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

As you can see from the following pages, we have a remarkably strong and vital foundation on which to build. The past year saw an array of compelling exhibitions, the addition of several distinctive public programming series, and enhanced online content. We expanded our indispensable multi-visit programs for local schoolchildren, and improved our evaluation methods for those programs with the help of University graduate students. Stimulating connections were made and existing ones deepened with partners on campus and around the world. Inspiring works of art entered the collection, and many of them are already on view. And, demonstrating a continuing commitment to excellent volunteer leadership, our Board of Governors welcomed the expertise and energy of three outstanding new members.

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

Pamela Hoehn-Saric, Chair
Smart Museum Board of Governors

Anthony Hirschel
Dana Feitler Director
**SMART BY THE NUMBERS**

- **70,183** Visitors over 356 days open
- **115,395** Unique visitors
- **32,830** Unique visitors
- **58** New acquisitions to the collection
- **10,832** Unique visitors
- **5,022** Facebook fans

**ONLINE COLLECTION DATABASE**

- **57** Objects were loaned to 14 exhibitions in 4 states and 4 countries
- **12,800+** Objects in the collection
- **18** Exhibition interpretation videos produced
- **2,263** Twitter followers
- **13** Commissioned artworks

**WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR:**

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

**WE OFFERED OUR AUDIENCES:**

- 3 Object-based workshops for the University community
- 8 Chicago Public Schools teacher workshops
- 12 Family-oriented public programs
- 12 Adult-oriented programs
- 13 University student-oriented programs
- 21 Exhibition-related public programs

**EXHIBITIONS PRESENTED**

- **18**

**SMART MUSEUM OF ART 2012-2013 BULLETIN**

**670,183** Visitors over 356 days open

**WEBSITE:**

- **32,830** Unique visitors

**FACEBOOK:**

- **5,022** Facebook fans

**EXHIBITIONS & SPECIAL PROJECTS**

- **12,800+** Objects in the collection

**PROGRAMMING**

- **10,832** Unique visitors

**COLLECTION**

- **5,022** Facebook fans

**SUPPORT**

- **57** Objects were loaned to 14 exhibitions in 4 states and 4 countries

**STAFF & LEADERSHIP**

- **12,800+** Objects in the collection

**OPERATIONS**

- **10,832** Unique visitors

- **57** Objects were loaned to 14 exhibitions in 4 states and 4 countries
EXHIBITIONS & SPECIAL PROJECTS
From the Land of the Morning Calm: Traditions of Korean Art
July 5–September 9, 2012

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

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

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

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

From the Land of the Morning Calm

GALLERY
Richard and Mary L. Gray Gallery

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

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

“From the Land of the Morning Calm”

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

Chris Miller | Newcity | Review | August 30, 2012

“From the Land of the Morning Calm”

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

Asian Art News | A Culture Revealed | July 2012

SMART MUSEUM OF ART 2012-2013 BULLETIN

RELATED PROGRAMMING

Celebrate Korean Art at the Smart
July 14, 2012
Participants enjoyed the festive sights and thunderous sounds of traditional Korean dance and music. This free afternoon also included a gallery tour by Eleanor S. Hyun and Korean refreshments. Presented in partnership with the Chicago Korean Dance Company.

Gallery Talk and Tea: Cultural Cross-currents in Korean Literati Painting
July 19, 2012
Artist, critic, curator, and UChicago PhD candidate Phil Lee led two in-gallery discussions on the transmission of culture and ideas in Korean art.

Workshop: The Calligrapher’s Kite
July 28, 2012
Guests built their own Bangpae Yeon—a traditional Korean kite inscribed with messages and flown to invite good fortune. Led by instructors from the Chicago Korean American Artists Association.

Gallery Talk and Tea: Korean Journeys to International Art
August 16, 2012
This talk by Phil Lee focused on the interplay between international modern art and Korean culture in the work of first-wave artists on view, including Paik Nam Jun, Lee Ufan, and Han Youngjin.

Curator Tour
September 9, 2012
Guests explored the rich and complex history of Korean art during this insightful closing-day tour led by Richard A. Born.

