



SMART MUSEUM OF ART THE UNIVERSITY OF CHICAGO BULLETIN 2013-2014



WELCOME



With all the energy and forward momentum surrounding the Smart Museum today, it gives us great pleasure to reflect on July 1, 2013, to June 30, 2014—a fiscal year that went very quickly, but that saw a great

deal accomplished. We presented a range of exceptional exhibitions, including the first in-depth survey of conceptual art in California, which was organized as part of the landmark Pacific Standard Time initiative; a multi-venue presentation co-curated by two UChicago doctors; and, of course, *Performing Images*, a project that brought Professor Judith Zeitlin's academic research to exquisite, colorful life for more than 26,000 visitors and spurred months of arts programming across the University. We welcomed dynamic new artworks into the collection, and a **truly transformative bequest** from a longtime friend. And we introduced the Odyssey Project docents and the Interpreter in Residence as two new programs that will support our mission of opening the world through art and ideas in exciting ways.

In the midst of all this, the Smart's staff and board were hard at work behind the scenes, preparing for the launch of our 40th anniversary year in September 2014. Rather than simply commemorating past accomplishments, we decided to use this milestone as a catalyst to reflect upon and reinvent our core practices. Over the course of ten months,

three interlocking projects—two museum-wide exhibitions drawn from the collection, and the GalleryX initiative—were designed to totally transform the look and feel of the Smart. By inviting our audiences to explore in meaningful ways, and carefully evaluating the results, the Smart delved deeply into what a great academic museum can and should be in the decades ahead.

An undertaking as ambitious as the 40th is only possible at a place like the Smart—a place where the staff and board fully embrace the potential and challenge of a yearlong experiment, and with audiences equally engaged in big ideas. Indeed, in spring 2014, hundreds of visitors took part in a prelude to the 40th: a rotating display in the contemporary art gallery that invited feedback about different approaches to wall text. We debuted the results as part of our first museum-wide exhibition, ***Carved, Cast, Crumpled: Sculpture All Ways***. You can read more about that fascinating process in **our new blog**.

The Smart Museum today is the result of our staff, our board, our friends, and our supporters—in short, all of you. We hope you share our pride in what has been accomplished so far and in what is to come, and we are grateful to you for being a part of it all.

Pamela Hoehn-Saric

Chair, Smart Museum Board of Governors

Anthony Hirschel

Dana Feitler Director

EXPLORE

Our 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!

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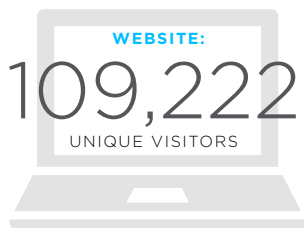


64,104

VISITORS DURING
353 DAYS OPEN

12,800+

OBJECTS IN THE COLLECTION



6,911

FACEBOOK FANS

2,048

STUDENTS AND 153 CLASSES VISITED
THE EDUCATION STUDY ROOM

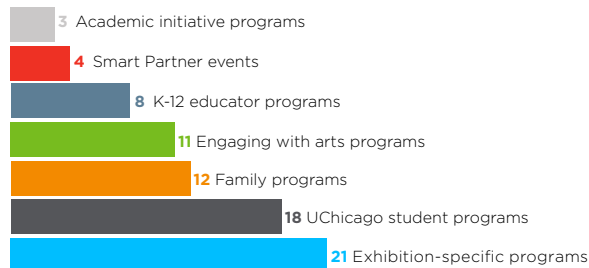


17 OBJECTS WERE LOANED TO
9 EXHIBITIONS IN 5 COUNTRIES

99

NEW ACQUISITIONS TO
THE COLLECTION

WE OFFERED OUR AUDIENCES:



9

EXHIBITIONS PRESENTED

2

COMMISSIONED
ARTWORKS

8

EXHIBITION
INTERPRETATION
VIDEOS
PRODUCED



3,518

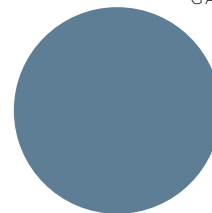
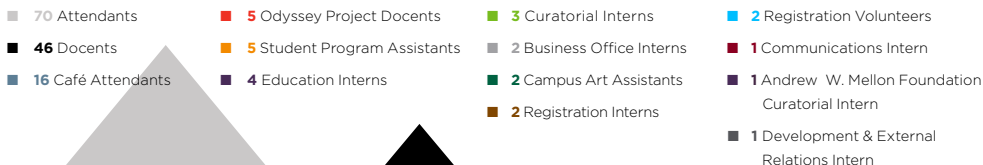
TWITTER FOLLOWERS

16

COLLECTION GALLERY
ROTATIONS

IN ONE YEAR, OUR DOCENTS LED 130 TOURS OF THE
GALLERIES FOR 2,807 PEOPLE

WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR:



2,219
K-12 students



413
adult visitors



175
college students



EXHIBITIONS & SPECIAL PROJECTS





The Land Beneath Our Feet: American Art at the Smart Museum

June 27–August 25, 2013

Thanks to the legacy of the 1893 World's Columbian Exposition and (a bit more recently) areas of UChicago faculty scholarship, the Smart is home to a particularly strong collection of pre-1900 American artworks. Drawn entirely from these holdings, this elegant exhibition featured nearly 80 paintings, sculptures, prints, and photographs by American artists such as Timothy O'Sullivan and William Bell, James McNeill Whistler, George Inness, and Walker Evans. With a nod to the one hundredth anniversary of the 1913 Armory Show, the landmark exhibition that introduced the United States to modern art, *The Land Beneath Our Feet* explored themes of American space and place between 1850 and 1945—from the windy walkways of the World's Columbian Exposition to quiet rural retreats, from bustling urban cityscapes to the rugged wilds of Arizona. Strolling through the galleries, guests discovered artists who engaged with questions of place and reflected in their work the profound changes in our understandings of “American-ness” that could be traced over nearly a century.

8,901
IN ATTENDANCE
DURING EXHIBITION

448
RELATED PROGRAM
ATTENDANCE



The Land Beneath Our Feet: American Art at the Smart Museum

SPOTLIGHT

Each year, the Smart Museum employs UChicago [undergraduate and graduate students](#) as paid interns, docents, and attendants. This opportunity to contribute meaningfully to the Museum's work broadens the overall quality of a student's education and helps build a foundation for their continued engagement with the visual arts. For *The Land Beneath Our Feet*, Carl Fuldner, an art history graduate student studying American art and photography, provided research assistance, while postdoctoral fellow Sarah Miller—who taught an American art course using the Museum's collection in spring 2012—served as a project consultant. Rachel Kyne, a Smart Museum curatorial intern, also contributed research assistance: as a graduate student in English literature, she was especially alert to literary connections, such as those between Walker Evans and James Agee. According to Anne Leonard, these “graduate students and postdocs bring the freshness of their UChicago studies to their work for the Museum. In doing so they become part of a long tradition of academic engagement with the Smart's collections. In fact, *The Land Beneath Our Feet* was in some ways a summation of past faculty projects, including those focused on the Etching Revival (curated by English Professor Elizabeth Helsinger) and O'Sullivan and Bell's survey photographs (curated by Professor of Art History Joel Snyder). There is a considerable heritage here at the Smart that future generations of scholars and students can build on.”



Carl Fuldner in the Education Study Room, leading a class section on American culture during World War II.



The Land Beneath Our Feet: American Art at the Smart Museum

GALLERY

Richard and Mary L. Gray Gallery for Special Exhibitions

CURATOR

Anne Leonard, Smart Museum Curator and Associate Director of Academic Initiatives

CREDITS

This exhibition was supported in part by Nuveen Investments.

HIGHLIGHTED PROGRAMMING



Concert: We Could Build a Paradise June 29, 2013

To celebrate the exhibition opening and Independence Day, the Smart hosted radio personality and author Michael Lasser for a special talk and concert at the Reva and David Logan Center for the Arts. Lasser was joined by baritone Drew Boshardy, soprano Alexandra Deis-Lauby, and pianist Claire Mallory.



Curator Tour August 25, 2013

Anne Leonard led an exploration of the ever-changing American artistic tradition during this closing-day tour.

“The carefully culled exhibition wisely takes advantage of the inherent strengths in the Smart’s American art collection.”

Amanda Scherker | *Clef Notes* | America’s Self-Image | June 2013





State of Mind: New California Art Circa 1970

October 3, 2013–January 12, 2014

Organized as part of the [Getty's Pacific Standard Time initiative](#), *State of Mind* was the first-ever in-depth survey of conceptual art in California during the 1960s and 1970s—"a movement," according to *NewCity*, "whose aftershocks are still being felt." While the influential forms of contemporary art practice developing in California were emerging concurrently in other parts of the world, the contributions of California artists had been historically less recognized than those of their East Coast and European counterparts. Through its tour and catalogue, *State of Mind* addressed this oversight to provide a significant new perspective on contemporary arts practice. As such, this project was an ideal fit for an institution committed to scholarship that challenges the status quo. In addition to experiencing more than 150 works by the likes of Ant Farm, John Baldessari, Chris Burden, Lynn Hershman Leeson, Bruce Nauman, Martha Rosler, and Ed Ruscha, Smart Museum audiences were also able to consider the work of Chicago artists during the same time period through a related, [collection-based presentation](#).

16,388
IN ATTENDANCE
DURING EXHIBITION

915
RELATED PROGRAM
ATTENDANCE



State of Mind: New California Art Circa 1970

SPOTLIGHT

State of Mind offered audiences new insight into an influential strand of contemporary art practice and featured well-known works—Bruce Nauman’s impressive installation *Yellow Room (Triangular)*, 1973, for instance—alongside perhaps unexpected surprises. For added perspective, the Smart dedicated its contemporary art gallery to an illustration of what was happening in Chicago during this formative time period. The “salon-style” display included paintings by Chicago Imagist and self-taught artists; four recently acquired prints from the AfriCOBRA (African Commune of Bad Relevant Artists) group, an organization of African American artists operating out of Chicago’s Bronzeville community beginning in the late 1960s; and works by California funk artists William T. Wiley and Robert Arneson that suggested an artistic “bridge” between California and Chicago practices. Complementing the video-centric nature of the main exhibition, this colorful, energetic display also featured [new artist interviews](#) with artists Karl Wirsum, Suellen Rocca, and Barbara Rossi.



A salon-style display of Chicago artists on view concurrent with *State of Mind*.

State of Mind: New California Art Circa 1970

GALLERY

Richard and Mary L. Gray Gallery for Special Exhibitions

CURATORS

Constance Lewallen, adjunct curator at the University of California, Berkeley Art Museum and Pacific Film Archive, and Karen Moss, adjunct curator at Orange County Museum of Art. Smart Museum presentation coordinated by Jessica Moss, associate curator of contemporary art at the Smart Museum.

CREDITS

State of Mind was co-organized by the Orange County Museum of Art and the University of California, Berkeley Art Museum and Pacific Film Archive. The tour was organized by Independent Curators International (ICI), New York, and was made possible, in part, by the Andy Warhol Foundation for the Visual Arts, the Horace W. Goldsmith Foundation, Video Data Bank, Electronic Arts InterMix (EAI), and with the generous support of Robert Redd, LLC, and the ICI Board of Trustees.

ICI

The Smart Museum's presentation was made possible by Helen Zell. Additional support was provided by Barbara Fosco, the Fosco Family Foundation. This exhibition was also supported in part by [Smart Partners](#).

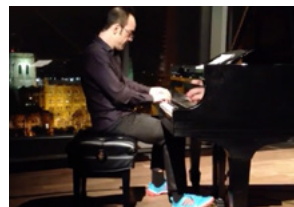
HIGHLIGHTED PROGRAMMING



Bookmakers

November 7 and 12, 2013

This two-day program began at the Smart, where guests studied the Ed Ruscha books on view in *State of Mind*, met Interpreter in Residence Matt Austin (who publishes artist books through [The Perch](#)), and went on a photo hike through Hyde Park. The program continued on November 12 at Columbia College Chicago's Center for Book and Paper Arts with a private tour of *DIY (Visits Chicago): Photographers and Books* and the bookmaking studios led by Jessica Cochran, curator of exhibitions and programs at the Center for Book and Paper Arts.



