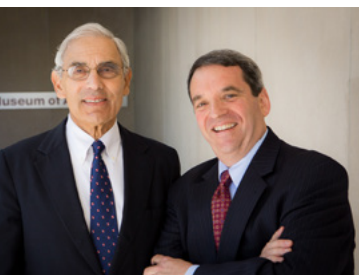




SMART

SMART MUSEUM OF ART THE UNIVERSITY OF CHICAGO BULLETIN 2010-2012

WELCOME



The Smart Museum's 2010-2012 Bulletin is an opportunity to reflect on two years of exceptional growth in the life of this institution. During this time, we made significant additions to the collection, collaborated with exciting new partners, and presented inspiring exhibitions and programs. Guided by a new strategic vision, we embraced a

more active leadership role on the University of Chicago campus. And while our staff and budget increased judiciously alongside our ambitions, we are pleased to report that we have maintained a balanced budget every year since the Museum opened in 1974.

The work recorded in this Bulletin is at the heart of our continued success, yet there were other, quieter initiatives undertaken in the last two years that illustrate how we continue to strengthen and refine the Museum's distinctive character. We not only renovated our website and increased our use of social media, but also introduced the full-color quarterly magazine *At the Smart*—exciting avenues through which we can better tell the Museum's stories. Technology was also increasingly used

to great effect through iPads accompanying special exhibitions and videos featuring original and intimate interviews with artists. In 2011, we also revamped our approach to membership and the annual fund by uniting them in the more streamlined Smart Partners program. It is not enough for us to present the most distinctive and engaging visual arts programming possible: We also want to fully convey the vibrancy of our work to all of our audiences.

The Bulletin allows us to acknowledge everyone who, in a variety of ways, has helped to encourage, challenge, and sustain the Smart Museum. Indeed, none of the accomplishments found in the following pages would have been possible without our generous friends and supporters and our dedicated Board of Governors. We hope that you will enjoy this publication all the more for knowing that their faith in the visual arts is represented here, and share our pride in all they have helped to make possible.

Robert Feitler

Chair, Smart Museum Board of Governors

Anthony Hirschel

Dana Feitler Director

EXPLORE

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

CONNECT

 [Friend us on Facebook](#)

 [Follow us on Twitter](#)

 [Watch us on Vimeo](#)



MISSION

As the art museum of the University of Chicago, the David and Alfred Smart Museum of Art promotes the understanding of the visual arts and their importance to cultural and intellectual history through direct experiences with original works of art and through an interdisciplinary approach to its collections, exhibitions, publications, and programs. These activities support lifelong learning among a range of audiences including the University and the broader community.



VALUES

In winter 2012, Smart Museum staff and leadership concluded a collaborative strategic planning process designed to lead the institution through its 40th anniversary year in 2014. The plan will provide a valuable touchstone in the coming years, which—given the ever-increasing energy around the arts on campus—promise to be a productive and vibrant time in the Museum's history.

| | | | | | | | |
|--|--|--|--|---|--|--|--|
| Original artworks and meaningful collaborations inspire us; they are at the heart of all we do. | As the art museum of a great research institution , we value intellectual curiosity, creativity, ambition, and rigor. | Clear communication internally and externally is a priority. We succeed only where we offer consistent, compelling messages . | We undertake projects that have the potential to alter the landscape of their fields. | We share the fruits of our thinking widely in order to have an impact far beyond our physical footprint. | We are only as good as our people. We are dedicated to providing the best environment possible for engaging and retaining our staff and our supporters. | We set clear and ambitious goals and regularly evaluate our progress. | We extend a warm welcome to all our constituents and commit to providing them stimulating, satisfying experiences with art and ideas. |
|--|--|--|--|---|--|--|--|



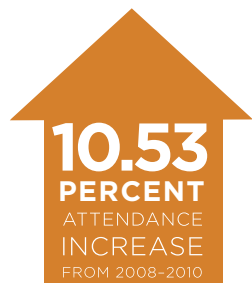
SMART BY THE NUMBERS

63,739

2010-2011 ATTENDANCE

72,123

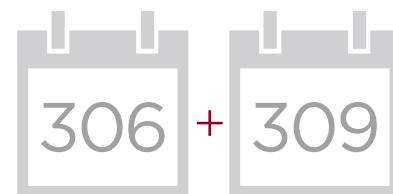
2011-2012 ATTENDANCE



VISITS TO WEBSITE
(99,597 IN 2011 + 125,552 IN 2012)

18

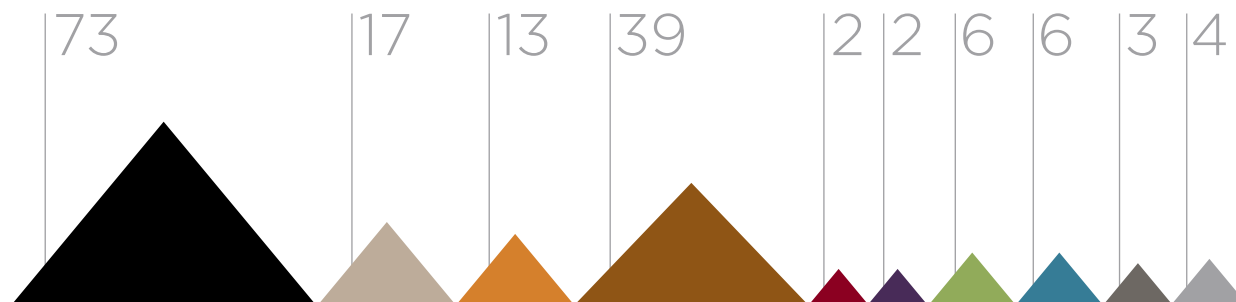
WEDDINGS HELD AT THE MUSEUM



TOTAL DAYS OPEN OVER 2 YEARS

WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR:

- Gallery Attendants
- Curatorial Interns
- Café Attendants
- Docents
- Educations Interns
- Development Interns
- Registration Interns
- Business Office Interns
- Research Assistant Interns
- Communications Interns



SMART BY THE NUMBERS

EXTRA HOURS PER WEEK
THE SMART IS NOW OPEN:



DOCENTS LED:

681

COLLEGE STUDENTS ON 43 TOURS

+

1,504

ADULT VISITORS ON 50 TOURS

13

NEW COMMISSIONED ARTWORKS

16

EXHIBITIONS PRESENTED

55

GALLERY ROTATIONS

12,000+

OBJECTS IN THE COLLECTION

42

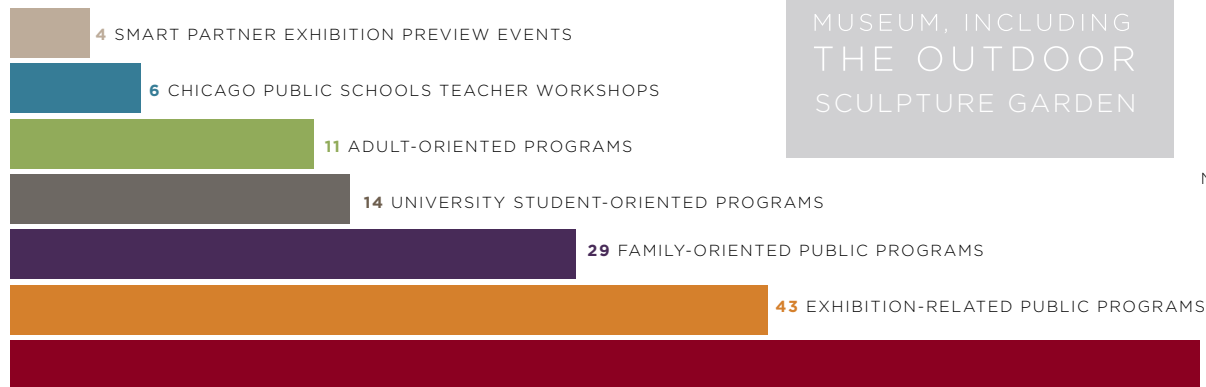
THOUSAND
SQUARE FEET=
THE SIZE OF THE
MUSEUM, INCLUDING
THE OUTDOOR
SCULPTURE GARDEN

67,301

VIEWS OF THE [SMARTKIDS WEBSITE](#)

218

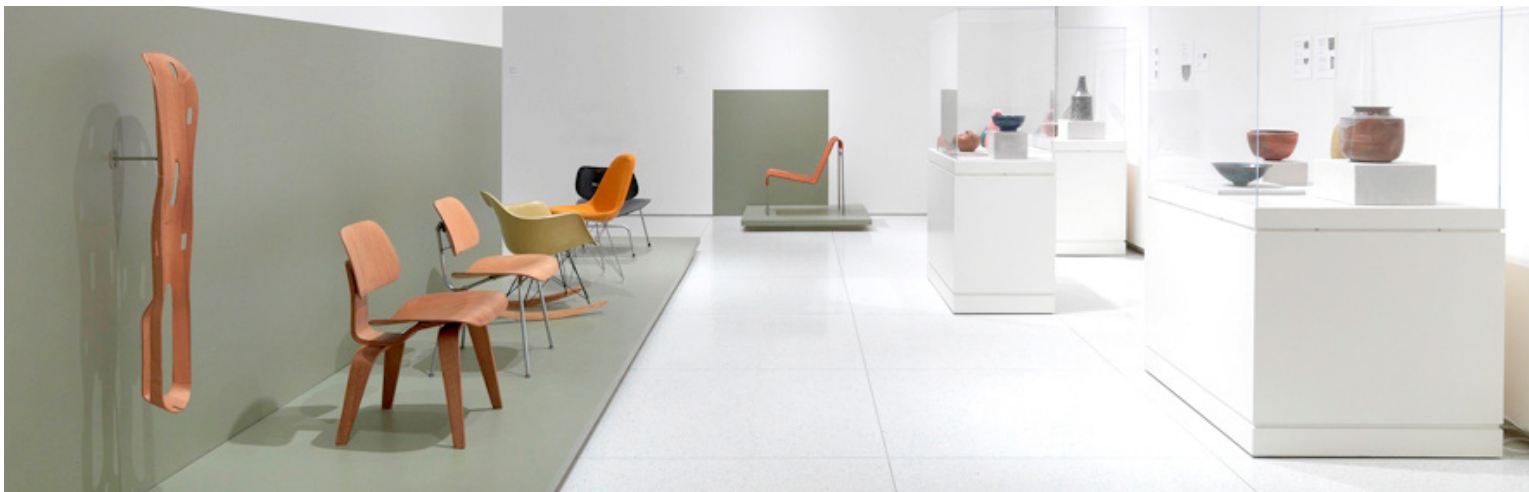
NEW ACQUISITIONS TO THE COLLECTION



EXHIBITIONS & SPECIAL PROJECTS

The Smart Museum presents two major exhibitions each year. These dynamic projects—like *Echoes of the Past*, *The Tragic Muse*, *Vision and Communism*, and *Feast*—translate big ideas about art and culture into engaging experiences that build on the University of Chicago’s research and teaching. Our summer exhibitions highlight another strength: the permanent collection. These offer special opportunities to research, build, and display key areas of our holdings, from modern design (*Mid-Century*) to recent figurative art (*Go Figure*). Intriguing facets of the collection are also featured year-round in intimate shows like *Warhol at Work* and *After the Readymade*. As you’ll see in this section, we also launched two special projects: a temporary “Black Box” screening space to present new developments in film, video, and new media art, and the ongoing annual Threshold series, in which artists create site-specific works for our lobby and courtyard. From exhibitions to new commissions, these activities embody the creative energy, innovation, and relevance of the Smart.





Mid-Century: “Good Design” in Europe and America, 1850-1950

July 8–September 5, 2010

Many sources agreed with the *Matters of Taste* blog that *Good Design* was “a terrific little exhibition that assess[ed] famous designers along with the less-well-known for a comprehensive view of a richly diverse period.” Through approximately ninety objects drawn exclusively from the Smart’s rich modern design collection, this gorgeous summer show (see spotlight on next page) explored the complex, ever-shifting course of modern design theory and its application in Europe and the U.S. Between 1850 and 1950, progressive artists, designers, and architects decisively reshaped the everyday world of objects: advocating for design reform—and by extension, social reform—they promoted a host of competing ideologies that embraced aesthetic revolution and technical innovation. Featuring both one-of-a-kind commissions as well as mass-produced objects, *Good Design* included masterworks such as Edmund Johnson’s facsimiles of medieval Irish metalware treasures made for the Columbian Exposition of 1893 in Chicago, Frank Lloyd Wright’s famous dining room table and chairs from the Robie House, Marianne Brandt’s rare handmade tea service from the Bauhaus, and iconic plywood and metal chairs designed by Charles and Ray Eames. Together, the objects on display provided a nuanced look at artistic innovations within a broader cultural context of social activism, nationalism, and international politics.

9,750
IN ATTENDANCE
DURING EXHIBITION

241
RELATED PROGRAM
ATTENDANCE



Mid-Century: “Good Design” in Europe and America, 1850-1950

GALLERY

Richard and Mary L. Gray Gallery

CURATOR

Richard A. Born, Smart Museum Senior Curator

CREDITS

Major support for the exhibition was generously provided by Brien O'Brien and Mary Hasten.

SPOTLIGHT

Good Design embodied the Smart Museum's commitment to researching, building, and displaying key areas of the collection. Within our welcoming galleries, the summer show series—which informally launched in 2009 with *Your Pal, Cliff: Selections from the H. C. Westermann Study Collection*—explores areas of strength across the whole of the collection to help audiences gain familiarity with our holdings and build personal connections to both art and the Museum itself. These popular, thematic shows also serve as an impetus for the conservation of important artworks in the collection, the identification of new works that will further develop our core strengths, and the generation of collection-based research that is shared through our online collection database.



[Search our online collection database](#)

RELATED PROGRAMMING

Lunch-Hour Talk:
Furnishing the Good
Fight: Mid-Century
Modern and the
Cold War

July 16, 2010
Led by Maggie Taft,
PhD candidate in
art history at the
University of Chicago

Lunch-Hour Talk:
A Break with the
Past: The Bauhaus,
Hitler, and Chicago

August 5, 2010
With Alan Fern,
emeritus director
of the Smithsonian
Institution's National
Portrait Gallery

Smart Readings:
Containing
Emotions: Chairs

August 29, 2010
Led by poet Matthias
Regan





Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

September 30, 2010–January 16, 2011

A unique mixture of scholarship, art, and technology, *Echoes of the Past* presented for the first time the results of an international, cross-disciplinary research project based at the University of Chicago. Organized in collaboration with the Smithsonian Institution's Freer and Sackler Galleries, the exhibition traced the story of the Xiangtangshan caves—a complex of rock-hewn Buddhist temples created during the third quarter of the sixth century, despoiled in the early twentieth century, and then digitally reconstructed by the project team with the use of cutting-edge 3-D imaging technology. The exhibition juxtaposed dispersed sculptural fragments of Buddhist deities and monsters (the Chicago presentation included thirteen Xiangtangshan stone objects, rubbings of a carved Buddhist holy text from one of the cave temples, and three laser-printed 3-D reproductions of dispersed carvings from the site) with a set of media projects including an immersive video installation, a documentary film about the present-day environs of the cave sites, and interactive touchscreen labels related to the monumental stone fragments on view (see spotlight on next page). *Echoes of the Past* stands as one of the most ambitious exhibitions in the Smart Museum's history, drawing upon the talents of scholars and curators around the world. Yet it could not have been realized without the diverse skills of partners across the University, demonstrating the singularity of the campus environment in producing groundbreaking research of the greatest interest. *Echoes of the Past* truly symbolizes a landmark achievement for the Museum and its supporters.

19,732
IN ATTENDANCE
DURING EXHIBITION

900
RELATED PROGRAM
ATTENDANCE

590,919
ATTENDED THE
NATIONWIDE TOUR



Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

SPOTLIGHT

Just as technology was critical to the research on which *Echoes of the Past* was based, the creative use of digital media played a central role in the exhibition's content and themes. Original stone carvings of remarkable beauty and quality were joined by commissions from two University faculty members: a large-scale digital reconstruction of one of the principal Xiangtangshan caves by media artist Jason Salavon, and an evocative video by award-winning videographer Judy Hoffman that documented a modern journey to the cave site. The exhibition also featured two touchscreens created by Smart staff that showed 3-D models of many of the objects on view. These three components made *Echoes of the Past* a riveting mix of old and new, stone and screen. But you don't have to take our word for it: An article in the *Chicago Maroon* stated that the "virtual tour is a marvel of technology, and it could be the future of museums" while Lauren Viera of the *Chicago Tribune* described Salavon's digital cave as "a contemplative, elegiac, and critical exploration of a long-lost religious masterwork" and Hoffman's vérité-style pilgrimage video as "airy, organic." So if you didn't catch the exhibition on its extended national tour, be sure to visit our [exhibition page](#) to explore links, videos, and a clip from Gallery Echo Sutras I-IV, an original score performed by members of Spoonbender Orchestra at the exhibition opening.



Guests immerse themselves in the digital cave and pilgrimage video.

Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

GALLERY

Richard and Mary L. Gray Gallery

CURATORS

Katherine R. Tsiang, Associate Director of the Center for the Art of East Asia, Department of Art History, the University of Chicago, in consultation with Richard A. Born, Senior Curator, Smart Museum of Art, the University of Chicago, and J. Keith Wilson, Associate Director and Curator of Ancient Chinese Art, Freer and Sackler Galleries.

CREDITS

Major funding was provided by the Leon Levy Foundation, the Smart Family Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and the National Endowment for the Humanities. Additional support for the Smart's presentation was generously provided by the National Endowment for the Arts, the University of Chicago Women's Board, and Helen Zell. The exhibition catalogue was made possible by Fred Eychaner and Tommy Yang Guo, with additional support from Furthermore: a program of the J. M. Kaplan Fund.

PUBLICATION

Features full-color illustrations of the works in the exhibition as well as six new essays discussing the artistic, historical, and religious significance of the caves and their sculptures. Also includes a catalogue raisonné of all known dispersed objects and recent research dedicated to their digital reconstruction.

Katherine R. Tsiang with contributions by Richard A. Born, Jinhua Chen, Albert E. Dien, Lec Maj, Nancy Steinhardt, Daisy Yiyou Wang, J. Keith Wilson, and Wu Hung.

© 2010, 192 pages, 9 x 12"

ISBN: 9780935573503

Published by the Smart Museum of Art at the University of Chicago

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

RELATED PROGRAMMING

Opening Reception

September 30, 2010

An original score by composer Jeffrey Rukaman performed by members of The Spoonbender Orchestra

Lunch-hour Talk:

The Life of the Buddha

October 15, 2010

By Seunghye Lee, a PhD candidate in art history at the University of Chicago

Symposium:

Echoes of the Past

October 23, 2010

With Paul Copp (University of Chicago), Katherine R. Tsiang (University of Chicago), Daisy Yiyou Wang (Freer and Sackler Galleries), J. Keith Wilson (Freer and Sackler Galleries), Dorothy Wong (University of Virginia), and Victor Xiong (Western Michigan University)

Artist Talk:

Jason Salavon

October 24, 2010

With artist and University of Chicago faculty member Jason Salavon Part of Chicago Artists Month 2010

Teacher Workshop:

Reading the Past

November 4, 2010

Talk by Matthew W. Stolper, professor of Assyriology at the University of Chicago. Sponsored by the Arts and Science Initiative/Office of the Provost, the University of Chicago

Lunch-hour Talk:

Symbols and Meaning of Buddhist Art

November 5, 2010

By Seunghye Lee, a PhD candidate in art history at the University of Chicago

Enlightened Sketching at the Smart

November 18, 2010

Presented in collaboration with the University of Chicago's Department of Visual Arts

Lunch-hour Talk: The Divine and the Demonic in the Buddhist Pantheon at Xiangtangshan

November 19, 2010

By *Echoes of the Past* curator Katherine R. Tsiang

Meditation Workshop: Thought for Food

January 7 & 14, 2011

Lunch-hour meditations with Tim Boyd, practicing Buddhist and vice president of the Theosophical Society

Curator Tour: Echoes of the Past

January 16, 2011

With Smart Museum senior curator Richard A. Born and interactive interpretation expert Melissa Kinkley

TOUR

Arthur M. Sackler Gallery, Washington, DC

February 26 to July 31, 2011

Meadows Museum at Southern Methodist University, Dallas, TX

September 11, 2011 to January 8, 2012

San Diego Museum of Art, San Diego, CA

February 18 to July 22, 2012

Institute for the Study of the Ancient World at New York University, New York, NY

September 11, 2012 to January 6, 2013

For full tour information, visit the [exhibition page](#).

“Adroit mix of art, history, international diplomacy and new technology.”

Holland Cotter | *The New York Times* | “Rebirth for Cave Buddhas” | September 13, 2012





The Tragic Muse: Art and Emotion, 1700–1900

February 10–June 5, 2011

One in a series of collaborative exhibitions developed with University faculty and students under the Mellon Program rubric, *The Tragic Muse* was made possible by the Andrew W. Mellon Foundation. Since 1992, the Mellon Program has been central to the Smart Museum's mission and involves two components: exhibitions that make vital University research available to a wider audience, and courses that integrate the collection into the University curricular context. On all counts, *The Tragic Muse* embodied this institutional strategy. The exhibition's planning and development was undertaken together with nine faculty members from across the University campus—our most ambitious sequence of faculty workshops to date (see spotlight on next page)—to offer fresh insight into the visual representation of tragedy and art's power to express and elicit intense emotions. From the sacrifice of classical heroines to the grief of ordinary people, from martyred saints to actors in tragic roles, the exhibition brought together more than thirty-five paintings, sculptures, and prints to explore how art's cathartic power grows or fades for new generations of viewers.

