MCA as part of the survey [Goshka Macuga: Exhibit, A](#) (December 15, 2012–April 7, 2013) while Part 2, originally exhibited in Kabul, Afghanistan, was at the Smart. This represented the first time the work has been shown in separate art institutions within one city, and the exhibition at the MCA marked the artist's first museum survey in the U.S. since early 2000. Dieter Roelstraete and Stephanie Smith hosted an informal conversation around the installation attended by fifty-three guests.

## GALLERY

Eunice Ratner Reception Gallery

**CURATORS**

Dieter Roelstraete, Manilow Senior Curator at the Museum of Contemporary Art Chicago, with the Smart's presentation overseen by Stephanie Smith, Deputy Director & Chief Curator at the Smart Museum of Art





## City Unclaimed

January 19–December 8, 2013

Gigi Scaria's photo-based collage of an urban landscape was nearly devoid of life forms, but the stark images and constantly flowing fountain pulsed with energy, evoking the "growth and decay" the artist associates with Delhi. Watching visitors react to the work (his first commission for a U.S. museum) at the opening for *The Sahmat Collective*, Scaria was particularly struck by curious guests "trying to figure out which city and where in the world this image is coming from." The artist was happy to enter into the conversation, which used *City Unclaimed* as a "kindling point" to discuss the social and architectural experiences of Chicago, Delhi, and beyond. After all, though many visual cues situated *City Unclaimed* in India, Scaria's title suggests that the questions raised by his work—where are the people? what have they done to the natural world? who has, and who does not?—may be universal to us all.

**LISTEN** to Gigi Scaria talk about *City Unclaimed*

### GALLERY

Eunice Ratner Reception Gallery

### CURATOR

Jessica Moss, Smart Museum Associate Curator of Contemporary Art

### CREDITS

*City Unclaimed* was generously supported in part by BMO Harris Bank.





## American Standard Movement

October 8, 2012-August 19, 2013

For the third banner commission in our Threshold series, UChicago alumna Valerie Snobeck (MFA 2008) questioned how we measure progress. The green debris netting—which she found on a nearby campus construction site—serves as a visual marker that identifies and contains the workplace while also signifying that change is imminent. The text and notations Snobeck printed on the banner refer to a tool used in watch repair to measure internal components, in this way standardizing the passing of time. At play with its outdoor setting and its location at the entrance of the Museum, *American Standard Movement* considered how abstract experiences of progress and passage are made visible, concrete, and measured. According to curator Sarah Mendelsohn, the work “marked the Smart Museum as a place to begin to move more slowly.”

### GALLERY

Vera and A.D. Elden Sculpture Garden

### CURATOR

Sarah Mendelsohn, Smart Museum Executive  
Assistant for Program Support



# PROGRAMMING





## Academic Initiatives

Guided by curator & associate director of academic initiatives Anne Leonard, the Smart continues to support and engage University scholars while exploring new ways to catalyze thinking around the visual arts. In addition to our ongoing curatorial collaborations, [teaching space rotations](#), and exhibition workshops, this past year we nearly reached capacity for the Education Study Room, with class visits from a range of departments including German, Comparative Literature, History, and East Asian Studies. Perhaps most satisfying, however, was the growing interest—both on and off campus—in our [object-based workshops](#), which engage humanities and science faculty in lively discussion around art from the collection. In February 2013, University physicist Sidney Nagel and Anne Leonard co-presented “Art and Science in Dialogue: Object-Based Workshops at the Smart Museum” at the College Art Association’s annual conference, reaching a large audience of academic curators at peer institutions—several of whom have since expressed interest in trying this distinctive approach to cross-disciplinary programming. To date, the workshop planning committee has involved thirteen faculty members from ten departments, and we are confident that the coming year will continue to generate new ways of looking at art and ideas on campus.

### RELATED PROGRAMMING

#### Beauty, Symmetry, Pattern

November 28, 2012

In a discussion grounded by a Belgian painting of *Faust and Margaret*, a post-Minimalist painting by Lee Ufan, and an Ansel Adams photograph, guests enjoyed diverse viewpoints on beauty,

symmetry, and pattern.

With presentations by Gabriel Lear (Philosophy), Doug MacAyeal (Geophysics), Sid Nagel (Physics), and Larry Zbikowski (Music). Moderated by Mark Hereld (Computation Institute).

#### Magic, Illusion, and the Power of Objects

March 6, 2013

Featuring two Old Master prints, a Yoruba sculpture, and a plein-air landscape painting, this workshop on illusion included a demonstration of “magic” objects disappearing in liquids. With presentations

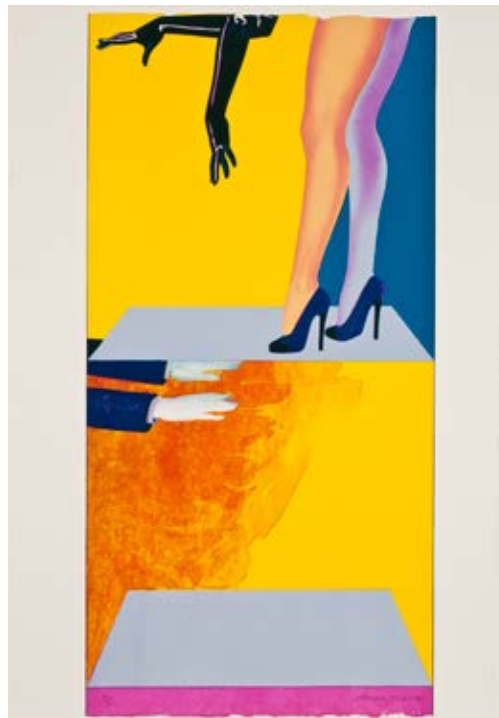
by Cécile Fromont (Art History), David Schutter (Visual Arts), and Sid Nagel (Physics). Moderated by Mark Hereld (Computation Institute).

#### Darkness and Invisibility

April 30, 2013

Focused on a selection of nineteenth- and twentieth-century etchings, Elizabeth Helsinger (English and Art History), Benjamin Morgan (English), and Doug MacAyeal (Geophysics) discussed darkness as a

value in etching, terror and the sublime, and Antarctic whiteout. Moderated by Mark Hereld (Computation Institute).



2,013  
STUDENTS FROM  
139 CLASSES VISITED  
THE ESR

66  
PARTICIPANTS IN  
3 OBJECT-BASED  
WORKSHOPS

2  
FUND FOR FACULTY  
INITIATIVES GRANTS

< Allen Jones, *Magician 3*, 1976, from the portfolio *Magician Suite*, Five-color lithograph on HMP handmade paper. Gift of Allan Frumkin, 1978.152c.



## UChicago Students

From 2012 to 2013, nearly 1,750 UChicago students took part in one of the thirteen programs we created especially for them. This success is due in large part to the Smart's Student Advisory Committee, which works with our education team to plan and promote events that offer students a chance to interact with the visual arts on their own terms. As Bryn Pernot (Class of 2013), an education intern and member of the Advisory Committee, says "There is something so unique about being able to come into a space filled with centuries of great artwork and create something new or watch a performance. To me, it's a reminder that learning can come from seeing and doing and socializing." After all, we are dedicated to presenting new and different ways of looking at the world. If you're looking to socialize, study, or advise, check out our [website](#) to learn more.

### RELATED PROGRAMMING

#### Party at the Smart

October 18, 2012, January 10 and April 11, 2013

These after-hours events featured free food, drink, and music as well as hands-on activities and lively performances that explore our exhibitions and galleries. In the past year, students enjoyed collaborative art projects, digital *ukiyo-e* printmaking, do-it-yourself *ikebana* flower arrangements, *tableau vivant* improv, and dance and music

recitals organized by the South Asian Students Association.

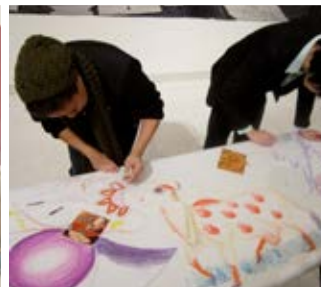
#### Third Thursdays

November 15 and December 20, 2012, January 17, February 21, March 21, April 18, and June 20, 2013  
Students dropped in, relaxed, and got centered during these evenings of stimulating art-looking and -making activities based on the objects in our galleries.

#### Study at the Smart

December 6, 2012  
March 14 and June 6, 2013

At the end of every academic quarter, the Smart keeps its doors open until 1am for UChicago students who want an inspirational place to study for their exams.



860

STUDY PARTICIPANTS

788

PARTY PARTICIPANTS

99

THIRD THURSDAY  
PARTICIPANTS

## K-12 Resources

From increasing the depth of our engagement with area teachers to expanding programs and developing new ones, things are really on a roll for the Smart's K-12 programming. Our generous friends and supporters help keep these offerings free for participants and our staff work tirelessly to ensure that the programs continue to support the needs of students, educators, and the Chicago Public Schools. To see what we accomplished in the past year, [visit our infographic on page 26](#).