Korea Imagined: Korean Visual Culture in Chicago
October 19-20, 2012
Cochrane-Woods Art Center
As the first academic conference in the Midwest in over a decade to focus exclusively on the subject, more than twenty scholars convened to present on a broad spectrum of Korean visual culture. Presented in collaboration with the Center for East Asian Studies at the University of Chicago.
Awash in Color: French and Japanese Prints

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

**SPOTLIGHT**

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

*The flipbook floored me by showing how complex [the printing process] was!*
Visitor comment
Awash in Color: French and Japanese Prints

GALLERY
Richard and Mary L. Gray Gallery

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

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

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

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

RELATED PROGRAMMING

Master Class: François Chaplin
October 19, 2012
The celebrated pianist gave a public lesson to UChicago music students.

Lecture and Recital: Claude Debussy and the Visual Arts
October 20, 2012
Following a lecture on the work of Debussy and his contemporaries by musicologist Gurminder Bhogal (PhD ’04), François Chaplin performed works by the composer, who sought to bridge Asian and Western aesthetics. Presented by the Smart Museum and the University’s Department of Music in celebration of the 150th anniversary of Debussy’s birth.

Yasuko Yokoshi: Bell, a work in progress
November 15, 2012
This dance-theater work-in-progress by choreographer Yasuko Yokoshi re-imagined one of the most important and difficult works in the classical Japanese kabuki theater repertoire. The performance was followed by a Q&A. Presented by the Committee on Japanese Studies at the Center for East Asian Studies, New York Live Arts, and the Smart Museum.

Lunch-hour Talk: “Marketing Beauty: Reading Pictures of the Yoshiwara Courtesans in Context”
November 30, 2012
With Julie Nelson Davis, associate professor at the University of Pennsylvania.

Curator Tour
January 20, 2013
With Anne Leonard and Chelsea Foxwell.

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

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

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

Visitor comment
The Sahmat Collective: Art and Activism in India since 1989
February 14–June 9, 2013

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

READ more about the Sahmat collective.
The Sahmat Collective

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

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

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

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

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

© 2013, 300 pages, 420 color plates, 11 x 9.5”
ISBN: 9780935573534
Published by the Smart Museum of Art at the University of Chicago
Available through the Museum Shop and online.

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

“[T]hwarts visitors’ expectations of how an exhibition—and art itself—should look and function.”
Lauren Weinberg | TimeOut Chicago | Art Review | March 7, 2013

RELATED PROGRAMMING

Opening Reception
February 13, 2013
Featured performances by sitarist Rakae Jamil, the UChicago South Asian vocal ensemble Sugaraga, and the UChicago classical Indian dance group Apsara.

Panel Discussion: Voices of Change
February 16, 2013
Artists, poets, musicians, filmmakers, and scholars shared their work and discussed art’s ability to catalyze social and political action. Presented by the University’s Department of Music, Committee on Southern Asian Studies, and the Smart.

Film Screening: Disrupted Divas; Conflicting Pathways
February 16, 2013
Amie Maciszewski’s ethnographic point-of-view documentary considers socially marginalized women singers and dancers in three communities in North India. Presented by the Smart and the University’s Film Studies Center.

Curator Tour
March 23, 2013
With Jessica Moss.

Celebrating 100 Years of Indian Cinema
April 11, 2013
A retrospective of films by Adoor Gopalakrishnan and a symposium on Indian cinema featuring a panel discussion with the filmmaker and scholars. Presented by the University’s Committee on Southern Asian Studies.

Film Screening: Jashn-e-Azadi
May 7, 2013
Film Screening: Jai Bhim Comrade
May 14, 2013
These documentary films blend the personal and political to address critical issues in contemporary India. Introduced by Ashish Rajadhyaksha, Senior Fellow at the Centre for the Study of Culture & Society, Bangalore and co-author of the Encyclopedia of Indian Cinema. Co-presented by Doc Films, the Committee on Southern Asian Studies, and the Smart Museum.

Concert: Shubha Mudgal
June 9, 2013
Shubha Mudgal, one of India’s most celebrated singers and a frequent participant in Sahmat’s programs, performed music inspired by powerful writings from the Indian subcontinent. Presented by the Smart, Eye on India, and Natya Dance Theatre with additional support provided by the University of Chicago’s Committee on Southern Asian Studies and the Reva and David Logan Center for the Arts.
Renewal and Revision: Japanese Prints of the 1950s and 60s
September 4–December 9, 2012