9,750
IN ATTENDANCE
DURING EXHIBITION

550
RELATED PROGRAM
ATTENDANCE

The Tragic Muse: Art and Emotion, 1700–1900

SPOTLIGHT

The Smart Museum supports the University's commitment to interdisciplinary discovery in a number of ways—such as our exhibition workshops, which engage University constituents and members of the community in the early stages of planning, helping to ensure maximum academic input in shaping projects and encouraging relevant courses to be offered concurrent with the exhibition. Unlike shows that reflect a single predominant viewpoint, this unique approach is collaboration-based and welcomes diverse perspectives and expertise—adding depth, richness, and energy to our already distinctive offerings.

For *The Tragic Muse*, curator Anne Leonard developed a yearlong series of five workshops attended by nine faculty members. Faculty attended one or more sessions and represented a total of six University departments: Art History, Classics, Germanic Studies, Music, Romance Languages, and Social Thought. These sessions were structured much like an interdisciplinary graduate seminar, with the exhibition project as the practical focal point. Participants contributed by engaging in open-ended discussions around project themes identified by the curator; considering works of art included in the exhibition and discussing the ways in which they expressed tragic emotion; reading and discussing texts about the philosophical underpinnings of tragedy; and suggesting additional works of art or texts from their own fields. In the final session, participants reported on topics they intended to cover in their catalogue essays, making sure they would form a coherent whole, and shared additional bibliographic suggestions among themselves. During the exhibition's opening event, several of the participants spoke to their role in the project and the works they had interpreted.



Guests examine Noël Hallé's painting, *Joseph Accused by Potiphar's Wife*.

The Tragic Muse: Art and Emotion, 1700–1900

GALLERY

Richard and Mary L. Gray Gallery

CURATOR

Anne Leonard, Smart Museum Curator and Mellon Program Coordinator

CREDITS

This exhibition is one in a series of projects at the Smart Museum supported by an endowment from the Andrew W. Mellon Foundation. The catalogue received additional support from the Samuel H. Kress Foundation.

PUBLICATION

Draws on the work of several distinguished scholars to examine the richly varied representation of tragedy in the European artistic tradition over the course of two centuries. Generously illustrated with full-color reproductions of all the works contained in the exhibition, these fascinating essays offer new insights into the approaches taken by the visual arts, as well as literature and drama, in expressing and eliciting strong emotions.

Anne Leonard, with contributions by Joyce Suechun Cheng, Glenn W. Most, Erin Nerstad, Sarah Nooter, and Thomas Pavel.

© 2011, 128 pages, 8 x 11"

ISBN: 9780935573497

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

RELATED PROGRAMMING

Opening Reception and Lecture: *The Tragic Muse*

February 10, 2011

Featured the lecture "What They Saw, What We Feel: High Emotion in Old Master Art" by Anne Leonard

Concert: Emotion, Tragedy, and Catharsis

February 27, 2011

Performed by students in the University's chamber music program

Workshop: Emotion and Abstraction

April 9, 2011

*Smart Museum of Art
and Midway Studios*

Led by Breck Furnas, Smart Museum Education Program Assistant

Lecture: Art and Emotion: The Brain and Aesthetic Experience

April 14, 2011

With Dr. Edward A. Vessel, a research scientist at the New York University Center for Brain Imaging

The Tragic Bard: Dramatic Readings from Shakespeare

April 17, 2011

With the Dean's Men, the University's Shakespeare performance troupe

Lunch-hour Talk: Tragedy or Melodrama? Art and the Death of a Child

May 6, 2011

With Elizabeth Helsinger, the John Matthews Manly Distinguished Service Professor of English Language and Literature and Art History at the University of Chicago

Lecture: Moving Beyond the Human: Paul Gauguin

May 26, 2011

With Dario Gamboni, Professor of Art History at the University of Geneva

Curator Tour

June 5, 2011

With Anne Leonard

‘[A] beautiful and smart sampling’.

Mitch Montoya | 'Smart's Muse tracks transformation of tragedy' | *Chicago Maroon* | February 16, 2011





Go Figure

June 30–September 4, 2011

Through the work of nine exceptional artists—Nick Cave, Leon Golub, Yun-Fei Ji, Kerry James Marshall, Christina Ramberg, Martín Ramírez, Ravinder Reddy, Clare Rojas, and Sylvia Sleigh—*Go Figure* illustrated pivotal moments in figurative art of the last sixty years. Nearly thirty paintings, sculptures, and works on paper highlighted the strengths of the Smart's contemporary collection, including Asian art, outsider art, and artists with strong ties to Chicago (e.g., the Monster Roster and Chicago Imagist groups). These objects were supplemented by loans from a number of local collections, as well as ambitious new works by Nick Cave and Clare Rojas, two artists with strong Chicago connections who both were commissioned to create works for the exhibition that were later acquired into the Museum's collection. *Go Figure* also featured a dynamic approach to interpretation that gave viewers direct access to the artists' ideas and words. Supplemented by wall texts, video interviews with artists speaking to the role of figuration and pattern in their own practices and working processes were available on iPads located throughout the gallery.

11,581
IN ATTENDANCE
DURING EXHIBITION

879
RELATED PROGRAM
ATTENDANCE



Go Figure

GALLERY

Richard and Mary L. Gray Gallery

CURATOR

Jessica Moss, Smart Museum Associate Curator of Contemporary Art

CREDITS

This summer show was supported by the Smart Family Foundation.

SPOTLIGHT

In 2011, an article on the University's homepage explored the unique collaboration between Jessica Moss and the Information Technology Services department to develop *Go Figure's* nineteen extraordinary artist videos. The videos inaugurated an interpretive strategy that will be used in many of our contemporary projects going forward. For Moss, the videos "unlocked the 'curatorial privilege'" and gave "every museum-goer the chance to hear directly from the individual artists."

But do visitors want technology? Or do they find it distracting? To find out, the *Go Figure* evaluation process included observational data focused on how visitors interacted with the artist videos. Diego Arispe-Bazan, a curatorial intern and graduate student in anthropology who recorded and analyzed this data, concluded that the videos gave visitors an invaluable and "expanded understanding of the process behind the composition of each piece." Reflecting on the evaluation results, Arispe-Bazan stated that—as the Smart's goal is to "enrich individual engagement with artists and their work"—such technologies were instrumental to fully experiencing projects where "many of the pieces to be included are performative or showcase objects employed in past performances."

 [View the *Go Figure* artist videos](#)

RELATED PROGRAMMING

Gallery Talk:

Laura Letinsky

July 15, 2011

With artist and

University professor

Laura Letinsky

Smart Readings:

Bodies Among Other Things, Part 1

July 24, 2011

Led by poet

Matthias Regan

Curator Tour

July 28, 2011

Led by Jessica Moss

Lunch-hour talk:

The Straw Man of Figuration

August 5, 2011

With David J. Getsy,

Professor of Art

History at the School

of the Art Institute of

Chicago

Smart Readings:

Bodies Among Other

Things, Part 2

August 14, 2011

Led by poet

Matthias Regan

Mixed Media

Workshop

August 20, 2011

With Katherine

Desjardins, Visiting

Lecturer in the

University of Chicago's

Department of

Visual Arts



Performers bring Nick Cave's Soundsuits to life at the *Go Figure* exhibition opening.





Vision and Communism

September 29, 2011–January 22, 2012

This exhibition presented the art of Soviet artist and designer Viktor Koretsky (1909–1998), who created aggressive, emotionally charged images of struggles for civil rights in the U.S. and South Africa, the war in Vietnam, and nuclear disarmament, among other international issues of the time. Koretsky's work articulated a Communist vision of the world utterly unlike that of conventional Soviet propaganda—indeed, according to the curators, the artist created “a kind of Communist advertising for a future that never quite arrived.” Drawing on an extensive private collection of Soviet art and propaganda, this powerful exhibition presented nearly ninety of Koretsky's posters, photographs, and original maquettes, with a focus on his activity during the Cold War years of the 1950s and 60s. It was the first major museum exhibition in the U.S. to focus on Koretsky, who remains largely unknown in the West and—together with a related publication and a screening of films by Aleksandr Medvedkin and Chris Marker—offered a striking new interpretation of visual communication in the USSR and beyond of the period. In her January 2012 *Chicago Tribune* review, Lori Waxman wrote that “the world Koretsky pictures is all too familiar” and that the experience of viewing his art “is completely overwhelming, completely rousing, completely maddening.”

22,136
IN ATTENDANCE
DURING EXHIBITION

1,037
RELATED PROGRAM
ATTENDANCE

6
EXHIBITION
CURATORS



Vision and Communism

SPOTLIGHT

Vision and Communism resulted from an extraordinary collaboration between Smart Museum curators, scholars at the University, and colleagues at other institutions, who worked together with an unequalled archive of Soviet propaganda art. The exhibition was part of the sixteen-month-long Soviet Arts Experience, organized at the University of Chicago but ultimately involving twenty-six prominent arts institutions from across the city. Within *Vision and Communism*, the co-curators chose a pared down approach to interpretation in order to “emphasize the experiential over the informational.” Very little didactic information was provided alongside the objects—only basic tombstone object labels and introductory quotes and brief exhibition wall text at the entrance. Timelines of Communism in the Soviet Union, civil rights in the U.S., and human rights in South Africa; a biography of Koretsky; and information about the South African freedom songs that drifted through the galleries were featured in a separate reading room gallery in the very center of the exhibition. For many, this approach was welcomed: one visitor wrote, “I actually enjoyed the minimal captioning; these were works that spoke strongly for themselves.” Others felt the audio recordings—which, according to the curators, “are songs that raised awareness, built solidarity, and motivated communities to raise their voices against oppression”—brought the exhibition to life and helped audiences to connect with its themes on an emotional and personal level.



Evocative recordings were audible throughout the exhibition.



Vision and Communism

GALLERY

Richard and Mary L. Gray Gallery

CURATORS

Robert Bird, Associate Professor, Department of Slavic Languages and Literatures, the University of Chicago; Christopher Heuer, Assistant Professor, Department of Art and Archaeology, Princeton University; Matthew Jesse Jackson, Associate Professor of Art History and the Department of Visual Arts, the University of Chicago; Tumelo Mosaka, Curator of Contemporary Art, Krannert Art Museum, University of Illinois at Urbana-Champaign; and Deputy Director and Chief Curator Stephanie Smith; with Senior Curator Richard A. Born as coordinating curator and Kimberly Mims as curatorial intern.

CREDITS

The exhibition was part of the Soviet Arts Experience, a Chicago-wide showcase exploring the arts of the Soviet Union.



PUBLICATION

Presents a series of interconnected essays devoted to Viktor Koretsky's art and the social worlds that it hoped to transform. The volume also considers the striking visual art, film, and music included in the related exhibition.

Robert Bird, Christopher P. Heuer, Matthew Jesse Jackson, Tumelo Mosaka, and Stephanie Smith.

© 2011, 176 pages, 5 1/2 x 8 1/4"
ISBN: 978-1-59558-625-4

Published by The New Press, New York
Available through the Museum Shop and [online](#).

RELATED PROGRAMMING

Opening Reception

September 29, 2011
Introduced the challenging postwar propaganda work of Soviet artist and designer Viktor Koretsky.

Film Series:

Medvedkin and Marker

October 12, 2011,
The University of Chicago Film Studies Center.
Medvedkin's early shorts and Marker's films documenting the turmoil of 1968-1969.

Agitation!

a Symposium

October 14, 2011
The University of Chicago's Joseph Regenstein Library.
Part of a series of academic programs in Chicago devoted to Soviet graphic arts. The daylong event included panel discussions and keynote addresses by Catriona Kelly (University of Oxford), William Ayers (formerly University of Illinois at Chicago), and Bernadine Dohrn (Northwestern University).

Film Series:

Aleksandr Medvedkin and Chris Marker

October 19, 2011
The University of Chicago Film Studies Center.
Examined both filmmakers' interest in the effects of Cold War politics on the Third World.

Lunch Hour Talk:

Envisioning Another World and Taking on Big Enemies

October 21, 2011
With activist and educator Prexy Nesbitt.

Humanities Day Tour with Professor Robert Bird

October 22, 2011

Lunch Hour Talk: Empire of Liberation? The Soviet Union, US Race Relations, and the Cold War

November 2, 2011
With Rachel Appelbaum, University of Chicago PhD candidate in Russian and Eastern European History

Film Series:

Aleksandr Medvedkin and Chris Marker

November 2, 2011
The University of Chicago Film Studies Center.
Presented *A Grin without a Cat* (1977), Marker's reflection on the history of the International Left.

Make a Provocative Print

December 3, 2011
Led by Anchor Graphics.

Curator Tour: Soviet Art

January 22, 2011
Closing-day tour led by Matthew Jesse Jackson and curatorial intern Kimberly Mims

"Vision and Communism is exceptional for many reasons. Foremost among them are the posters themselves, which look nothing like what Soviet art is supposed to look like."

Lori Waxman | *Chicago Tribune* | "U.S. seen through communist eyes" | January 12, 2012





Feast: Radical Hospitality in Contemporary Art

February 16–June 10, 2012

A dynamic, far-reaching exhibition that expanded the notion of what an art museum can be in the twenty-first century, *Feast* sparked countless conversations around the simple act of sharing food and drink—and was ultimately voted Best Museum Exhibit of 2012 by the *Chicago Reader*. Surveying the artist-orchestrated meal for the first time, *Feast* presented the work of more than thirty artists and artist groups who have transformed the shared meal into a compelling artistic medium. As one of our largest exhibitions to date, *Feast* occupied most of the museum and moved out into the city through commissions like Michael Rakowitz's mobile *Enemy Kitchen (Food Truck)* and Theaster Gates's *Soul Food Pavilion* in the Grand Crossing neighborhood. In a further twist on the usual museum exhibition format, *Feast* also combined the presentation of traditional static works of art with other projects in which the artists invited public participation as a facet of their work. These included the Gates and Rakowitz projects; one-on-one dinners with Lee Mingwei that took place on a specially built installation in the Smart galleries; artist David Robbins's *Ice Cream Social*; and Tom Marioni's famous (and very popular) salon, *The Act of Drinking Beer with Friends Is the Highest Form of Art*. With record-breaking attendance numbers here in Chicago, we look forward to the many others who will join the feast as the exhibition travels across the nation.

26,652
IN ATTENDANCE
DURING EXHIBITION

4,043
RELATED PROGRAM
ATTENDANCE

32
ARTISTS AND ARTIST
GROUPS INVOLVED



Feast: Radical Hospitality in Contemporary Art

SPOTLIGHT

Many cultural organizations today are engaged to one degree or another with questions of institutional hospitality—that is, how to connect audiences most authentically and effectively with their mission. In the following excerpt from her essay for the *Feast* catalogue, curator Stephanie Smith explores how *Feast* advanced this conversation for the Smart Museum.

“We strive to enact hospitality as a deep, everyday value. The attempt to accommodate this messy art, and to take seriously some of the questions it poses about guests and hosts, thus holds the very real potential for failure but also offers important opportunities for institutional stretch and growth that can serve art and audiences well. Amidst all questions and experiments, one thing we’re clear about is that the museum must provide a wide range of visitors with a sense of open welcome without creating an expectation that everything across the threshold will be as sweet as the taste of slatko. [Ed.: slatko is a strawberry jam featured in Ana Prvacki’s project, pictured here.] Museums must offer a complicated form of hospitality, creating safe to experience art of many kinds.”

Want to learn more about how food fits in? Pick up a *Feast* catalogue in the Museum Shop or [online](#).



Artist Ana Prvacki welcomes guests at the *Feast* exhibition opening.



Feast: Radical Hospitality in Contemporary Art

GALLERIES

Joel and Carole Bernstein Gallery, Robert and Joan Feitler Gallery, Richard and Mary L. Gray Gallery, and the Eunice Ratner Reception Gallery.

CURATOR

Stephanie Smith, Deputy Director and Chief Curator

CREDITS

Feast was made possible by an Emily Hall Tremain Exhibition Award. Generous major support was also provided by the Andy Warhol Foundation for the Visual Arts, The Chicago Community Trust, Helen Zell, the Chauncey and Marion Deering McCormick Foundation, and the National Endowment for the Arts. Additional support was provided by the Elizabeth F. Cheney Foundation, the Richard and Mary L. Gray Foundation, the University of Chicago's Arts Council, and Janis Kanter and Tom McCormick.

PUBLICATION

Part exhibition catalogue, part critical reader, this richly illustrated book offers an interdisciplinary exploration of the art of the meal and its relationship to questions about hospitality, politics, and culture. After an introductory essay by curator Stephanie Smith, the book includes new interviews with contributing artists, reprinted excerpts of classic texts, and a selection of contextual essays from an international group of critics, writers, curators, and scholars.

Edited by Stephanie Smith with contributions by Irina Aristarkhova, Geoff Emberling, Charles Esche, Hannah B. Higgins, Anthony Huberman, Carolyn Korsmeyer, Abigail Satinsky, Stephanie Snyder, David Teh, Jacqueline Terrassa, Jan Verwoert, and Lori Waxman

© 2013 400 pages, 8 x 11.75"

ISBN: 9780935573527

Published by the Smart Museum of Art at the University of Chicago
Available Spring 2013 through the Museum Shop and [online](#).

RELATED PROGRAMMING AND PARTICIPATORY PROJECTS

Opening Reception

February 15, 2012

Featured Tom Marioni's *The Act of Drinking Beer with Friends Is the Highest Form of Art*, Theaster Gates and the Black Monks of Mississippi, Michael Rakowitz's *Enemy Kitchen (Food Truck)*, and Sonja Alhäuser's *Flying Buffet*

Lecture: Marina Abramovic on Performance and Its Future

February 16, 2012

Co-sponsored by the Smart Museum and the Chicago Humanities Festival as part of the Richard Gray Visual Arts Series

Soul Food Dinner Series: The Geography of Soul

February 19, 2012

A series of dinners and performances hosted by artist Theaster Gates at Dorchester Projects. Guest were chosen by lottery

Concert: A Feast of Songs

February 26, 2012

Presented in collaboration with the University's Department of Music

The Act of Drinking Beer with Friends Is the Highest Form of Art

March 1, 2012

With Anthony Hirschel and Madeleine Grynsztejn

April 5, 2012

With Chicago hip-hop group BBU

May 3, 2012

With Young Chicago Authors

June 7, 2012

With the Neo-Futurists

Soul Food Dinner Series: The Art of Soul

March 11, 2012

I Eat You Eat:

Party at the Smart

April 12, 2012

AKA, "Cakefest"

Teacher Workshop: Lessons Learned around the Table

April 13, 2012

Featuring a talk by artist Laura Letinsky

Soul Food Dinner Series: The History of Soul

April 15, 2012

Symposium: Of Hospitality

May 4-5, 2012

Keynote address by critic and theorist Jan Verwoert

Soul Food Dinner Series: The Politics of Soul

May 6, 2012

Soul Food Dinner Series: The Community of Soul

May 20, 2012

Lunch-Hour Talk: Feasts in the Ancient World

May 25, 2012

With archaeologist Geoff Emberling

The Act of Drinking Beer with Friends Is the Highest Form of Art

David Robbins's Ice Cream Social

June 10, 2012

With cakes designed by Robbins that update and celebrate the American tradition of the ice cream social

TOUR

Blaffer Art Museum, University of Houston, TX

August 31, 2013 to

January 5, 2014

SITE Santa Fe, Santa Fe, NM

February to May, 2014

For full tour information, visit the [exhibition page](#).

GO ONLINE

Check out the [Feast project blog](#) for behind-the-scenes info, in-depth posts on works in the exhibition, videos, and more.

What does hospitality mean to the *Feast* artists?

Exhibiting artists Marina Abramović, Laura Letinsky, Alison Knowles, Michael Rakowitz, and others talk about their projects in a series of videos.

 [View the artist videos](#)

"A full program of events and symposia as well as several artist-organized happenings...afford[s] guests multiple opportunities to witness, take part in and, of course, taste hospitality in action."

David Markus | *Art in America* | Review | December 23, 2012





Darkness Revisited: A Collection of Private Pleasures

September 7–December 5, 2010

Spanning the period 1850 to 1920, *Darkness Revisited* was a student-organized exhibition that served as a response to *The Darker Side of Light*—a National Gallery of Art traveling exhibition on view at the Smart Museum earlier in 2010—and that drew exclusively from the Museum's own strong holdings of nineteenth-century prints and small sculptures. In these works, artists demonstrated a willingness to experiment with interior-focused and sometimes even socially taboo subject matter, such as adultery and drug addiction. Nine students from Anne Leonard's spring 2010 art history course *Public and Private in Nineteenth-Century Art* selected the objects, planned the layout, wrote the accompanying labels, and installed the exhibition. For many of them, *Darkness Revisited* constituted a first-ever curating experience. According to Tatiana Natzke (later a curatorial intern at the Museum), the work "brought museums to life for me; I have a heightened appreciation for the level of detail and careful deliberation necessary for creating even a small exhibition."