"I cannot express in words how wonderful yesterday's trip was. Our docents were outstanding and really interacted well with the students. Thank you for making our first trip to the Smart memorable."

Sara Rerucha, Heritage Middle School Literature and Language Arts teacher



82  
TEACHERS  
ATTENDED  
8 PROFESSIONAL  
DEVELOPMENT  
WORKSHOPS

720  
STUDENTS  
PARTICIPATED IN  
OUR MULTI-VISIT  
PROGRAMS

1,885  
K-12 STUDENTS  
ENJOYED  
TAILORED SINGLE-  
VISIT TOURS

### RELATED PROGRAMMING

#### Teacher Workshop: From Apollo to the Avengers

September 27, 2012

By comparing ancient mythologies and modern-day superheroes, educators explored artworks as a foundation for classroom learning. The event also included an introduction to the Smart's tour offerings and presentations by educators who created lesson plans using objects in the collection.

#### Fall Seminar: Inspirations for Inquiry

November 28, 2012

This workshop investigated the points of intersection between the arts and other disciplines, the Smart and University faculty helped educators make connections to the four pillars of the collection.

#### Teacher Workshop: Influence and Creation in Art

December 11, 2012

Presented in collaboration with the Frank Lloyd Wright Preservation Trust, this workshop uncovered the influence of Japanese prints and art on Frank Lloyd Wright's design style.

#### Teacher Workshop: Orientation for MVP teachers

September 27 and December 13, 2012, March 21, 2013

A mandatory information session for all teachers participating in our curriculum-based multi-visit programs.

#### Spring Session: Educator Evening at the Smart

February 18, 2013

CPS teachers, art educators, and administrators were invited to enjoy the galleries before participating in an ideas exchange with teachers who have developed cross-disciplinary lesson plans using objects in the Smart's collection.

#### Teacher Workshop: Literacy Across the Disciplines

March 20, 2013

Educators came together to learn how to 'read' images as informational texts, investigate dance as non-fiction, explore theater for creative ways to teach narrative, and listen to the sounds of music as language arts. *Co-sponsored with Changing Worlds.*



## Family Programs

Since 2012, we've offered our audiences with young children a monthly series of free, on-site programs that are never the same twice. Through enriching activities that encourage close looking at just one or two objects on view in the Museum, Family Days provide a special opportunity to learn about art together. In fall 2012, we became a host site for The Big Draw, the world's biggest annual drawing festival. And this summer we joined with dozens of local organizations as part of the pioneering Chicago Summer of Learning, a city-wide learning initiative where children can earn badges for participating in a wide range of challenging, educational, and fun activities. These are just two of the neat ways that the Smart helps families connect to art, to each other, and to the world. Visit us soon to discover more!

"Our family audiences are our collaborators in experience: together we look, make, and play with art and ideas."

Erik Peterson, Smart Museum Associate Programs Manager

### RELATED PROGRAMMING

#### Bright Lights, Big City

July 7, 2012

Using pastels, participants learned how to use light and dark colors to evoke brightness and shadow.

#### Play with Korean Clay

August 4, 2012

Guests made and decorated pottery with buncheong, a traditional Korean stamp ware. The event also featured a performance by The Chicago Korean Dance Company's youth group.

#### Art Monsters!

September 8, 2012

Inspired by mythic beasts from Europe and Asia, families created their own unique monster masks.

#### Drawing in the Third Dimension

October 6, 2012

Guests learned about line and shading while drawing abstract still-life images. *Featured as part of The Big Draw Chicago 2012.*

#### Cool Collages

November 3, 2012

Participants made stencils, collages, and other art inspired by *Awash in Color*.

#### Design, Decorate, Innovate

December 1, 2012

Guests used everyday materials to build beautiful and functional structures with "found" objects.

#### Woven Colors

January 5, 2013

Participants used a cardboard loom to create their own colorful, patterned artwork.

#### Mixed-Media Madness

February 2, 2013

Using images of objects in the Smart's collection, families made the artworks their own with markers, pastels, and paper.

#### Books for a Better World

March 2, 2013

Following a tour of *The Sahmat Collective*, guests made illustrated storybooks about harmony and acceptance.

#### Postcards for Peace

April 6, 2013

Visitors created postcards for peace and took part in a dance performance workshop led by the Kalapriya Center for Indian Performing Arts.

#### Imaginary Cityscapes

May 4, 2013

Families created an imaginary cityscape using paper and pop-up art collage techniques inspired by Gigi Scaria's large installation *City Unclaimed*.

#### Shapes and Paper and Sculpture, Oh My!

June 1, 2013

Inspired by Louise Nevelson's *Sky Sentinels* in the courtyard, participants created their own abstract sculptures using colored paper and folding techniques.



771

GUESTS ATTENDED  
12 FAMILY DAYS

75

PARTICIPANTS IN  
CHICAGO SUMMER  
OF LEARNING

34

ARTWORKS  
USED TO INSPIRE



## Connecting through the Arts

We've heard a rumor that the University of Chicago was once considered a pretty un-fun place to be. But things are certainly changing around campus, and the Smart is leading the charge. From concerts and social events to the new Object/Subjective series, we're working to show that art doesn't need to be discussed in hush tones. It can (and, dare we say, should) be a part of everyday life. As is apparent from the listings below, this past year brought the expertise and creativity of several new partners into the Museum to present both one-time and ongoing programs. In the coming years we plan to offer even more creative, social opportunities to engage deeply with the visual arts. You can find us on [Facebook](#) to stay in touch about upcoming events.

"At the Threshold was a great way for us to re-imagine the Hornswaggler mission while extending the scope of the project with new audiences. Plus, it's pretty much the most fun you can have in the lobby of an educational museum."

Joseph Rynkiewicz and Graham Hogan, Hornswaggler Arts

### RELATED PROGRAMMING

#### Hyde Park Jazz Festival

September 29–30, 2012  
A weekend of free jazz at cultural venues throughout Hyde Park. Learn more at [hydeparkjazzfestival.org](http://hydeparkjazzfestival.org).

#### Gallery Talk: Urbanism and Socially Engaged Practice

October 26, 2012  
Deputy Director & Chief Curator Stephanie Smith led a gallery discussion on urbanism and socially engaged art practices using work from the Smart's permanent collection. *Presented as part of Chicago Artists Month by the Smart Museum and the University's Arts and Public Life Initiative.*

#### [NEW] At the Threshold

October 4, November 1, and December 6, 2012, February 7, March 7, April 4, May 2, and June 6, 2013  
Part social hour, part participatory art project, At the Threshold took place on the first Thursday of every month. In 2012–2013, participants enjoyed drinks and music with friends at a popup bar designed by the innovative duo behind Hornswaggler Arts.

#### [NEW] Object/Subjective

April 5 and May 17, 2013  
There is no one way to look at art—as shown by guest speakers sharing their perspectives on artworks in this new series. In conjunction with *The Sahmat Collective*, the April program teamed William Mazarella, a professor of Anthropology and expert on public culture in India, with Angie Tillges, associate artistic director at Redmoon, while the May program joined

Rebecca Zorach, a professor of Art History specializing in activist art, and Rochona Majumdar, a historian of modern India.



455

AT THE THRESHOLD  
PARTICIPANTS

32

PARTICIPANTS IN  
OBJECT/SUBJECTIVE

2

NEW PROGRAM  
SERIES





## Smart Partners

Over a year ago, we combined our annual fund and membership programs into Smart Partners to more effectively focus our energy and resources. We're happy to report that this streamlined giving program (which also got a fresh new look) has been a great success. Our Partners helped to ensure that all the exciting exhibitions and programs listed in this Bulletin were free for everyone. In thanks, we gave them special access to the Museum, our curators, and University scholars through events like the ones listed below. If you didn't already know about the Smart Partners program and all they help make possible, we hope you'll consider [learning more](#).

### RELATED PROGRAMMING

#### Closing Reception:

##### ***From the Land of the Morning Calm***

September 6, 2012

This event featured Korean delicacies and the talented Sun Woo Yang and Jung E. Yang playing, respectively, the geomungo and the gayageum. Guests were also able to discuss the exhibition with curator Richard A. Born and Eleanor Hyun, a UChicago PhD student specializing in Korean art.

#### Preview: *Awash in Color*

October 3, 2012

The first guests to see our fascinating exhibition of French and Japanese color prints enjoyed elegant

refreshments and introductory remarks by Chelsea Foxwell and Anne Leonard. The co-curators were also available throughout the evening to answer questions.

#### **Annual Lecture and Reception: "Set in Stone: Building America's New Generation of Arts Facilities, 1994-2008"**

January 15, 2013

In 2007, the University's Cultural Policy Center and National Opinion Research Center launched "[Set in Stone](#)," a national study of cultural building projects in the U.S. A group of our most dedicated supporters were invited to

the Casino Club to discuss the implications of this vital study with two of its authors, D. Carroll Joynes and Joanna Woronkiewicz.