Concert: Anthony Pateras

January 11, 2014

Reva and David Logan Center for the Arts

[This performance](#) by idiosyncratic pianist Anthony Pateras fused classical discipline, improvisation, and esoteric electronic research into a cohesive sonic whole. *Presented in collaboration with Lampo.*



Curator Tour

January 12, 2014

Co-curator Constance Lewallen covered the development of the exhibition as well as several of its landmark works.

“[T]he look back in time reveals precisely what most of today’s art world lacks: a sense of purpose and urgency and a working frame of reference beyond aesthetic trends dictated by the art market.”

Claudine Ise | *Chicago Tribune* | Best of 2013 | December 16, 2013





Performing Images: Opera in Chinese Visual Culture

February 13–June 15, 2014

In the course of Professor Judith Zeitlin's research into the history of Chinese opera and its relationship to material culture, she discovered a surprising range of non-theatrical objects that incorporated operatic motifs—everything from clothing and books to playing cards and fans. A former doctoral student, Yuhang Li, PhD'11, knowing of Professor Zeitlin's interest in the subject, introduced her to a collection of objects related to Chinese opera maintained by the Field Museum. The two scholars originally planned a small show at the Field to share the collection with the UChicago community and general public, but they quickly realized that there were many captivating objects depicting opera housed at other museums, and that these works had rarely been the subject of any exhibition or publication. In 2010, Professor Zeitlin and Li applied for and received a [Smart Museum Faculty Initiatives grant](#) to identify possible works for a considerably larger project, and proposed *Performing Images* to the Smart shortly thereafter. With its unprecedented presentation of nearly 80 visually stunning works from collections across the country and the UK, *Performing Images* was one of the first major exhibitions of its kind in the West, and continued the Smart's trajectory of pioneering presentations of Chinese classical and contemporary art based in significant UChicago faculty research.

26,757
IN ATTENDANCE
DURING EXHIBITION

1,484
RELATED PROGRAM
ATTENDANCE



Performing Images: Opera in Chinese Visual Culture

SPOTLIGHT

On February 13, 2014, the lively public event that opened *Performing Images* also launched Envisioning China, a five-month UChicago Arts festival designed to celebrate the rich cultural heritage of China, past and present. Taking place at locations across campus, highlights of the festival's more than 40 events and exhibitions included a film series featuring the rarely seen silent film *Romance of the Western Chamber* (*Xixiang ji*), which was accompanied by a live, original music score; a presentation of *M. Butterfly* at Court Theatre; a three-day symposium featuring 14 scholars from across the world; A Night at the Peking Opera, a selection of works from classic Chinese operas performed by world-famous Chinese opera star Ling Ke and the members of the Tianjin Peking Opera Company; a concert by the Shanghai Quartet; and a special performance by renowned pipa player Lan Weiwei that debuted a commissioned piece from composer Chen Yao, PhD'12 inspired by the exhibition. The festival drew thousands of visitors to campus and offered, according to Deputy Provost for the Arts Lawrence Zbikowski, "the greater Chicago community a wealth of opportunities to engage in the rich cultural discourse...taking place across campus."

[READ MORE](#) about this unique undertaking.



The Tianjin Peking Opera Company performing at the Reva and David Logan Center for the Arts as part of A Night at the Peking Opera.



Performing Images: Opera in Chinese Visual Culture

GALLERY

Richard and Mary L. Gray Gallery for Special Exhibitions

CURATORS

Judith T. Zeitlin, William R. Kenan, Jr. Professor in East Asian Languages and Civilizations and faculty committee member of Theater and Performance Studies at the University of Chicago, and Yuhang Li, PhD'11, Assistant Professor of Art History at the University of Wisconsin–Madison, in consultation with Richard A. Born, Smart Museum Senior Curator.

CREDITS

The exhibition and catalogue were made possible by the Smart Museum's Pamela and R. Christopher Hoehn-Saric Exhibition Fund and its Andrew W. Mellon Foundation Endowment; the Office of the Provost, The University of Chicago; Mary Smart and the Smart Family Foundation; Janis Kanter and Thomas McCormick and the Kanter Family Foundation; the Walter E. Heller Foundation; Gay-Young Cho and Christopher Chiu; the Confucius Institute at the University of Chicago; and Furthermore—a program of the J. M. Kaplan Fund. Support for related programming was provided by the Richard and Mary L. Gray Center for Arts and Inquiry, the Office of the Deputy Provost for the Arts, the Franke Institute for the Humanities, and the Center for East Asian Studies at the University of Chicago.

PUBLICATION

As the first comprehensive publication in English on the subject, *Performing Images* is a major interdisciplinary contribution to existing scholarship—featuring eight new essays by experts in the fields of traditional and modern Chinese literature, art, material culture, and history—and a visual spectacle in its own right. The publication contains more than 100 color reproductions and over 80 illustrated catalogue entries. Together, the text and images offer new insight into traditional Chinese culture, visual arts, and theater, and reveal how Chinese visual and performing traditions were aesthetically, ritually, and commercially intertwined.

Judith Zeitlin and Yuhang Li with contributions by Bo Songnian, Jonathan Hay, David G. Johnson, Ni Yibin, Mei Mei Rado, and Wu Hung.

© 2014
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Available through the Museum Shop and [online](#).

HIGHLIGHTED PROGRAMMING

Film Series: Chinese Opera

March 7, April 6, May 3, May 16

Presented in collaboration with the Film Studies Center, this remarkable series offered a double feature of *Romance of the Western Chamber* and *Two Stars in the Milky Way* with a live score performed by pianist Donald Sosin; *The Butterfly Lovers*; *Woman, Demon, Human*; and *The Inspector and the Prince*.

Gallery Talk: Drama, Gardens, and Printing Culture

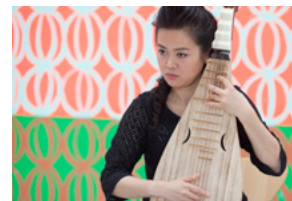
March 14

Ethnomusicologist Isabel Wong's talk focused on the Chinese musical drama and its profound influence on Chinese society.

Symposium: Chinese Opera in Visual and Material Culture

April 10–12

This [three-day interdisciplinary symposium](#) brought together leading scholars from the fields of literature, art history, and history to explore the impact of Chinese opera on visual and material culture from the seventeenth to early twentieth centuries. Professor Craig Clunas of Oxford University delivered the keynote address.



Pipa Recital

June 1

Nearly 200 guests enjoyed remarks from Judith Zeitlin, a performance from pipa virtuoso Lan Weiwei, and the debut of a new commission from composer Chen Yao, PhD'12.

Curator Tour

June 7

With Judith Zeitlin and Yuhang Li, PhD'11, following an introduction by Richard A. Born.

“[L]ike a fantasy come to life, filled with dashing characters, impossible romances, and strange and wondrous acts of magic.”

Sharon Lurye | *South Side Weekly* | Visions of the East | April 1, 2014





Wings, Speed, and Cosmic Dominion in Renaissance Italy

September 3–December 8, 2013

In the last five years, the Smart Museum has offered 10 exhibitions curated or co-curated by 16 UChicago students. This is a key part of the Museum's work as a professional training ground for the next generation of cultural workers—and an exciting opportunity for students like 2012–2013 Andrew W. Mellon Foundation Curatorial Intern Iva Olah. According to Olah, "I was headed for a teaching career, but after the internship, I realized that my interests and strengths were a better fit for museum work, and that I loved curating." Olah's enthusiasm was apparent in the charming *Wings, Speed, and Cosmic Dominion*—which provided insight into some of the "[strange and quirky things going on during the Renaissance](#)" through a diverse gathering of objects from the Smart, the Oriental Institute, and the Special Collections Research Center. Olah's next curatorial undertaking will be on view in spring 2015 as part of the museum-wide [Objects and Voices](#), where she will explore questions of authenticity and attribution with Hannah Klemm, a fellow UChicago student and her successor as Andrew W. Mellon Foundation Curatorial Intern.

GALLERY

Joel and Carole Bernstein Gallery

CURATOR

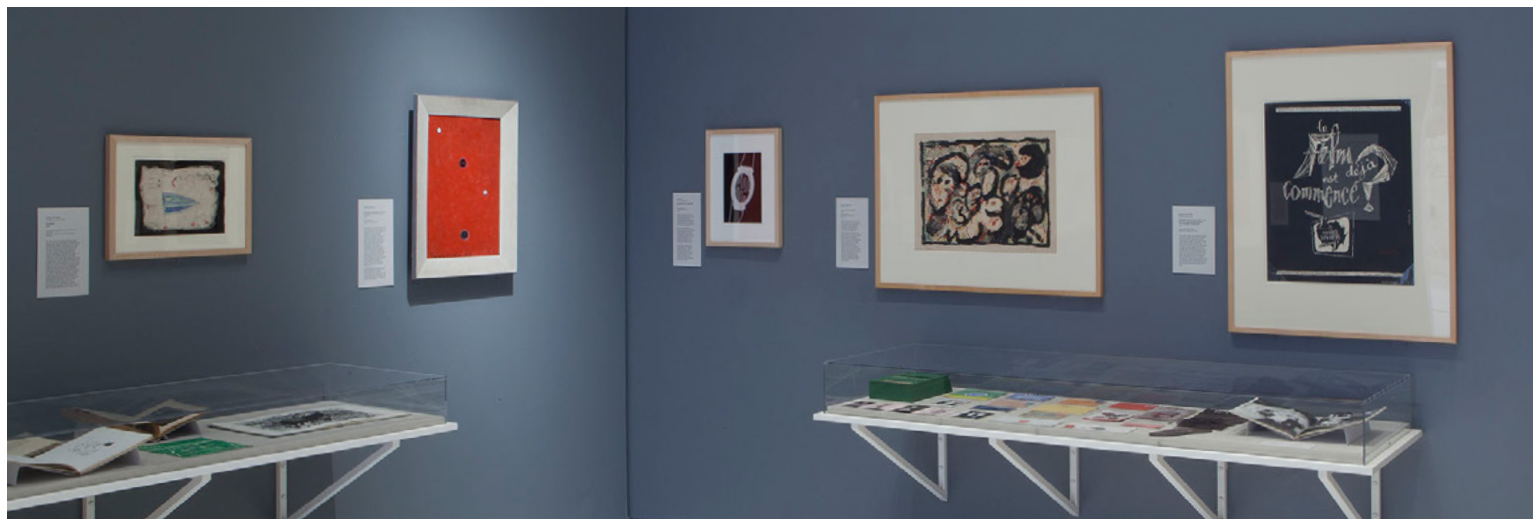
Iva Olah, PhD'13, 2012–2013 Andrew W. Mellon Foundation Curatorial Intern at the Smart Museum, in consultation with Anne Leonard, Smart Museum Curator and Associate Director of Academic Initiatives.

CREDITS

This exhibition was made possible by an endowment from the Andrew W. Mellon Foundation.

ABOVE (Detail) Peter Flötner, *Mars as a Sign of the Zodiac*, c. 1540, Cast gilt bronze plaque. Smart Museum of Art, Purchase, The Cochrane-Woods Collection, 1977.115.





Interiors and Exteriors: Avant-Garde Itineraries in Postwar France

December 17, 2013–March 16, 2014

Curated by two UChicago PhD students who crossed paths in a Parisian archive, *Interiors and Exteriors* traced the relationship between the emerging generation of avant-garde movements in 1950s France and the surrealist movement re-established in Paris after World War II. According to co-curator Jennifer Cohen in [UChicago News](#), these artists' groups "have always been treated very separately...but were actually living in the same city, occupying very similar social spaces and coexisting. So we wanted to exhibit these narratives side-by-side." The exhibition featured an array of artworks and artists' publications drawn from the Smart's collection and the curators' own collections of ephemera (purchased from Parisian street markets), supplemented with loans from the Art Institute of Chicago and the UChicago and Northwestern libraries. The related films, *dérive*, performances, and lecture series engaged more than 670 guests in the exhibition's complex themes.