GALLERY

Joel and Carole Bernstein Gallery

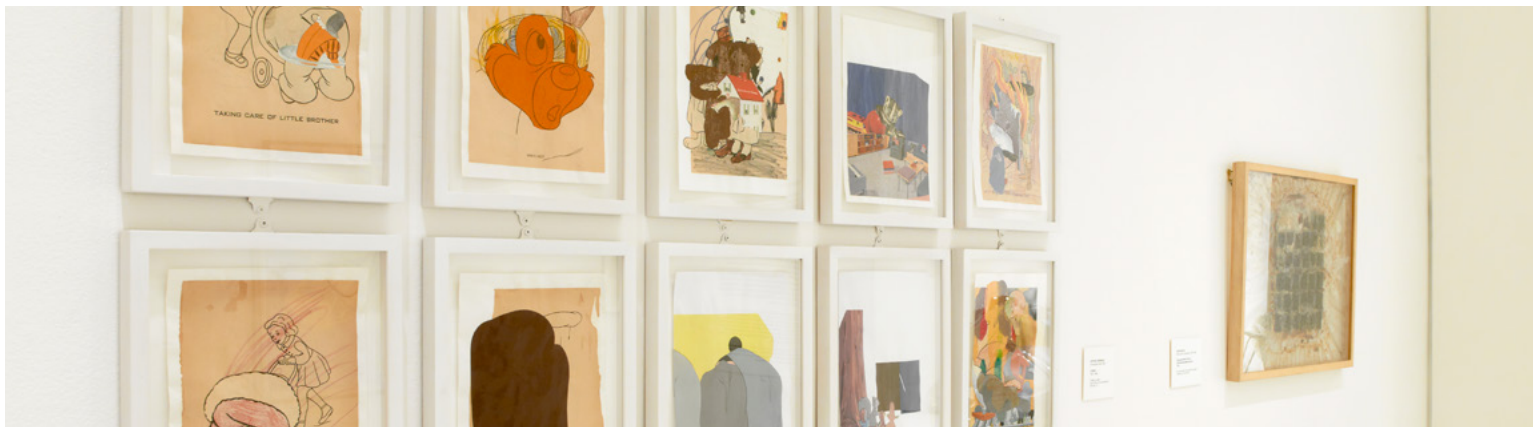
CURATORS

Organized by University of Chicago students Hannah Bracken, Erica Fagin, Samantha Hill, Max Koss, Tatiana Natzke, Allison Perelman, Emma Stein, Sara Wichner, and Mai Yamaguchi under the guidance of Anne Leonard, Smart Museum Curator and Mellon Program Coordinator.

CREDITS

This exhibition is one in a series of projects at the Smart Museum of Art supported by an endowment from the Andrew W. Mellon Foundation.





After the Readymade

December 14, 2010–May 1, 2011

During winter 2011, Professor Christine Mehring's object-based graduate seminar *Materialities of Modern Art* met almost exclusively in the Smart Museum. As an integral part of the course, the *Materialities* students conducted extensive research on the objects in the exhibition and wrote supplementary interpretive wall texts. Exhibition curator Emily Capper selected twenty-one works from the Smart's collection that traced the history of the readymade—an enduring strain of twentieth and twenty-first century art that takes manufactured objects as primary material. The objects on display used commodities of every kind, including chocolate, comic and coloring books, shopping bags, sweaters, and wallpaper. Nearly a hundred years after Marcel Duchamp constructed the first readymade, *Bicycle Wheel* (*Roue de bicyclette*) in 1913, *After the Readymade* asked visitors to reconsider old notions of materiality and to reassess the now-ubiquitous use of nontraditional materials in art.

On April 10, students from the course led a public gallery discussion and the run of the exhibition was extended one week so that participants in a thematically related conference, *The Lives of Things* (organized by the University's Object Cultures Project and Chicago Center for Contemporary Theory), could view the exhibition and enjoy a special curator-led tour.

GALLERY

Joel and Carole Bernstein Gallery

CURATORS

Emily Capper, Smart Museum Mellon Foundation curatorial intern and PhD student at the University of Chicago, in consultation with Christine Mehring, Associate Professor of Art History, and Jessica Moss, Smart Museum Assistant Curator of Contemporary Art.

CREDITS

This exhibition is one in a series of projects at the Smart Museum supported by an endowment from the Andrew W. Mellon Foundation.

RELATED ARTICLE

[In an article](#) about her Faculty Award for Excellence in Graduate Teaching awarded in June 2011, Professor Mehring referenced the *Materialities of Modern Art* course to illustrate the effectiveness of teaching from objects.





Warhol at Work: Portrait Snapshots, 1973–1986

May 10–August 21, 2011

Over the course of his career, Pop Art pioneer Andy Warhol took thousands of photographs that were never intended to be seen by the public. In 2008, the Andy Warhol Foundation donated 152 of these photographs to the Smart Museum, from which the co-curators of *Warhol at Work* selected forty Polaroid portraits and fourteen black and white images to offer audiences an almost voyeuristic glimpse into Warhol's world. The exhibition both illuminated the identity of many of the sitters and established their relationships to the artist and his work (minor celebrities in their day, the sitters are not now generally recognized by visitors). It also spotlighted one example of Warhol's characteristic use of photography by displaying *Witch*, a screenprint from his famous 1981 portfolio *Myths* (on loan for the exhibition), alongside its source—a Polaroid portrait of Margaret Hamilton, former star of the Hollywood classic *The Wizard of Oz*. The pairing provided a concrete understanding of the sort of mechanical and creative transformations that characterize Warhol's most important work. On July 15, the exhibition was the focus of a public gallery discussion led by Department of Visual Art faculty member and contemporary photographer Laura Letinsky.

GALLERY

Joel and Carole Bernstein Gallery

CURATORS

Jessica Moss, Smart Museum Assistant Curator of Contemporary Art, and Emily Capper, Andrew W. Mellon Foundation Curatorial Intern and PhD student at the University of Chicago

CREDITS

Support for this exhibition was generously provided by the David C. & Sarajeane Ruttenberg Arts Foundation.

IMAGES

Digital images of all 152 Warhol photos are available through the Smart Museum's online database.

 [Search our online collection database](#)





Process and Artistry in the Soviet Vanguard

August 30, 2011–January 22, 2012

Held alongside *Vision and Communism*, this two-part exhibition drew on an extensive yet little-known archive to offer a rare glimpse into the experimental creative processes behind iconic Soviet propaganda of the 1920s and 1930s. Featuring nearly fifty works by married graphic designers Gustav Klucis and Valentina Kulagina, *Process and Artistry* traced the techniques behind the then-new development of photomontage—from preparatory drawings and collage studies to approved designs to posters and other mass-produced print material. Original studies, postcards, posters, and print ephemera from both artists was on display in the Landes Gallery, while the Bernstein Gallery focused solely on Klucis's political photomontages of the 1930s, which Klucis argued constituted “a system of visual agitation.” His success paralleled the rise to power of Josef Stalin, who understood the value of establishing a cult of personality using art. As a result, the objects on view showed not only Klucis and Kulagina's artistic process but also a behind-the-curtain look at the crafting of a political iconography. Though Klucis proved himself to be a loyal iconographer of Stalin's leadership, his life was cut short at the height of his success by a false accusation of treason and his execution by firing squad.

GALLERY

Joel and Carole Bernstein Gallery and the
Elisabeth and William Landes Gallery

CURATORS

Kimberly Mims, Smart Museum curatorial intern
and PhD student at the University of Chicago,
in consultation with Richard A. Born, Smart
Museum Senior Curator

CREDITS

The exhibition was part of The Soviet Arts
Experience, a Chicago-wide showcase exploring
the arts of the Soviet Union.





Drawing Inward: German Surrealist Richard Oelze

June 19–August 26, 2012

Though little known today, Richard Oelze (1900–1980) was well regarded in his time: Bauhaus-trained, he was recognized by the Parisian circle of Surrealists as a kindred spirit and was featured in the Museum of Modern Art's 1936 landmark exhibition *Fantastic Art, Dada, Surrealism*. When curator Richard Born learned about *Drawing Inward*, an intimate traveling show organized by the University Art Gallery at Colorado State University, he knew it would provide the ideal artistic, historical, and autobiographical context in which to display—for the first time—a rare early Oelze landscape drawing that the Smart acquired by gift in 2009. Together with the other works on view (including those by Oelze's life partner Ellida Schargorodsky von Alten), the exhibition highlighted Oelze's appeal historically and today with drawings and sketches of imaginary landscapes, fantastic objects, and figures that he produced in the years following World War II, many of which the artist subtly encoded with subjective reflections on Germany society and politics in the post-war era. Though it didn't originate at the Smart, *Drawing Inward* reverberates with our comprehensive modern German art and design holdings (a strength of our modern art collection) and was certainly the kind of show—concise, delving knowingly into a lesser-known territory of art deserving wider study and recognition—that we have proudly presented since 1974.

GALLERY

Joel and Carole Bernstein Gallery

CURATORS

Eleanor Moseman, Associate Professor of Art History, Colorado State University. The Smart Museum presentation was overseen by Senior Curator Richard A. Born.





Cascade

November 18, 2010–December 11, 2011

When the Smart asked Professor Wu Hung to think of an artist who would help to transform our lobby through their work, he “started to think immediately about Bingyi.” The result was *Cascade*, which inaugurated the Threshold series of site-specific commissions and is likely the largest rice paper painting ever made. The work drew on the Chinese-born artist Bingyi’s inner vision of a giant waterfall flowing backward from earth to heaven, and drew on her deep knowledge of traditional Chinese landscape painting as well as contemporary painting techniques. On May 8, the Smart joined with the Center for East Asian Studies and the Confucius Institute to present *Four Movements of Water*, an original avant-garde Chinese opera composed by Bingyi to illuminate *Cascade*. The opera provided the inspiration for a second public concert, *Landscape in Metamorphosis*, organized by Chen Yao, who has since graduated from the University with a PhD in music composition. Perhaps the work inspired other things as well. Jason, one of our student Café attendants, observed many visitors lying on the lobby benches to contemplate the work from a new perspective: “I think the fact that it took over the wall really invited that sort of thinking!”

GALLERY

Eunice Ratner Reception Gallery

CURATORS

Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Art History, East Asian Languages and Civilizations, and the College; Director, Center for the Arts of East Asia; Smart Museum of Art Consulting Curator. With coordinating curator Stephanie Smith, Smart Museum Deputy Director and Chief Curator.

CREDITS

This Threshold commission was supported by the Smart Family Foundation.

 [Watch Four Movement of Water](#)



Cascade

SPOTLIGHT

Created on a basketball court (one of the only spaces large enough for the work) in a small village in China, *Cascade* presented some unique installation challenges. Paper conservator Jing Gao and three contract preparators were hired to assist the Smart's own preparators, Rudy Bernal and Ray Klemchuk. Each huge strip of rice paper was affixed to the wall with a wheat paste that was specially designed by Jing to allow eventual safe removal. Once it came time to de-install *Cascade*, the team used knives and scrapers to carefully score lines in the rice paper before soaking the sections with warm water: the water reanimated the adhesive and allowed the team to slowly peel the sections from the wall and roll them onto tubes. These were returned to Bingyi along with two of the five hand scrolls she lent the Smart Museum, one of which—*Searching the Mountains and Seas* (2010)—was on view in our Asia gallery throughout the *Cascade* installation and rolled forward every three months to display a new section. The remaining three hand scrolls were accessioned into our collection.



Cascade was designed specifically for the unique dimensions of the Ratner Gallery.





Uppers and Downers

January 10–December 1, 2012

For their Threshold commission—and first long-term project for a U.S. museum—the collaborative team of Chris Vorhees and SIMPARCH transformed the Smart’s lobby into a fantastical domestic landscape. *Uppers and Downers* reworked the familiar kitchen setup of cabinetry, countertop, and sink into an abstracted version of a massive rainbow arching over a waterfall. This kitschy natural scene played upon the utopian promise that restraint yields bliss: if only you eliminate excess and organize clutter to hide messy reality behind stylish surfaces, then happiness will follow. Or perhaps not. *Uppers and Downers* drew equally on the history of twentieth-century sculpture and design and the twenty-first century problem of accumulation. This site-specific work showcased the artists’ seriously playful aesthetic, expert craftsmanship, sensitive reworking of everyday materials, and capacity to transform the ways people interact with and within architectural spaces.

GALLERY

Eunice Ratner Reception Gallery

CURATOR

Stephanie Smith, Smart Museum Deputy
Director and Chief Curator

CREDITS

Lead funding was generously provided by the Graham Foundation for Advanced Studies in the Fine Arts. Additional support for the Threshold series was provided by the Smart Family Foundation and Mary Smart.



Uppers and Downers

SPOTLIGHT

If you got lost in Bingyi's *Cascade* or smiled at *Uppers and Downers*, you can thank Ray Klemchuk.

As the Smart's associate preparator and special projects coordinator, Ray helps artists and curators build their visions—from moving walls and adjusting lighting in the galleries to the unique requirements of the Threshold series. For *Uppers and Downers*, Ray and the artists built a forty foot rainbow and working fountain in the Museum lobby—a process that required “the exchange of a lot of ideas.”

Did anything unexpected happen?

RAY We sprung a leak. It's not so much that we didn't anticipate that possibility—more like we were really hoping it wouldn't happen. So we took some time to step back and reconsider design options. In the end, it made for a much better fountain. We treated the fountain very gingerly, which is funny because it looks so sturdy and serviceable. Water is a tricky mistress.

What do you feel this installation brings to the space?

RAY *Uppers and Downers* is colorful and funny and ridiculous, and it makes people smile when they enter the lobby. But then it also explores the art of acquisition. It may not be the first thing people think about, but after you read about the piece it's hard to not wonder how much stuff you have. I mean, how many of those shelves and cabinets could you fill with just your own things?

What is the most rewarding part of your work?

RAY I really enjoy working on new commissions with living artists: drawing for the projects, having input on logistical, design, and installation considerations, and then working with my hands once we're finally in production mode. I like being involved every step of the process.



[Watch a time-lapse video of the installation](#)



“Water is a tricky mistress.”





Eidolon

September 10, 2010–August 12, 2011

Chicago-based artist Anna Kunz combined physical and digital processes to make *Eidolon*, which she began by visiting the Elden Sculpture Garden during early summer 2010. She observed the courtyard closely—noting colors, textures, structure, and movement—and took photos using her iPhone Pantone app to make a digital palette of “specific, associative colors.” Working from these colors, Kunz then cut and manipulated scraps of paper, scanned the results into a computer, and manipulated the digital images. She described this process as “working intuitively through the technology, cutting and piecing in a spontaneous way, as I do when I build paintings or dimensional work. I was envisioning people entering and exiting the space, using the courtyard quietly or socially, so the bodies and movement of light are all taken into consideration, and the space around the banner becomes an important collaborative element in this work.” Kunz took her title from a poem by Walt Whitman, “Eidolons.” An archaic word, eidolons refers to a ghostly apparition or an idealized being. Kunz notes, “I think a lot about the fusion of nature and technology—perhaps technology being a form of a contemporary eidolon. I also like to think about chance encounter in my process and in nature, and how color can be experiential.”

GALLERY

Vera and A.D. Elden Sculpture Garden

CURATOR

Jessica Moss, Smart Museum Associate Curator
for Contemporary Art





Matthew Metzger: Ghost

September 22, 2011–October 7, 2012

The eye-catching *Ghost*, created by Chicago-based artist and University alum Matthew Metzger, MFA '09, was the second banner commission in the Threshold series. Metzger recreated the red-and-white scuba “diver down” emblem—which alerts boaters to keep their distance if a diver is near the surface of the water—on a large canvas that filled the horizontal dimensions of the Museum’s entryway.

As Metzger notes, “It is often quite difficult to find an opportunity to exhibit for longer than a month without it turning into a permanent installation, so having this project exhibited for a year and allowing it to be seen throughout the change of seasons, and yet still retaining an ‘end,’ was invigorating to think through and to see it live out its duration.”

GALLERY

Vera and A.D. Elden Sculpture Garden

CURATOR

Jessica Moss, Smart Museum Associate Curator
for Contemporary Art

Black Box

From 2010 to 2011, a black box space for film and video was created in the Robert and Joan Feitler Gallery to highlight this key medium for contemporary artistic expression. The presented works were mostly connected to Smart exhibitions past and present: *Waterway (Chicago to Utica)* by Dan Peterman, MFA'86, was commissioned as part of *Heartland* (2008-2009), while Jennifer Allora and Guillermo Calzadilla's *Returning a Sound*, was featured in our groundbreaking 2005 exhibition *Beyond Green*. Faculty member Jason Salavon's *Everything All at Once (Part III)*, pictured at right, was shown in vivid counterpoint to his *Digital Cave* on view simultaneously in *Echoes of the Past*, and UChicago students considered Kader Attia's *Oil and Sugar* as part of the *Food for Thought* course taught in conjunction with *Feast*. Each work was accompanied by a comment book in which visitors recorded thoughts and questions.

The flexibility of the space allowed us to respond quickly to external events. In 2010, an excerpt of the 1986-87 film *A Fire in My Belly* by David Wojnarowicz was removed from the National Portrait Gallery exhibition *Hide/Seek: Difference and Desire in American Portraiture* following protests by a religious group and conservative politicians. In response to the Smithsonian's decision to pull the work, institutions around the country hosted screenings as a way to draw attention to its removal and spur discussion around the film and issues of censorship. The Smart also worked with art history PhD student Jenn Sichel—who had served as a research assistant for *Hide/Seek*—to gather a group of eminent scholars for a lively public debate on Wojnarowicz and issues surrounding the work, including first amendment rights, the arts and public policy, and issues of gender and sexuality. In an interview with *Bad At Sports Contemporary Art Talk*, director Anthony Hirschel stated that the Smart “is committed to providing access to important works and to fostering discussion around even the most challenging art. This presentation gives our audiences the opportunity to discuss and judge its merits for themselves.”

And visitors had an overwhelmingly positive response to the film. As Hannah Berson, AB'05, wrote in the comment book for *A Fire in My Belly*: “I take great heart in the fact that institutions across the country are showing the work in concert. I am particularly proud that the Smart Museum—somewhere I spent many a day wandering before or after classes—is part of this.”



ON VIEW

February—August 2010

Jennifer Allora, American, b. 1974

Guillermo Calzadilla, Cuban, b. 1971

Returning a Sound, 2004, Single channel video projection with sound, 5 minutes, 41 seconds

September 29—November 7, 2010

Jason Salavon, American, b. 1970

Everything, All at Once (Part III), 2005-2010, Custom software, workstation, real-time audio/video input, video projector, monitor

November 1—28, 2010

Paul Emmanuel, South African, b. 1969

3SA: A Rite of Passage, 2008, High-definition digital video with sound, 14:00 minutes.

January 4—February 6, 2011

David Wojnarowicz, American, 1954-1992

A Fire in My Belly (Film In Progress), 1986-87, Super 8mm film, black and white & color, Silent.

February 8—April 17, 2011

Kader Attia, French and Algerian, b. 1970

Oil and Sugar #2, 2008

Projection from digital media

April 28—June 19, 2011

Dan Peterman, American, b. 1960

Waterway (Chicago to Utica), 2008, High-definition digital video (color, sound, 1:20)

Commissioned by Van Abbemuseum, Eindhoven.



PROGRAMMING

The Smart Museum's programming is a catalyst for engaged, creative, and dynamic new thinking—whether we're exploring the themes of an exhibition through a lecture or workshop, creating deep learning experiences based on original works of art, providing intergenerational learning opportunities for families, or serving as a platform for University students and faculty to share their ideas and expertise with the public. As you'll see from the following pages, these efforts are supported by an ever-expanding network of partners—both on and off campus—that help us to provide a wide range of opportunities for audiences to connect with art. For the thousands of individuals who attend our programs each year, we hope that we inspire the sense of wonder and intellectual curiosity that informs our work every day.



Academic Initiatives

Each year brings energizing opportunities for us to advance the University's academic mission through the visual arts. Thanks to the creation of a Study Room Supervisor position in January 2011, we were able to welcome more than 230 UChicago class visits to the Education Study Room (ESR)—a 262.5% increase from academic year 2009–10 to 2011–12! In the galleries, new projects like the teaching space—an area of the European gallery dedicated to academic use—created yet another way for the Museum to reinforce University teaching and to strengthen relationships with course instructors, particularly in the *Art 101 (Introduction to Art)* course. Indeed, the teaching space aligns with the recent re-orientation of *Art 101* toward a collections focus, a change proposed by postdoctoral fellow Megan Luke and supported by the Smart's [Fund for Faculty Initiatives](#), our grant program for faculty interested in working with our collections or exhibitions. Finally, in spring 2012, we launched a series of object-based workshops that support the University's Arts | Science Initiative by bringing faculty and students together around an interdisciplinary theme: the first of these, "Metal at Work," included our rare Bauhaus silver tea service. These animated discussions offer a distinctive context for cross-departmental intellectual encounters.

RELATED PROGRAMMING

Metal at Work

April 10, 2012

Eighteen participants followed metal on a journey from its astrophysical origins to its everyday use across cultures. Featured the Smart's exceptional Marianne Brandt tea service.

Time and Scale

May 9, 2012

Fifteen participants discovered new dimensions of time and scale, from visual art and photography to large-scale computing and the physics of liquids. With Marc Chagall's *The Dream*, three water-drop

photographs by Sidney Nagel, and Archibald Knox's *Clock* from our collection.