#### **Preview: *The Sahmat Collective***

February 13, 2013

This colorful evening segued from private reception to lively open house, and featured Indian fare and performances by singer Madan Gopal Singh, sitarist Rakae Jamil, and UChicago dance troupe Apsara.

[VIEW](#) photos from the exhibition opening.



# 472

CURRENT  
SMART PARTNERS

# 381

GUESTS AT  
4 EXCEPTIONAL  
PROGRAMS

# 650+

RECIPROCAL  
MEMBERSHIP  
MUSEUMS





## It's been a busy year in the Smart Museum's education department!

Under the leadership of Michael Christiano, our team has built on past accomplishments to achieve some exceptional results. Be sure to visit [the website](#) to learn more about upcoming programs and teacher resources, and to schedule your own free docent-led tours.

120

interpretative texts researched and written  
for the online collections database

3

new programs added with  
a combined attendance of **586**

$$40 \times (3 + 6 + 6) = 600$$

ARTISTS EDUCATORS STUDENTS

total hours of instructional  
contact time for the  
**CoCre8 pilot**, a new  
approach to collaborative arts education.

### Our education staff shared their expertise by presenting at

- 1) the August 2012 Frank Lloyd Wright Preservation Trust Teacher Workshop on Common Core Standards
- 2) the July 2012 Arts Alive Conference at Columbia College
- 3) the October 2012 Illinois Art Education Association annual conference
- 4) the November 2012 International Education Conference organized by the Center for International Studies
- 5) the Project CREATES teacher fellowship program in February 2013

### We provided even more professional development opportunities focused on the Smart's collection, which resulted in

23

total PD hours per participating teacher

23

Chicago Public Schools educators attended **3** in-depth orientation sessions for our multi-visit programs

4

workshops for **38** educators to create and model their own arts-integrated lesson plans resulting in **26** free lesson plans [available online](#)

### AT THE THRESHOLD



28

drinks hand-concocted  
by **Hornswaggler Arts**

11

guest DJs and  
musicians

48

karaoke songs sung  
with feeling during the  
June 6, 2013 event



**Our multi-visit programs expanded by 37%**, adding 4.5 hours of arts learning and making for each of the 780 local third and fifth grade students and 31 teachers who participated in 2012-2013.

26

### Program Collaborators

Arts and Public Life Initiative  
Arts Incubator  
The Big Draw Chicago  
City of Chicago's Summer of Learning  
Center for International Studies  
Center for East Asian Studies  
Changing Worlds  
Chicago Korean American Artists Association  
Chicago Korean Dance Company  
Committee on Southern Asian Studies  
Department of Art History  
Department of Music  
Doc Films  
Department of Visual Arts  
Eye on India  
Film Studies Center  
Hornswaggler Arts  
Kalapriya Center for Indian Performing Arts  
Logan Center for the Arts  
Open Practice Committee  
Museum of Contemporary Art  
Natya Dance Theatre  
South Asian Students Association  
Summer Breeze  
University of Chicago Graduate Student Affairs  
Urban Gateways



# COLLECTION



# Acquisitions

The objects listed below entered the collection between July 1, 2012, and June 30, 2013. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.



## Asian PAINTING

**Japanese**, late Kamakura (1185–1333)/early Muromachi Period (1338–1573),  
**1** *Rakan*, 14th century  
 Hanging scroll, brush and ink, opaque colors and gold on silk, painting panel: 39-15/16 x 16-7/8 (101.4 x 42.9), mount: 75 x 22-3/4 (190.5 x 57.8)  
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.12

**Nepalese**  
**2** *Thanka of Kalachakra and Vishvamata*, Nepal, 18th century  
 Brush and opaque pigments and gold on cloth, sight: 11-3/4 x 10-1/8 (29.8 x 25.7)  
 Gift of Marilyn Alsdorf, 2012.18

**Tanomura Chokunyu**  
 Japanese, 1814–1907  
**3** *Scholar's Hut in the Mountains* (above), *Imaginary View of Qingjiang Prefecture in Sichuan Province, China* (below), c. 1870  
 Pair of album leaves, mounted as a hanging scroll, brush and ink on silk, each album leaf: 5-3/8 x 7 (13.7 x 17.8), mount: 47 x 14-3/4 (119.4 x 37.5)  
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 2012.34

**Wang Jiqian (C.C. Wang)**  
 Chinese, lived in United States from 1949, 1907–2003  
*Small Landscape (Landscape with Scholar's Hut)*, 1962  
 Hanging scroll, brush and ink and light colors on paper, painting panel: 19-1/2 x 15-11/16 (49.5 x 39.8), mount: 52-3/4 x 20-11/16 (134 x 52.5)  
 Given in honor of Michael J. Murrin, 2012.33

**WORKS ON PAPER**  
**Unidentified Artist**  
 Chinese, 19th century  
*Mandarin Portrait of Man #2*, c. 1875  
 Albumen print, sheet/image: 10-1/2 x 8-3/8 (26.7 x 21.3)  
 Gift of Jennifer and Isaac Goldman in honor of Bob Feitler, 2013.11

**Toshio Aoki**  
 Japanese, lived in U.S.A., 1853–1912  
**4** *Hope*, c. 1892–93  
 Brush and ink and color on paper, 21-5/8 x 13-3/4 (54.9 x 34.9)  
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with funds from the Japan Committee, University of Chicago, 2012.19

**Lai Fong**  
 Chinese, active 19th century  
*Compradores at the European Hongs*, c. 1895  
 From the album *China, India*  
 Albumen print, sheet/image: 7-3/4 x 11 (19.7 x 27.9)  
 Gift of Jennifer and Isaac Goldman in honor of Bob Feitler, 2013.10

**Lü Wu-Chiu**

Chinese, lives in U.S.A., born 1918  
*Mozart*, 2002  
 Brush and ink on paper, 24 x 47-3/4  
 (61 x 121.3)  
 Gift of the Artist and Michael Sun,  
 2012.26

**SCULPTURE**

**Burmese**, Pagan Period  
*Buddha-to-be-Shakyamuni*,  
 11th century  
 Cast bronze, 5-1/2 x 3-1/2 x 2-3/8  
 (14 x 8.9 x 6)  
 Gift of Marilyn Alsdorf, 2012.17

**European****WORKS ON PAPER****Pierre-Imbert Drevet**

French, 1697-1739  
 After Hyacinthe Rigaud  
 French, 1659-1743  
**5** *Bishop Jacques-Bénigne Bossuet*,  
 1723  
 Engraving, plate: 20 x 13-1/2  
 (50.8 x 34.3), sheet: 21-3/4 x 15-1/8  
 (55.2 x 38.4)  
 Gift of Peter and Linda Parshall,  
 2012.32

**Paul Signac**

French, 1863-1935  
 Printed by Jean Grave  
 French, 1854-1939  
**6** *The Wreckers (Les Démolisseurs)*, 1896  
 From the deluxe edition of *Les Temps  
 Nouveaux*, October 1896, Paris  
 Lithograph on chine appliqué, Sainte-  
 Marie paper, image/sheet: 18-1/2 x  
 11-15/16 (47 x 30.3),  
 mount: 22-1/8 x 17-5/8 (56.2 x 44.8)  
 Kornfeld 15 Iva  
 Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions, 2013.14

**Modern****PAINTING**

Attributed to **Wassily Kandinsky**  
 Russian, 1866-1944  
**7** *Composition*, 1914  
 Oil on canvas, 26-1/4 x 33-3/4  
 (66.7 x 85.7)  
 Gift of Dolores and Donn Shapiro in  
 honor of Jory Shapiro, 2012.51

**WORKS ON PAPER****Karel Appel**

Dutch, 1921-2006  
*Evening Landscape*, 1958  
 Acrylic and black ink on wove  
 paper, sheet: 21-3/4 x 29-3/4  
 (55.2 x 75.6)  
 Gift of the Estates of Tom Fizdale,  
 Ruth Fizdale, and Helen Rehr, 2013.1

**Head #2**, 1962

Oil on printed wove paper, sheet:  
 26 x 20 (66 x 50.8)  
 Gift of the Estates of Tom Fizdale,  
 Ruth Fizdale, and Helen Rehr,  
 2013.2