GALLERY

Joel and Carole Bernstein Gallery

CURATORS

Jennifer Cohen and Marin Sarvé-Tarr, PhD students in Art History at the University of Chicago, in consultation with Anne Leonard, Smart Museum Curator and Associate Director of Academic Initiatives.

CREDITS

This exhibition was made possible by an endowment from the Andrew W. Mellon Foundation. The exhibition and related programs were supported in part by the France Chicago Center, the Uncommon Fund, the Arts Council, the Franke Institute for the Humanities, and the Norman Wait Harris Fund at the University of Chicago.





Imaging/Imagining: The Body as Art

March 25–June 22, 2014

Organized by two UChicago physicians, this interdisciplinary exhibition brought together 11 paintings, sculptures, and drawings of the body from a range of historical periods to consider the extent to which they conformed to established representational conventions—or seemed, instead, to reflect the artist's own observations or expressive goals. The exhibition was offered concurrently with related projects at the Special Collections Research Center (*The Body as Text*) and the John Crerar Library (*The Body as Data*). Programming, enjoyed by nearly 270 guests, included a lecture by Dr. Richard B. Gunderman, author of *X-Ray Vision: The Evolution of Medical Imaging and Its Human Significance*, and a Family Day featuring an ultrasound operated by Brian Callender, Assistant Professor of Medicine. The project's intriguing mix of art and science drew a wide range of notice: as Catherine Belling wrote in premier medical journal *The Lancet*, "This original exhibition illuminate[d] the complex problem of gaining access to what is most intimate to us: our own bodies."

GALLERY

Joel and Carole Bernstein Gallery

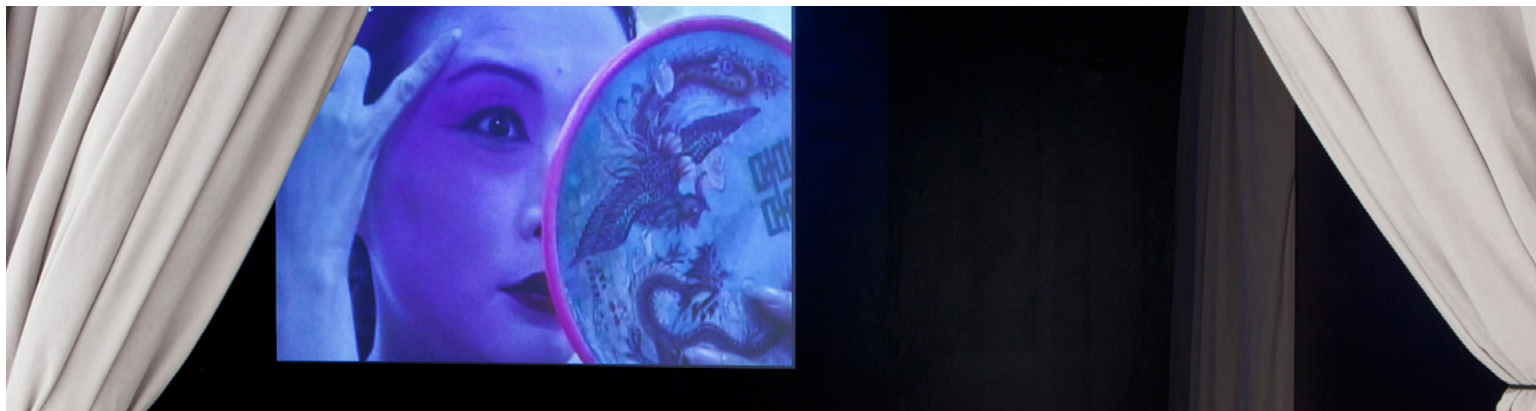
CURATORS

Brian Callender, MD, Assistant Professor of Medicine, and Mindy Schwartz, MD, Professor of Medicine at the University of Chicago's Pritzker School of Medicine, in consultation with Anne Leonard, Smart Museum Curator and Associate Director of Academic Initiatives.

CREDITS

This exhibition was made possible by the Smart Museum's Andrew W. Mellon Foundation Endowment. Additional support was provided by the [Arts|Science Initiative](#) / Office of the Provost at the University of Chicago.





Inspired by the Opera: Contemporary Chinese Photography and Video

February 13–June 15, 2014

Presented in the contemporary art gallery adjacent to *Performing Images*, this striking display of photographs and video demonstrated that the rich visual vocabulary of Chinese opera is alive and well in the work of contemporary Chinese artists. However, as Wu Hung, Smart Museum consulting curator, noted in an interview with the bilingual contemporary art journal *randian*, “When you use a video or a photograph—these forms are not strictly speaking culturally-coded—they are not Chinese or Western, unlike oil painting or ink painting. These artists’ sources are just images, and their logic is no longer Chinese versus Western.” The 14 artworks on view included a series of black-and-white photographs of actors in China by Liu Zheng (the subject of Hung’s contribution to the *Performing Images* catalogue); two videos by Chen Qiulin that use traditional opera characters to respond to the Three Gorges Dam project; a lyrical video by Liu Wei of theatrical “glove puppets” (*budai kuile*), which was shown publicly for the first time; and videos by Cui Xiuwen that use operatic elements such as symbolic props, gestures, and costumes. For more insight into the connections between *Inspired by the Opera* and *Performing Images*, visit this [UChicago News Q & A](#) with professors Judith Zeitlin and Wu Hung.

GALLERY

Robert and Joan Feitler Gallery

CURATORS

Wu Hung, Smart Museum Consulting Curator, Harrie A. Vanderstappen Distinguished Service Professor of Art History, and Director of the Center for the Art of East Asia at the University of Chicago, in consultation with Stephanie Smith, Smart Museum Deputy Director and Chief Curator.

CREDITS

This exhibition was made possible in part by Gay-Young Cho and Christopher Chiu.





Judy Ledgerwood: Chromatic Patterns for the Smart Museum

December 26, 2013-July 27, 2015

Chicago-based artist Judy Ledgerwood's immense wall painting was part of a series inspired by the energetic, asymmetrical rhythms of composer Morton Feldman's *Patterns in a Chromatic Field* (1981). Painted by hand directly onto the Museum's lobby wall, the brightly colored work responded to both the soaring, symmetrical architecture of the space and, in its repeating patterns, the design of Louis Sullivan's elevator screens for the Chicago Stock Exchange building (two of which are permanently on view in the lobby). On February 2, 2014, the artist sat down with Christine Mehring, Department Chair and Professor of Art History, for an informal conversation about art and architecture attended by nearly 40 guests.

[LISTEN](#) to the artist discuss her work.

[SEE](#) *Chromatic Patterns for the Graham Foundation*.

GALLERY

Eunice Ratner Reception Gallery

CURATOR

Jessica Moss, Smart Museum Associate Curator of Contemporary Art

CREDITS

This project was made possible by the Efroymsen Family Fund, the Pritzker Traubert Family Foundation, and Jack and Sandra P. Guthman.





Zachary Cahill: USSA 2012: Wellness Center: Idyllic—affair of the heart

August 23, 2013–August 3, 2014

Idyllic—affair of the heart was the third and concluding chapter of Zachary Cahill's, MFA'07, long-term USSA 2012 project, building on his previous works, *The Orphanage Project* (2011) and *The People's Palace's Gift Shop* (2012). Each of these iterations invoked USSA 2012, an institution invented to support the artist's interventions into cultural spaces. *USSA 2012: Wellness Center* was conceived as a work with multiple parts; this banner marked the first, and was accompanied by performative and discursive events (including a monthly performance in which Cahill **played bagpipe music** from a portable PA system in the courtyard), as well as a set of postcards available in the Smart Shop, watercolor sketches hanging in the Museum's offices, emoji, and other Wellness Center resources. Cahill's yearlong piece—deemed “ephemeral, diffuse, and challenging” by *Bad at Sports*—was the fourth art banner commissioned as part of the Threshold series, and the third commissioned from an alum of the University's Department of Visual Arts.

GALLERY

Vera and A.D. Elden Sculpture Garden

CURATOR

Sarah Mendelsohn, Smart Museum Executive Assistant for Program Support



PROGRAMMING



ACADEMIC INITIATIVES

Deborah Nelson, Associate Professor in English, calls her class trips to the [Smart's Education Study Room](#) (ESR) “spectacular,” stating that students “benefit from seeing the objects instead of viewing them online [or] hearing from a specialist about visual traditions that shape their objects.” She’s not the only UChicago faculty member to think so: the ESR served 2,048 students and 153 classes in this academic year alone. A number of these visits were part of courses built closely around the Smart’s holdings, including an examination of how artworks accrue meaning and value (Fiona Rose-Greenland, “Art, Money, and Meaning”), a survey of modern Western art that included weekly object-based sections at the Smart (Christine Mehring, “Modern Art from the Enlightenment until Today”), and the history of nineteenth-century art told through prints (Anne Leonard, “Nineteenth-Century Prints”). Instructors can also take advantage of our in-gallery teaching spaces to mount collection displays that either enhance their teaching or provide meaningful final projects for students—such as Tom Mitchell’s “Media Theory” class, which used a special presentation, *Media Atlas*, to illustrate how we find relationships among different kinds of media (shown at lower right). Finally, three of the exhibitions presented this year were the work of graduate students and a pair of UChicago doctors, who explored subjects ranging from images of [flight in antiquity and Renaissance Italy](#) to [avant-garde art from postwar France](#) to the [evolution of figural representation from Old Master traditions to twentieth-century abstraction](#). The Smart Museum’s collaborations with the campus community will be particularly evident in the spring 2015 exhibition, [Objects and Voices: A Collection of Stories](#), which will feature 17 micro-exhibitions curated by professors, artists, museum professionals, UChicago students, and Smart alumni.



700+
ARTWORKS VIEWED
IN THE ESR

62
OBJECT-BASED
WORKSHOP
PARTICIPANTS

2
FUND FOR
FACULTY INITIATIVE
GRANTS



ACADEMIC INITIATIVES

RELATED PROGRAMMING

**Ugly Art and Science
November 15, 2013**

What purpose do ugly art and science serve? Otto Dix's war portfolio, a new Picasso drawing acquisition, and a Korean ogre/dragon (*gwimyeon*) roof tile, among other objects, were brought together to explore interdisciplinary perspectives on ugliness and how ugly art and science can resolve into the pleasing and elegant. With presentations by Mindy Schwartz, MD, Professor of Medicine, and Doug MacAyeal, Professor, Department of the Geophysical Sciences. Moderated by Mark Hereld, Senior Fellow, Computation Institute.

**Classical, Modern, and
Postmodern Across the
Disciplines
March 7, 2014**

Paintings and prints from the twentieth century and a newly acquired neoclassical painting by Jean-Baptiste-Regnault help to explore classical, modern, and postmodern forms and philosophies across disciplines. With presentations by Anthony Cheung, Assistant Professor of Music; Nancy Kawalek, Distinguished Fellow in the Arts, Science, and Technology and Professor, Institute for Molecular Engineering; Glenn W. Most, Professor of Social Thought and of Classics, The John U. Nef Committee on Social Thought; and Sidney Nagel, Stein-Freiler Distinguished Service Professor in Physics. Moderated by Mark Hereld.

**Twins, Mirrors, and Doubles
May 28, 2014**

This workshop on twins, mirrors, and doubles centered on a David Teplica photograph of twins facing each other, delved into the history of kaleidoscopes, examined family resemblances among the grandsons of Augustus on ancient Roman coins, and featured a reading of a scene from a play about Siamese twins as a dramatic bonus. With presentations by Nancy Kawalek; Adrian Johns, Allan Grant Maclear Professor in History; Sidney Nagel; and by Patrick Crowley, Assistant Professor of Art History and the College. Moderated by Mark Hereld.