2
MELLON FOUNDATION
CURATORIAL INTERNS

4
FUND FOR
FACULTY
INITIATIVE GRANTS

33
PARTICIPANTS
IN 2 OBJECT-
BASED WORKSHOPS

< Sidney Nagel, *Selective Withdrawal*, 2000, Gift of the Department of Art History, University of Chicago, 2011.39



UChicago Students

The Smart Museum is a vital part of student life at the University. Together with the UChicago Arts Pass program (which encourages student use of cultural offerings on campus and across the city) and the creation of a new student [Advisory Committee](#), the Museum has developed as a welcoming and hospitable venue for students. The Advisory Committee aims to keep it that way: the undergraduate members are chosen through a competitive online application process and meet once a month to shape, market, and execute student programming with guidance from Smart staff. Their contributions have resulted in regularly scheduled events such as late night Study at the Smart and the interactive new Party at the Smart series, which have brought more than 2,500 students to the Museum in the past two years. We also continue to employ more than eighty undergraduate and graduate students each year in a range of capacities—from docents and café and gallery attendants to the professional training provided by curatorial and business office internships. According to Nicole Reyna (Class of 2014), “The Smart is a gem here on campus, and I joined the Advisory Committee to make sure that it never goes unnoticed by students.”



1,003
PARTY
PARTICIPANTS

1,380
STUDY
PARTICIPANTS

172
SKETCHING
PARTICIPANTS

Sketching at the Smart

November 18, 2010
February 17, May 19, and November 10, 2011
February 9, 2012
Hone your figure drawing skills while sketching a live, leotard-clad model. All skill levels welcome and all materials provided. Led by an instructor.

Study at the Smart

December 2, 2010
March 10, June 2, and December 1, 2011
March 8 and May 31, 2012
Smart's galleries are transformed into a late-night study hall for UChicago students.

Communist (Art) Party

October 7, 2011
Guests made posters inspired by Soviet propaganda and engaged in some diplomacy by connecting with rival Northwestern University students. Presented in collaboration with the Block Museum of Art.

Masquerade Party

January 12, 2012
A soirée in the galleries featuring music, food, and masquerade-themed performances by RBIM and Motet Choir. Masks were provided to the first 150 guests and costume was encouraged.

I Eat You Eat: Party at the Smart

April 12, 2012
Guests experienced the meal as an artistic medium through a ritualized procession of free food, listened to music, and decorated (then ate) cakes.



Family Programs

The Smart Museum's family-oriented programs are designed to empower parents as teachers and to help forge important connections between visitors and the objects and ideas found at the Museum. In the past two years, the Smart has made several changes to these programs based on feedback from participants. One of the biggest changes came in January 2012, when we began offering a year-round, monthly series of Family Days in place of Art Afternoons and smARTkids @ the Library. Family Days have historically been our most popular on-site program: In the past two years, 927 people have enjoyed their wide variety of hands-on art workshops, family-oriented gallery guides, and exhibition-specific games. We are confident that this extended series of programming (free, as always) will better serve our families. So visit our online calendar to plan ahead—or just drop by the Museum on the first Saturday of every month!

 [Check out our online calendar](#)

RELATED PROGRAMMING

Art Afternoons

July 7, 14, 21, 28, 2010

July 6, 13, 20, 27, 2011

Art Afternoons encouraged families to explore the Museum galleries with the help of a thematic guide and to then use what they saw to try their hand at creating an artwork of their own.

smARTkids @ the Library

October 9, November 13, and December 11, 2010

January 8, February 12, March 12, April 9, May 14, November 12, and December 10, 2011

January 14 and February 11, 2012
Our only offsite programs, smARTkids @ the Library took place at both the Blackstone and Bessie Coleman branch libraries. Children learned about an artwork from the Museum's collection and engaged in art projects led by a teaching artist while a related storybook was read aloud.

Family Days

November 14, 2010

February 20, May 15, and November 6, 2011

January 7, February 4, March 3, April 7, May 5, and June 2, 2012
Through hands-on projects, gallery activities, and artist-led workshops, these Family Days helped visitors of all ages learn more about works in the collection or delve into the themes of a special exhibition.



1,099
PEOPLE
ATTENDED 8
ART AFTERNOONS

290
PEOPLE
ATTENDED 12
LIBRARY PROGRAMS

927
PEOPLE ATTENDED
10 FAMILY DAYS



K-12 Resources

Through free online resources, University student docent-led tours, professional development workshops, and lesson plans that support the Chicago Public Schools' curriculum, the Smart helps educators make the visual arts a powerful facet of their students' learning. In the last two years, we have developed a more "Smart-centric" approach in order to increase familiarity with our permanent collection and resources, and to build long-term partnerships with area educators and schools. While we continue to host teacher workshops for current and upcoming exhibitions, in September 2011 we launched a distinctive curriculum development workshop series for teachers and began offering the resulting lesson plans on the Museum's website. We also piloted an expanded version of our popular multi-visit tour programs, Art in Focus and smART Explorers: Beginning in fall 2012, these immersive programs will include four Museum visits and four art-making sessions over a sequential eight weeks. To learn more about these and other educational offerings, be sure to visit our [website](#).



1,965
K-12 STUDENTS IN
ART IN FOCUS AND
SMART EXPLORERS

37
UCHICAGO DOCENTS
TRAINED TO LEAD
K-12 TOURS

92
TEACHERS IN
PROFESSIONAL
DEVELOPMENT
WORKSHOPS

RELATED PROGRAMMING

Teacher Workshop: Capturing Emotion

March 17, 2011

Participants explored themes of art and emotion in works on view in *The Tragic Muse* and the galleries, and gathered ideas for integrating creative writing into the classroom. Led by poet Eric Elshtain.

Teacher Workshop: Using Museum Collections for Classroom Learning

September 22, 2011

January 26, 2012
Participants learned about works in the collection, explored lesson ideas for teaching from objects, brainstormed, and discovered the Museum's resources for teachers.

Multi-Visit Program Orientation

September 23, 2011

January 27, 2012
Mandatory for teachers participating in the Art in Focus and Smart Explorers programs, these sessions cover the multi-visit tour objectives, the potential impact on students and the classroom culture and available resources.

Teacher Workshop: Art and Activism

November 5, 2012

During this daylong workshop, teachers explored the power of activism and visual communication in postwar Russia and beyond. Presented in collaboration with the Center for East European and Russian/Eurasian Studies at the University of Chicago.

Teacher Workshop: Lessons Learned Around the Table

April 13, 2012

During this potluck-style luncheon inspired by *Feast*, educators discussed ways of introducing themes of hospitality and interaction into the classroom. The conversation was followed by a gallery talk with *Feast* artist Laura Letinsky.



Connecting Across the Arts

These year-round interdisciplinary programs are designed for adult visitors to access the Smart Museum's exhibitions, collections, and spaces through music, literature, lectures, and even in-gallery meditation. Like most everything we offer, the programs are free of charge—you can stroll the galleries in the morning and enjoy an afternoon concert in the courtyard with a break in between for a snack and a cup of coffee at our Café. Most also feature accomplished local artists, musicians, and writers who contribute creative new insights to the Museum and our works of art. Together, these engaging programs help to expand the Smart's role in the community.

RELATED PROGRAMMING

Smart Sounds: Julia Huff
July 18, 2010

**Smart Readings:
Containing Emotions:
Bowls**
July 25, 2010
Participants read excerpts from poems and essays and explored what it meant to hold ordinary and extraordinary bowls. Led by poet Matthias Regan.

**Smart Sounds:
Corey Wilkes**
August 15, 2010

Hyde Park Jazz Festival
September 25, 2010
A full day of free music at cultural venues throughout Hyde Park. Former Sun Ra Arkestra trumpeter Art Hoyle and the bossa nova combo Rio Bamba were at the Smart.

**Meditation Workshop:
Thought for Food**
January 7, 14, 2011
Lunch-hour meditations in the galleries with Tim Boyd, a practicing Buddhist and vice president of the Theosophical Society

Art Chicago/Hyde Park Day
May 1, 2011
A celebration of the visual arts on Chicago's culture coast. Presented by Hyde Park Alliance for Arts and Culture in partnership with Art Chicago and NEXT.

**Smart Sounds:
Curtis Robinson Trio**
July 17, 2011

**Smart Sounds: Sabertooth
featuring Pat Mallinger**
August 7, 2011



Hyde Park Jazz Festival
September 24, 2011
A full day of free music at cultural venues throughout Hyde Park. the Melvin Butler Quartet and Pat Mallinger played at the Smart.

**Artist Talk:
Jessica Stockholder**
October 27, 2011
Professor Stockholder, the newly appointed chair of the University's Department of Visual Arts, talked about her genre-defying multimedia installation pieces. Presented as part of Chicago Artists Month by the Smart and the Open Practice Committee in the Department of Visual Arts.

1,522
ADULT PROGRAM
PARTICIPANTS

6
CONCERTS

2
MEDITATION
WORKSHOPS IN
ECHOES OF THE PAST



Smart Partners

In January 2012, we combined the annual fund and membership programs into a streamlined new program called Smart Partners. Our more than 350 current Smart Partners enjoy special access to all we have to offer while supporting the full range of the Museum's exhibitions, programs, operations, and acquisitions. And—perhaps most importantly—they help to ensure that an important resource for the visual arts remains free for all. In thanks, we offer Smart Partners **at all levels** discounts in the Café and Shop, the quarterly *At the Smart* magazine, and advance notice of programming and events. At the SmartPartner+ level, donors also received invitations to exhibition-related events and reciprocal membership at hundreds of cultural institutions through North America.



[Take a look at photos from past events](#)



1,100+
GUESTS ATTENDED
5 EXCLUSIVE
EVENTS

7
ISSUES OF
AT THE SMART
MAILED TO DATE

649
RECIPROCAL
MEMBERSHIP MUSEUMS

RELATED PROGRAMMING

Echoes of the Past

September 29, 2010
Under a tent in the Smart Museum's courtyard, guests enjoyed traditional pipa music by international sensation Yang Wei and introductory remarks from director Anthony Hirschel and Professor Wu Hung.

Tragic Muse

February 9, 2011
Beginning with a celebratory toast, this behind-the-scenes look at *The Tragic Muse* featured curator Anne Leonard; University scholars Joyce Suechun Cheng, Martha Feldman, and Sarah Nooter; and PhD student and Smart Museum curatorial intern Erin Nerstad.

Vision and Communism

September 28, 2011
The evening's guests were among the first ever in the U.S. to see and experience the exhibition's collection of Communist propaganda posters. The reception included remarks by curator Matthew Jesse Jackson—and a special Moscow Mule cocktail.

Go Figure

June 29, 2011
On a beautiful summer day, guests gathered for contemporary art and live performances by artists Clare Rojas (as folk singer Peggy Honeywell) and Nick Cave. The event also included delicious snacks and a signature Gnarly Twig cocktail inspired by Cave's Soundsuits.

Feast

February 15, 2012
In the true spirit of hospitality, more than 800 guests came together to celebrate the *Feast* experience. The festivities included Tom Marioni's *The Act of Drinking Beer with Friends is the Highest Form of Art*, a performance by Theaster Gates and the Black Monks of Mississippi,

Michael Rakowitz's *Enemy Kitchen (Food Truck)* in the courtyard, and Sonja Alhäuser's on-the-move *Flying Buffet*.



Smart Doctors

The medical students gather around the patient, Mary, as a teacher waits to hear their observations. The students seem reticent, as if they can't tell what's wrong. There's a long pause while Mary, pale and motionless with an orange blanket draped over her white gown, looks up toward the sky.

The students could be excused for their hesitation. Mary is the central figure in Giuseppe Marchesi's Baroque painting *The Magdalene Attended by Two Angels* (c. 1740–50), and to them it isn't clear what, if anything, is wrong with the Magdalene.

The doctors in training wear street clothes rather than white coats as they tour the Smart Museum's exhibit *The Tragic Muse: Art and Emotion, 1700–1900*, on an April afternoon. To diagnose Mary, they use viewfinders—tools that help to isolate parts of an artwork—rather than stethoscopes and tongue depressors. They can't ask for symptoms or the patient's history beyond what Smart Museum director of education Kristy Peterson tells them, which isn't much at first.

Perhaps the most difficult part of the exercise is that the students aren't really meant to diagnose Mary's illness. Their task is instead to explain how Mary's expression and other parts of the painting make them feel. "What's interesting to me is—that her eyes and her mouth seem to show different emotions," says one student, breaking the silence. Peterson smiles and invites the others to discuss.

The museum visit, part of a new Pritzker

Credit: "Smart Doctors"

Reprinted with permission from the *University of Chicago Magazine*, July–August 2011

By Asher Klein, AB'11



Kristy Peterson, the Smart's then director of education, with medical students in *The Tragic Muse*.

School of Medicine spring quarter elective, *Visual Art and Medicine: Using Art to Explore the Practice of Medicine*, is designed to enhance observational skills while showing the value of art and humanistic interaction, says fourth-year medical student Laura Hodges, who planned the course with two classmates. "We often find it difficult to look at our patients and really listen to what they are saying . . . and you really have to train yourself to be aware of who you are looking at and what you are hearing," says Hodges. "I hope that by doing these observation classes, it will help us to train ourselves to be more focused on the details."

What the class discusses at the Museum is rarely medical; it's all about affect. As the Smart's Peterson notes, based on texts she's

Smart Doctors (continued)

read in both fields, there are similarities between doctors examining patients and art historians studying works of art. “The artistic process is the same as the scientific method, if you really break it down,” she says. Physicians use the SOAP documentation system—that’s “Subjective, Objective, Assessment, Plan”—while museum educators sometimes use the “old school” Edmund Burke Feldman approach: “describe, analyze, interpret, and evaluate.”

Peterson separates the students—the class includes 20 in their first, second, and fourth years of medical school—into groups that compile SOAP notes on a painting subject, which they report back to the class. Doctors making a diagnosis have to work faster, Peterson says, but “the art-museum component is helpful because it forces you to do something that you’re maybe uncomfortable with and unfamiliar with.”

When the students meet in a classroom, they discuss their favorite pieces of art on topics such as the body or empathy, and explain why they chose a particular work. For other sessions, they take a sketching class, bring in art they select, and present work they create at home.

About seven years ago Joel Schwab, who co-teaches *Visual Art and Medicine* with Peterson, started taking his pediatrics students to the Smart once a quarter. Hodges visited last year during her pediatrics rotation. When Peterson asked if anyone was interested in expanding the museum visits into a larger course, Hodges volunteered. With a film-production bachelor’s degree from NYU, she collaborated with fellow med students Nicole Baltrushes and Celine Goetz, who also have arts backgrounds, and with Jacqueline Hendrickson, MFA’11. The class will continue for at least one more year as Hodges and Baltrushes take an extra year of medical school to finish their courses of study—each took time off to work on personal projects. Hodges hopes it remains after she graduates. The course was awarded an Arts|Science Graduate Collaboration Grant this year.

Back at the Smart, the students relax as they move through the museum, recounting information from readings and a recent lecture on the effect of art on the brain. After working their way through the exhibit, Peterson hands out cards with different instructions: “Pick a piece of art your father would have selected,” for example, which went to fourth-year medical student Joseph Tasosa, who is in his psychiatry rotation. He chose a Mark Rothko.

Tasosa says the class has shown him things about art he hadn’t considered before. “Looking at certain paintings, you try to guess what emotion the artist is trying to compose,” he says. “It takes a lot of skill to put something you can’t see or touch or feel and have someone say, ‘That’s anger.’” As someone more familiar with the science of emotion, Tasosa’s budding appreciation for how artists work seemed a welcome addition to his education.



COLLECTION

Organized to reflect the Smart Museum's four central program areas—Asian, European, modern art and design, and contemporary art—our four collection galleries present recognized masterworks as well as clusters of objects that introduce important, though lesser known, areas of art history. (Each of these galleries also contains a dedicated space for rotations of works on paper, one of our strengths.) The displays rotate frequently in response to current projects or outside events, to highlight new acquisitions, and to make particular objects from our 12,000+ collection accessible to scholars, educators, and students. In addition, our online database offers more than 2,500 high-resolution object images and records that are continually expanded to include deeper interpretive content. Whether on display in the Museum, online, or on loan—we seek to share our artwork in ways that stimulate fresh thinking and a deep appreciation of the visual arts.





Modern Art and Design

In the past two years, the [Elisabeth and William Landes Gallery](#) has seen fourteen rotations, with a total of 149 works on view. A number of these supported concurrent major exhibitions, such as a spring 2011 rotation devoted to sculptors' drawings and their small-scale bronzes (featuring works by Auguste Rodin, Henri Matisse, Alberto Giacometti, and Gaston Lachaise) in response to *Go Figure* and, with *Vision and Communism*, a fall 2011 loan show of Russian modernist propaganda art organized by curatorial intern Kim Mims in consultation with Richard Born. Dating from 1880 to the 1950s, the gallery's thematic clusters mix paintings and sculpture with decorative arts to investigate subjects like the city and its entertainments, emotion and inner states, and the formal and material properties of art itself. Together, the works on view—which include furnishings from Frank Lloyd Wright's Robie House and Mark Rothko's radiant *No. 2* (1962)—demonstrate the varied ways that European and American artists engaged with a rapidly changing world.

Modern Art and Design

Handmade vs Mass Produced

As visitors experienced within *Good Design*, the Smart houses an important collection of early twentieth century German and Austrian pottery by modern masters, including this rare lidded cocoa pot. With its origins in the original Weimar-period ceramic workshop of the Bauhaus school, this seemingly simple pot links us to a vibrant time when European Modernist designers were first combining handcrafted design with mass production.

Like other original members of the influential Bauhaus pottery department, Otto Lindig (1895–1966) drew inspiration from local craft traditions, producing his vessels on a potter's wheel and omitting decoration in order to heighten the effect of the form. In 1922, Lindig and fellow Bauhaus graduate Theodor Bogler heeded the call of the school's director to bring production into line with industrial conditions: in 1923, they introduced plaster casting techniques that permitted large-scale reproductions based on a unique handmade model.

That same year, Lindig designed this lustrously-glazed cocoa pot, which instantly became a symbol of progressive Bauhaus ceramic design among designers, industrialists, and consumers. It was conceived as one in a line of baluster-shaped vessels in which a basic design could be assembled with only a few variations in handles and spouts—thus giving rise to a number of designs that could be used for different purposes. After the basic form was cast from a mold, the piece was finished on the wheel so that it was at once uniform in shape and size, yet still handcrafted in the details.

Although this particular pot never reached a wide market, demand for designs suitable to large-scale factory manufacturing established the criteria for industrial ceramic ware production in the 1930s, when Lindig and others of the Bauhaus school carried their principles to new workshops across Germany and saw their designs put into mass production by local factories. Indeed, this early form was the prototype for a highly successful cocoa pot Lindig realized in 1929—one that remained in production until 1962.



Otto Lindig, *Cocoa Pot*, 1923 (design and probable manufacture), Anonymous gift in memory of W.A. Peterhans, 2006.20a-b.





Asian

From millennia-old ritual objects to contemporary photography, the [Asian collection](#) encompasses a rich variety of forms, materials, and functions in constant dialogue with each other. The works on view generally focus on the traditional arts of China, Korea, and Japan, and—encompassing thousands of years—reveal how foreign influences were adapted to local tastes and sketch out the lines of cultural transmission that are central to scholarly painting and Asian ceramic traditions. From 2010 to 2012, there were nine rotations with a total of seventy-nine works on view, including a multiple-year rotation devoted to Chinese handscrolls and, in June 2012, a temporary reinstatement of the Korean section with Gandharan and later Thai and Tibetan Buddhist sculptures—a part of the collection rarely on view.

Asian

Donor Profile

Board member Gay-Young Cho and her husband, Christopher Chiu, are two of the Smart Museum's greatest champions and generous supporters of our work with the arts of Asia. For the couple, being involved at the Smart "has been a fun and educational process for us, and we feel that we have gained so much."

What first drew you to the Smart Museum?

Gay-Young: *The Fragrance of Ink* exhibition in 1996. I was quite impressed at the quality and the depth of the exhibition, and it left an indelible impression on me. In 1999, I came back to see *Transience: Chinese Experimental Art at the End of the Twentieth Century*—I remember being totally exhilarated, just blown away. So I became a member. A few years later, I was asked to participate in one of the Smart's strategic planning sessions. Then, in 2006, I joined the board.

Christopher: Gay-Young's passion for the Smart is infectious, and I caught the disease!

Where does your interest in Asian art come from?

Gay-Young: My parents were passionate about Korean classical poetry, which is closely aligned with Korean literati painting: They delighted in writing and reciting poetry to each other. Asian art matters to me because it brings me back home. It gives me joy.

Christopher: I first became interested in Asian art as a way to share and support my wife. In the process, I have developed a genuine interest in contemporary Chinese art. Learning about art added another dimension to my life, which tends to be centered on medicine.

Why do you think people take notice of the Museum's Asian collection?

Gay-Young: The Smart has an intimate, strategically-chosen collection of works that audiences can appreciate without feeling overwhelmed. And because the displays connect objects to distinct traditions within and across nations, one can see how the arts in different parts of Asia have evolved and relate to each other.

What is your favorite artwork in the Museum?

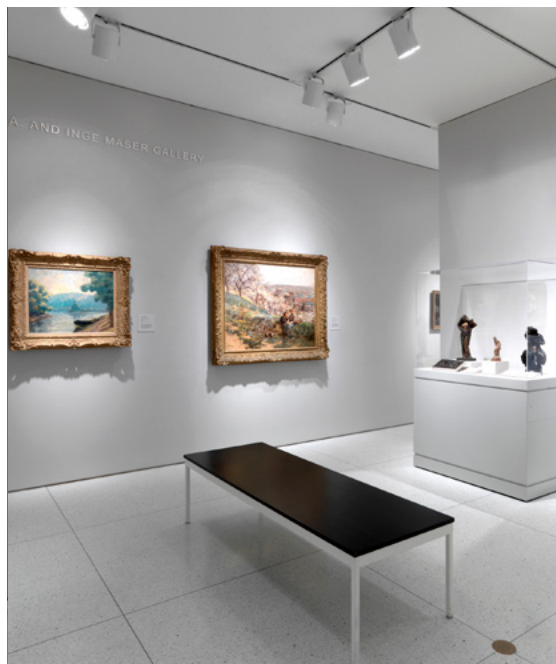
Gay-Young: The untitled Korean ceramic vessel by Kim Yik-yung.