**Julio González**

Spanish, lived in France, 1876-1942  
*Woman with Long Hair before a  
 Mirror (Femme au miroir aux longs  
 cheveux)*, 1936  
 Colored wax crayons, pen, and  
 black ink on laid paper, sheet:  
 11-15/16 x 7-15/16 (30.3 x 20.2)  
 Gift of the Estates of Tom Fizdale,  
 Ruth Fizdale, and Helen Rehr, 2013.5  
*Reclining Head (Tête couchée)*, 1937  
 Pen and black ink and brush and  
 gray wash on laid paper, sheet:  
 9-7/16 x 12-5/16 (24 x 31.3)  
 Gift of the Estates of Tom Fizdale,  
 Ruth Fizdale, and Helen Rehr, 2013.6  
*Personage with Daisies  
 (Personnage aux marguerites)*,  
 8 November 1938  
 Colored wax crayons and pencil  
 on laid paper, sheet: 12-3/16 x 8  
 (31 x 20.3)  
 Gift of the Estates of Tom Fizdale,  
 Ruth Fizdale, and Helen Rehr, 2013.4  
*Study for Cactus Man (Etude pour  
 l'homme cactus)*, 31 March 1939  
 Watercolor, pen, pencil, and black  
 ink on laid wove paper, sheet:  
 14-15/16 x 11 (37.9 x 27.9)  
 Gift of the Estates of Tom Fizdale,  
 Ruth Fizdale, and Helen Rehr,  
 2013.3



8

**Max Kurzweil**

Austria, 1867–1916

8 *The Pillow (Der Polster)*, 1903

Published by Gesellschaft für  
Vervielfältigende Kunst, Austrian  
Five-color woodcut on thin Japanese  
paper hinged to original dark brown  
paper mount with letterpress legends  
at bottom, block: 11-3/16 x 10-3/16  
(28.4 x 25.9), sheet: 15-1/4 x 11-15/16  
(38.7 x 30.3), mount: 22 x 17-3/4  
(55.9 x 45.1)

Novotny-Adolph 428

Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions, 2013.15

**Jean Lurçat**

French, 1892–1966

*Personage before the Eiffel Tower*  
(*Personnage devant la Tour Eiffel*),  
1928

Etching on wove paper, ed. 1/50,  
plate: 10-1/2 x 7-3/4 (26.7 x 19.7),  
sheet: 13-3/4 x 10-11/16 (34.9 x 27.1)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions, 2013.16

**Kurt Schwitters**

German, 1887–1948

*Untitled*, 1923

Blue lithograph with collage on Velin  
paper, unique trial proof impression  
with collaged elements, one of five  
variations, each collaged individually  
and in different areas of the com-  
position, this version signed and  
numbered 5/4, based on plate 4 from  
*Merz 3. Merz Portfolio. First Portfolio*  
*of the Merzverlag. Six Lithographs*  
(*Merz 3. Merz Mappe. Erste Mappe*  
*des Merzverlages. 6 Lithos*), sheet:  
21 7/8 x 17-7/16 (55.6 x 44.3)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions, 2013.18

**SCULPTURE****John Bernard Flannagan**

American, 1895–1942

*Head of a Woman*, n.d.

Carved sandstone, 9-1/4 x 5-1/2 x  
8-3/4 (23.5 x 14 x 22.2)  
Gift of Diana Hunt King and Margit  
Hunt Nahra in memory of William A.  
Hunt, 2013.13

**Joseph Goto**

American, 1920–1994

*Form #2*, 1954

Welded stainless steel on wooden  
base, 26 x 5-1/2 x 3-1/2 (66 x 14 x 8.9)  
Gift of Stanley Freehling, 2012.21

**Henry Moore**

British (English), 1898–1986

*Family Group*, 1945

Cast bronze, 5-1/4 x 3-7/8 x 2-1/2  
(13.3 x 9.8 x 6.4)  
Sylvester 239  
Gift in memory of Dr. Benjamin Krohn  
(1905–1957), founder of Benjamin  
Galleries and early collector of Henry  
Moore, 2012.52

**Contemporary****PAINTING****George Marshall Cohen**

American, 1919–1999

*Figure*, 1955

Oil and cord on masonite, with artist's  
frame, framed: 39-3/8 x 24-1/4  
(100 x 61.6)  
Gift of the Alter Family, 2012.20

**June Leaf**

American, lives in Canada, born 1929

*Untitled*, 1965

Acrylic on canvas, 30 x 40  
(76.2 x 101.6)  
Gift of Joel Press, 2013.20

**WORKS ON PAPER****Sonja Alhäuser**

German, born 1968

*Flying Feast*, 2012

Ink and gouache on wove paper with  
metal grommets, 55-1/4 x 132  
(140.3 x 335.3)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions, 2012.31

**WATCH** the artist talk about her  
recipe drawings

**Jeff Donaldson**

American, 1932–2004

Printed by Lou Stovall

American, born 1937

Distributed by AfriCOBRA

*Victory in the Valley of Eshu*, 1971

Screenprint on wove paper, ed.  
244/280, image: 35-3/4 x 27  
(90.8 x 68.6), sheet: 40 x 29-7/8  
(101.6 x 75.9)  
Gift of Melissa Azzi in honor of the  
artist, 2013.8

**Neil Folberg**

American, born 1950

*As A Dove*, 1999

From the series *Celestial Nights*:  
*Visions of an Ancient Land*  
Gelatin silver print, ed. 2/49, image:  
14 x 14-1/8 (35.6 x 35.9), sheet:  
19-1/2 x 15-5/8 (49.5 x 39.7)  
Gift of Linda and John Hillman,  
2012.50

*Marsh of Sleep (Palus Somni)*, 1998

From the series *Celestial Nights*:  
*Visions of an Ancient Land*  
Gelatin silver print, ed. 6/49, image:  
9-3/4 x 10 (24.8 x 25.4), sheet:  
15-1/2 x 11-3/4 (39.4 x 29.8)  
Gift of Linda and John Hillman,  
2012.48







*Temple Mount*, 1999  
From the series *Celestial Nights: Visions of an Ancient Land*  
Gelatin silver print, ed. 24/49,  
image: 7-9/16 x 9-5/8 (19.2 x 24.4),  
sheet: 11-7/8 x 15-9/16 (30.2 x 39.5)  
Gift of Linda and John Hillman,  
2012.49

#### Wadsworth Jarrell

American, born 1929  
*Revolutionary*, 1972  
Screenprint on wove paper, ed.  
150/300, image/sheet: 33 x 26-5/8  
(83.8 x 67.6)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions, 2012.29

#### Barbara Jones-Hogu

American, born 1938  
Published by AfriCOBRA  
*Unite*, 1969-71  
Screenprint on wove paper, image:  
22-1/2 x 30-1/4 (57.2 x 76.8), sheet:  
28 x 38 (71.1 x 96.5)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions, 2012.28

#### Carolyn Lawrence

American, born 1940  
Published by AfriCOBRA  
*Uphold Your Men*, 1971  
Screenprint on wove paper, image:  
30-5/8 x 24-1/4 (77.8 x 61.6), sheet:  
38-1/4 x 29-3/4 (97.2 x 75.6)  
Gift of David Lusenhop in honor of  
the artist, 2013.7

#### Laura Letinsky

American, born in Canada, 1962  
**9** *Untitled #6*, 2009  
From the series *Rome*  
Chromogenic print, ed. 2/9, sheet:  
35 x 45 (88.9 x 114.3), framed:  
44-15/16 x 54-1/2 x 2-1/4  
(114.1 x 138.4 x 5.7)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions,  
2012.27  
**10** *Untitled #37*, 2012  
From the series *Ill Form and Void Full*  
Archival pigment print on  
Hanemuhle paper, ed. 1/9, framed:  
54-13/16 x 44-15/16 x 2-1/4  
(139.2 x 114.1 x 5.7)  
Gift of the artist, 2012.22  
Commission, Smart Museum of Art,  
Gift of the artist, 2012.22  
**WATCH** the artist talk about her  
inspirations

#### Joel D. Levinson

American, born 1953  
*Untitled #3*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
9-7/8 x 11-15/16 (25.1 x 30.3)  
Gift of Linda and John Hillman,  
2012.35  
*Untitled #9*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
12-9/16 x 8-1/2 (31.9 x 21.6)  
Gift of Linda and John Hillman,  
2012.36  
*Untitled #20*, 1977  
From the series *California Flea*

#### Markets

Gelatin silver print, image:  
4-1/4 x 12-3/4 (10.8 x 32.4)  
Gift of Linda and John Hillman,  
2012.37  
*Untitled #22*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
10-1/2 x 9-15/16 (26.7 x 25.2)  
Gift of Linda and John Hillman,  
2012.38  
*Untitled #25*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
9-13/16 x 11-1/4 (24.9 x 28.6)  
Gift of Linda and John Hillman,  
2012.39  
*Untitled #37*, 1976  
From the series *California Flea Markets*  
Gelatin silver print, image:  
8-7/8 x 12-9/16 (22.5 x 31.9)  
Gift of Linda and John Hillman,  
2012.40



11



*Untitled #42*, 1976  
From the series *California Flea Markets*  
Gelatin silver print, image:  
9-7/16 x 10-13/16 (24 x 27.5)  
Gift of Linda and John Hillman,  
2012.41