Jean-Baptiste Regnault, *Socrates Tearing Away Alcibiades from the Embrace of Sensuality*, 1785, Oil on canvas. Smart Museum of Art Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.31



Claire Trotter, *Untitled (Double Leaf)*, n.d., Gelatin silver print, mounted. Smart Museum of Art, Gift of Mr. Arnold Gilbert, 1978.79

Korean, Joseon dynasty, *Ridge Tile: Ogre/Dragon (Gwimyeon) Mask*, 8th-9th century, Molded stoneware with natural ash glaze deposits. Smart Museum of Art, Purchase, Gift of Brooks McCormick Jr., 2004.116

“It’s this kind of thing—rather than the more formal academic talks I generally have to go to—that sparks real originality, I think.”

Adrian Johns, Allan Grant Maclear Professor in History



K-12 RESOURCES

From July 1, 2013, to June 30, 2014, the Smart served 82 educators through its professional development programs; 20 teachers, artists, and high school students through [CoCre8](#); and thousands of K-12 students from the Chicago area through its tailored, docent-led tours. We were also hard at work preparing for the Smart's 40th anniversary (September 2014–June 2015), which we had designated as a time to ask big questions about the nature of our work. To that end, we developed [How to Make a Smart Museum](#)—a yearlong series of public forums that will invite our audiences to help us determine the Smart's future direction. In order to conduct these conversations and allow space to develop new program models, we made the difficult decision to put Art in Focus and smART Explorers on hiatus. These programs have been a core part of our mission for more than 15 years and have served thousands of students, but this necessary step will allow the Smart to explore how it can best meet the evolving needs of our education community. Of course, we will still offer programs for our K-12 partners: local educators can take advantage of our [free single-visit school tours and other great resources](#), and everyone interested in the Smart Museum is welcome to participate in building its bright future!



82

EDUCATORS
ATTENDED
8 PROFESSIONAL
DEVELOPMENT
WORKSHOPS

720

STUDENTS
PARTICIPATED IN
OUR MULTI-VISIT
PROGRAMS

1,885

K-12 STUDENTS
ENJOYED
TAILORED SINGLE-
VISIT TOURS



K-12 RESOURCES

RELATED PROGRAMMING

Teacher Institute: Museums and Migration July 17-19, 2013

Presented in collaboration with the Jane Addams Hull-House Museum, the DuSable Museum of African American History, and the National Museum of Mexican Art, this three-day institute was supported by the Terra Foundation of American Art's 2013 American Art at the Core of Learning initiative. Participants were introduced to techniques used in museums to analyze and interpret American art with the goals of developing various skills emphasized in the Common Core. Educators also heard from teacher teams who had developed curricula on the themes of identity, movement, and migration; practiced incorporating inquiry-based looking strategies into their own classroom practices; and developed lesson plans grounded in American art.

Teacher Workshop: Arts, Agency, and Creativity October 24, 2013

Jackie Intres, a teaching artist in the performing arts, demonstrated simple games that used movement, "stage picture," and storytelling to help students think about art.

Teacher Workshop: Arts, Agency, and Creativity January 23, 2014

This informal art-making and discussion session explored making connections across disciplines to inspire critical and creative thinking in the classroom.

Educator Evening at the Smart February 18, 2014

A drop-in session for teachers looking to incorporate museum visits into the classroom.

Teacher Workshop: Core Connections March 27, 2014

Teachers explored integrating performance and narrative into their existing curricula with the guidance of teaching artists from Goodman Theatre. They then practiced close looking techniques in the *Performing Images* exhibition.

Teacher Workshop: Arts, Agency, and Creativity April 24, 2014

An informal art-making session and discussion for teachers led by Krista Franklin, a poet and visual artist who served as a 2013-2014 artist in residence for the University's [Arts + Public Life Initiative](#).

Teacher Workshop: The Silk Road and Beyond May 31, 2014

Teachers explored lesson plan ideas and explored themes of artistic expression and cultural exchange during this cross-campus workshop at the Smart and Oriental Institute.



FAMILY PROGRAMS

What makes family programs at the Smart so great? Well, it's pretty nice that they're free and take place on the first Saturday of every month so busy families can plan ahead. But what makes them really special is that they connect visitors of every age to the amazing art on view in our galleries, and to the work of artists living today—like Cydney M. Lewis, who shared her technique for transforming old plastic bags into something that literally soars, or our own Erik Peterson, who wrote and illustrated a children's book based on an ancient Chinese folktale for guests to take home. Whether exploring Marcel Duchamp's "portable museum" (August 3), bringing in a UChicago doctor and his ultrasound machine as part of a surrealist parlor game (April 5), or seeing the world through rose-colored glasses (December 7), these distinctive programs are all about connecting kids and caregivers with art through hands-on, minds-open projects that are fun for everyone.

"[W]e made the plush snakes during alumni weekend.... They are so well loved the felt is starting to have all of those tiny balls all over. Such a simple project that really made a difference for all of us! Thanks again to you and everyone at the Smart Museum for having all these family days. Really, they are loads of fun for the entire family!"

Participant e-mail to associate programs manager Erik Peterson



911

GUESTS AT
12 FAMILY DAYS

210

WHITE SNAKE
STORYBOOKS
DISTRIBUTED

47

KITES MADE OF
PLASTIC BAGS



FAMILY PROGRAMS

RELATED PROGRAMMING

iLand

July 13, 2013

Guests explored the wilds of the courtyard, imagined themselves as part of the landscape, and then made collages inspired by Rockwell Kent's *Twilight of Man*.

Our Life in a Suitcase

August 3, 2013

After learning about Marcel Duchamp's *Boîte-en-valise*, families created their own suitcases containing paper models of the things they valued.

I Believe I Can Fly

September 7, 2013

Families checked out *Wings, Speed, and Cosmic Dominion* before designing experimental and fantastical wings from paper, felt, and wood.

Makin' Waves

October 5, 2013

After diving into *State of Mind*, guests collaborated on drawings of the Pacific Ocean, surfboards, and swimming pools. Presented with [The Big Draw Chicago](#).

Kite Flight

November 2, 2013

Hyde Park artist Cydney M. Lewis taught families how to make high-flying kites out of recycled plastic bags.

Lights Up!

December 7, 2013

Inspired by Barbara T. Smith's interactive *Field Piece* and Bruce Nauman's *Yellow Room (Triangular)*, guests fashioned crazy yellow helmets and pink sunglasses to take home.

Wrapping Paper Mural

January 4, 2014

Using torn up holiday gift wrap, participants produced a vibrant community mural.

Ray Day

February 1, 2014

Guests made their own photo drawings using light instead of a camera, much like Man Ray did for his 1963 *Rayograph*, on view in *Interiors and Exteriors*.

Domino Throwdown

March 1, 2014

After examining a set of Chinese opera domino cards in *Performing Images*, guests made their own playing

cards, and then joined in a dominoe tournament.

Ultrasounds, Exquisite Corpses

April 5, 2014

Combining ultrasounds with the ultimate surrealist parlor game, guests created exquisite corpse drawings using slides of their insides. The ultrasound machine was operated by Dr. Brian Callender, co-curator of *Imaging/Imagining*.

About Face

May 3, 2014

This springtime face painting and mask-making festival transformed guests into Chinese opera characters from *The White Snake*—or something else entirely.

Snake Stories and Plush Puppets

June 7, 2014

The Smart and the Oriental Institute teamed up to present this family afternoon program. Guests visited the Oriental Institute to hear an ancient folktale and craft a take-home shadow puppet, then sssssslithered over to the sssssSmart for more storytelling and a fun sewing project.



UCHICAGO STUDENTS

Being enrolled at one of the world's great universities is no easy task. But between the classes, exams, and papers, UChicago students can step through the Smart's gates to mix things up a bit. Looking for a job? Nearly 150 undergraduate and graduate students each year get hands-on with the collections, work in our offices, or lead tours for local K-12 students. Interested in helping to promote and build the Smart experience? Our [Advisory Committee](#) offers an opportunity to learn marketable skills for the public and educational operations of a cultural institution. Want a new place to study? Each reading period, hundreds of students crack their books in our galleries during late-night study sessions. Need to blow off steam? We offer dozens of fun, free, art-filled programs and countless quiet moments to enjoy our color-splashed garden and galleries. As one student recently stated, "The Smart can be radically different things for radically different people!" And that's exactly what we strive to be for the next generation of art lovers, scholars, and supporters.

[FIND](#) us on Facebook.



402

STUDY PARTICIPANTS

513

PARTY PARTICIPANTS

360

THIRD THURSDAY
PARTICIPANTS



UCHICAGO STUDENTS

RELATED PROGRAMMING

Third Thursday:
Tons of Tondos
July 18, 2013

Students immortalized themselves in a modern *tondo* by tracing and carving their silhouettes into plaster discs.

Third Thursday:
Draw Dawg
August 15, 2013

Artist Tim Nickodemus led this Chicago-centric evening of activities, including making hot dog ink drawings on napkins, painting food on touristy postcards, and celebrating the legacy of the of the World's Columbian Exposition by eating barbecued franks and viewing *The Land Beneath Our Feet*.

Third Thursday:
These Shoes Have Wiiliings!
September 19, 2013

The winged footed messenger god Hermes inspired this evening of art-looking and art-making activities, which included using vinyl, cardboard, puff paint, Velcro, and fabric to make customized winged shoes.

Third Thursday:
Extra-Ordinary
October 17, 2013

Students learned to appreciate the art of the mundane and make their own *State of Mind*-like conceptual art by using commonplace materials to transform the banal into the beautiful and bizarre.

Party at the Smart:
Get Your Smart MFA
October 24, 2013

At this freeform art-centric soirée, students explored the blurred boundaries between social gathering and art experience, unbound in the galleries, and earned a "Master of Finds Art." *Exclusively for UChicago students.*

Third Thursday:
Inflatable U
November 21, 2013

Students were invited to drop in, relax, and reflect on all things inflatable—from bladders to balloons, blimps to bounce houses. Using Ant Farm's 1973 *Inflatocookbook* as a guide, guests built inflatable sculptures to awe and surprise.

Third Thursday:
Darkness and Light
December 19, 2013

Luminescent artworks by Bruce Nauman and Barbara T. Smith helped to banish the darkness of winter and inspire the creation of art using artificial lights like glow sticks and light bulb strands.

Party at the Smart:
Chroma Nation
January 9, 2014

UChicago students immersed themselves in the light and color on display in pieces by Bruce Nauman, Barbara T. Smith, and Judy Ledgerwood; wore rose-tinted glasses; tagged an inflatable sculpture with candy-colored Sharpies; posted colorful secrets with ArtShould; and partied on! *Exclusively for UChicago students.*

Third Thursday:
Draw Bad
January 16, 2014

Guests experienced how a consciously crude approach to drawing could help some artists find different aesthetic opportunities.

Third Thursday:
La Couleur Entre le Blanc
February 20, 2014

Simon Hantai and the situationist texts found in *Interiors and Exteriors* provided the basis for this "unmaking art" program.

Third Thursday:
Bowling and Spooning
March 20, 2014

Using the intricately carved and finely painted objects on view in *Performing Images* as a guide, guests carved and decorated their own utensils and bowls with representations of the modern-day equivalent of Chinese opera stars (aka celebrities).

Party at the Smart:
Be a Character
April 10, 2014

The fun-filled evening included mask making, a Weird Beard photo booth, tea cup painting, and a tea service provided by the Smart's student advisory committee. *Exclusively for UChicago students.*

Third Thursday:
How to Draw Hands
April 17, 2014

The human hand is notoriously hard to draw. This program taught participants some tricks and techniques during a fun and supportive sketching session.

Third Thursday:
Drawing the Body
May 15, 2014

Guests watched the world premiere of *Cast By the Sun*, choreographed by Shirley Mordine of Mordine and Company Dance Theater, and took part in a gesture drawing exercise.

Third Thursday:
Wild Wallpapers
June 19, 2014

Using cues from Judy Ledgerwood's massive *Chromatic Patterns*, students painted and printed their own gorgeous crackpot wallpaper patterns.