Christopher: Song Dong's *Breathing, Part 1 and Part 2*.



Gay-Young and Christopher enjoying hospitality at the *Feast* opening.





European Art

The Smart's European collection ranges from antiquity to the nineteenth century, from painting and sculpture to works on paper and the decorative arts, and across the continent of Europe. In the past two years, a total of ninety-five works have been displayed in the [Edward A. and Inge Maser Gallery](#), with quarterly works-on-paper rotations adding constant variety to a stable permanent display. Highlights included Francisco de Goya's *Disasters of War* album juxtaposed with Jacques Callot's *Large Miseries of War* series (a new sheet of each is shown every academic quarter) and a gorgeous fifteenth-century Italian tabernacle that went back on view after thorough conservation work by the Conservation Center of the Institute of Fine Arts at New York University.

European

The Teaching Gallery

January 2011 saw a major change in the way that works in the European gallery are selected for display. In response to University instructors' desire for a study gallery where students could have ongoing access to artworks relating to specific classes, Anne Leonard, the Smart Museum's Curator and Mellon Program Coordinator, reserved a small area of the gallery solely for academic use. Now, instructors can request that space for the display of works in any medium and from any time period relating to a course being offered during the academic quarter. While Art 101 instructors have been given priority, following the course's re-orientation toward collection-based teaching, any University course instructor is free to make a request. In addition to reducing wear and tear on objects that were repeatedly brought out from storage for viewing in the [Education Study Room](#), this shift also has a major impact on teaching: since students can visit the gallery throughout the academic quarter, instructors are now able to offer assignments that encourage long and repeated engagement with original works of art. Since its creation, the teaching space has been rotated every quarter, with a total of twenty-four works selected for display. In the summer months, the teaching space is used to show works on paper from the permanent collection, usually new acquisitions.

“In terms of empowering students and bringing everyone into the fold, there is nothing better than original works of art. I don't know how anyone teaches *without* works of art.”

Professor Mehring quoted in *UChicago News* | Susie Allen | “Faculty Awards for Excellence in Graduate Teaching: Christine Mehring” | June 30, 2011



Objects in the Teaching Gallery await use by UChicago classes



Contemporary Art

Dating from the 1950s to the present, the Smart Museum's contemporary collection embraces the full range of media used by living artists, from painting to video. Emphasizing European and American art (with a focus on Chicago), it has also recently expanded to encompass Asian art (with a focus on China). The objects on view in this gallery showcase the persistence of figurative traditions, the emergence of idea- and process-based art, and artists' strategies for addressing the pressing issues of their time. [The Robert and Joan Feitler Gallery](#) was also home to our Black Box media series, discussed on page 34. In the past two years, the gallery has seen thirteen rotations with a total of seventy-three works on view.

Contemporary Art

Reconnecting with Old Friends

One of the great things about sustained engagement with a particular collection is that it allows curators as well as visitors to encounter artworks anew and understand them in different ways.

For instance, I've been enjoying the return of Mark Dion's *Roundup: An Entomological Endeavor for the Smart Museum of Art* to our contemporary gallery. As the title makes clear, Mark created this piece especially for us; it was one of three works commissioned for the 2000 exhibition *Ecologies: Mark Dion, Peter Fend, Dan Peterman*. It began as an interactive performance in which the artist led a team of volunteers—from interns to artist Dawoud Bey to scholar W.J.T. Mitchell—through the Museum to gather insects. (Most of which were thankfully found in the loading dock and lobby areas!) Working with a microscopist at the University, Mark then made photographic “portraits” of these insects in a temporary lab/installation within our galleries. The final form of the project is a pared-down version of this installation. The work lives well on its own: it embodies Mark's seriously playful approach and his ongoing investigation into the ways that nature and culture are inextricably mixed. But it also took on fantastic new shades of meaning when re-framed within our summer 2012 presentation of works from the collection that explore themes of sustainability and urbanism—including newly acquired photographs by Mary Ellen Carroll and Scott Hocking.

Since *Ecologies* was my first show for the Smart, it's a bit nostalgic to think back to *Roundup's* creation. But it's even more pleasurable to look ahead. *Roundup* is one of many important works in the collection that were first shown in, or commissioned for, Smart Museum exhibitions. Many of these stem from experimental, process-based, and socially-engaged forms of art making—all of which are key aspects of contemporary art, and all of which can pose challenges since they can be a bit more complex to store and re-present than, say, a traditional framed painting. But the Smart has been a leader in collaborating with artists to find suitable ways to collect such works. By being adventurous in our collecting, we can not only capture “snapshots” of the art of this moment, but also make works like *Roundup* available for new contexts and for future generations.

—**Stephanie Smith**, Smart Museum Deputy Director and Chief Curator



Roundup re-installed in the contemporary gallery



Acquisitions

The objects entered below entered the collection from July 1, 2010 through June 30, 2012. Dimensions are in inches followed by centimeters in parenthesis; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.



Asian

PAINTING

Unidentified Academic/ Court Painter

Korean, Joseon dynasty (1392–1910)
*Mountain Landscape with a
Donkey-Riding Scholar and
Attendant*, 16th century
Hanging scroll, brush and ink on
silk, painting panel: 59 1/2 x 33 1/8
(151.1 x 84.1), overall mount:
86 1/4 x 36 1/8 (219.1 x 91.8)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions, 2012.2

Deiryu Kutsu (Kanshu Sojun)

Japanese, 1895–1954
Portrait of Nantembo
(1839–1925), 1917
Hanging scroll, brush and ink on
paper, painting panel: 30 3/8 x
9 3/16 (77.2 x 23.3), overall mount:
58 x 13 7/16 (147.3 x 34.1)
Gift of Brooks McCormick Jr. in
memory of Mr. Minoru Saito, 2010.107

Gempo Yamamoto

Japanese, 1866–1961
Mount Fuji, n.d.
Two-panel folding screen, ink on
paper, mounted on fabric with
wood and brass fittings, fully
opened: 64 7/8 x 68 x 3/4
(164.8 x 172.7 x 1.9)
Gift of Brooks McCormick Jr. in
honor of Belinda Sweet, 2011.110

Gyokuho Hasegawa

Japanese, 1829–1879
Bird and Chrysanthemum, n.d.
Hanging scroll, brush and ink and
light color on paper, painting panel:
40 1/2 x 11 1/4 (102.9 x 28.6),
overall mount: 64 x 16 (162.6 x 40.6)
Gift of C.A. Islinger in honor of
Donald and Renee Walkoe, 2011.1

Lee Ufan

Korean, active in Japan and
Europe, b. 1936
From Point, 1979
Acrylic on canvas, 23 1/2 x 28 1/4
(59.7 x 71.8)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions, 2011.42

Mori Ippo

Japanese, 1798–1871
Sparrow and Young Fern, n.d.
Hanging scroll, brush and ink on
paper, painting panel: 7 3/4 x 5 3/4
(19.7 x 14.6), overall mount:
44 x 9 1/2 (111.8 x 24.1)
Gift of Mr. and Mrs. Michael R.
Cunningham in honor of Fr. Harrie
A. Vanderstappen S.V.D., 2011.119

WORKS ON PAPER

Unidentified Artist

Chinese, 19th century
Untitled [Religious Youth], ca. 1880's
Albumen print, 4 x 2 3/8 (10.2 x 6)
Gift of Jennifer and Isaac
Goldman, 2012.4

Unidentified Artist

Chinese, 19th century
Untitled [Man with Paper and Fan],
ca. 1880s
Albumen print, 3 13/16 x 2 3/8 (9.7 x 6)
Gift of Jennifer and Isaac Goldman,
2012.5

Unidentified Artist

Chinese, 19th century
Untitled [Portrait of a Man and
Woman], ca. 1880's
Albumen print, 4 x 2 3/8 (10.2 x 6)
Gift of Jennifer and Isaac Goldman,
2012.6

Bingyi

Chinese, b. 1975
Nine Moments of Heartaches, 2010
Hand scroll, ink on rice paper and
silk, painting panel: 13 x 211 1/2
(33 x 537.2), overall mount:
15 5/8 x 230 1/4 (39.7 x 584.8)
Gift of the artist in honor of Wu
Hung and Judith Zeitlin, 2012.14

Bingyi

Chinese, b. 1975
Yellow Mountains, 2010
Hand scroll, ink on rice paper,
painting panel: 16 3/4 x 780 3/4
(42.5 x 1983.1), overall mount:
19 5/8 x 800 1/2 (49.8 x 2033.3)
Purchase, The Paul and Miriam
Kirkley Fund for Acquisitions, 2012.15



**Bingyi**

Chinese, b. 1975
The Painting Index for Cascade, 2010
 Hand scroll, ink on rice paper,
 painting panel: 12 3/4 x 243
 (32.4 x 617.2), overall mount:
 16 5/8 x 276 1/4 (42.2 x 701.7)
 Gift of the artist in honor of Wu
 Hung and Judith Zeitlin, 2012.16

Lai Fong

Chinese, Qing dynasty (1644–1911),
 active 19th century
Market Street Scene, ca. 1880
 Albumen print, image:
 8 1/4 x 10 3/4 (21 x 27.3)
 Gift of Jennifer and Isaac Goldman,
 2012.3 (recto)

DECORATIVE ARTS**Unidentified Artist**

Chinese, Southern Song Dynasty
 (1127–1279)
Tea Bowl, 12th–13th century
 Glazed earthenware with over-glaze
 decoration in ash paste and slip
 paste, height: 2 1/4 (5.7),
 diameter of rim: 6 3/16 (15.7)
 Gift of Abraham Hoffer, 2010.96

SCULPTURE**Monk-Sculptor Yeongsae**

Korean, active 1620s–1640s
Standing Bodhisattva,
 probably 1633
 Carved lacquered wood with traces
 of original gilding, with partial set of
 original woodblock-printed conse-
 cration sutras remaining in the head,
 29 1/2 x 9 x 11 (74.9 x 22.9 x 27.9)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2010.116a–e

Han Yongjin

Korean, active in Korea and the
 United States, b.1934
Ohsuk (Dark Black Stone), 1986
 Carved stone, 25 1/4 x 16 1/2 x 7 1/2
 (64.1 x 41.9 x 19.1)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.29

African**SCULPTURE**
Unidentified Artist

African, Cameroon, Fang peoples
Standing Male Figure, n.d.
 Wood, 19 1/2 x 5 1/2 x 3
 (49.5 x 14 x 7.6)
 Gift of Dr. Richard N. and Mrs. Jan
 Baum in honor of the University of
 Chicago Medical School, class of
 1952, 2011.117

European**WORKS ON PAPER****Cherubino Alberti**

Italian, 1553–1615
After Francesco Salviati
 Italian, 1510–1563
Four Knife Designs, 1583
 Engraving, plate (each): 4 3/4 x 10
 (12.1 x 25.4), sheet (each): 9 1/4 x 13
 3/8 (23.5 x 34)
 Le Blanc 137–38; Bartsch 171–72
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2010.119a–b

Georges-Olivier Desvallières

French, 1861–1950
Vase Bearer
(Porteur d'amphore), 1898
 Published in *L'Estampe Moderne*,
 October 1898, no. 18
 Color lithograph, image:
 15 x 9 3/4 (38.1 x 24.8),
 sheet: 16 x 12 1/8 (40.6 x 30.8)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.10

Georges de Feure

French, 1868–1943
Evil Spring (La source du mal), 1894
 Color lithograph on wove paper,
 image: 13 3/4 x 10 (34.9 x 25.4),
 sheet: 24 x 16 1/4 (61 x 41.3)
 Stein and Karshan 25
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2011.08

Jean-Michel Grobon

French, 1770–1853
The Woods of Rochecardon
(Le bois de Rochecardon), 1800
 Etching, plate: 9 1/8 x 11 3/4
 (23.2 x 29.8), sheet: 11 1/2 x 14 3/4
 (29.2 x 37.5)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2010.112



**Charles Huard**

French, 1874–1965
Anglers (Pêcheurs à la ligne), 1898
 Published in *L'Estampe Moderne*,
 September 1898, no. 17
 Color lithograph, image: 8 5/8 x 12
 5/8 (21.9 x 32.1), sheet: 12 1/8 x 15
 7/8 (30.8 x 40.3)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.9

Gaston de Latenay

French, 1859–1940
Huntresses, 1896
 Color lithograph, ed. 88/100,
 image: 18 1/4 x 13 (46.4 x 33),
 sheet: 25 1/4 x 19 1/2 (64.1 x 49.5)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.6

Gaston de Latenay

French, 1859–1940
The Park (Le parc), 1897
 Published in *L'Estampe Moderne*,
 July 1897, no. 1
 Color lithograph, image:
 9 3/4 x 13 (24.8 x 33),
 sheet: 12 x 16 (30.5 x 40.6)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.7

Claude Mellan

French, 1598–1688
The Holy Face (La sainte face), 1649
 Engraving on laid paper, sheet: 17
 1/4 x 12 3/4 (43.8 x 32.4)
 Gift of Peter and Linda Parshall,
 2011.13

Luc Olivier Merson

French, 1846–1920
Salome, 1897
 Published in *L'Estampe Moderne*,
 deuxième gratuite, 1897/8
 Color lithograph, image: 13 3/4 x 7
 5/8 (34.9 x 19.4), sheet: 15 7/8 x 12
 (40.3 x 30.5)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.8

Jean-François Raffaëlli

French, 1850–1924
Horse and Man and Lamppost, n.d.
 Black chalk on gray wove paper,
 sheet: 6 1/16 x 7 1/4 (15.4 x 18.4)
 The Joseph P. Shure Collection,
 2010.177

Auguste Raffet

French, 1804–1860
Revolutionary Scene, n.d.
 Pen and brush with bistre, over
 pencil sketch, on Japan paper,
 sheet: 8 7/8 x 13 (22.5 x 33)
 The Joseph P. Shure Collection,
 2010.178

Martino Rota

Italian, born in Croatia, ca.
 1520–1583
 After Titian
 Italian (Venetian), 1488–1576
The Flagellation, 1568
 Engraving, 5 3/4 x 7 3/8 (14.6 x 18.7)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2010.111

Jan Sadeler I

Flemish, 1550–1600
 After Maarten de Vos,
 Flemish, 1532–1603
*The Seven Planets (Planetarum
 effectus et eorum in signis
 zodiaci)*, 1585
 Loose-leaf portfolio of eight prints,
 engraving on laid paper, image
 (each): 9 7/16 x 9 13/16 (24 x 25)
 Hollstein (Sadeler) 517–524,
 Hollstein (de Vos) 1380–1387
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2012.1.1–8

James Tissot

French, 1836–1902
*The Prodigal Son (L'enfant
 prodigue)*, 1882
 Loose-leaf portfolio of five prints,
 etching on Van Gelder laid paper,
 ed. of 400, image (each):
 12 3/8 x 14 5/8 (31.4 x 37.1), sheet
 (each): 19 5/8 x 24 1/8 (49.8 x 61.3)
 Wentworth 57–61
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2011.109.1–5

**Modern
PAINTING****Louis Ribak**

American, born in Russia,
 1902–1979
*Gym (Study for The Shadow
 Boxers)*, ca.1939
 Gouache on paperboard, panel:
 19 1/2 x 30 (49.5 x 76.2)
 Gift of the Mandelman-Ribak
 Foundation, 2012.7

William Zorach

American, 1887–1966
*The Tuileries Gardens, Paris
 (Jardin des Tuileries, Paris)*, 1911
 Oil on wood panel, 10 x 13
 (25.4 x 33)
 Given in memory of Michael
 Camille, 2011.115

WORKS ON PAPER**Balthus** (born Balthasar

Klossowski de Rola)
 French, 1908–2001
Untitled (from the series *Wuthering
 Heights*) (recto), *Untitled* [Portrait]
 (verso), ca. 1933
 Ink (recto) and pencil (verso) on
 wove paper, sheet: 8 3/8 x 6 7/8
 (21.3 x 17.5)
 The Joseph P. Shure Collection,
 2010.120

Ernst Barlach

German, 1870–1938
Untitled [The Good Samaritan], 1919
 Plate VIII of *Das Kestnerbuch*
 Woodcut, ed. of 150, composition:
 7 x 5 1/4 (17.8 x 13.3), sheet:
 11 1/16 x 8 1/2 (28.1 x 21.6)
 Sohn I, 130–8
 Gift of Alan and Lois Fern, 2011.3

Ernst Barlach

German, 1870–1938
The Rocks (Die Felsen), 1920
 Plate 6 from the series of seven
 woodcuts *The Transformations
 of God (Die Wandlungen Gottes)*
 (published 1922)
 Woodcut, ed. of 121, block:
 10 1/8 x 14 1/4 (25.7 x 36.2),
 sheet: 12 1/2 x 17 1/2 (31.8 x 44.5)
 Schult 170, Davis-Rifkind 98: 6
 Gift of Alan and Lois Fern, 2011.2



Max Beckmann

German, 1884–1950
Self-Portrait, 1914
 Drypoint, ed. 50, plate:
 8 7/8 × 6 5/8 (22.5 × 16.8),
 sheet: 17 1/8 × 12 3/4 (43.5 × 32.4)
 Gallwitz 51, Hofmaier 74
 The Joseph P. Shure Collection,
 2010.129

Max Beckmann

German, 1884–1950
Self-Portrait with Cigarette, 1919
 Drypoint, ed. of 50, plate:
 9 1/4 × 7 5/8 (23.5 × 19.4),
 sheet: 19 7/8 × 13 1/8 (50.5 × 33.3)
 Gallwitz 124, Hofmaier 153
 The Joseph P. Shure Collection,
 2010.130

Max Beckmann

German, 1884–1950
Snake Charmer, 1921
 From the series *Carnival (Jahrmarkt)*
 Drypoint, plate: 11 1/4 × 10 1/8
 (28.6 × 25.7), sheet: 20 7/8 × 15 1/4
 (53 × 38.7)
 Gallwitz 172, Hofmaier 200
 The Joseph P. Shure Collection,
 2010.131

Max Beckmann

German, 1884–1950
Naila Profile (Portrait of Frau H.M.), 1923
 Drypoint, ed. 50,
 plate: 9 7/8 × 7 3/4 (25.1 × 19.7),
 sheet: 15 1/8 × 10 3/4 (38.4 × 27.3)
 Gallwitz 251, Hofmaier 276
 The Joseph P. Shure Collection,
 2010.128

Max Beckmann

German, 1884–1950
Group Portrait, Eden Bar, 1923
 Woodcut, ed. 40, block: 19 × 19 1/4
 (48.3 × 48.9), sheet: 27 1/2 × 22
 (69.9 × 55.9)
 Gallwitz 261, Hofmaier 277
 The Joseph P. Shure Collection,
 2010.126

Max Beckmann

German, 1884–1950
Crawling Woman (Kriechende Frau), 1946
 No. VI from the series *Day and Dream (Tag und Traum)*
 Hand-colored transfer lithograph,
 ed. 18/90, sheet: 15 7/8 × 11 7/8
 (40.3 × 30.2)
 Gallwitz 293, Hofmaier 361
 The Joseph P. Shure Collection,
 2010.127

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
Kneeling Woman, 1917
 Pen and ink on wove paper, sheet:
 11 1/8 × 8 1/2 (28.3 × 21.6)
 Gift of Lester and Betty Guttman,
 2011.23

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
Sleeping Woman, 1933
 Pen and ink on wove paper,
 sheet: 11 1/2 × 11 (29.2 × 27.9)
 Gift of Lester and Betty Guttman,
 2011.24

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
Bather, 1914
 Linocut, block: 8 3/4 × 8
 (22.2 × 20.3), sheet: 12 1/2 × 9 1/2
 (31.8 × 24.1)
 Gift of Lester and Betty Guttman,
 2011.19

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
Expulsion, 1914
 Linocut, block: 10 1/4 × 6 3/8
 (26 × 16.2), sheet: 12 1/2 × 9 1/2
 (31.8 × 24.1)
 Gift of Lester and Betty Guttman,
 2011.18

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
The Arts Ball (Fiesta), 1919
 Linocut, block: 10 1/4 × 7 1/4
 (26 × 18.4), sheet: 12 1/2 × 9 1/2
 (31.8 × 24.1)
 Gift of Lester and Betty Guttman,
 2011.21

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
Portrait, 1919
 Linocut, block: 10 3/8 × 7 1/2
 (26.4 × 19.1), sheet: 12 5/8 × 9 5/8
 (32.1 × 24.4)
 Gift of Lester and Betty Guttman,
 2011.20

Horace Brodzky

Australian, active in England and
 United States, 1885–1969
Nude, n.d.
 Linocut, ed. 8/60, block: 9 1/2 × 7
 1/2 (24.1 × 19.1), sheet: 12 1/2 × 10
 (31.8 × 25.4)
 Gift of Lester and Betty Guttman,
 2011.22

Marc Chagall

Russian (Belorussian), lived in
 France, 1887–1985
Man at a Table, 1923–27
 Drypoint with plate tone, plate:
 9 × 10 13/16 (22.9 × 27.5), sheet:
 11 × 15 (27.9 × 38.1)
 The Joseph P. Shure Collection,
 2010.140