In his four-star review of **Renewal and Revision** in **TimeOut Chicago**, Philip Hartigan observed that the exhibition illustrated, perhaps unexpectedly, how “printmaking has connected artists across times and cultures.” This striking project—as well as the concurrent **Awash in Color**—presented a new perspective on printmaking in the East and West through seventeen woodblock, mezzotint, and stencil prints from the Smart’s collection and two woodblock prints on loan from a private local collection. Together, the works showcased the inventive shifts that took place in Japan in the first two decades following World War II. During this time, print artists not only pursued aesthetic developments from the prewar years with renewed vigor and looked beyond Japan for fresh techniques and subjects, but also moved from the traditional, collaborative endeavor of **ukiyo-e** (“floating world”) to the more European-inspired **sosaku hanga** (“creative print”) method, wherein the individual artist was solely responsible for designing, cutting, and printing the wooden block. This cycle of inspiration and innovation continues today: As WBEZ’s Arts and Culture reporter Alison Cuddy noted, “Our area has an incredibly rich and diverse print-making scene, but [Renewal and Revision] is sure to provide new inspiration for local artists.”
Divine and Princely Realms: Indian Art from the Permanent Collection
December 18, 2012–April 28, 2013

Presented in conjunction with The Sahmat Collective, this intimate exhibition featured sculptures, paintings, drawings, and prints from the Smart’s collection of traditional art from the Indian sub-continent. Spanning the third to the twentieth centuries, the nine gorgeous objects on display represented classic historic styles, regional variations, and the importance of secular and sacred literature in the visual arts. The exhibition’s wall texts also examined how India’s distinct art was molded over time by the region’s major religions—Buddhist, Hindu, Islamic, and Jain faiths among others—and influenced by the patronage of its Mughal kings and Hindu princes. At once complex and focused, Alpha Omega Arts deemed Divine and Princely Realms “enough to leave you completely satisfied.”
Other Modernisms: Serge Charchoune (1889–1975)
May 7–August 25, 2013

The achievements of Franco-Russian painter Serge Charchoune (1889–1975) are among the least widely known or understood in twentieth-century European art. Sometimes seen as a minor practitioner of major modernist styles, Charchoune in fact operated quite independently within and beyond those tendencies. Organized by the Talbot Rice Gallery at the University of Edinburgh, Other Modernisms presented a concise survey of paintings, works on paper, and printed ephemera that illustrated Charchoune’s range and current relevance. The exhibition’s themes were further explored in a lecture by Merlin James for twenty-five guests followed by an in-gallery talk led by the two co-curators; David Schutter’s advanced painting practicum for University students, which used the exhibition and studio exercises to question conventional categories of painting; and a related display in the Modern Art & Design gallery, which featured artists in the Smart’s collection who were Charchoune’s social and artistic peers, such as Hans (Jean) Arp, Sonia Delaunay-Terk, Marcel Duchamp, Francis Picabia, and Kurt Schwitters.
What is, that it is; of what is not, that it is not, 2

This vast (approximately 11 x 38 feet) tapestry by London-based Polish artist Goshka Macuga was presented in collaboration with the Museum of Contemporary Art as an intervention into our Threshold series. After scouting a number of possible locations in the city, Macuga selected the Smart as the second location for one half of her stunning diptych. Originally commissioned for dOCUMENTA (13), the work is composed of two photo-based black-and-white tapestries that are meant to be exhibited simultaneously but never together in the same place. Part 1 of the work, which was originally shown in Kassel, Germany, was presented at the MCA as part of the survey Goshka Macuga: Exhibit, A (December 15, 2012–April 7, 2013) while Part 2, originally exhibited in Kabul, Afghanistan, was at the Smart. This represented the first time the work has been shown in separate art institutions within one city, and the exhibition at the MCA marked the artist’s first museum survey in the U.S. since early 2000. Dieter Roelstraete and Stephanie Smith hosted an informal conversation around the installation attended by fifty-three guests.
City Unclaimed
January 19–December 8, 2013

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

LISTEN to Gigi Scaria talk about City Unclaimed
American Standard Movement
October 8, 2012-August 19, 2013

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

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

RELATED PROGRAMMING

Beauty, Symmetry, Pattern
November 28, 2012
In a discussion grounded by a Belgian painting of Faust and Margaret, a post-Minimalist painting by Lee Ufan, and an Ansel Adams photograph, guests enjoyed diverse viewpoints on beauty, symmetry, and pattern. With presentations by Gabriel Lear (Philosophy), Doug MacAyeal (Geophysics), Sid Nagel (Physics), and Larry Zbikowski (Music). Moderated by Mark Hereld (Computation Institute).