Study at the Smart
December 5, 2013
March 13 and June 5, 2014

This long-running program lets UChicago students cram for finals amidst the Smart's inspiring art. Power outlets, Wi-Fi, free pizza, coffee, and other late-night study necessities are on hand. Additional study sessions were also held at the Logan Center, the Arts Incubator, and the Oriental Institute. *Exclusively for UChicago students.*



ENGAGING WITH ART

The Smart has always been willing and able to push the boundaries of what a museum can and should be. This year, we experimented with different models of programming and interpretation to connect audiences with the art and ideas that permeate this institution's exhibitions, displays, and events. We continued our popular At the Threshold and Object/Subjective (deemed "pure gold" by an appreciative guest) programs, which encourage lively and informal conversation around art currently on view in the galleries. We also introduced the Interpreter in Residence program, which invites a local artist or artist group into the Museum for a full year to create participatory art experiences with our audiences. (You can read more about our first Interpreter, Matt Austin, in the Programming feature.) And, this spring, we asked visitors to participate in an in-gallery interpretation experiment—commenting on, critiquing, and rewriting different styles of object labels. Their insights informed the development of the labels for our museum-wide fall 2014 exhibition, **Carved, Cast, Crumpled: Sculpture All Ways**. There's no one right way to "museum"—but with your help, we can learn more about what is right for the Smart.



403

AT THE THRESHOLD
PARTICIPANTS

85

PARTICIPANTS IN
OBJECT/SUBJECTIVE

190

CONTRIBUTORS TO
THE IN-GALLERY
LABEL EXPERIMENT

ENGAGING WITH ART

RELATED PROGRAMMING

Object/Subjective July 26, 2013

This continuing lunchtime discussion series focused on the work of photographer Walker Evans. With Adrienne Brown, Assistant Professor in the Department of English Language and Literature, and Corinne Rose, manager of education at the Museum of Contemporary Photography.

At the Threshold August 1, 2013

Matt Austin revealed a sculptural office space and library created for the series, and was joined by two other artists, his brother Jeff Austin and artist E.J. Hill, for a live musical performance called *The Mountain was a Gift*.

Expo Chicago September 19-22, 2013

Visitors dropped by the University of Chicago Headquarters at Expo Chicago to see how the Smart, Open Practice Committee, Logan Center Exhibitions, and others are helping shape Chicago's contemporary art landscape.

At the Threshold October 3, 2013

This special exhibition opening edition of our social Thursday series featured a talk by *State of Mind* curator Constance Lewallen, creative interventions organized by Matt Austin, as well as drinks, music, and conversation inspired by the conceptual art found in the exhibition.

Symposium: Culture in Action October 5, 2013

Held at the University of Chicago School of Social Service Administration. As part of the Smart's collecting focus on socially engaged art, we co-presented this symposium on the current field of community-based public art, particularly in Chicago. The event was organized by Threewalls and cosponsored by Never the Same, *Afterall*, Open Practice Committee, the Smart, the Department of Visual Arts at the University of Chicago, and the School of the Art Institute of Chicago's Department of Exhibitions and Exhibition Studies.

Object/Subjective November 8, 2013

Zachary Cahill and Northwestern University Professor Hannah Feldman discussed landscape painting in relation to Cahill's project, *USSA 2012: Wellness Center*.

Object/Subjective December 13, 2013

The Smart's Sarah Mendelsohn and Northwestern University PhD candidate Faye R. Gleisser explored the relationship between body, action, and documentation in the work of Bruce Nauman.

At the Threshold February 13, 2014

A love-themed launch party for Envisioning China. Included drinks, music, conversation and creative experiences by Matt Austin—such as inviting guests to carve the name of their first kiss into the “office” with a knife.

Radio Aktiv: Sonic Deep Map February 20 and 22, 2014

Commissioned by Chicago-based broadcast platform Radius, participants in Radio Aktiv's [Episode 48: Sonic Deep Maps](#) could pick up a radio transmitter at the Smart and venture to the nearby site of the world's first self-sustained nuclear chain reaction.

Object/Subjective May 16, 2014

Zachary Cahill and School of the Art Institute of Chicago Professor Maud Lavin discussed Cahill's *USSA 2012: Sounds for Wellness* project.

At the Threshold June 5, 2014

In this special *end notes* edition, we bid farewell to another school year and to Matt Austin and The Perch with open mic toasts, live music from *The Mountain was a Gift*, and art-fueled conversation.



SMARTPARTNERS

Hundreds of people make up the [SmartPartners program](#). No matter where they live—some as far away as Switzerland and Shanghai—or at what level they give, our Partners are crucial to the Museum. In the last year, their support helped more than 64,000 guests enjoy our galleries, exhibitions, and programs completely free of charge. That is no small thing, and we are immensely grateful for it. In thanks, offered benefits designed to connect Partners with our world of art and ideas: advance notice of upcoming programs, for example, or discounts in the Café (a popular place for energetic conversations over coffee). And, at the upper levels of support, Partners received invitations to events where they get special insights from curators, artists, and scholars, while meeting others committed to supporting the visual arts. Visit our [operating statement](#) to see just how much of an impact our SmartPartners had in the last year.

“SmartPartners are spirited, engaged individuals who support everything we do. They inspire real gratitude from everyone who works at the Smart!”

Manager of development operations Jennifer Ruehl



374
SMARTPARTNERS

460
GUESTS AT
4 EXCLUSIVE
PROGRAMS

700+
RECIPROCAL
MEMBERSHIP
MUSEUMS



SMARTPARTNERS

RELATED PROGRAMMING

Preview: The Land Beneath Our Feet

June 26, 2013

The first visitors to this beautiful exhibition enjoyed cocktails and appetizers, as well as opening remarks from Director Anthony Hirschel and Curator Anne Leonard. Following remarks, Leonard was available in the galleries for questions.

Preview: State of Mind

October 2, 2013

The Smart was delighted to be the Midwest venue of the tour after its West Coast debut and presentation at the Bronx Museum of the Arts. Co-curators Constance Lewallen and Karen Moss were on hand throughout the event to talk with guests, who were also treated to California-inspired snacks, signature cocktails, and experimental music from late 1960s and early 1970s.

Preview: Performing Images and Inspired by the Opera

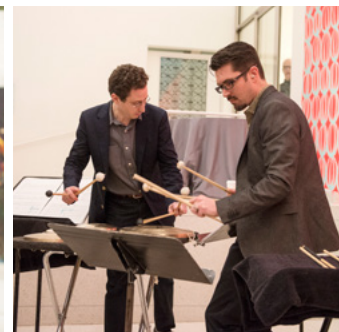
February 12, 2014

The first look at these visually stunning exhibition included a cocktail reception with remarks from curators Judith Zeitlin, Yuhang Li, and Wu Hung; a Chinese gong performance of Guo Wenjing's *Parade (Xuan)* by Chicago-based Third Coast Percussion and hors d'oeuvres inspired by Chinese cuisine.

Annual Lecture and Reception: "The Impossibility of Modern Sculpture"

May 20, 2014

In anticipation of the Smart's 40th anniversary exhibition, *Carved, Cast, Crumpled: Sculpture All Ways*, this SmartPartners+ program featured a lecture and conversation at Sotheby's with David J. Getsy, Goldabelle McComb Finn Distinguished Professor of Art History and Chair, Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago. Getsy introduced some of the key concepts and problems in the history of twentieth-century sculpture, and encouraged guests to consider how we got from Rodin's *The Thinker* to the so-called "expanded field" of sites, places, installations, objects, and actions.



[VIEW](#) images from our special events.





[LEARN](#) more about Matt Austin.

INTERPRETER IN RESIDENCE

This new initiative provides a yearlong forum for Chicago-based artists with an interest in social engagement to create participatory art experiences with Museum guests. In 2013, the inaugural Interpreter, Matt Austin, presented a yearlong iteration of his ongoing project, *The Perch*, in which he built a makeshift office in the Museum lobby using wooden shelving and cabinets reclaimed from a recent Regenstein Library renovation.

Matt held regular office hours throughout the year. Upon entering the Smart, visitors were handed a card inviting them to visit *The Perch*. The cards offered prompts, but “no one ever wants to talk about them,” Matt says. Instead, visitors shared life experiences and personal stories. As far as Matt’s role during the process, “I’m just there to listen.”

After their conversations, Matt invited participants to carve the office walls using a communal knife. He photographed each interlocutor and his or her engraving and kept notes on each meeting so the documents could be compiled into a future publication. A *NewCity* piece on Matt’s work framed the project as “a mix between therapy and a confessional, overseen by an artist”—and named Matt one of Chicago’s Breakout Artists of 2014.

Interpreters in Residence are also charged with hosting a quarterly evening social hour called *At the Threshold*. These events feature libations, music, and a catalyst for creating common ground and inciting conversation among Museum guests. During his *At the Threshold* evenings, Matt encouraged visitors to slow dance to a song, write letters to California, and carve the name of their first kiss into the walls of his office. He viewed these efforts “as an open invitation to consider the awareness of one’s own presence within the Museum.”

Matt’s inviting art practice can be seen as an extension of the Museum’s values of openness, accessibility, and experimentation, amplifying the effects of free admission, community engagement, and an educational mission.

—Michael O’Malley, AM’09, *Smart Museum communications intern*



COLLECTION



ACQUISITIONS

The objects listed below entered the collection between July 1, 2013, and June 30, 2014. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.



ASIAN

WORKS ON PAPER

Chinese

19th century
Temple of Cho Shing, Canton,
 c. 1890s
 Albumen print, sheet/image:
 7 7/8 × 10 7/16 (20 × 26.5)
 Gift of Jennifer and Isaac Goldman,
 2014.3

Chinese

19th century
City Wall and Five-Story Pagoda,
Canton, c. 1890s
 Albumen print, sheet/image:
 7 15/16 × 10 7/16 (20.2 × 26.5)
 Gift of Jennifer and Isaac Goldman,
 2014.5

Chinese

19th century
Temple of 500 Genii, Canton,
 c. 1890s
 Albumen print, sheet/image:
 7 15/16 × 10 7/16 (20.2 × 26.5)
 Matted: 16 × 20 (40.6 × 50.8)
 Gift of Jennifer and Isaac Goldman,
 2014.7

Chinese

19th century
Peasants Walking Down the Road,
 c. 1890s
 Albumen print, sheet/image:
 8 3/8 × 10 1/2 (21.3 × 26.7)
 Gift of Jennifer and Isaac Goldman,
 2014.8

Chinese

19th century
Kai Nam Yik Po Parlor, Canton,
 c. 1890s
 Albumen print, sheet/image:
 8 × 10 1/2 (20.3 × 26.7)
 Gift of Jennifer and Isaac Goldman,
 2014.10

Japanese

18th or 19th century
Bucolic Outing, c. 1725 or
 19th century
 Opaque pigment and gold on paper,
 sheet: 11 1/4 × 15 1/2
 (28.6 × 39.4)
 Bequest of Miriam Graham, 2014.34

Lai Fong

Chinese, active 19th century
Portrait of a Seventy Year Old Man,
 c. 1900
 Albumen print, ed. of 20, image:
 10 3/8 × 8 1/2 (26.4 × 21.6), mounting:
 11 7/16 × 9 1/4 (29.1 × 23.5)
 Gift of Jennifer and Isaac Goldman,
 2014.4

Isoda Koryūsai

Japanese, active 1765–c. 1785
Seated Courtesan with Bronze
Censer, n.d.
 Color *oban* triptych woodblock print,
 sheet: 9 7/8 × 7 1/2 (25.1 × 19.1)
 Bequest of Miriam Graham, 2014.40

Utagawa Kunisada

Japanese, 1786–1864
River Scene, c. 1801–1844
 Color *oban* triptych woodblock print,
 sheet (each): 14 × 9 1/2 (35.6 × 24.1)
 Bequest of Miriam Graham,
 2014.38a-c