Lovis Corinth

German, 1858–1925
Elizabeth, 1920
 From the suite *Goetz von Berlichingen*
 Pencil on wove paper, sheet:
 12 1/16 × 9 7/8 (30.7 × 25.1)
 The Joseph P. Shure Collection,
 2010.142

Lovis Corinth

German, 1858–1925
Homeric Laughter (Homerisches Gelächter), 1920
 Etching and drypoint on JWA-
 Anders Bütten, ed. 38/50, plate:
 9 5/8 × 12 3/4 (24.4 × 32.4),
 sheet: 13 1/2 × 20 (34.3 × 50.8)
 Schwarz 395-III
 The Joseph P. Shure Collection,
 2010.144

Lovis Corinth

German, 1858–1925
Death and the Couple
 (*The Hermann Strucks*), 1922
 From the series of six soft-ground
 etchings *Dance of Death (Totentanz)*
 Soft-ground etching, proof
 impression, plate: 9 × 6 3/4
 (22.9 × 17.1), sheet: 12 × 9 3/8
 (30.5 × 23.8)
 Mueller 551
 The Joseph P. Shure Collection,
 2010.141

Lovis Corinth

German, 1858–1925
Self-Portrait, 1923
 Drypoint, plate: 6 3/8 × 4 1/8
 (16.2 × 10.5), sheet: 14 1/4 × 10
 (36.2 × 25.4)
 Mueller 679
 The Joseph P. Shure Collection,
 2010.145

Lovis Corinth

German, 1858–1925
Springtime with Blossoming Apple Trees (Frühling mit Apfelbluten), 1923
 Drypoint, plate: 9 1/4 × 9 1/2
 (23.5 × 24.1), sheet: 12 1/4 × 15 1/8
 (31.1 × 38.4)
 Mueller 701
 The Joseph P. Shure Collection,
 2010.143



**Louis Corinth**

German, 1858–1925
Walchensee with Larch Trees
 (Walchensee mit Larche), 1923
 From the series of ten etchings *The Walchensee* (*Der Walchensee*)
 Etching, proof impression, plate:
 5 5/8 x 7 3/4 (14.3 x 19.7)
 Müller 827
 The Joseph P. Shure Collection,
 2010.146

Louis Corinth

German, 1858–1925
Wilhelmine at the Window
 (Wilhelmine am Fenster), 1924
 Etching, 2nd state, no. 1, plate:
 10 7/8 x 9 1/8 (27.6 x 23.2), sheet:
 17 3/4 x 14 1/8 (45.1 x 35.9)
 Mueller 849 II
 The Joseph P. Shure Collection,
 2010.147

**Jean Dubuffet**

French, 1901–1985
Village Life (*La Vie au Village*), 1952
 Pen and ink on wove paper, sheet:
 12 3/16 x 9 1/8 (31 x 23.2)
 The Joseph P. Shure Collection,
 2010.155

Andreas Feininger

American, 1906–1999
 Group of 66 photographs, 1929–84
 Gelatin silver prints, vintage
 and lifetime impressions,
 various dimensions
 Gift of the Estate of Wysse
 Feininger, 2011.47–2011.107

Alberto Giacometti

Swiss, 1901–1966
View from My Studio (*Giacometti's House in Maloja*), 1959
 Lithograph, ed. 28/65, sheet:
 19 5/8 x 25 3/4 (49.8 x 65.4)
 Lust 27
 The Joseph P. Shure Collection,
 2010.156

John Graham (born Ivan Dabrowsky)
 American, born in Russia, 1881–1961
Portrait of a Woman, 1944
 Pencil and crayon on tracing paper,
 sheet: 23 1/2 x 16 1/2 (59.7 x 41.9)
 The Joseph P. Shure Collection,
 2010.157

George Grosz

German, lived in United States,
 1893–1959
Ida (*Study for Ivan Goll*)
 [Figurine für Ivan Goll] (recto);
Methusalem or the Eternal
Businessman (*Methusalem oder*
der Ewige Bürger) (verso), ca. 1922
 Watercolor, pen, and India ink on
 paper (recto); pencil on paper
 (verso), sheet: 18 5/8 x 12 1/4
 (47.3 x 30.8)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions, 2011.30

Erich Heckel

German, 1883–1970
Untitled [Three Nude Men and Two
 Nude Woman at the Beach], 1919
 Plate I of *Das Kestnerbuch*
 Woodcut, ed. of 150, block:
 7 x 5 1/4 (17.8 x 13.), sheet:
 11 1/8 x 8 5/8 (28.3 x 21.9)
 Sohn I, 130–1
 Gift of Alan and Lois Fern, 2011.4

Various Artists

Das Kestnerbuch, 1919
 Edited by Dr. Paul Erich Kuppers
 Published by Heinrich Bohme
 Verlag, Hannover
 Bound volume with seven original
 woodcut prints by Max Burchartz
 (German, 1887–1961), Conrad
 Felixmüller (German, 1897–1977),

Otto Gleichmann (German,
 1887–1963), Wilhelm Plunnecke
 (German, 1894–1954), Richard
 Seewald, (German, b. 1889), Max
 Unold (German, 1885–1964), and
 Eberhard Viegner (German,
 1890–1967), ed. of 150, 11 3/8 x
 9 1/8 x 3/4 (28.9 x 23.2 x 1.9)
 Sohn 130
 Gift of Alan and Lois Fern, 2011.114

Otakar Kubín

Austro-Hungarian/Czech,
 1883–1969
Human Misery (*Lidské Bídě*), 1914
 Loose-leaf portfolio with six
 tipped-in woodcuts and letterpress
 poem by Otto Klein in original bi-
 fold paper cover, cover closed:
 13 1/4 x 11 1/4 (33.7 x 28.6),
 one woodcut sheet: 9 1/2 x 8 1/2
 (24.1 x 21.6), five woodcut sheets:
 8 1/2 x 9 1/2 (21.6 x 24.1), each
 woodcut sheet tipped onto sheet:
 13 x 11 (33 x 27.9)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2011.46.1–8

James McGarrell

American, b. 1930
Bathers, 1959
 Woodcut, ed. 8/10, sheet:
 25 3/8 x 36 (64.5 x 91.4)
 Frumkin no. 11
 The Joseph P. Shure Collection,
 2010.172

Reuben Nakian

American, 1897–1986
Europa and Bull, n.d.
 Brush and ink on wove paper,
 sheet: 12 x 18 (30.5 x 45.7)
 The Joseph P. Shure Collection,
 2010.173

Pablo Picasso

Spanish, lived and died in France,
 1881–1973
Head of a Young Woman, 1947
 Lithograph, 4th state, ed. 28/50,
 sheet: 25 7/8 x 19 3/4 (65.7 x 50.2)
 Mourlot 68
 The Joseph P. Shure Collection,
 2010.176

Georges Rouault

French, 1871–1958
Self-Portrait III, 1929
 Color lithograph, ed. 6/100, plate:
 13 1/4 x 9 3/8 (33.7 x 23.8), sheet:
 19 7/8 x 14 1/2 (50.5 x 36.8)
 Rouault 343
 The Joseph P. Shure Collection,
 2010.179

Kurt Schwitters

German, 1887–1948
Untitled [Abstract Composition],
 1919
 Plate XII of *Das Kestnerbuch*
 Woodcut, ed. of 150, block:
 7 1/2 x 5 (19.1 x 12.7), sheet: 11 x 8 1/2
 (27.9 x 21.6)
 Sohn I, 130–12
 Gift of Alan and Lois Fern, 2011.5



**John Szarkowski**

American, 1925–2007
The Loop from the West, 1954
 Gelatin silver print, 10 1/2 x 13 1/2
 (26.7 x 34.3)
 Gift of Professor Joel M. Snyder,
 2011.34

Jack Tworok

American, born in Poland,
 1900–1982
Seated Nude, 1952
 Brush and ink on wove paper,
 sheet: 25 1/2 x 19 1/8 (64.8 x 48.6)
 The Joseph P. Shure Collection,
 2010.180

Jacques Villon

French, 1875–1963
Head of a Girl, 1929
 Etching and aquatint, proof
 impression, plate: 10 7/8 x 8
 (27.6 x 20.3), sheet: 15 7/8 x 11 7/8
 (40.3 x 30.2)
 Auberty and Perussaux 217,
 Ginestet 324
 The Joseph P. Shure Collection,
 2010.182

DECORATIVE ARTS**Ruth Duckworth**

American, born in Germany and
 lived in England, 1919–2009
Untitled, 1964
 Glazed hand-built stoneware,
 3-3/8 x 10-3/8 x 10-5/16
 (8.6 x 26.4 x 26.2)
 Gift of Thea Burger, 2010.95

SCULPTURE**Paul Granlund**

American, 1925–2003
Reclination, 1959
 Cast bronze, ed. 1/3,
 height: 10 (25.4), length: 14 (35.6)
 The Joseph P. Shure Collection,
 2010.158

Otto Gutfreund

Austro-Hungarian/Czech, 1889–1927
Job, 1911–12 (plaster, this cast
 after 1969)
 Cast bronze, posthumous edition
 by Ondra Praha, 8 1/2 x 3 1/2 x 3 1/2
 (21.6 x 8.9 x 8.9)
 Gift of Roy and Mary Cullen in
 honor of Richard A. Born, 2011.116

Contemporary**PAINTING****Robert M. Barnes**

American, b. 1934
Bird under Bell II, 1961
 Oil on canvas, framed: 23 7/8 x
 23 3/4 (60.6 x 60.3)
 The Joseph P. Shure Collection,
 2010.121

Lee Godie

American, 1908–1994
Beautiful Woman, n.d.
 Acrylic on canvas, framed:
 19 1/4 x 16 1/4 (48.9 x 41.3)
 Gift of Ruth Horwich, 2012.9

Phillip Pearlstein

American, b. 1924
Two Models in the Studio, 1962
 Oil on canvas, 36 x 44 (91.4 x 111.8)
 Bowman 181
 The Joseph P. Shure Collection,
 2010.175

Aldobrando Piacenza

American, born in Italy, 1888–1976
*Hermes Announcing to Calypso
 Zeus's Command to Help Ulysses
 Return Home*, n.d.
 Oil on canvas, in original painted
 frame, frame (irregular):
 25 3/4 x 26 1/8 (65.4 x 66.4)
 Gift of Dennis Adrian in memory of
 the artist, 2011.118

Pauline Simon

American, 1894–1976
Siamese Twins, n.d.
 Acrylic on canvas, 32 x 23 1/8
 (81.3 x 58.7)
 Gift of Ruth Horwich, 2012.10

Pauline Simon

American, 1894–1976
Untitled, n.d.
 Acrylic on canvas, 31 3/4 x 23 3/4
 (80.6 x 60.3)
 Gift of Ruth Horwich, 2012.12

Pauline Simon

American, 1894–1976
Untitled, n.d.
 Acrylic on canvas, 23 x 32
 (58.4 x 81.3)
 Gift of Ruth Horwich, 2012.13

Pauline Simon

American, 1894–1976
Tattooed Weight Lifter, 1973
 Acrylic on canvas, 41 7/8 x 30
 (106.4 x 76.2)
 Gift of Ruth Horwich, 2012.11



Ray Yoshida

American, 1930–2009

Untitled [Cars], n.d.

Oil on canvas, 36 x 48 (91.4 x 121.9)

Gift of the Raymond K. Yoshida

Living Trust and Kohler Foundation

Inc., 2011.16

Ray Yoshida

American, 1930–2009

Undesirable Grouping, 1975

Acrylic on canvas, 36 x 46

(91.4 x 116.8)

Gift of the Raymond K. Yoshida

Living Trust and Kohler Foundation

Inc., 2011.15

Ray Yoshida

American, 1930–2009

Untitled, ca. 1990

Oil on canvas, 46 x 40

(116.8 x 101.6)

Gift of the Raymond K. Yoshida

Living Trust and Kohler Foundation

Inc., 2011.17

WORKS ON PAPER**Gilles Barbier**

French, b. 1965

My Living Room is a Dragster, 2000

Chromogenic print, 52 1/4 x 84

(132.7 x 213.4)

Gift of the James L. Cahn and

Jeremiah Collatz Collection,

2010.110

Robert M. Barnes

American, b. 1934

Four Poets, 1977

Casein on paper, image:

17 1/2 x 16 1/2 (44.5 x 41.9),

sheet: 27 1/4 x 25 (69.2 x 63.5)

The Joseph P. Shure Collection,

2010.122

Jack Beal

American, b. 1931

Still Life with Orange

and Peppers, 1969

Pastel on colored paper, sheet:

10 3/4 x 15 3/4 (27.3 x 40)

The Joseph P. Shure Collection,

2010.125

Jack Beal

American, b. 1931

Self Portrait, 1963/1977

(block 1963, edition 1977)

Woodcut, ed. 2/20, block:

5 3/4 x 5 1/4 (14.6 x 13.3),

sheet: 15 x 12 7/8 (38.1 x 32.7)

The Joseph P. Shure Collection,

2010.124

Jack Beal

American, b. 1931

Second (Self-Portrait), 1964

Etching, plate: 4 1/8 x 4 (10.5 x 10.2),

sheet: 8 1/4 x 7 (21 x 17.8)

The Joseph P. Shure Collection,

2010.123

Richard Bosman

British, b. 1944

Mutiny, 1980–81

Color woodcut, ed. 19/36, block:

14 3/4 x 23 3/4 (37.5 x 60.3),

sheet: 18 3/8 x 25 (46.7 x 63.5)

Stevens 16

The Joseph P. Shure Collection,

2010.135

Richard Bosman

British, b. 1944

South Seas Kiss, 1980–81

Color woodcut, ed. 23/31,

block: 14 7/8 x 23 (37.8 x 58.4),

sheet: 16 1/4 x 24 1/2 (41.3 x 62.2)

Stevens 18

The Joseph P. Shure Collection,

2010.137

Richard Bosman

British, b. 1944

Man Overboard, 1981

Woodcut, ed. 8/17, block:

23 5/8 x 14 3/4 (60 x 37.5),

sheet: 28 1/4 x 19 1/8 (71.8 x 48.6)

Stevens 25

The Joseph P. Shure Collection,

2010.134

Richard Bosman

British, b. 1944

Attacker, 1982

Color woodcut, ed. 43/48,

sheet: 32 x 29 (81.3 x 73.7)

Stevens 36

The Joseph P. Shure Collection,

2010.132

Richard Bosman

British, b. 1944

Double Trouble, 1983

Woodcut, ed. 34/43, block:

23 3/4 x 30 1/4 (60.3 x 76.8)

Stevens 37

The Joseph P. Shure Collection,

2010.133

Richard Bosman

British, b. 1944

Nightmare, 1983

Soft-ground etching, hand-colored

with acrylic, ed. 9/20, plate:

11 5/8 x 17 3/8 (29.5 x 44.1), sheet:

22 3/4 x 29 3/4 (57.8 x 75.6)

Stevens 39

The Joseph P. Shure Collection,

2010.136

Richard Bosman

British, b. 1944

Untitled, 1987

Monoprint, plate: 19 5/8 x 28 3/8

(49.8 x 72.1), sheet: 25 x 35 1/4

(63.5 x 89.5)

The Joseph P. Shure Collection,

2010.138

Roger Brown

American, 1941–1997

Study for "Standing While All

Around Are Sinking," 1977/1998

(plate 1977, edition 1998)

Etching and aquatint, ed. 13/50,

plate: 5 3/8 x 5 1/8 (13.7 x 13),

sheet: 13 9/16 x 13 1/2 (34.4 x 34.3)

The Joseph P. Shure Collection,

2010.139

Mary Ellen Carroll

American, b. 1961

Prototype 180, 6513 Sharpview

Drive, North and South Facade, 2011

Diptych, cibachrome prints, ed.

6/10, image (each): 26 x 32 3/4

(66 x 83.2), sheet (each):

30 x 40 (76.2 x 101.6)

Purchase, The Paul and Miriam

Kirkchey Fund for Acquisitions,

2011.45a-b

Richard Diebenkorn

American, 1922–1993

Still Life No. 10, 1965

Drypoint, ed. 15/25, plate:

10 1/4 x 6 3/4 (26 x 17.1), sheet:

17 7/8 x 15 (45.4 x 38.1)

The Joseph P. Shure Collection,

2010.148

Richard Diebenkorn

American, 1922–1993

Still Life No. 15, 1965

Etching, ed. 15/25, plate:

11 3/8 x 10 3/8 (28.9 x 26.4),

sheet: 17 7/8 x 15 (45.4 x 38.1)

The Joseph P. Shure Collection,

2010.149

Jim Dine

American, b. 1935

Self-Portrait, 1971

Drypoint, plate: 8 x 6 (20.3 x 15.2),

sheet: 17 1/4 x 14 1/4 (43.8 x 36.2)

Williams 51

The Joseph P. Shure Collection,

2010.151



**Jim Dine**

American, b. 1935
Rimbaud, Alchemy, on Japanese Paper, n.d., Etching, ed. 37/45, plate: 7 1/4 x 5 3/4 (18.4 x 14.6), sheet: 22 1/2 x 15 1/4 (57.2 x 38.7) Williams 154
 The Joseph P. Shure Collection, 2010.150

Jim Dine

American, b. 1935
Self-Portrait in a Flat Cap (The Green Cap), 1974
 Etching, ed. of 28, plate: 10 1/8 x 12 1/2 (25.7 x 31.8), sheet: 25 3/4 x 19 3/4 (65.4 x 50.2) Williams 181
 The Joseph P. Shure Collection, 2010.153

Jim Dine

American, b. 1935
Self-Portrait as a Negative, 1975
 Etching and drypoint, white ink on black paper, ed. 16/39, plate: 9 3/4 x 6 7/8 (24.8 x 17.5), sheet: 25 1/2 x 20 (64.8 x 50.8) Williams 196
 The Joseph P. Shure Collection, 2010.152

Jim Dine

American, b. 1935
Self-Portrait with Glasses in Sepia, 1978
 Etching, soft-ground etching, drypoint and photogravure, ed. 9/10, plate: 9 1/2 x 7 5/8 (24.1 x 19.4), sheet: 26 x 19 3/4 (66 x 50.2) Dloench 25
 The Joseph P. Shure Collection, 2010.154

François Dufrène

French, 1930–1982
Untitled, 1973
 From *The New Realists (Les Nouveaux Realistes)*, *Ars Viva Edition*
 Lithograph, sheet: 19 5/8 x 19 5/8 (49.8 x 49.8)
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.41.4

Mary Frank

American, b. 1933
Untitled, ca. 1960s
 Ink on paper, sheet: 18 x 24 (45.7 x 61)
 Gift of the artist, 2010.103

Mary Frank

American, b. 1933
Untitled [Bird], ca. 1960s
 Ink on paper, sheet: 18 x 24 1/4 (45.7 x 61.6)
 Gift of the artist, 2010.106

Mary Frank

American, b. 1933
Untitled [Figure Under a Horse], ca. 1960s
 Ink on paper, sheet: 23 13/16 x 17 7/8 (60.5 x 45.4)
 Gift of the artist, 2010.104

Mary Frank

American, b. 1933
Untitled [Snake], ca. 1960s
 Ink on paper, sheet: 17 7/8 x 23 7/8 (45.4 x 60.6)
 Gift of the artist, 2010.98

Mary Frank

American, b. 1933
Untitled [Two Figures, Landscape], ca. 1960s
 Ink on paper, sheet: 17 15/16 x 23 15/16 (45.6 x 60.6)
 Gift of the artist, 2010.102

Mary Frank

American, b. 1933
Untitled [The War Was Over], ca. 1960s
 Ink and graphite on paper, sheet: 17 7/8 x 23 7/8 (45.4 x 60.6)
 Gift of the artist, 2010.105

Mary Frank

American, b. 1933
Untitled [Woman Sitting], ca. 1960s
 Ink on paper, sheet: 17 7/8 x 23 (45.4 x 58.4)
 Gift of the artist, 2010.100

Mary Frank

American, b. 1933
Untitled [Woman Walking], 1969
 Ink on paper, sheet: 24 x 18 (61 x 45.7)
 Gift of the artist, 2010.101

Mary Frank

American, b. 1933
Quiet Small Scroll, 1970–71
 Handscroll, ink on paper, fully unrolled: 9 1/4 x 165 x 2 (23.5 x 419.1 x 5.1), closed: 9 1/4 x 4 1/4 x 2 (23.5 x 10.8 x 5.1)
 Gift of the artist, 2010.97

Mary Frank

American, b. 1933
Untitled [Man and Woman], 1975
 Ink or casein on paper, sheet: 20 x 26 (50.8 x 66)
 Gift of the artist, 2010.99

Red Grooms

American, b. 1937
Slushing, 1971
 Ten-color lithograph on wove paper, ed. 17/75, sheet: 22 x 28 (55.9 x 71.1)
 Knestrick 32
 The Joseph P. Shure Collection, 2010.160

Red Grooms

American, b. 1937
45 Characters, 1973
 Hand-colored etching, plate: 11 5/8 x 11 3/4 (29.5 x 29.8), sheet: 19 1/4 x 17 3/4 (48.9 x 45.1)
 Knestrick 39
 The Joseph P. Shure Collection, 2010.159

Richard Hamilton

British (English), b. 1922
A Languid Floating Flower, 1983
 Etching and aquatint, ed. 17/30, plate: 12 3/8 x 14 5/8 (31.4 x 37.1), sheet: 18 1/8 x 19 3/4 (46 x 50.2)
 Wadington 132
 The Joseph P. Shure Collection, 2010.161