*Untitled #46*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
9-5/8 x 11-1/4 (24.4 x 28.6)  
Gift of Linda and John Hillman,  
2012.42

*Untitled #51*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
9-1/16 x 12-1/2 (23 x 31.8)  
Gift of Linda and John Hillman,  
2012.44

*Untitled #52*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
8-1/2 x 12-1/2 (21.6 x 31.8)  
Gift of Linda and John Hillman,  
2012.45

*Untitled #57*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
11-1/4 x 9-5/8 (28.6 x 24.4)  
Gift of Linda and John Hillman,  
2012.46

*Untitled #65*, 1977  
From the series *California Flea Markets*  
Gelatin silver print, image:  
9-1/2 x 11-1/16 (24.1 x 28.1)  
Gift of Linda and John Hillman,  
2012.47

#### Jason Salavon

American, born 1970  
*The Class of 1988*, 1998  
Digital C-print, sheet: 58-1/2 x 44  
(148.6 x 111.8), framed: 61 x 46-5/8  
(154.9 x 118.4)  
Gift of Gary and Susan Garrett,  
2013.17a-b

#### SCULPTURE

Attributed to **William Dawson**  
American, 1901-1990  
*Untitled*, n.d.  
Carved wood with pigment, 9-1/2  
x 8-5/8 x 4-1/2 (24.1 x 21.9 x 11.4)  
The George A. Veronda  
Collection, courtesy of the Roger  
Brown Study Collection, the  
School of the Art Institute of  
Chicago, 2012.24

*Untitled*, n.d.  
Polychromed carved wood,  
6 x 1-3/4 x 1-1/2 (15.2 x 4.4 x 3.8)  
The George A. Veronda  
Collection, courtesy of the Roger  
Brown Study Collection, the  
School of the Art Institute of  
Chicago, 2012.25

#### Ted Halkin

American, born 1924  
*A Case of Gloves*, 1970  
Mixed media, 20-1/4 x 22-1/2 x 20  
(51.4 x 57.2 x 50.8)  
Gift of Dennis Adrian in honor of  
the artist, 2012.53

#### June Leaf

American, lives in Canada, born  
1929  
*The Vermeer Box*, 1965  
Mixed media, 25-1/4 x 24 x 25-1/4  
(64.1 x 61 x 64.1)  
Gift of Joel Press, 2013.19.1-6

#### Edgar Tolson

American, 1904-1984  
*Untitled*, n.d.  
Carved wood with pigment, 13-1/4 x  
3-5/8 x 3-3/8 (33.7 x 9.2 x 8.6)  
The George A. Veronda Collection,  
courtesy of the Roger Brown Study  
Collection, the School of the Art  
Institute of Chicago, 2012.23

#### INSTALLATION AND MEDIA

##### Mary Ellen Carroll

American, born 1961  
with Simon Dance Design, UK  
*Table and Chair for Open Outcry*,  
2012  
Laminate and wood, installation  
dimensions variable  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions,  
2013.21a-b

#### Theaster Gates

American, born 1974

**11** *Soul Food Starter Kit*, 2012  
Ceramics, graphite, metal, wood,  
and graphite on wood (manifesto)  
Installation dimensions variable  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions,  
2012.30

**WATCH** the artist talk about *Soul Food Starter Kit*



# Short-Term Outgoing Loans to Exhibitions

These objects were lent from the collection between July 1, 2012 and June 30, 2013. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth.

## FLINT INSTITUTE OF ARTS

**Exhibition:** *Abstract*

*Expressionism: Then and Now*

**Dates:** May 5–September 9, 2012

**Location:** Flint, MI

**John Chamberlain**

American, 1927–2011

*Untitled*, 1963

Welded, painted, chromium-plated steel automobile body parts, 36 x 50 x 53 (91.4 x 127 x 134.6)  
Gift of Mr. and Mrs. Richard L. Selle, 1972.3

## KOEHNLINE MUSEUM OF ART, OAKTON COMMUNITY COLLEGE

**Exhibition:** *Steven Jay Urry:  
A Retrospective*

**Dates:** May 1–July 31, 2012

**Location:** Des Plaines, IL

**Steven Urry**

American, 1939–1993

*Untitled*, 1971

Cast aluminum, 9-1/4 x 10-1/2  
(23.5 x 26.7)

Gift of Mrs. Marion Simon,  
1985.99a-b

*Arch*, 1972

Cast bronze, 15 x 5 x 5  
(38.1 x 12.7 x 12.7)

The Joseph P. Shure Collection,  
2010.181



## LOYOLA UNIVERSITY MUSEUM OF ART, LOYOLA UNIVERSITY

**Exhibition:** *Sacred Geometry and  
Secular Science*

**Dates:** July 28–October 28, 2012

**Location:** Chicago, IL

**Unidentified Artist**

Chinese, Qing dynasty (1644–1911)

**1** *Paths and Cliffs Beautiful under  
Clouds*, 1746

Hanging scroll, brush and ink, and  
color on silk, painting panel:  
49-9/16 x 24-1/2 (125.9 x 62.2),  
mount: 99-1/2 x  
25-1/4 (252.7 x 64.1)

Purchase, Anonymous Gift, 1974.79



## Wassily Kandinsky

Russian, 1866–1944

**2** *Harmonies (Sounds): Two Riders  
in Front of Red (Klänge: Zwei Reiter  
vor Rot)*, 1911  
Color woodcut, block: 4-1/8 x  
6-3/16 (10.5 x 15.7)  
Roethel 95  
Gift of Paul and Susan Freehling  
in memory of Mrs. Edna Freehling,  
2002.68

*Harmonies (Sounds): Oriental Motif  
(Klänge: Orientalisches)*, 1911  
Color woodcut, state 11/11, block:  
7-7/8 x 9-7/16 (20 x 24),  
Roethel 106 II/II  
Gift of Paul and Susan Freehling  
in memory of Mrs. Edna Freehling,  
2002.67

*Harmonies (Sounds): Great  
Resurrection (Klänge: Grosse  
Auferstehung)*, 1911  
Color woodcut, state 11/11, block:  
8-11/16 x 8-1/2 (22 x 21.6),  
Roethel 138 II/II  
Gift of Paul and Susan Freehling  
in memory of Mrs. Edna  
Freehling, 2002.69

## MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO

**Exhibition:** *Fine de Race.  
Between Avant-garde and  
Decadence*

**Dates:** September 22, 2012–  
January 13, 2013

**Location:** Rovereto, Italy

**Helen Saunders**

British (English), 1885–1963

*Balance*, c. 1915

Graphite and gouache on wove  
paper, sheet: 14-1/2 x 11-3/4  
(36.8 x 29.8)

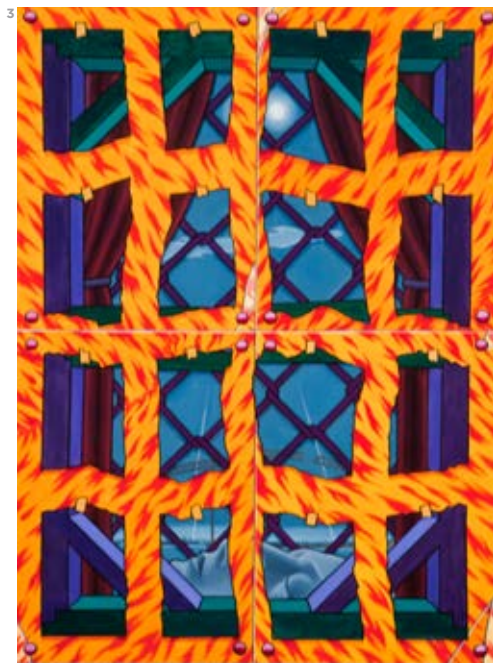
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions  
and with a donation from Lorna  
Ferguson and Terry Clark in  
honor of Richard Born, 2009.32

*Dance*, c. 1915

Graphite and gouache on wove  
paper, sheet: 14-3/4 x 11-1/2  
(37.5 x 29.2)

Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions  
and with a donation from Lorna  
Ferguson and Terry Clark in  
honor of Richard Born, 2009.34





*Island of Laputa*, 1915

Pen and ink, and paper collage on wove paper, image: 10 x 8-1/2 (25.4 x 21.6), sheet: 10-5/8 x 9-1/8 (27 x 23.2)

The Joel Starrels, Jr. Memorial Collection, 1974.275

#### DEPAUL ART MUSEUM, DEPAUL UNIVERSITY

**Exhibition:** *Afterimage*

**Dates:** September 13–November 15, 2012

Location: Chicago, IL

#### Art Green

American, lives in Canada, born 1941

**3** *Cold Facts*, 1979

Oil on canvas in original artist's frame, 48-3/4 x 35-3/4 (123.8 x 90.8)

Gift of Judith and Howard A. Tullman, 1992.21

#### Philip Hanson

American, born 1943

*There are Countless Rooms*, 1971

Acrylic on canvas, 84-1/2 x 56-1/2 (214.6 x 143.5)

Gift of Henry and Gilda Buchbinder, 2007.19

#### Ed Paschke

American, 1939–2004

*Mighty Mask*, 1969

Oil on canvas in original artist's frame, 36 x 26 (91.4 x 66)

Gift of Arthur Paul, 1998.65

#### CONTEMPORARY ARTS MUSEUM HOUSTON

**Exhibition:** *Radical Presence: Black Performance in Contemporary Art*

**Dates:** November 17, 2012–February 15, 2013

Location: Houston, TX

#### Adrian Piper

American, born 1948

**4** *I am the Locus* (#1-5), 1975

Oil crayon drawings on gelatin silver prints, each sheet: 8 x 10 (20.3 x 25.4)

Purchase, Gift of Carl Rungius, by exchange, 2001.126a-e

#### FUNDACIÓ CATALUNYACAIXA

**Exhibition:** *The Other Pedreras: Centenary of Gaudí's La Pedrera in Barcelona*

**Dates:** November 12, 2012–February 24, 2013

Location: Barcelona, Spain

#### Frank Lloyd Wright, designer

American, 1867–1959

*Dining Table Side Chair*, 1907–10

Designed for the Frederick C.