2 Utagawa Kunisada II

Japanese, 1823–1880
Harvesting Scene, n.d.
 Color *oban* triptych woodblock print,
 sheet (each): 14 × 9 (35.6 × 22.9)
 Bequest of Miriam Graham,
 2014.39a-c

Afong Lai

Chinese, active 1860–1880
Commercial Street, Canton,
 c. 1860s
 Albumen print, sheet/image:
 10 1/8 × 7 5/8 (25.7 × 19.4)
 Gift of Jennifer and Isaac Goldman,
 2014.6

Chinese Cemetery/Grave,

Canton, c. 1880s
 Albumen print, sheet/image:
 9 × 11 3/8 (22.9 × 28.9)
 Gift of Jennifer and Isaac Goldman,
 2014.9



3

**Sadahide**

Japanese, 1807-1873
Grand Procession at Ise Shrine,
 c. 1849-1853
 Color *oban* triptych woodblock print,
 sheet (each): 9 1/8 × 13 1/2
 (23.2 × 34.3)
 Bequest of Miriam Graham,
 2014.37a-c

Yanagawa Shigenobu II

Japanese, 1787-1832
Mounted Warrior with Sword, n.d.
 From the series *Meiba zoro*
 (*Famous Horses*)
Shikishiban surimono color
 woodblock print, sheet:
 8 × 7 (20.3 × 17.8)
 Bequest of Miriam Graham, 2014.35

Kubo Shunman

Japanese, 1757-1820
*White and Pink Peonies and Purple
 Iris*, n.d.
Shikishiban surimono color
 woodblock print, sheet:
 8 1/2 × 7 3/8 (21.6 × 18.7)
 Bequest of Miriam Graham, 2014.36

Liu Zheng

Chinese, b. 1969
*An Old Peking Opera Actor Playing
 a Female Role*, 1995 (this impression
 possibly 2006)
 From the series *My Countrymen*
 Gelatin silver print, image:
 14 9/16 × 14 9/16 (37 × 37)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2013.25

DECORATIVE ARTS**Korean**

Joseon dynasty (1368-1910)
Jar with Grasses and Butterflies,
 c. 18th-early 19th century
 Glazed porcelain or high-fired
 stoneware with underglaze
 blue-and-white decoration,
 height: 10 1/2 (26.7)
 Gift of Brian A. Dursum, 2014.18

Korean

Joseon dynasty (1368-1910),
 probably Bunweon kilns
Jar with Floral Design, c. 1850
 Glazed porcelain with underglaze
 blue-and-white decoration,
 height: 9 3/4 (24.8)
 Gift of Brian A. Dursum, 2014.19

Cheon Han-bong

Korean, born
 in Japan, b. 1933
Tea Bowl, c. 2005
 Glazed stoneware (*buncheon*),
 height: 3 (7.6), diameter:
 5 3/8 (13.7)
 Gift of Erika E. Erich, 2014.12

**EUROPEAN
PAINTING****Jean-Baptiste Regnault**

French, 1754-1829
*Socrates Tearing Away Alcibiades
 from the Embrace of Sensuality*, 1785
 Oil on canvas, 23 1/4 × 28 3/4
 (59.1 × 73)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2013.31

WORKS ON PAPER**Antonio Balestra**

Italian, 1666-1740
Adoration of the Magi, n.d.
 Red chalk on laid paper,
 sheet: 10 × 7 1/2 (25.4 × 19.1)
 Bequest of Miriam Graham, 2014.27

Eugène Isabey

French, 1803-1886
*Near Dieppe (Environs de
 Dieppe)*, 1833
 Plate one from the suite:
Six Marines
 Lithograph on chine appliqué,
 sheet: 10 1/2 × 12 15/16 (26.7 × 32.9)
 Curtis 64 ii/iii
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2013.24a

Return to Port (Retour au Port),
 1833
 Plate two from the suite:
Six Marines
 Lithograph, sheet: 11 1/8 × 14 1/4
 (28.3 × 36.2)
 Curtis 65
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions
 2013.24b

*Souvenir of St. Valéry-sur-Somme
 (Souvenir de St. Valéry sur Somme)*,
 1833
 Plate three from the suite:
Six Marines
 Lithograph on chine appliqué,
 sheet: 11 3/4 × 9 1/2 (29.8 × 24.1)
 Curtis 66 ii/iii
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2013.24c





Repair of a Ship at Low Tide
(*Radoub D'une Barque à Merée Basse*), 1833

Plate four from the suite:

Six Marines

Lithograph, sheet:

14 5/8 × 11 15/16 (37.1 × 30.3)

Curtis 67 ii/iii

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions,

2013.24d

Interior of a Port (Interieur d'un Port), 1833

Plate five from the suite:

Six Marines

Lithograph, sheet: 13 9/16 × 10 3/8

(34.4 × 26.4)

Curtis 68 ii/iii

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions,

2013.24e

4 *Low Tide (Marée Basse)*, 1833

Plate six from the suite: *Six Marines*

Lithograph, sheet: 21 7/8 × 14 1/4

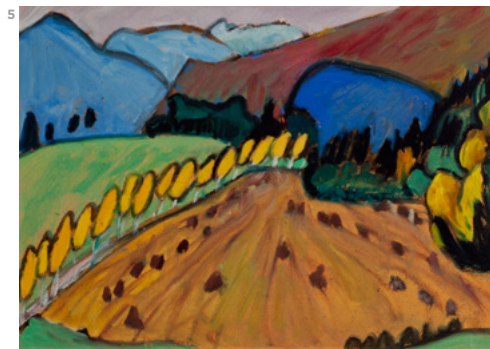
(55.6 × 36.2)

Curtis 65 ii/iii

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions,

2013.24f



Jean-François-Pierre Peyron

French, 1744–1814

Socrates Tearing Away Alcibiades

from the *Charms of Pleasure*, c. 1782

Etching on laid paper, plate:

6 11/16 × 8 11/16 (17 × 22)

Le Blanc 7

P. de Baudicour 4

P. Rosenberg, U. van de Sandt,

Pierre Peyron, 80 ii/iii

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions, 2013.34

Jan Saenredam

Dutch, 1565–1607

Pairs of Dancers and Celebrants, 1596

Engraving, plate: 11 13/16 × 15 5/8

(30 × 39.7)

Bartsch vo. III, no. 8

Holstein vol. XXIII, no. 133 II/II

with address added

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions, 2013.23

John Thomson

Scottish, 1837–1921

A Wedding Procession, Canton,

c. 1875

Albumen print, 8 × 10 1/2 (20.3 × 26.7)

Gift of Jennifer and Isaac Goldman in

honor of Bob Feitler, 2013.9

SCULPTURE

Phillipe-Laurent Roland

French, 1748–1816

Planter, n.d.

Cast bronze with pink marble and gilt

bronze, 20 × 11 × 10

(50.8 × 27.9 × 25.4)

Bequest of Miriam Graham, 2014.52

MODERN

PAINTING

Dominick Di Meo

American, b. 1927

Algonquin, 1947

Oil on canvas, 18 × 22 (45.7 × 55.9)

Gift of the artist and Corbett vs.

Dempsey, 2014.21

Two Personages, 1948

Lacquer on Masonite,

18 × 24 in. (45.7 × 61)

Gift of the artist and Corbett vs.

Dempsey, 2014.22

Louis Michel Eilshemius

American, 1864–1941

Untitled [Woman Praying Before a

Cross in a Landscape, with painted

frame border], c. 1910–1913

Oil on paper board, framed:

22 3/4 × 23 3/4 (57.8 × 60.3)

Gift of Mr. and Mrs. Michael R.

Cunningham in honor of Fr. Harrie A.

Vanderstappen S.V.D., 2013.44

Gabriele Münter

German, 1877–1962

Fall Landscape, Study (Yellow Trees)

(*Herbstlandschaft, Studie [Gelbe*

Bäume]), 1908

Oil on paperboard, 13 1/16 × 17 5/8

(33.2 × 44.8)

Gift of the Estate of Lester and

Betty Guttman, 2014.60





WORKS ON PAPER

Robert M. Barnes

American, b. 1934

Canto III, 26 March 1961

Pastel on laid paper, sight:

16 × 19 5/8 (40.6 × 49.8)

Gift of Dennis Adrian in honor of
Bates and Isabel Barrett Lowry,
2013.33

6 **James Ensor**

Belgian, 1860–1949

The Temptation of Christ, 1888

Etching, plate: 4 1/2 × 3 (11.4 × 7.6)

Tavernier 60,

Croquez 60,

Delteil 60

Bequest of Miriam Graham, 2014.30

Henri Gaudier-Brzeska

Designer and cutter

French, active England, 1891–1915

Horace Brodzky

Printer

Australian, active in England and

U.S.A., 1885–1969

Wrestlers, c. 1914

Linocut

Composition [irregular]:

8 7/8 × 11 (22.5 × 27.9)

Gift of the Estate of Lester and
Betty Guttman, 2014.61

Milton Horn

American, born in Russia, 1906–1995

Untitled [Seated Nude], 1940

Brush and ink on wove paper,

sight: 20 1/8 × 14 (51.1 × 35.6),

Gift of Fred Wackerle and Barbara
Provus, 2014.13

Henri Matisse

French, 1869–1954

Reclining Nude Woman, n.d.

Etching, ed. 23/25, sheet:

9 3/4 × 6 3/4 (24.8 × 17.1)

Bequest of Miriam Graham, 2014.31

Alphonse Mucha

Czech, 1860–1939

JOB, 1898

Offset color and gilt lithograph, sight:

23 × 17 3/4 (58.4 × 45.1)

Bequest of Miriam Graham, 2014.33

Pablo Picasso

Spanish, lived and died in France,
1881–1973

Head of a Woman XIII (*Tête de une
Femme XIII*), 21 May 1962

Pencil on wove paper,

16 9/16 × 10 5/8 (42 × 27)

Gift of Miranda and Robert

Donnelley, 2013.45

Anne Ryan

American, 1889–1954

Untitled, c. 1949–54

Paper and cloth collage elements on

paper, sheet: 6 3/4 × 5 1/4 (17.1 × 13.3)

Bequest of Miriam Graham, 2014.32

Henri de Toulouse-Lautrec

French, 1864–1901

Five Figure Studies, n.d.