Richard Hamilton

British (English), b. 1922
The Transmogrification of Bloom, 1984–85
 Etching and aquatint, ed. 11/20, plate: 20 1/2 x 15 7/8 (52.1 x 40.3), sheet: 30 x 22 1/4 (76.2 x 56.5)
 Wadington 138
 The Joseph P. Shure Collection, 2010.162

Raymond Hains

French, 1926–2005
Torn Poster of the 1967 Biennale (Affiche déchirée de la Biennale de 1964), 1973
 From *The New Realists (Les Nouveaux Realistes)*, *Ars Viva Edition*
 Silkscreen, ed. 597/600, sheet: 19 5/8 x 19 1/2 (49.8 x 49.5)
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.41.2

Scott Hocking

American, b. 1975
Snow Floor, Michigan Central, 2009
 Archival pigment print, ed. 3/11, sheet: 20 x 30 3/8 (50.8 x 77.2)
 Gift of the artist and Susanne Hilberry Gallery, 2011.33



David Hockney

British (English), b. 1937
Panama Hat, 1972
 Etching, ed. 67/125, sheet:
 16 1/8 x 13 (41 x 33)
 Waddington 50
 The Joseph P. Shure Collection,
 2010.163

Alex Katz

American, b. 1927
John Ashbery, n.d.
 Etching and aquatint, ed. 17/25,
 sheet: 57 x 22 (144.8 x 55.9)
 The Joseph P. Shure Collection,
 2010.164

Ellen Lanyon

American, b. 1926
The Favorite Postcard 2, 20 May 1973
 Colored pencils on colored wove
 paper, sheet: 19 3/4 x 25 1/2
 (50.2 x 64.8)
 Gift of John and Dorianne Venator,
 2010.118

Various Artists

*The New Realists (Les Nouveaux
 Realistes)*, 1973
 Catalogue from *The New Realists
 (Les Nouveaux Realistes)*, Ars
 Viva Edition
 Edited by Attilio Codognato
 Paper booklet with serigraph on
 acetate, book: 19 1/2 x 19 3/8
 (49.5 x 49.2)
 Purchase, The Paul and Miriam
 Kirkley Fund for Acquisitions,
 2011.41.3a-ad and 2011.41.5a-x

Robert Longo

American, b. 1953
Men in the Cities (Eric), 1985
 Lithograph, ed. 31/48, sheet:
 72 x 36 (182.9 x 91.4)
 The Joseph P. Shure Collection,
 2010.165

Robert Lostutter

American, b. 1939
Kagu, February 27, 1977
 Watercolor on wove paper, image:
 17/8 x 1 3/4 (4.8 x 4.4), sheet:
 7 1/2 x 9 (19.1 x 22.9)
 The Joseph P. Shure Collection,
 2010.168

Robert Lostutter

American, b. 1939
Leaves, 1979
 Watercolor on wove paper, image:
 3 5/8 x 3 5/8 (9.2 x 9.2),
 sheet: 9 5/8 x 9 5/8 (24.4 x 24.4)
 The Joseph P. Shure Collection,
 2010.169

Robert Lostutter

American, b. 1939
*Goulds Jewelfront and Blue-
 Throated Hummingbird*, 1984
 Watercolor on wove paper,
 image: 1 3/4 x 5 1/2 (4.4 x 14),
 sheet: 11 1/4 x 13 1/2 (28.6 x 34.3)
 The Joseph P. Shure Collection,
 2010.167

Robert Lostutter

American, b. 1939
*The Birds of Heaven 14,
 Red-Fronted Conure*, 1974
 Multi-color lithograph, ed. 9/50,
 sheet: 38 1/2 x 29 3/4 (97.8 x 75.6)
 Gift of Lolli Thurm, 2010.117

Robert Lostutter

American, b. 1939
A Sign of My Time, Miltonia Species,
 ca. 1976
 Multi-color lithograph, ed. 16/60,
 composition: 28 x 35 3/4
 (71.1 x 90.8),
 sheet: 30 1/2 x 38 1/2 (77.5 x 97.8)
 Gift of the artist in honor of Mark
 and Judy Bednar, 2011.111

Robert Lostutter

American, b. 1939
Crimson-Rumped Toucanet, 1989
 Hand-colored etching, plate:
 2 3/8 x 3 3/8 (6 x 8.6), sheet:
 14 x 10 7/8 (35.6 x 27.6)
 The Joseph P. Shure Collection,
 2010.166

Robert Lostutter

American, b. 1939
Violet Cuckoo, 1989
 Etching, hand-colored in watercolor,
 ed. 6/10, plate: 2 3/8 x 2 3/4 (6 x 7),
 sheet: 14 x 11 (35.6 x 27.9)
 The Joseph P. Shure Collection,
 2010.170

Maryan S. Maryan (called Maryan)

American, born in Poland, lived in
 Israel and France, 1927-1977
Dog, 1967
 Black and white lithograph,
 ed. 1/10, plate: 23 x 29 7/8 (58.4 x
 75.9), sheet: 25 x 32 (63.5 x 81.3)
 The Joseph P. Shure Collection,
 2010.171

Sidney Nagel

American, b. 1948
 Itai Cohen
Breaking Away: Glycerol in oil, 2000
 Gelatin silver print, image:
 21 1/4 x 11 1/2 (54 x 29.2),
 sheet: 23 3/4 x 19 5/8 (60.3 x 49.8)
 Gift of the Department of Art
 History, University of Chicago,
 2011.35

Sidney Nagel

American, b. 1948
*Breaking Away: Closeup of water
 and glycerol mixture*, 2000
 Gelatin silver print, image: 18 x 11
 (45.7 x 27.9), sheet: 19 3/4 x 15 3/4
 (50.2 x 40)
 Gift of the Department of Art
 History, University of Chicago,
 2011.36

Sidney Nagel

American, b. 1948
Water/oil emulsion: The Nude, 2000
 Gelatin silver print, image:
 13 3/4 x 18 7/8 (34.9 x 47.9),
 sheet: 15 3/4 x 20 (40 x 50.8)
 Gift of the Department of Art
 History, University of Chicago,
 2011.37

Sidney Nagel

American, b. 1948
Water/oil emulsion: The Stream,
 2000
 Gelatin silver print, image:
 12 3/8 x 18 (31.4 x 45.7),
 sheet: 15 3/4 x 19 7/8 (40 x 50.5)
 Gift of the Department of Art
 History, University of Chicago,
 2011.38

Sidney Nagel

American, b. 1948
Selective Withdrawal, 2000
 Gelatin silver print, image:
 9 1/2 x 16 3/4 (24.1 x 42.5),
 sheet: 15 3/4 x 19 3/4 (40 x 50.2)
 Gift of the Department of Art
 History, University of Chicago,
 2011.39

Philip Pearlstein

American, b. 1924
*Seated Male and Reclining
 Female*, 1969
 Pencil on wove paper, sheet:
 19 x 24 (48.3 x 61)
 The Joseph P. Shure Collection,
 2010.174

Christina Ramberg

American, 1946-1995
Untitled [What interests me about
 these?], n.d.
 Pencil on graph paper, sheet:
 11 x 8 1/2 (27.9 x 21.6)
 Gift of the Estate of Christina
 Ramberg, courtesy of Corbett vs.
 Dempsey, 2011.25

Christina Ramberg

American, 1946-1995
Untitled, n.d.
 Ballpoint pen on wove paper,
 sheet: 8 x 5 (20.3 x 12.7)
 Gift of the Estate of Christina
 Ramberg, courtesy of Corbett vs.
 Dempsey, 2011.26



Christina Ramberg

American, 1946-1995
Untitled [garment UNDER/undergarment], n.d.
 Black ballpoint pen on wove paper, sheet: 8 x 5 (20.3 x 12.7)
 Purchase, gift of Mark and Judy Bednar, 2011.27

Christina Ramberg

American, 1946-1995
Untitled [Hair strapped to arm or _____?], n.d.
 Blue ballpoint pen on wove paper, sheet: 8 x 5 (20.3 x 12.7)
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.28

Daniel Spoerri

Swiss, born in Romania, 1930
Fallenbild, 1973
 From *The New Realists (Les Nouveaux Realistes)*, *Ars Viva Edition*
 Lithograph in offset printed in colors and collage with eight elements, mounted on cardboard support, ed. 423/600, closed: 19 11/16 x 19 11/16 (50 x 50), fully open: 6 x 27 x 27 (15.2 x 68.6 x 68.6)
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.41.1

Ray Yoshida

American, 1930-2009
Untitled (After an Hour . . .), n.d.
 Color silkscreen, image: 6 7/8 x 11 7/8 (17.5 x 30.2), sheet: 15 x 15 (38.1 x 38.1)
 Gift of the Raymond K. Yoshida Living Trust and Kohler Foundation Inc., 2011.11

Ray Yoshida

American, 1930-2009
Untitled, n.d.
 Watercolor on wove paper, sheet: 12 x 9 (30.5 x 22.9)
 Gift of the Raymond K. Yoshida Living Trust and Kohler Foundation Inc., 2011.13

Ray Yoshida

American, 1930-2009
Untitled, n.d.
 Watercolor on wove paper, sheet: 15 1/2 x 11 3/4 (39.4 x 29.8)
 Gift of the Raymond K. Yoshida Living Trust and Kohler Foundation Inc., 2011.14

SCULPTURE**Nick Cave**

American, b. 1959
Soundsuit, 2011
 Twigs, wire, upholstery, basket, and metal armature, 83 x 27 x 40 (210.8 x 68.6 x 101.6)
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.44

Helen Mirra

American, b. 1970
Railroad Ties (Runner), 2000
 Yarn and wood, installed:
 93 x 10 x 2 (236.2 x 25.4 x 5.1)
 Gift of Nancy and Robert Mollers, 2010.109a-f

Christina Ramberg

American, 1946-1995
Mask, 1974
 Acrylic on paper maché and cloth, 10 1/2 x 7 1/4 x 6 1/2 (26.7 x 18.4 x 16.5)
 Gift of Dennis Adrian in memory of the artist, 2011.112

Richard Rezac

American, b. 1952
Coil, 1987
 Cast bronze, 12 x 11 x 14 (30.5 x 27.9 x 35.6)
 Gift of Colombe and Leonard Rosenberg, 2012.8

Daniel Spoerri

Swiss, born in Romania, 1930
Tableau piège, 17. Juni 1972, 1972
 Assemblage on wood, in case frame, 16 x 27 7/8 x 27 7/8 (40.6 x 70.8 x 70.8)
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.40

Steven Urry

American, 1939-1993
Arch, 1972
 Cast bronze, 5 x 5 x 5 (38.1 x 12.7 x 12.7)
 The Joseph P. Shure Collection, 2010.181

INSTALLATION AND MEDIA**Clare Rojas**

American, b. 1976
Untitled, 2011
 Latex on panel, installation dimensions variable
 Partial gift of the artist and partial purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.43a-f

Erwin Wurm

Austrian, b. 1954
Urinal from Six Famous Objects, 1991
 Acrylic sweater, installed:
 9 1/16 x 6 11/16 x 1 15/16 (23 x 17 x 4.9)
 Gift of Nancy and Robert Mollers, 2010.108.1

Erwin Wurm

Austrian, b. 1954
Instruction Drawing, 1990/2002
 Ink on paper, sheet: 8 1/2 x 11 (21.6 x 27.9)
 Gift of Nancy and Robert Mollers, 2010.108.2



Short-Term Outgoing Loans to Exhibitions

These objects were lent from the collection from July 1, 2010 through June 30, 2012. Dimensions are in inches followed by centimeters in parenthesis; unless otherwise indicated, height precedes width precedes depth.



MUSÉE D'ART ET D'HISTOIRE DU JUDAÏSME

Exhibition: *Felix Nussbaum*

1904-1944

Dates: September 22, 2010 to
January 23, 2011

Location: Paris, France

Felix Nussbaum

German, 1904-1944

Masquerade (Carnival Group)

(*Mummenschanz*), ca. 1939

Oil on canvas, 28-1/2

x 38-1/2 (72.4 x 97.8)

Junk/Zimmer No. 227

(as *Masquerade*)

Purchase, Gift of Mr. and Mrs.

Eugene Davidson, Mr. and Mrs.

Edwin DeCosta, Mr. and Mrs. Gaylord

Donnelley, and the Eloise W. Martin

Purchase Fund, 1982.10 (verso)

THE ORIENTAL INSTITUTE MUSEUM, THE UNIVERSITY OF CHICAGO

Exhibition: *Visible Speech:*

The Origins of Writing in the

Ancient Middle East

Dates: September 27, 2010 to
March 6, 2011

Location: Chicago, IL

Chinese, Late Shang dynasty
(1300/1250-1045 BCE)

Oracle Plastron, n.d.

Shell, height: 4 1/16 (10.3)

Gift of Professor and Mrs. Herrlee G.

Creel, 1986.385a-b

Chinese, Late Shang dynasty

(1300/1250-1045 BCE)

Oracle Plastron, n.d.

Shell, height: 2 3/4 (7)

Gift of Professor and Mrs. Herrlee G.

Creel, 1986.386

Chinese, Late Shang dynasty

(1300/1250-1045 BCE)

Oracle Plastron, n.d.

Bone, height: 3 7/8 (9.8)

Gift of Professor and Mrs. Herrlee G.

Creel, 1986.392

Chinese, Late Shang dynasty

(1300/1250-1045 BCE)

Oracle Plastron, n.d.

Bone, height: 3 1/16 (7.8)

Gift of Professor and Mrs. Herrlee G.

Creel, 1986.393

Chinese, Late Shang dynasty

(1300/1250-1045 BCE)

Oracle Plastron, n.d.

Bone, height: 2 3/4 (7)

Gift of Professor and Mrs. Herrlee G.

Creel, 1986.397

NASHER MUSEUM OF ART AT DUKE UNIVERSITY

Exhibition: *The Vorticists: Manifesto
for a Modern World*

Dates: September 30, 2010 to
January 2, 2011

Tour: Peggy Guggenheim

Collection, Venice, Italy; January

29 to May 15, 2011; Tate Britain,

London, United Kingdom; June 14 to

September 4, 2011

Location: Durham, NC

Helen Saunders

British (English), 1885-1963

Balance, ca. 1915

Graphite and gouache on wove
paper, sheet: 14 1/2 x 11 3/4

(36.8 x 29.8)

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions

and with a donation from Lorna

Ferguson and Terry Clark in honor of

Richard Born, 2009.32

Helen Saunders

British (English), 1885-1963

Canon, ca. 1915

Graphite and gouache on wove
paper, sheet:

14 1/2 x 11 3/4 (36.8 x 29.8)

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions

and with a donation from Lorna

Ferguson and Terry Clark in honor of

Richard Born, 2009.33

Helen Saunders

British (English), 1885-1963

Dance, ca. 1915

Graphite and gouache on wove
paper, sheet: 14 3/4 x 11 1/2

(37.5 x 29.2)

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions

and with a donation from Lorna

Ferguson and Terry Clark in honor of

Richard Born, 2009.34

Helen Saunders

British (English), 1885-1963

Island of Laputa, 1915

Pen and ink, and paper

collage on wove paper, sheet:

10 5/8 x 9 1/8 (27 x 23.2)

The Joel Starrels Jr. Memorial

Collection, 1974.275





MUSEUM OF CONTEMPORARY ART, CHICAGO

Exhibition: *Jim Nutt: Coming Into Character*

Dates: January 29 to May 29, 2011

Location: Chicago, IL

Jim Nutt

American, b. 1938

Stepping [sic] Off the Room, 1971

Acrylic on paper, 13 x 11 (33 x 27.9)
Gift of Gerald Elliott in memory of
Leona Etta Spar, 1985.4

MUSEUM OF CONTEMPORARY ART, CHICAGO

Exhibition: *Seeing Is a Kind of Thinking: A Jim Nutt Companion*

Dates: January 29 to May 29, 2011

Location: Chicago, IL

Dominick Di Meo

American, b. 1927

Untitled, ca. early 1960s

Mixed media relief on canvas,
stretcher: 24 7/8 x 17 7/8
x 3/4 (63.2 x 45.4 x 1.9)
Gift of Mr. and Mrs. Stanley M.
Freehling, 2009.29

MUSEUM OF BIBLICAL ART

Exhibition: *Venetian Passion:*

Renaissance and Baroque Images of Cristo Passio

Dates: February 21 to June 26, 2011

Location: New York, NY

Unknown Artist

Italian

Tabernacle, mid-15th century

Marble with gilding and
polychrome decoration, 41 1/4 x 27
(104.8 x 68.6) Gift of the Samuel H.
Kress Foundation, 1973.55

Battista Franco

Italian, ca. 1510–1561

Man of Sorrows with Two Angels, n.d.

Oil on panel, 12 x 9 (30.5 x 22.9)

Gift of Mr. Ira Spanierman, 1981.58

TAMPA MUSEUM OF ART

Exhibition: *Degas: Form,*

Movement and the Antique

Dates: March 12 to June 19, 2011

Location: Tampa, FL

Edgar Degas

French, 1834–1917

Woman Stretching (Femme

s'étirant), 1896–1917

(wax model), 1919–21 (edition cast)

Cast bronze, height: 14 3/8 (36.5)

The Joel Starrels Jr. Memorial

Collection, 1974.147

ROCHESTER ART CENTER

Exhibition: *Tony Tasset:*

Life during Wartime

Dates: May 14 to September 4, 2011

Location: Rochester, MN

Tony Tasset

American, b. 1960

Pieta, 2007

Cast hydrocal, 28 x 18 x 18

(71.1 x 45.7 x 45.7)

Purchase, Paul and Miriam Kirkley

Fund for Acquisitions, 2008.48

MINT MUSEUM UPTOWN

Exhibition: *Romare Bearden:*

Southern Recollections

Dates: September 2, 2011 to

January 8, 2012

Location: Charlotte, NC

Romare Bearden

American, 1911–1988

Farewell in New Orleans, 1975

Cut paper, newsprint, and glossy

magazine paper collage, sight

14 1/4 x 18 1/4 (36.2 x 46.4) Gift of

Elisabeth and William Landes in

honor of the 30th anniversary of

the Smart Museum, 2004.4

ALLENTOWN ART MUSEUM OF THE LEHIGH VALLEY

Exhibition: *Shared Treasures:*

The Legacy of Samuel Kress

Dates: October 16, 2011 to

January 15, 2012

Location: Allentown, PA

Donato Creti

Italian, 1671–1749

St. John the Baptist

Preaching, ca. 1690–1710

Oil on canvas, 35 5/8

x 24 5/8 (90.5 x 62.6)

Gift of the Samuel H. Kress

Foundation, 1973.46

NORTHERN ILLINOIS UNIVERSITY ART MUSEUM

Exhibition: *Francisco Goya:*

Satirical Caprices

Dates: March 20 to May 25, 2012

Location: DeKalb, IL

Francisco de Goya

Spanish, 1746–1828

Self-Portrait, 1797–98

Plate 1 from the portfolio

The Caprices (Los Caprichos)

Etching, aquatint, drypoint, and

burin, plate: 8 1/2 x 5 7/8 (21.6 x 14.9)

Harris 36

Gift of Brenda F. and Joseph V.