Robie House, Chicago

Oak, replacement leather slip seat, 52-1/2 x 18 x 19-1/2 (133.4 x 45.7 x 49.5)  
University Transfer, 1967.80

*Dining Table Side Chair for a Child*, 1907–10

Designed for the Frederick C. Robie House, Chicago

Oak, replacement leather slip seat, 52-1/2 x 18 x 19-1/4 (133.3 x 45.7 x 48.9), height of seat: 21 (53.3)  
University Transfer, 1967.81





5



6



*Side Chair*, c. 1909

Designed for the entrance hall of the Frederick C. Robie House, Chicago  
Oak, replacement upholstered back and slip seat, 51 x 16-3/4 x 19-3/4 (129.5 x 42.6 x 50.2)  
University Transfer, 1967.83

*Window*, c. 1909

Designed for the master bedroom dressing room of the Frederick C. Robie House, Chicago  
Original wood casing with clear and colored leaded glass and original metal hardware, 47-7/8 x 38-5/8 x 3-1/2 (121.6 x 98.1 x 8.9)  
University Transfer, 1967.89

## NORTHERN ILLINOIS UNIVERSITY ART MUSEUM

**Exhibition:** *Vice and Virtue*

**Dates:** January 8–February 22, 2013

**Location:** Chicago, IL

**Jacques Callot**

French, 1592–1635

**5** *The Virgin Mary*, 1631

Etching, plate:  
5-5/8 x 3-5/8 (14.3 x 9.2)  
Lieuure 1299  
University Transfer from Max Epstein Archive, Purchase, 1962, 1967.116.81

*Battle*, 1633

Plate 3 from the suite *The Large Miseries of War (Les Grandes Misères de la Guerre)*  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieuure 1341  
Gift of Brenda F. and Joseph V. Smith, 2000.89c

*Pillage of a House*, 1633

Plate 5 from the suite *The Large Miseries of War (Les Grandes Misères de la Guerre)*  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieuure 1343  
Gift of Brenda F. and Joseph V. Smith, 2000.89e

*Attack on Travelers*, 1633

Plate 8 from the suite *The Large Miseries of War (Les Grandes Misères de la Guerre)*  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieuure 1346  
Gift of Brenda F. and Joseph V. Smith, 2000.89h

**6** *The Hangman's Tree*, 1633

Plate 11 from the suite *The Large Miseries of War (Les Grandes Misères de la Guerre)*  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieuure 1349  
Gift of Brenda F. and Joseph V. Smith, 2000.89k

**Thomas Cook**

British (English), 1697–1764  
*The Industrious 'Prentice Lord Mayor of London (after William Hogarth)*, 1747 (original Hogarth plate, this impression 1812)  
Etching and engraving, plate:  
10-1/2 x 15-1/2 (26.7 x 39.4), sheet:  
17-1/4 x 23-1/2 (43.8 x 59.7)  
Paulson 179  
Gift of Neil Harris and Teri J. Edelstein, 1998.48

**Otto Dix**

German, 1891–1969  
*Horse Cadaver (Pferdekadaver)*, 1924  
Etching on B.S.B. Commercial Bütten paper, ed. 10/70, plate:  
5-9/16 x 7-5/8 (14.1 x 19.4), sheet:  
14-1/8 x 18-7/8 (35.9 x 47.9)  
Karsch 70  
Marcia and Granvil Specks Collection, 1984.49  
*Field of Craters near Dontrien, Illuminated by Rocket Flares (Trichterfeld bei Dontrien, von Leuchtkugeln erhellt)*, 1924  
Aquatint on B.S.B. Commercial Bütten paper, ed. 10/70, plate:  
7-1/2 x 10 (19.1 x 25.4), sheet:  
14-1/8 x 18-7/8 (36 x 47.9)  
Karsch 73  
Marcia and Granvil Specks Collection, 1984.48

*Mealtime in the Trenches (Loretto Heights) (Mahlzeit in der Sappe [Lorettohöhe])*, 1924  
Etching, aquatint, and drypoint on B.S.B. Commercial Bütten paper, ed. 10/70, plate:  
7-9/16 x 11-3/16 (19.2 x 28.4), sheet:  
14-3/16 x 19 (36 x 48.2)  
Karsch 82  
Marcia and Granvil Specks Collection, 1986.258

*Corpse in a Wire Entanglement (Flanders) (Leiche im Drahtverhau [Flandern])*, 1924  
Etching, aquatint, and drypoint on B.S.B. Commercial Bütten paper, ed. 10/70, plate:  
11-1/2 x 9-1/2 (29.2 x 24.1), sheet:  
19 x 14 (48.26 x 35.56)  
Karsch 85  
Marcia and Granvil Specks Collection, 1986.259







*Lens Is Destroyed by Bombing*  
(*Lens wird mit Bomben belegt*), 1924

Etching, aquatint, and drypoint on B. S. B. Commercial Bütten paper, ed. 10/70, plate: 11-1/2 x 9-7/16 (29.2 x 23.9), sheet: 18-3/4 x 14 (47.6 x 35.6)  
Karsch 102  
Marcia and Granvil Specks Collection, 1986.268

#### James Ensor

Belgian, 1860-1949

**7** *Death Chasing the Flock of Mortals*, 1896  
Etching, plate: 9-3/16 x 6-7/8 (23.5 x 17.5), sheet: 19 x 13 (48.3 x 33)  
Marcia and Granvil Specks Collection, 1984.72

#### William Hogarth

British (English), 1697-1764

**8** *The Sleeping Congregation*, 1736  
Etching, plate: 10-1/4 x 8 (26 x 20.3)  
University Transfer from Max Epstein Archive, 1976.145.199

#### Hieronymus Wierix

Flemish, 1553-1619

*St. Jerome by the Pollard Willow*  
(after Albrecht Dürer), n.d.  
Engraving on heavy wove paper, plate: 8-9/16 x 7-3/8 (21.8 x 18.7)  
University Transfer from Max Epstein Archive, 1976.145.248

#### MUSEUM OF MODERN ART

**Exhibition:** *Inventing Abstraction, 1912-1925*

**Dates:** December 23, 2012–April 15, 2013

**Location:** New York, NY

#### Helen Saunders

British (English), 1885-1963

*Canon*, c. 1915

Graphite and gouache on wove paper, sheet: 14-1/2 x 11-3/4 (36.8 x 29.8)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with a donation from Lorna Ferguson and Terry Clark in honor of Richard Born, 2009.33

#### MUSÉE DE LODÈVE

**Exhibition:** *GLEIZES/METZINGER, Du Cubisme et après*

**Dates:** June 22–November 3, 2013

**Location:** Lodève, France

#### Jean Metzinger

French, 1883-1956

**9** *Soldier at a Game of Chess* (*Le Soldat à la partie d'échecs*), c. 1915-16  
Oil on canvas, 32 x 24 (81.3 x 61)  
Gift of John L. Strauss, Jr. in memory of his father, John L. Strauss, 1985.21

#### REVA AND DAVID LOGAN CENTER FOR THE ARTS, UNIVERSITY OF CHICAGO

**Exhibition:** *AFRICOBRA: Philosophy*

**Dates:** June 28–August 11, 2013

**Location:** Chicago, IL

#### Jeff Donaldson

American, 1932-2004

*Victory in the Valley of Eshu*, 1971

Screenprint, image: 35-3/4 x 27 (90.8 x 68.6), sheet: 40 x 29-7/8 (101.6 x 75.9)  
Gift of Melissa Azzi in honor of the artist, 2013.8