Pencil on wove paper, sight:

4 1/2 × 7 3/4 (11.4 × 19.7)

Bequest of Miriam Graham, 2014.29

Jacques Villon

French, 1875–1963

Seated Woman, 1903

Pencil on wove paper, sheet:

14 × 12 (35.6 × 30.5)

Bequest of Miriam Graham, 2014.28

7 **DECORATIVE ARTS**

English, West Smethwick
(near Birmingham)

Ruskin Pottery

Vase, 1916

Iridescent glazed earthenware,

9 × 7 × 7 (22.9 × 17.8 × 17.8)

Bequest of Miriam Graham, 2014.41

German, Krefeld

J.P. Kayser & Sohn

Calling Card Tray with Wheat Motif,

late 19th–early 20th century

Cast pewter, 1 1/8 × 9 1/8 × 6 1/4

(2.9 × 23.2 × 15.9)

Bequest of Miriam Graham,
2014.50

Tray, late 19th–early 20th century

Cast pewter, 1 × 21 1/2 × 10 5/8

(2.5 × 54.6 × 27)

Bequest of Miriam Graham,
2014.49

Tray with Fish Motif,

late 19th–early 20th century

Cast pewter, 1 1/2 × 24 1/2 × 11 1/8

(3.8 × 62.2 × 28.3)

Bequest of Miriam Graham,
2014.51



8



American, New York, New York,
Tiffany Studios

8 *Set of Bookends in "Venetian" Pattern*, n.d.
Gilt bronze with cold painted decoration, 6 1/4 x 4 3/4 x 5 1/4 (15.9 x 12.1 x 13.3)
Bequest of Miriam Graham, 2014.54.1-2

Cigarette Box in "Grapevine" Pattern, n.d.
Gilt bronze with onyx stained glass, 3 x 7 x 4 1/4 (7.6 x 17.8 x 10.8)
Bequest of Miriam Graham, 2014.56

Desk Box in "Venetian" Pattern, n.d.
Gilt bronze with cold painted decoration, 2 1/4 x 5 1/2 x 4 (5.7 x 14 x 10.2)
Bequest of Miriam Graham, 2014.46

Desk Box in "Venetian" Pattern, n.d.
Gilt bronze with cold painted decoration, 1 1/2 x 5 x 2 7/8 (3.8 x 12.7 x 7.3)
Bequest of Miriam Graham, 2014.53

Desk Lamp with Spider Web Shade, n.d.
Patinated bronze with green lead glass shade, 20 x 15 1/2 (50.8 x 39.4)
Bequest of Miriam Graham, 2014.42a-b

9



Letter Holder in "Pine Needle" Pattern, n.d.
Gilt bronze with onyx stained glass, 6 1/8 x 10 x 2 1/8 (15.6 x 25.4 x 5.4)
Bequest of Miriam Graham, 2014.55

Turtle-back Lamp with Astrological Decoration, c. 1910-1915
Patinated cast bronze with orange glass, 14 5/8 x 9 3/4 x 5 (37.1 x 24.8 x 12.7)
Bequest of Miriam Graham, 2014.43

Set of Ball Floor Lamps, n.d.
Patinated cast bronze with green Favrite glass shade, height: 51 (129.5)
Bequest of Miriam Graham, 2014.44.1-2

9 *Set of Candlesticks with Snuffers*, c. 1900
Patinated cast bronze with green glass, height: 15 (38.1)
Bequest of Miriam Graham, 2014.45.1-2

American, Boston

James W. Tufts

Tray with Two Women, n.d.
Silver, 3/4 x 12 1/2 x 7 1/8 (1.9 x 31.8 x 18.1)
Bequest of Miriam Graham, 2014.48

American, possibly Chicago,
The Kalo Workshop
Tray, late 19th-early 20th century
Hammered silver, 3/8 x 9 x 5 3/8 (1 x 22.9 x 13.7)
Bequest of Miriam Graham, 2014.47

SCULPTURE

Dominick Di Meo

American, b. 1927
Female Figure/Phallus, n.d.
Cast bronze, 31 x 1 3/4 x 2 1/4 (78.7 x 4.4 x 5.7)
Gift of the artist and Corbett vs. Dempsey, 2014.23

Woman, n.d.
Cast bronze, 6 x 4 1/2 x 4 (15.2 x 11.4 x 10.2)
Gift of the artist and Corbett vs. Dempsey, 2014.24

CONTEMPORARY

PAINTING

Arthur Amiotte

Native American, b. 1942
Wounded Knee III, 2001
Acrylic and collage on canvas: 36 x 48 (91.4 x 121.9)
Gift of Miranda and Robert Donnelley, 2013.30

Jack Beal

American, 1931-2013
Self Portrait, January 1964
Oil on canvas: 15 1/4 x 13 (38.7 x 33 cm)
Gift of Dennis Adrian in memory of Jack Beal, 2013.35

Untitled [Nude Model on Sofa], 15 November 1968
Oil on canvas: 20 x 24 in. (50.8 x 61 cm)
Gift of Dennis Adrian in memory of Cynthia E. Basil, 2013.36

Black Lake, 1969
Oil on canvas: 14 x 18 (35.6 x 45.7)
Gift of Dennis Adrian in memory of Jack Beal, 2013.37

Fred Berger

American, 1923-2006
Untitled, 1958
Oil on canvas: 50 x 72 (127 x 182.9)
Gift of Robert and Mary Donley, 2014.20

Rodney Carswell

American, b. 1946
Circle and Cross (Ghost) in 4 Panels, 1989
Oil and wax on canvas and wood, 58 x 47 3/4 x 3 3/4 (147.3 x 121.3 x 9.5)
Gift of Thomas and Linda Heagy, 2013.26

June Leaf

American, lives in Canada, b. 1929
Three Standing Models, 1957
Oil on canvas, 20 x 20 (50.8 x 50.8)
Gift of Dennis Adrian in honor of the artist, 2014.14



Jeremy Moon

British, 1934–1973
26/69, 1969
Acrylic on canvas, 63 x 77
(160 x 195.6)
Gift of Gladius Capital Management
LP, 2013.47

Seymour Rosofsky

American, 1924–1981
*Female Personage and Three
Heads*, 1951
Oil on canvas, 34 x 24 (86.4 x 61)
Gift of the Rosofsky Estate,
2014.17

Patient in Dentist's Chair, 1961
Oil on canvas, 72 3/4 x 45 1/2
(184.8 x 115.6)
Gift of the Rosofsky Estate,
2014.16

Franz Schulze

American, b. 1927
Untitled [Head of an Old Centaur],
c. 1958
Oil on canvas, 46 x 34 (116.8 x 86.4)
Gift of Dennis Adrian in honor of
the artist, 2014.15

WORKS ON PAPER**Günther Förg**

German, 1952–2013
Matto, 1990
Portfolio of 6 woodcuts with
colophon, printed from two blocks
in two colors on BFK Rives Bütten
paper, ed. 6/20, each sheet:
43 1/2 x 31 1/2 (110.5 x 80)
Gift of Thomas and Linda Heagy,
2013.27.1–7

*Five Drawings after Five
Sculptures by B.*, 1991
Portfolio of 5 two-color
heliogravures on Japan
Hodomura paper, with folio, ed.
9/22, each sheet:
15 x 11 1/2 (38.1 x 29.2)
Gift of Thomas and Linda Heagy,
2013.28.1–6

R. B. Kitaj

American, active in Britain,
1932–2007
Four in America, 1969
(design, published 1970)
From the portfolio *In Our Time:
Covers for a Small Library After the
Life of the Most Part*
Color screenprint, composition:
17 3/4 x 13 15/16 (45.1 x 35.4)
Gift of Dr. Ira Singer in memory
of Peter Warren Mackinlay, Ph.D.
Chicago 1977, 2013.46

Judy Ledgerwood

American, b. 1959
*Chromatic Patterns for the Smart
Museum #5*, 2013
Acrylic gouache on paper, sheet:
14 7/8 x 18 (37.8 x 45.7)
Gift of the artist and Rhona
Hoffman Gallery, 2014.11

Michael Rakowitz

American, b. 1973
*Sketch for Enemy Kitchen
(Food Truck)*, 2011
Colored pencil and graphite on
paper, framed: 19 1/2 x 19 1/2
(49.5 x 49.5)
Gift of the artist, 2014.59

Wolf Vostell

German, 1932–1998
Concrete Traffic, Chicago, 1970
Silkscreen on paperboard, ed.
5/25, sheet/image:
19 3/4 x 25 1/2 (50.2 x 64.8)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions,
2014.2

Olympia (I), 1972
Screenprint on light cardboard,
ed. 74/100, sheet/image:
19 5/16 x 27 3/16 (49 x 69)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions,
2014.11

Olympia (II), 1972
Screenprint on light cardboard,
ed. 77/100, sheet/image:
19 5/16 x 27 3/16 (49 x 69)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions,
2014.12

Olympia (III), 1972
Screenprint on light cardboard,
ed. 4/100, sheet/image:
19 5/16 x 27 3/16 (49 x 69)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions,
2014.13

Olympia (IV), 1972
Screenprint on light cardboard,
ed. 35/100, sheet/image:
19 5/16 x 27 3/16 (49 x 69)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions,
2014.14

10 Andy Warhol

American, 1928–1987
Flowers, 1970
Screenprint on paper, Extra,
out of the edition. Designated
for research and educational
purposes only, sheet/image:
38 x 38 (96.5 x 96.5)
Gift of The Andy Warhol
Foundation for the Visual Arts,
Inc., 2013.38

Ladies and Gentlemen, 1975
Screenprint on Arches paper,
Extra, out of the edition.
Designated for research and
educational purposes only,
sheet/image: 43 3/4 x 29
(111.1 x 73.7)
Gift of The Andy Warhol
Foundation for the Visual Arts,
Inc., 2013.39

Muhammad Ali, 1978
Screenprint on Strathmore Bristol
paper, Extra, out of the edition.
Designated for research and
educational purposes only, sheet/
image: 40 x 30 1/8 (101.6 x 76.5)
Gift of The Andy Warhol
Foundation for the Visual Arts,
Inc., 2013.40

Joseph Beuys, 1980–1983
Screenprint and rayon flock on
Lenox Museum Board, Extra,
out of the edition. Designated
for research and educational
purposes only, sheet/image:
40 x 32 (101.6 x 81.3)
Gift of The Andy Warhol
Foundation for the Visual Arts,
Inc., 2013.41

11 *Cologne Cathedral*, 1985
Screenprint with glitter on Lenox
Museum Board, Extra, out of the
edition. Designated for research
and educational purposes only,
sheet/image: 39 3/8 x 31 1/2
(100 x 80)
Gift of The Andy Warhol
Foundation for the Visual Arts,
Inc., 2013.42

Sitting Bull, 1986
Screenprint on Lenox Museum
Board, Extra, out of the edition.
Designated for research and
educational purposes only,
sheet/image: 36 x 36 (91.4 x 91.4)
Gift of The Andy Warhol
Foundation for the Visual Arts,
Inc., 2013.43

SCULPTURE**Simon Dance Design**

British (English)
*C Configuration Study Model for
Open Outcry*, 2012
Mat board, paperboard box, and
Velcro, 12 3/4 x 9 3/4 x 2 1/4
(32.4 x 24.8 x 5.7)
Gift of Simon Dance Design,
2013.21.6a–b



10



11



I Configuration Study Model for Open Outcry, 2012
Mat board, paperboard box, and Velcro, 12 3/4 × 9 3/4 × 2 1/4 (32.4 × 24.8 × 5.7)
Gift of Simon Dance Design, 2013.21.7a-b

S Configuration Study Model for Open Outcry, 2012
Mat board, paperboard box, and Velcro, 12 3/4 × 9 3/4 × 2 1/4 (32.4 × 24.8 × 5.7)
Gift of Simon Dance Design, 2013.21.8a-b

Random Configuration Study Model for Open Outcry, 2012
Mat board, paperboard box, and Velcro, 12 3/4 × 9 3/4 × 2 1/4 (32.4 × 24.8 × 5.7)
Gift of Simon Dance Design, 2013.21.9a-b

Elsa Rady

American, 1943–2011
Clipped Wings, 1985
Glazed porcelain, 8 3/4 × 12 3/4 × 10 1/2 (22.2 × 32.4 × 26.7)
Gift of Thomas and Linda Heagy, 2013.29

INSTALLATION MEDIA

Designed by **Mary Ellen Carroll**
American, b. 1961
with Simon Dance Design, UK, British (English)
Architectural Models for Open Outcry, 2011
Board, mat board, and plastic, installation dimensions variable
Gift of Simon Dance Design, 2013.21.4

Designed by **Mary Ellen Carroll**
American, b. 1961
Videography by Michael Isabell, American, b. 1970
Open Outcry, 2012
Color video, installation dimensions variable
Gift of Mary Ellen Carroll MEC, Studios, 2013.21.2

Designed by **Mary Ellen Carroll**
American, b. 1961
with drawings by Philip Ording
Open Outcry, 2012
Ephemera including invitation, menu, discussion topics guide, place card, and two drawings, installation dimensions variable
Gift of Mary Ellen Carroll MEC, Studios, 2013.21.3

Simon Dance Design

British (English)
With **Mary Ellen Carroll**
American, b. 1961
With **Philip Ording**
011_Design Process_110915-111223, 2011
PDF document
Gift of Simon Dance Design, 2013.21.5

Lorna Simpson

American, b. 1960
Three Seated Figures, 1989
3 dye diffusion (Polaroid) prints, 5 engraved plastic plaques, ed. 1/2, installed: 30 × 97 (76.2 × 246.4)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.32a-h



SHORT-TERM OUTGOING LOANS TO EXHIBITIONS

These objects were lent from the collection between July 1, 2013, and June 30, 2014. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth.