Smith, 2003.12

Francisco de Goya

Spanish, 1746–1828

Lads Making Ready (Muchachos al

Avío), 1797–98

Plate 11 from the portfolio

The Caprices (Los Caprichos)

Etching and aquatint on wove

paper, plate: 8 1/2 x 6 (21.6 x 15.2)

Harris 46

The R. Branson Frevert Memorial

Collection, 1971.8



**Francisco de Goya**

Spanish, 1746–1828
There is Much to Suck (Mucho hay que chupar), 1797–98
 (this impression ca. 1855)
 Plate 45 from the portfolio
The Caprices (Los Caprichos)
 Etching and aquatint, plate:
 8-1/8 x 5-7/8 (20.6 x 14.9)
 Gift of Brenda F. and Joseph V.
 Smith, 2003.13

Francisco de Goya

Spanish, 1746–1828
Blast of Wind (Soplones), 1797–98
 Plate 48 from the portfolio
The Caprices (Los Caprichos)
 Etching and aquatint on wove
 paper, plate: 8 1/8 x 6 (20.6 x 15.2)
 Harris 83
 The R. Branson Frevert Memorial
 Collection, 1971.10

Francisco de Goya

Spanish, 1746–1828
*They Spruce Themselves Up
 (Se repulen)*, 1797–98
 Plate 51 from the portfolio
The Caprices (Los Caprichos)
 Etching, aquatint, and burin, plate:
 8 5/16 x 5 7/8 (21.1 x 14.9)
 Harris 86
 Gift of Brenda F. and Joseph V.
 Smith, 2003.14

Francisco de Goya

Spanish, 1746–1828
*What a Tailor Can Do! (Lo que puede
 un Sastre!)*, 1797–98
 Plate 52 from the portfolio
The Caprices (Los Caprichos)
 Etching, aquatint, drypoint, and
 burin, plate: 8 5/16 x 5 7/8 (21.1 x 14.9)
 Harris 87
 Gift of Brenda F. and Joseph V.
 Smith, 2003.15

Francisco de Goya

Spanish, 1746–1828
*What a Golden Beak!
 (Que Pico de Oro!)*, 1797–98
 Plate 53 from the portfolio
The Caprices (Los Caprichos)
 Etching, aquatint, and burin, plate:
 8 1/2 x 5 7/8 (21.6 x 14.9)
 Harris 88
 Gift of Brenda F. and Joseph V.
 Smith, 2003.16

Francisco de Goya

Spanish, 1746–1828
*The Shamefaced One
 (El Vergonzoso)*, 1797–1798
 Plate 54 from the portfolio
The Caprices (Los Caprichos)
 Etching and aquatint, plate:
 8 1/2 x 5 15/16 (21.6 x 15.1)
 Harris 89
 Gift of Brenda F. and Joseph V.
 Smith, 2003.17

Francisco de Goya

Spanish, 1746–1828
To Rise and to Fall (Subir y bajar),
 1797–1798
 Plate 56 from the portfolio
The Caprices (Los Caprichos)
 Etching and aquatint, plate:
 8 1/2 x 5 7/8 (21.6 x 14.9)
 Harris 91
 Gift of Brenda F. and Joseph V.
 Smith, 2003.18

Francisco de Goya

Spanish, 1746–1828
Take that, you Dog (Trágala Perro),
 1797–98
 Plate 58 from the portfolio
The Caprices (Los Caprichos)
 Etching, aquatint, and drypoint,
 plate: 8 1/2 x 5 15/16 (21.6 x 15.1)
 Harris 93
 Gift of Brenda F. and Joseph V.
 Smith, 2003.20

Francisco de Goya

Spanish, 1746–1828
Trials (Ensayos), 1797–98
 Plate 60 from the portfolio
The Caprices (Los Caprichos)
 Etching, aquatint, and burin,
 plate: 8 1/4 x 6 1/2 (21 x 16.5)
 Harris 95
 Gift of Brenda F. and Joseph V.
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Francisco de Goya

Spanish, 1746–1828
*No One Has Seen Us
 (Nadie nos ha visto)*, 1797–98
 Plate 79 from the portfolio
The Caprices (Los Caprichos)
 Etching, aquatint, and drypoint
 on wove paper, plate:
 8 3/8 x 6 (21.3 x 15.2)
 Harris 114
 The R. Branson Frevert Memorial
 Collection, 1971.9

**KOEHNLINE MUSEUM OF
 ART, OAKTON COMMUNITY
 COLLEGE**

Exhibition: *Steven Jay Urry:
 A Retrospective*
Dates: May 1 to July 31, 2012
Location: Des Plaines, IL

Steven Urry

American, 1939–1993
Untitled, 1971
 Cast aluminum, 9 1/4 x 10 1/2
 (23.5 x 26.7)
 Gift of Mrs. Marion Simon,
 1985.99a–b

Steven Urry

American, 1939–1993
Arch, 1972
 Cast bronze, 15 x 5 x 5
 (38.1 x 12.7 x 12.7)
 The Joseph P. Shure Collection,
 2010.181

FLINT INSTITUTE OF ARTS

Exhibition: *Abstract Expressionism:
 Then and Now*
Dates: May 5 to August 19, 2012
Location: Flint, MI

John Chamberlain

American, 1927–2011
Untitled, 1963
 Welded, painted, and chromium-
 plated steel automobile body parts,
 36 x 50 x 53 (91.4 x 127 x 134.6)
 Gift of Mr. and Mrs. Richard L. Selle,
 1972.3





Designs by Frank Lloyd Wright, on view at the Smart.

Long-Term Outgoing Loans to Permanent Collections

THE METROPOLITAN MUSEUM OF ART

On loan since September 28, 1982
New York, NY

Frank Lloyd Wright, designer
American, 1867–1959
Sofa, ca. 1909
Designed for 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
Oak Park, IL

George M. Niedecken, designer, in association with Frank Lloyd Wright
American, 1878–1945
Arm Chair Rocker, ca. 1909
Designed for the Frederick C. Robie House, Chicago, IL
Oak with (replacement) upholstered slip seat and metal feet,
38-3/4 x 31-3/8 x 34
(98.4 x 79.7 x 86.4)
University Transfer, 1967.56

Frank Lloyd Wright, designer
American, 1867–1959
Dining Table Side Chair, 1907–10
Designed for the Frederick C. Robie House, Chicago, IL
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



Where in the World is the Smart Museum?

SMART MUSEUM EXHIBITION TOURS

- **San Diego Museum of Art**
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan
February 18–May 27, 2012
San Diego, CA
- **Philbrook Museum of Art**
Adaptation: Video Installations By Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation
October 17–January 9, 2011
Tulsa, OK
- **Meadows Museum, Southern Methodist University**
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan
September 11, 2011–January 8, 2012
Dallas, TX

- **Freer Gallery of Art/Arthur M. Sackler Gallery**
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan
February 26–July 31, 2011
Washington, DC

- **Institute for the Study of the Ancient World, New York University**
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan
September 11, 2012–January 6, 2013
New York, NY

SHORT-TERM OUTGOING LOANS TO EXHIBITIONS

- **Northern Illinois University Art Museum**
DeKalb, IL
- **Koehnline Museum of Art, Oakton Community College**
Des Plaines, IL
- **Museum Of Contemporary Art, Chicago**
The Oriental Institute Museum, The University Of Chicago
Chicago, IL
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- **Flint Institute Of Arts**
Flint, MI
- **Allentown Art Museum of The Lehigh Valley**
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- **Mint Museum UPTOWN**
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- **Tampa Museum of Art**
Tampa, FL
- **Musée d'art et d'histoire du Judaïsme**
Paris, France
- **Museum of Biblical Art**
New York, NY
- **Nasher Museum of Art at Duke University**
Tour: Nasher Museum of Art at Duke University, Durham, NC; Peggy Guggenheim Collection, Venice, Italy; Tate Britain, London, United Kingdom

LONG-TERM OUTGOING LOANS TO EXHIBITIONS

- **The Frank Lloyd Wright Preservation Trust**
Oak Park, IL
- **The Metropolitan Museum of Art**
New York, NY



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The full range of the Smart Museum's work is made possible by the individuals, foundations, corporations, and University departments found on the following pages—supporters who helped us set and achieve our ambitious goals. During the period covered by this Bulletin, the Museum's robust grant program secured major support from cultural leaders such as the Chicago Community Trust, the International Fine Print Dealers Association, Samuel H. Kress Foundation, the Chauncey and Marion Deering McCormick Foundation, Andrew W. Mellon Foundation, the National Endowment for the Arts, and the Andy Warhol Foundation, among others. We were also pleased to launch Smart Partners in January 2011—a streamlined new way to keep the Museum free for all.



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Charles Hammett Nolley and
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Department of Art History,
the University of Chicago

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John F. and Esther R. Benjamin,
in honor of Robert Feitler
John Bierbusse, in honor of
Victoria J. Dorgan
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in honor of Robert Feitler
Sondra and Karl Eisenberg,
in honor of Robert Feitler
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of Robert Feitler
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Joan Feitler
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of Richard and Mary L. Gray
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Robert Feitler
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Margot and Thomas J. Pritzker
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of Robert and Joan Feitler
Betty and Thomas Phillipsborn,
in honor of Robert Feitler
Laurie Reinstein, in honor of
Joan Feitler
Patricia and Allen Rieselbach,
in honor of Robert Feitler
John and Audrey Rosenheim,
in honor of Robert Feitler
Florence C. and Noel Rothman,
in honor of Isaac Goldman

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Adele Z. Silver, in honor of
Robert Feitler
Louise K. Smith, in honor of
Victoria Dorgan
Doris F. Sternberg, in honor of
Robert Feitler
Steven and Kathy Taslitz, in honor
of Margot and Thomas J. Pritzker
Frederick and Virginia Uhlmann,
in honor of Robert Feitler
Margaret and Douglas Weinstock,
in honor of Joan Feitler
Mrs. George B. Young, in honor of
Margot and Thomas J. Pritzker

2011-2012 GIFTS IN HONOR

James M. Alter, in honor of
Robert and Joan Feitler
Muriel and Maurice Fulton,
in honor of Robert Feitler
Nancy A. Horner, in honor of
Robert and Joan Feitler
Neil L. Ross and Lynn E. Hauser,
in honor of Stephanie Smith
Susan and Myron Rubnitz, in
honor of Robert and Joan Feitler
John and Alice Sabl, in honor of
Robert Feitler
Adele Z. Silver, in honor of
Robert and Joan Feitler
Doris F. Sternberg, in honor of
Robert Feitler
Frederick and Virginia Uhlmann,
in honor of Robert and
Joan Feitler
Jane Woldenberg, in honor of
Robert and Joan Feitler



2011-2012 GIFTS IN HONOR

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Robert and Joan Feitler
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Susan and Myron Rubnitz, in
honor of Robert and Joan Feitler
John and Alice Sabl, in honor of
Robert Feitler
Adele Z. Silver, in honor of
Robert and Joan Feitler
Doris F. Sternberg, in honor of
Robert Feitler
Frederick and Virginia Uhlmann,
in honor of Robert and
Joan Feitler
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Dolores Keating-Shapiro and
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in memory of Helen Halpern
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Michael E. Geyer,
in memory of Miriam Hansen
Arthur and Nancy Laskin,
in memory of Dana Feitler

2010-2011 MATCHING GIFTS

Gap Foundation
General Electric Foundation
ITG
Northern Trust
Nuveen Investments
Polk Bros. Foundation

2011-2012 MATCHING GIFTS

General Electric Foundation
IBM
ITG
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MacArthur Foundation
Northern Trust
Polk Bros. Foundation



The Eighth Joseph R. Shapiro Award Dinner

In 1978, a more than 400 mile trek through the Himalayas cemented Margot and Thomas J. Pritzker's shared passion for the art and culture of the region. Since then, they have built one of America's foremost collections of South Asian art and—through exhibitions, loans, and donations—have untiringly promoted their belief in the power of the visual arts throughout the city of Chicago. In 2011, the Smart Museum of Art awarded the Pritzkers the eighth biennial Joseph R. Shapiro Award in recognition of their extraordinary devotion to the arts.

Thanking the more than 350 guests in attendance for their support and their generosity (among them the city's incoming mayor, Rahm Emanuel) the Pritzkers accepted the award and expressed their especial appreciation to Marilyn Alsdorf and her late husband, Jim, who inspired the Pritzkers' interest in this field and guided them in the early stages of their collecting.

In addition to the award presentation, the evening included a cocktail reception and music by Neil Artwick; a welcome by Robert Zimmer, President of the University of Chicago and honorary dinner co-chairs Susan Manilow and Sylvia Neil; a video of Margot and Thomas interviewed by their son, David Pritzker; and a conversation with the honorees moderated by Susan Manilow. Robert Feitler, Chair of the Smart Museum's Board of Governors, presented the award. A number of past Shapiro Award winners were also in attendance, including Lindy Bergman, Lewis and Susan Manilow, Richard and Mary Gray, and Marilyn Alsdorf. The event raised more than \$536,000 in support of the Smart Museum's educational and cultural mission.



[View photos from the event](#)

ABOUT THE AWARD

The [Joseph R. Shapiro Award](#) honors the vision and connoisseurship of this city's most distinguished collectors of art. The award is named in memory of philanthropist and "dean of Chicago collectors" Joseph Shapiro (1904–96), who was an alumnus of the University of Chicago, a Life Trustee of the Art Institute of Chicago, and the founding president of Chicago's Museum of Contemporary Art. Past honorees include Joseph R. Shapiro (1995), John H. Bryan (1997), Lindy Bergman (2000), Muriel Kallis Newman (2002), Susan and Lewis Manilow (2004), Marilyn Alsdorf (2006), and Richard and Mary L. Gray (2008).



2011 award recipients, Margot and Thomas J. Pritzker

"We really want you to come to the Smart Museum. . . . It's a wonderful museum, and we'd love to see you all there."

Margot Pritzker



The Eighth Joseph R. Shapiro Award Dinner



Pamela Hoehn-Saric, Robert and Joan Feitler



Thomas and Margot Pritzker, Rahm Emanuel



Edward and Connie Horner, Elissa Marie Efromymson and Dr. Adnaan Hamid



Stephanie Smith, Tony Karman, Gay-Young Cho



Lewis Manilow, Robert J. Zimmer, Susan Manilow, Thomas and Margot Pritzker, Sylvia M. Neil and Daniel R. Fischel



The Four Seasons



Anthony Hirschel and Richard Gray



Michael Schill and Joseph Neubauer



Anita Sinha and Anu Ghosh-Mazumdar



Mary Smart, Margot Pritzker, Robert Feitler

STAFF AND LEADERSHIP

The individuals acknowledged in this section have devoted their energy and creativity to this institution—from our dedicated Board of Governors and senior staff members to our University student interns, advisers, docents, and attendants. Together, they are responsible for the successes of the past two years. Many of them also contributed to the creation of our new strategic vision, which grew from an intensely collaborative yearlong effort and will steer the Smart Museum well into the future.



Staff and leadership

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Amy Gold
Isaac Goldman
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Jill Levi
Thomas McCormick
Charles Mottier
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Brien O'Brien
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Raymond Smart
Joel Martin Snyder*
Isabel Stewart
Michael Wyatt

*Denotes ex-officio members

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Communications*
Jennifer Ruehl
*Manager of Development
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Security & Facilities Manager
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Joyce Norman
Business Manager
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*Events & Retail Operations
Manager*

We would also like to thank former senior staff members Lauren Boylan, Paul Dougherty, Justin Glasson, Nora Hennessey, Kate Kennedy, Melissa H. Kinkley, Kristy Peterson, and Cassandra Pettiford.

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Tianyuan Deng
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Caitlyn Driehorst
Adam Dunlavy
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Victoria Hollingsworth
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Breck Furnas
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Whitney Chi
Gillian Chisom
Rachel Choi

Jennifer Cohen
Anne Considine
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David Wind
Mai Yamaguchi
Junwei Zhu

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Claire Brindley
Ariane Cherry
Juliana Locke
Deborah Pena

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Stephanie Su
Maggie Taft
Mai Yamaguchi

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Student Staff Profiles

As far as college- and graduate-school jobs go, working in an art museum isn't half bad. The Smart hires nearly 90 UChicago students a year—and whether an intern, docent, or attendant, it's likely they'll gain special insight into why and how museums matter. For three longstanding interns in particular, working at the Smart Museum has also had a tremendous personal impact.

SARAH MENDELSON, BA'12, has worked at the Smart for three years, first as a student docent and then as a collections & exhibitions intern and a project intern for *Feast*. Shortly after graduating, Sarah was hired full-time as an Executive Assistant for Program Support. An artist in her own right, Sarah explains that the Smart helped bring together her interests in arts administration and art making. “As a young artist, I feel invested in the model of working in multiple roles at the same time—wearing different hats. “My experiences at the Smart have made me both more agile and critical in my relationship to the diverse forms of labor surrounding contemporary art production, its presentation, and pedagogy.”

KIM MIMS, MA'12, came to the Smart Museum in 2009 as the first Andrew W. Mellon Foundation Curatorial Intern. After that year-long experience, she continued to take on a variety of tasks, from researching and writing for exhibitions to curating two exhibitions—*Process and Artistry* and *Lighting the Subject*—under the guidance of Richard A. Born. For Kim, working at the Smart was “the most nurturing part” of her University of Chicago experience. “The entire staff is so supportive of interns and their projects. Richard has given me so many valuable insights into the curatorial process.” In fact, Kim's time at the Smart made her rethink her career path: “When I came to the University, I was convinced I wanted to be an academic primarily. Now, I realize that I want to focus my energies on object-based research.” She is currently seeking a curatorial position in a university museum or gallery.

EMILY CAPPER, PHD CANDIDATE IN ART HISTORY AND CINEMA AND MEDIA STUDIES, won the 2010-2011 Andrew W. Mellon Foundation Curatorial Internship and went on to help Professor Christine Mehring teach a graduate seminar based on the Smart's collection, curate *After the Readymade*, and co-curate *Warhol at Work*. This hands-on experience has been unusually helpful: “My research centers on installations and performances that no longer exist in physical form. Working at the Smart has allowed me to develop what I call a ‘strong physical imagination’. Curators have to think about how a certain object or space will feel to a viewer, and this is exactly what I do as a historian, albeit in reverse—I have to imagine how a certain object or space might have felt to a viewer in the past!”



OPERATIONS

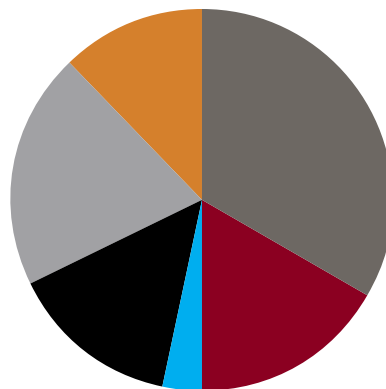
The Smart Museum is committed to ensuring that every visitor has the best possible experience. Indeed, this is a central tenet of our strategic plan and infuses everything that we do—from pouring a cup of coffee to presenting groundbreaking exhibitions. Thanks to the tremendous support of the University, a sound financial position, and creative use of existing resources, we were able to make some distinct improvements in the past two years. These include a new roof and thorough cleaning of the building's limestone exterior, an updated and easily navigated website, extended Café and gallery hours, improved signage in the lobby, and the reorienting of an existing full-time position to focus primarily on hospitality.



FISCAL YEAR 2011

OPERATING REVENUE

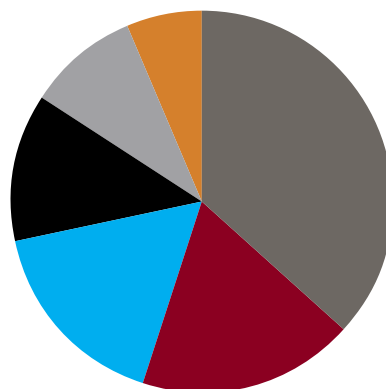
| | |
|---------------------------|--------------------|
| Annual Gifts | \$902,125 |
| Private Foundation Grants | \$447,041 |
| Government Grants | \$92,026 |
| Endowment Distributions | \$386,951 |
| University Support* | \$541,425 |
| Earned Income | \$323,125 |
| Total Revenue | \$2,692,693 |



- Annual Gifts
- Private Foundation Grants
- Government Grants
- Endowment Distributions
- University Support
- Earned Income

OPERATING EXPENSE

| | |
|---------------------------------------|--------------------|
| Public Exhibitions and Programs | \$995,090 |
| External Relations and Development | \$490,107 |
| Collections and Curatorial Management | \$446,862 |
| Administration | \$339,033 |
| Hospitality and Security | \$255,558 |
| Cost of Earned Income | \$166,043 |
| Total Expenses | \$2,692,693 |



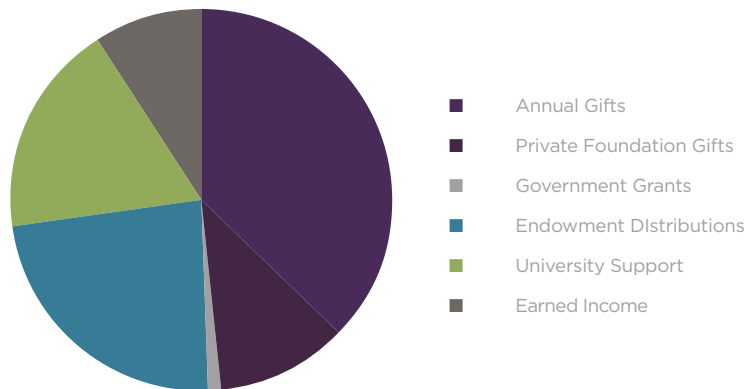
- Public Exhibitions and Programs
- External Relations and Development
- Collections and Curatorial Management
- Administration
- Hospitality and Security
- Cost of Earned Income



FISCAL YEAR 2012

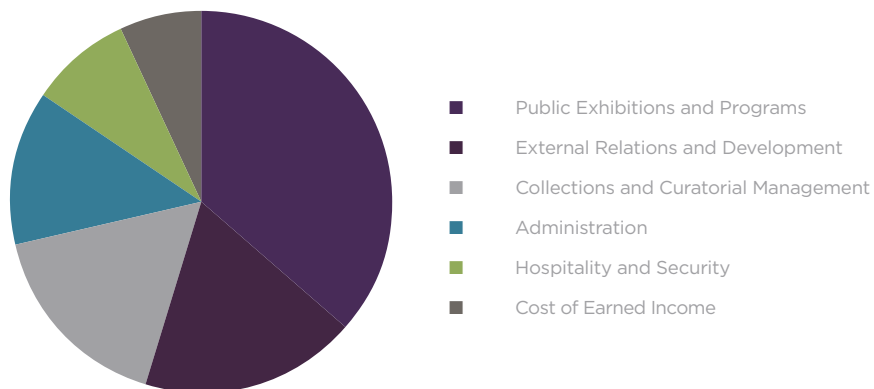
OPERATING REVENUE

| | |
|---------------------------|--------------------|
| Annual Gifts | \$1,103,010 |
| Private Foundation Grants | \$326,176 |
| Government Grants | \$32,000 |
| Endowment Distributions | \$685,226 |
| University Support* | \$530,900 |
| Earned Income | \$267,283 |
| Total Revenue | \$2,944,595 |



OPERATING EXPENSE

| | |
|---------------------------------------|--------------------|
| Public Exhibitions and Programs | \$1,078,126 |
| External Relations and Development | \$536,498 |
| Collections and Curatorial Management | \$487,876 |
| Administration | \$389,670 |
| Hospitality and Security | \$251,162 |
| Cost of Earned Income | \$201,263 |
| Total Expenses | \$2,944,595 |



*University allocation from physical plant expenses is estimated to be an additional \$450,000/year



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