#### Wadsworth Jarrell

American, born 1929

*Revolutionary*, 1972

Screenprint, image: 33 x 26-5/8 (83.8 x 67.6)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.29

#### Barbara Jones-Hogu

American, born 1938

*Unite*, 1969-1971

Screenprint, image: 22-1/2 x 30-1/4 (57.2 x 76.8), sheet: 28 x 38 (71.1 x 96.5)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.28

#### Carolyn Lawrence

American, born 1940

*Uphold Your Men*, 1971

Screenprint, image: 30-5/8 x 24-1/4 (77.8 x 61.6), sheet: 38-1/4 x 29-3/4 (97.2 x 75.6)  
Gift of David Lusenhop in honor of the artist, 2013.7



# Long-Term Outgoing Loans to Permanent Collections

10



11



## THE METROPOLITAN MUSEUM OF ART

On loan since September 28, 1982

**Location:** New York, NY

**Frank Lloyd Wright**, designer

American, 1867–1959

*Sofa*, c. 1909

Designed for the living room of the Frederick C. Robie House, Chicago  
Oak and oak veneer with replacement upholstery, 23-3/4 x 94-3/8 x 38-1/4 (60.3 x 239.7 x 97.2)  
University Transfer, 1967.72

## THE FRANK LLOYD WRIGHT PRESERVATION TRUST

On loan since March 31, 1997

**Location:** Oak Park, IL

**George M. Niedecken**, designer, in association with Frank Lloyd Wright  
American, 1878–1945

*Arm Chair Rocker*, c. 1909

Designed for the Frederick C. Robie House, Chicago  
Oak with replacement upholstered slip seat and metal feet, 38-3/4 x 31-3/8 x 34 (98.4 x 79.7 x 86.4)  
University Transfer, 1967.56

**Frank Lloyd Wright**, designer  
American, 1867–1959

*Dining Table Side Chair*, 1907–10

Designed for the Frederick C. Robie House, Chicago  
Oak with replacement leather slip seat, 52-1/2 x 18 x 19-1/4 (133.3 x 45.7 x 48.9)  
University Transfer, 1967.82

## THE ART INSTITUTE OF CHICAGO

On loan since November 11, 2012

**Location:** Chicago, IL

**Greek**, Attic

*Red-Figure Alabastron: Two Running Warriors Carrying Peltas*, c. 510–500 B.C.E.

Earthenware with slip-painted decoration, height: 6-3/8 (16.2)  
The F.B. Tarbell Collection, Gift of E.P. Warren, 1967.115.346

**Italic**, possibly Etruscan

*Kantharos*, 4th century B.C.E.

Earthenware with uniform slip-painted decoration, height: 7-8/16 (19.2)

The F.B. Tarbell Collection, Gift of E.P. Warren, 1902, 1967.115.354

**Roman**, possibly Syrian

**10** *Beaker*, 1st–2nd century

Mold-blown purple glass with lotus bud/almond knob design, height: 3-7/8 (9.8)

The F.B. Tarbell Collection, Gift of Mrs. Chauncey J. Blair, 1916, 1967.115.776

**Early Christian**, North African, probably Carthage

*Head of an Emperor*, c. 4th–5th century

Carved limestone high relief, height: 9 (22.9)

Gift in memory of John W. McKay, Trail, B.C., Canada, 1979.37

**Early Christian**, Eastern

Mediterranean, Tiberias

*Oil Lamp*, 4th–5th century

Cast bronze, 1-1/2 x 4-7/8 (3.8 x 12.4)  
University Transfer, Early Christian  
Archaeological Seminar Collection of the Divinity School, 1988.42

**Early Christian (Coptic)/Early Byzantine**, Egypt

*St. Menas Ampulla*, c. 610–40

Unglazed molded earthenware, height: 3-1/2 (8.9)

University Transfer, Early Christian  
Archaeological Seminar Collection of the Divinity School, 1988.41

**Early Christian/Early Byzantine**,

Northern Syrian, Homs

*Floor Fragment: Deer and Duck*,

late 5th–mid 6th century

Mosaic of marble and stone tesserae, 55 x 46-7/8 (139.7 x 119.1)

Anonymous Gift in Honor of Mr.

and Mrs. Raymond L. Smart at the

Opening of the David and Alfred

Smart Gallery in 1974, 1974.60

**Early Christian/Early Byzantine**,

Northern Syrian, Homs

*Floor Fragment: Rampant Tiger*,

late 5th–mid 6th century

Mosaic of marble and stone tesserae, 35-1/16 x 58-11/16 (89.1 x 149.1)

Anonymous Gift in Honor of Mr.

and Mrs. Raymond L. Smart at the

Opening of the David and Alfred

Smart Gallery in 1974, 1974.61

**Early Christian/Early Byzantine**,

Syria or Palestine

**11** *Mirror Plaque* [so-called

*Tushingham Plaque*], 5th–8th century  
Unglazed molded earthenware with cold-paint decoration, 5-15/16 x 3-15/16 (15.1 x 10)

University Transfer, Early Christian  
Archaeological Seminar Collection of the Divinity School, 1988.39

**Middle Byzantine**, Eastern

Mediterranean

*Pectoral Reliquary Cross:*

*The Crucifixion and The Virgin*,

9th–12th century

Cast bronze or brass,

3-1/2 x 1-5/8 x 1/2 (8.9 x 4.1 x 1.3)

University Transfer, Early Christian

Archaeological Seminar Collection

of the Divinity School, 1988.44a-b

**Middle Byzantine**, Eastern

Mediterranean

*Half of a Pectoral Reliquary Cross:*

*The Virgin*, 9th–12th century

Cast bronze with incised decoration,

3-1/4 x 2-3/8 (8.3 x 6)

University Transfer, Early Christian

Archaeological Seminar Collection

of the Divinity School, 1988.45

**Middle Byzantine**, reportedly from Constantinople

*Pitcher with Trefoil Lip and Strap*

*Handle: Bull*, 12th century

Glazed slip-painted earthenware

with *sgraffito* (incised) decoration,

height: 6-3/8 (16.2)

Gift of Isaac S. Goldman, 1985.30



# Discovering the Chicago Imagists

In 2012, a generous grant from the Gaylord and Dorothy Donnelley Foundation allowed the Smart Museum to expand public access to its preeminent collection of Chicago Imagist works on paper. This grant project enabled us to conserve and mount hundreds of works and professionally photograph over 400 prints, posters, and comic books in the collection. These images, plus newly written interpretive texts, can be found on our [online collection database](#), while the works themselves are now available to scholars and University classes for close study in our Education Study Room.

## Who were the Imagists?

The late 1960s was a rich creative period for artists, who sought in part to engage with the turmoil and political dissent of the times. In Chicago, a group of artists who became known as the Imagists dabbled with their own “form invention,” as artist Barbara Rossi described it in a recent interview with curator Jessica Moss and former curatorial intern Kim Mims. Working somewhere between abstraction and figuration, the Imagists created art that was often personal, with a penchant for the humorous and the grotesque.

## Where can I find examples of their work?

Through summer 2014, paintings and other works drawn from the Smart’s distinguished collection of Chicago Imagist artists will be on view in our contemporary gallery, including pieces by Roger Brown, Suellen Rocca, Barbara Rossi, Christina Ramberg, Phil Hanson, and Karl Wirsum. Also on view from the collection will be artworks by regional self-taught artists Lee Godie, Pauline Simon, and Aldobranda Piacenza, whose unschooled yet unwavering commitment to artistic creation influenced many Imagists in their own practice.

## I’d like to learn more!

In addition to the vital conservation work completed as a part of the Gaylord and Dorothy Donnelley Foundation grant project, our associate curator of contemporary art Jessica Moss and filmmaker Steven Rofosky also produced three wonderful new videos that feature Chicago-based artists Rocca, Wirsum, and Rossi discussing their printing techniques and processes as well as works of theirs currently in the Smart’s collection. The complete footage of these interviews is available to our docents and to researchers for study, while more focused selections will appear in the Imagist display on view in our contemporary gallery. The edited videos are also available via [Vimeo](#)—where you can also find more than 100 engaging videos that provide an inside look at the Museum’s exhibitions, programs, and many of the artists that we are fortunate to work with.

*A version of this article appeared in the fall 2013 issue of At the Smart.*



^ Left to right Roger Brown, American, 1941-1997, *Cathedrals of Space*, 1983, Color lithograph and screenprint (10 colors) on wove paper. Gift of Dennis Adrian in memory of Bertha Wiles, 2001181. © The School of the Art Institute of Chicago and the Brown family. / Karl Wirsum, *Bobbee Pin Magnet*, 1971, Acrylic on canvas in artist's original frame. The George Veronda Collection, 1996.36 © Karl Wirsum. / Barbara Rossi, *Quick-n-Quack*, 1975, Acrylic on plexiglass in artist's original frame. The George Veronda Collection, 1996.34 © Barbara Rossi.