MUSEUM VAN HEDENDAAGSE KUNST ANTWERPEN, KUNSTHAL CHARLOTTENBURG, AND MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA

Exhibition: *Kerry James Marshall: Painting and Other Stuff*
Dates: October 3, 2013–October 26, 2014

Location: Antwerp, Belgium; Copenhagen, Denmark; Madrid, Spain

Kerry James Marshall, American, b. 1955
Slow Dance, 1992–1993
Mixed media and acrylic on canvas, unframed: 75 1/4 x 74 1/4 (191.1 x 188.6)
Purchase, Smart Family Foundation Fund for Contemporary Art, and The Paul and Miriam Kirkley Fund for Acquisitions, 2004.23

NORTHERN ILLINOIS UNIVERSITY ART MUSEUM

Exhibition: *On Watching and Being Seen*
Dates: August 27–October 19, 2013
Location: Chicago, IL

Walker Evans
American, 1903–1975
Untitled (Subway Portrait), 1938–1941
Gelatin silver print
image: 6 7/8 x 10 (25.5 x 17.5)
Gift of Arnold Crane, 1978.197

Untitled (Subway Portrait), 1938–1941
Gelatin silver print
image: 7 7/8 x 10 (25.6 x 17.5)
Gift of Arnold Crane, 1978.198

Untitled (Subway Portrait), 1941
Gelatin silver print
image: 6 13/16 x 10 (25.5 x 17.5)
Gift of Arnold Crane, 1978.199

MUSEUM OF CONTEMPORARY ART, CHICAGO

Exhibition: *MCA DNA: Marisol at the MCA Chicago*
Dates: September 21, 2013–June 15, 2014
Location: Chicago, IL

Andy Warhol, American, 1928–1987
Marisol Sculpture of William Burroughs, March 1981
Gelatin silver print
sheet: 10 x 8 (25.4 x 20.3)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2008.201

NAVY PIER

Exhibition: *EXPO Chicago*
Dates: September 20–22, 2013
Location: Chicago, IL
Designed by **Mary Ellen Carroll**, American, b. 1961
in collaboration with **Simon Dance Design**, British (English)
Open Outcry, 2012
Formica and wood
table: 29 5/16 x 34 1/4 x 24 1/8 (74.5 x 87 x 61.3)

chair: 26 3/4 x 29 3/4 x 18 1/4 (67.9 x 75.6 x 46.4)
Gift of Mary Ellen Carroll
MEC, Studios
TR2420 /2.5–2.10

NATIONAL PORTRAIT GALLERY

Exhibition: *Face Value: Portraiture in the Age of Abstraction*
Dates: April 18, 2014–January 11, 2015
Location: Washington, D.C.

Sylvia Sleigh
British (Welsh), lived in US, 1916–2010
The Turkish Bath, 1973
Oil on canvas, image:
76 x 102 x 2 (193 x 259.1 x 5.1)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2000.104

MARY AND LEIGH BLOCK MUSEUM OF ART

Exhibition: *The Left Front: Radical Artists in Red America*
Dates: January 17–June 22, 2014
Location: Chicago, IL

Jan Matulka
American, born in the Czech Republic (then part of the Austro-Hungarian Empire), 1890–1972
Arrangement—New York, also titled *Architecture of New York: New York*, c. 1925
Lithograph, composition:
16 3/8 x 12 5/8 (41.6 x 32.1)
Gift of Thomas McCormick and Janis Kanter, 2006.113.1

Original Lithographic Plate for Arrangement—New York also titled *Architecture of New York: New York*, c. 1925
Lithographic zinc plate
composition: 16 3/8 x 12 5/8 (41.6 x 32.1)
Gift of Thomas McCormick and Janis Kanter, 2006.113.2

MUSEUM TINGUELY

Exhibition: *Spielobjekte*
Dates: February 18–May 11, 2014
Location: Basel, Switzerland

William Turnbull
Scottish, 1922–2012
Game, 1949
Cast bronze, unique piece,
8 3/4 x 20 x 12 (22.2 x 50.8 x 30.5)
Gift of Sylvia Sleigh
1991.4



LONG-TERM OUTGOING LOANS TO PERMANENT COLLECTIONS

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, 1907–1910

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

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. 610–640

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

Mirror plaque [so-called

Tushingham plaque],

5th–8th century

Unglazed molded earthenware with

cold-painted 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





In 2014, the Smart Museum received a transformational bequest from the estate of longtime supporters Betty and Lester Guttman that included 829 photographic works, as well as approximately 31 prints, drawings, and paintings by artists such as George Grosz, Alfred Kubin, and Miyoko Ito. Carl Fuldner, a PhD candidate who specializes in the history of photography, spent the year researching the collection to aid in the development of an upcoming exhibition. Here, he shares what it is like to work firsthand with the collection.

THE BETTY AND LESTER GUTTMAN PHOTOGRAPHY COLLECTION

The Guttmans began collecting photographs together in the early 1980s, during a flourishing time for photography within the art world at large. Their collection shows impressive breadth, with works generously ranging from the 1840s to the late 2000s. Early twentieth-century avant-garde movements are particularly well represented, as is mid-century street photography, but the sheer variety within the collection is genuinely outstanding.

I recently began the challenging task of narrowing the field of potential selections for a 2016 exhibition. Given the collection's scope, the possibilities are nearly endless. But for this first exhibition, since the vast majority of the work hasn't been seen before, our priority will be to showcase the strength of what's here. We also want to provide a sense for who the Guttmans were, expressed through the objects they collected.

Spending time with a personal collection like this one, it's impossible not to imagine what the collectors must have been like. You quickly learn their taste, but over time you also begin to develop a sense for other aspects of their personalities. That sense surfaces through certain recurring subjects—bats, violinists, circus performers, portraits of Gertrude Stein—but single images can be equally suggestive. It's typically the quieter works, the ones that are slower to give themselves away, that makes me feel a kind of connection with this couple I never knew.

I was just looking at a portrait of a girl reading a book by Julia Margaret Cameron. It's a sentimental portrait, even by her standards. But there's this tiny indent near the girl's left eye, barely noticeable at first, which completely pulls her into the present. In that moment, the encounter isn't just with the girl, but with the collectors, since you are seeing what they saw; you are feeling what they felt. Those kinds of moments are all over this collection. Naturally, that's a hard feeling to capture in a wall text.

-Carl Fuldner, Andrew W. Mellon Foundation Curatorial Intern



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The Amy Gold and Brett Gorvy Student Work Fund to support the Museum's student staff and K-12 programs for local schools.

Janis Kanter and Thomas McCormick Gallery for Asian Art to enhance curatorial initiatives related to the arts of Asia.

Together with our **SmartPartners**, these forward-thinking gifts help to make possible the full scope of the Smart's work. We are exceptionally grateful.



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Josephine working a Family Day; Odyssey Project docents training in the galleries.

THE ODYSSEY PROJECT DOCENT PROGRAM

Qae-Dah Muhammad, one of the Smart's docents, recalled leading a tour of children through the galleries. She gestured toward two of the children. "You are the artist," she said to the first, "and you are the clay," she said to the other. She directed the "artist" to shape the "clay," mirroring one of the sculptures the group had seen in the galleries. Then, the groups walked around the new "sculpture," admiring it, asking questions about its meaning. Qae-Dah explained, "It's important to pay attention to what gives meaning behind the art."

In 2013, the Smart began a partnership with the [Odyssey Project](#), an initiative that offers a yearlong course in the humanities for adults living below the poverty level. It is founded on the belief that engagement with the humanities can powerfully affect lives. The course is offered free of charge and includes books, transportation, childcare, and an on-call social worker. In the fall, a pilot cohort of Odyssey Project graduates began training to become Smart Museum docents. During the bimonthly training sessions, docents discussed, modeled, and applied interactive museum touring strategies. The program offers an opportunity for Odyssey Project alumni to share their enthusiasm and insights with visitors while also developing their own career skills.

Qae-Dah, who is part of the initial cohort of Odyssey Project docents, first fell in love with art in grammar school, learning about the canonical artists: Da Vinci, Michelangelo, Picasso. While designing tours, she seeks to recreate that sense of discovery for groups of all ages. For Josephine McEntee, another docent, "Every conversation—whether with a visitor to the gallery or staff—inspires and enlightens me. This is an adventure I never want to end."

In addition to helping the Museum to increase its capacity for free single-visit tours, the docents also lead tours for families, community groups, and University and adult audiences. When not leading a tour, docents are often in residence in the galleries, engaging guests with issues around art and culture. Docents also help facilitate other programming at the Smart, such as Family Days, Third Thursdays, and special events.

The Odyssey Project's partnership with the Smart is a vital bridge between the Museum and Chicago's South Side community. According to Director of Education and Interpretation Michael Christiano, this exciting collaboration "solidifies and deepens those partnerships we've been developing over the years."

-Michael O'Malley, AM'09, Smart Museum communications intern



OPERATIONS



FISCAL YEAR 2014

OPERATING REVENUE

Annual Gifts	\$872,240
Private Foundation & Corporate Support	\$197,651
Government	\$35,379
Endowment	\$828,869
University Support*	\$559,490
Earned Income	\$373,464

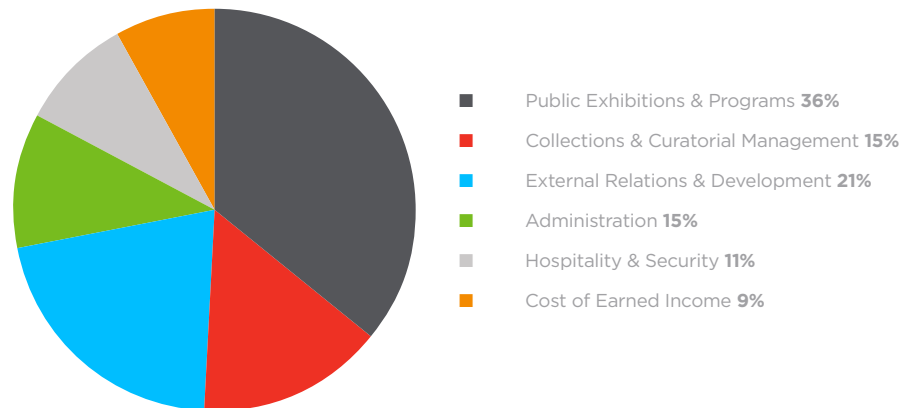
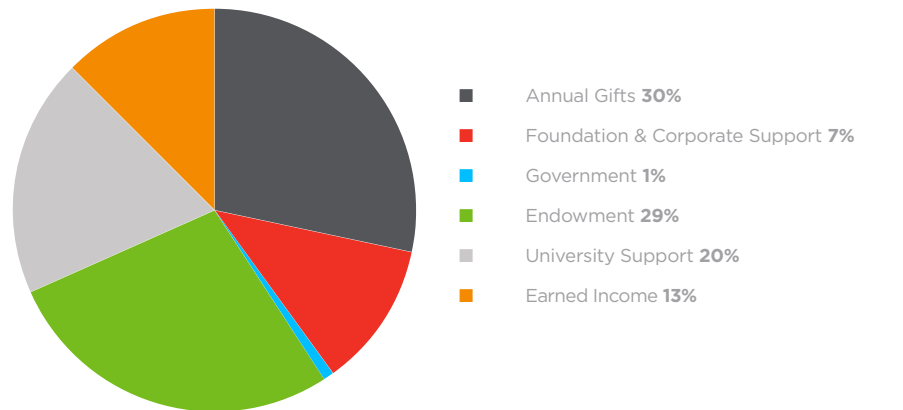
Total Revenue **\$2,867,093**

*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	\$1,021,189
Collections & Curatorial Management	\$417,903
External Relations & Development	\$594,521
Administration	\$324,576
Hospitality & Security	\$274,491
Cost of Earned Income	\$234,414

Total Expenses **\$2,867,092**



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