“I had to call it ‘form invention,’ because it was about making images with more than just what the eye sees...That’s what Chicago art was all about.”

Barbara Rossi, artist



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## The Ninth Joseph R. Shapiro Award Dinner

From a “forest of Calder’s” to Jean Dubuffet’s *Monument with Standing Beast*, Ruth Horwich has left an indelible mark on Chicago. She was a founding member and is currently a life trustee of the Museum of Contemporary Art Chicago, served on the twentieth century painting and sculpture acquisitions committee at the Art Institute of Chicago, and remains the honorary chair of the Hyde Park Art Center’s board of directors. For her exceptional contributions to the city and generous support of arts organizations across the University of Chicago, the Smart Museum was honored to present Ruth with our ninth Joseph R. Shapiro Award on April 23, 2013 at the Four Seasons Hotel Chicago.

The more than 375 attendees—including past Shapiro Award winners Lewis and Susan Manilow and Richard and Mary Gray—enjoyed a cocktail reception and elegant dinner as well as welcome addresses from University of Chicago President Robert Zimmer and Smart Museum board chair Pamela Hoehn-Saric, a special remembrance of Joseph Shapiro hosted by Anthony Hirschel, a [video interview with Ruth](#), and a touching tribute by artist Ellen Lanyon. Tony and Pam jointly presented the award. As a gift, all guests received a copy of “Joe’s Books”—the wide-ranging reading list Joseph Shapiro famously shared with nearly everyone he met. The event raised a crucial \$450,000 in support of the Smart Museum’s educational and cultural mission.

*For a list of contributors to the Joseph R. Shapiro Award Dinner, please see page 42.*

### ABOUT THE AWARD

The Joseph R. Shapiro Award honors the vision and connoisseurship of this city’s most distinguished collectors of art. The award is named in memory of philanthropist and “dean of Chicago collectors” Joseph Shapiro (1904–1996), who was an alumnus of the University of Chicago, a Life Trustee of the Art Institute of Chicago, and the founding president of the Museum of Contemporary Art Chicago. Past honorees include Joseph R. Shapiro (1995), John H. Bryan (1997), Lindy Bergman (2000), Muriel Kallis Newman (2002), Susan and Lewis Manilow (2004), Marilynn Alsdorf (2006), Richard and Mary L. Gray (2008), and Margot and Thomas J. Pritzker (2011).



Ruth Horwich, 2013 Shapiro Award recipient

“The Smart Museum has always been a source of great pleasure and great delight for me and I hope it will be for many, many others.”

Ruth Horwich



## The Ninth Joseph R. Shapiro Award Dinner



Gail Elden, Anthony Hirschel, and Cindy Elden



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Ruth Horwich



Anthony Hirschel's remarks to the audience



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Konje Machini  
Emily Minehart  
Omari Moore  
Matthew Notarberardino  
Maia M. O'Meara  
Margeaux Perkins  
Bryn B. Pernot  
Charles F. Pierce  
Christopher Praley  
Sarah Prescott  
Shuwen Qian  
Penelope M. Rosenstock  
Murav  
Isabella K. Rowe  
Andres L. Sanchez  
Claire Shipton  
Tovia Siegel  
Joshua Sklodowska  
Robert Sorrell  
Derek A. Spencer  
Julius S. Stein-Supanich  
Ariel Stevenson  
Karolina M. Swider  
Robert S. Tuttle  
Stephen Urchick  
Krystyna Wazny  
Alexander White  
Juliana White  
Junwei Zhu

### Registration Interns

Ellen Childress Bechtol  
Juliana Locke  
Minna K. Schilling

With special thanks to  
Jenny Dunbar and Kimberly  
Dawson.

### Student Program Assistants

Patience Baach  
Carissa M. Dilley  
A'liah Hines  
Hunter Knight  
Julia Lane  
Raphael Ng  
Devear Peters  
Sarah Swanson  
Mara Zocco

## STUDENT ADVISORY COMMITTEE

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Rebecca Liu  
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Trisha Macrae  
Philip McGrath  
Mary Orndorff  
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Janice Yang



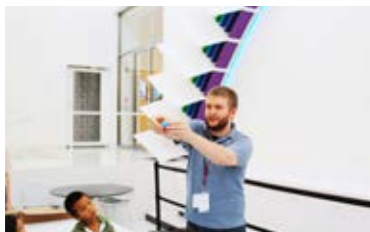
## Around the Smart



Stephanie Smith and Angela Steinmetz make plans



Board members Barbara Fosco and Karen Frank with Jessica Moss



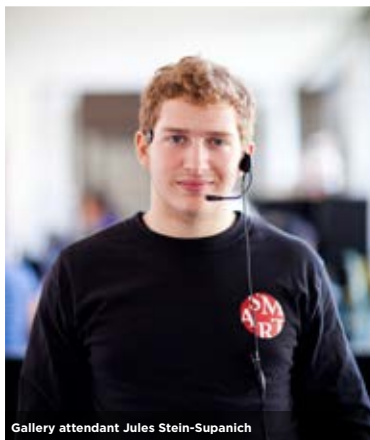
Education intern John Harness gets hands-on at Family Day



Board members Mary Harvey and Professor Wu Hung



The Smart Museum's 2012-2013 Board of Governors



Gallery attendant Jules Stein-Supanich



CJ Lind and Lisa Davis at an exhibition opening



Erik Peterson and his wife, Guyen Lê, pose before At the Threshold.



A gallery attendant at work



Jenn Ruehl and Warren Davis host a SmartPartners event



Michael Christiano introduces a performance in the lobby

# OPERATIONS



## FISCAL YEAR 2013

## OPERATING REVENUE

Annual Gifts	\$719,214
Private Foundation & Corporate Support	\$359,042
Government	\$31,000
Endowment	\$1,172,410
University Support*	\$605,725
Earned Income	\$240,807

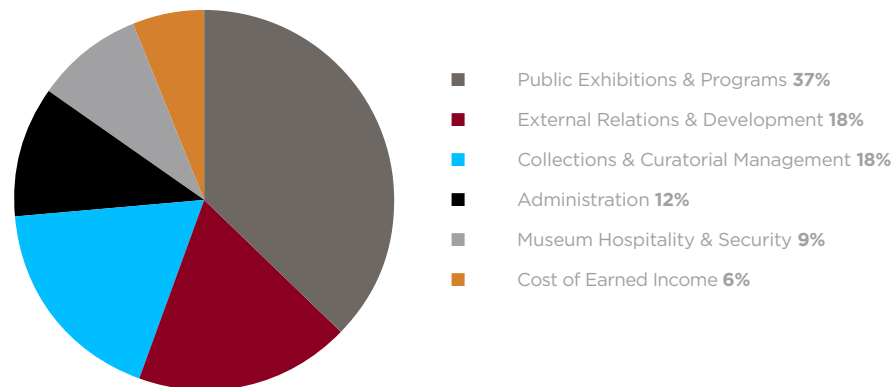
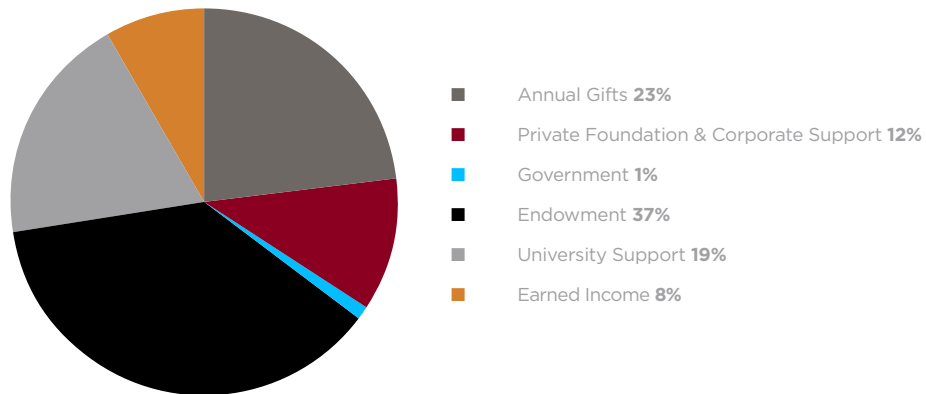
Total Revenue **\$3,128,198**

\*The University's annual support of the Museum outside its operating budget is estimated at \$710,000, including administration and services, facilities maintenance, and other support.

## OPERATING EXPENSE

Public Exhibitions & Programs	\$1,158,515
Collections & Curatorial Management	\$558,690
External Relations & Development	\$570,796
Administration	\$358,582
Museum Hospitality & Security	\$281,260
Cost of Earned Income	\$200,356

Total Expenses **\$3,128,198**





**Bulletin 2012-2013, Vol. 20**

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David and Alfred Smart Museum of Art

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ISSN: 1099-2413

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*With special thanks to Nicole Reyna*

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**Photography**

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