Magic, Illusion, and the Power of Objects
March 6, 2013
Featuring two Old Master prints, a Yoruba sculpture, and a plein-air landscape painting, this workshop on illusion included a demonstration of “magic” objects disappearing in liquids. With presentations by Cécile Fromont (Art History), David Schutter (Visual Arts), and Sid Nagel (Physics). Moderated by Mark Hereld (Computation Institute).

Darkness and Invisibility
April 30, 2013
Focused on a selection of nineteenth- and twentieth-century etchings, Elizabeth Helsinger (English and Art History), Benjamin Morgan (English), and Doug MacAyeal (Geophysics) discussed darkness as a value in etching, terror and the sublime, and Antarctic whiteout. Moderated by Mark Hereld (Computation Institute).

2,013 students from 139 classes visited the ESR
66 participants in 3 object-based workshops
2 Fund for Faculty Initiatives Grants

UChicago Students

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

**RELATED PROGRAMMING**

**Party at the Smart**
October 18, 2012, January 10 and April 11, 2013
These after-hours events featured free food, drink, and music as well as hands-on activities and lively performances that explore our exhibitions and galleries. In the past year, students enjoyed collaborative art projects, digital *ukiyo-e* printmaking, do-it-yourself *ikebana* flower arrangements, *tableau vivant* improv, and dance and music recitals organized by the South Asian Students Association.

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

**Study at the Smart**
December 6, 2012
March 14 and June 6, 2013
At the end of every academic quarter, the Smart keeps its doors open until 1am for UChicago students who want an inspirational place to study for their exams.
K-12 Resources

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

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

Sara Rerucha, Heritage Middle School Literature and Language Arts teacher

RELATED PROGRAMMING

Teacher Workshop: From Apollo to the Avengers
September 27, 2012
By comparing ancient mythologies and modern-day superheroes, educators explored artworks as a foundation for classroom learning. The event also included an introduction to the Smart’s tour offerings and presentations by educators who created lesson plans using objects in the collection.

Fall Seminar: Inspirations for Inquiry
November 28, 2012
This workshop investigated the points of intersection between the arts and other disciplines, the Smart and University faculty helped educators make connections to the four pillars of the collection.

Teacher Workshop: Influence and Creation in Art
December 11, 2012
Presented in collaboration with the Frank Lloyd Wright Preservation Trust, this workshop uncovered the influence of Japanese prints and art on Frank Lloyd Wright’s design style.

Teacher Workshop: Orientation for MVP teachers
September 27 and December 13, 2012, March 21, 2013
A mandatory information session for all teachers participating in our curriculum-based multi-visit programs.

Spring Session: Educator Evening at the Smart
February 18, 2013
CPS teachers, art educators, and administrators were invited to enjoy the galleries before participating in an ideas exchange with teachers who have developed cross-disciplinary lesson plans using objects in the Smart’s collection.

Teacher Workshop: Literacy Across the Disciplines
March 20, 2013
Educators came together to learn how to ‘read’ images as informational texts, investigate dance as non-fiction, explore theater for creative ways to teach narrative, and listen to the sounds of music as language arts. Co-sponsored with Changing Worlds.
Family Programs

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

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

Erik Peterson, Smart Museum Associate Programs Manager

**RELATED PROGRAMMING**

**Bright Lights, Big City**
July 7, 2012
Using pastels, participants learned how to use light and dark colors to evoke brightness and shadow.

**Play with Korean Clay**
August 4, 2012
Guests made and decorated pottery with buncheong, a traditional Korean stamp ware. The event also featured a performance by The Chicago Korean Dance Company’s youth group.

**Art Monsters!**
September 8, 2012
Inspired by mythic beasts from Europe and Asia, families created their own unique monster masks.

**Drawing in the Third Dimension**
October 6, 2012

**Cool Collages**
November 3, 2012
Participants made stencils, collages, and other art inspired by Awash in Color.

**Design, Decorate, Innovate**
December 1, 2012
Guests used everyday materials to build beautiful and functional structures with "found" objects.

**Woven Colors**
January 5, 2013
Participants used a cardboard loom to create their own colorful, patterned artwork.

**Mixed-Media Madness**
February 2, 2013
Using images of objects in the Smart’s collection, families made the artworks their own with markers, pastels, and paper.

**Books for a Better World**
March 2, 2013
Following a tour of The Sahmat Collective, guests made illustrated storybooks about harmony and acceptance.

**Postcards for Peace**
April 6, 2013
Visitors created postcards for peace and took part in a dance performance workshop led by the Kalapriya Center for Indian Performing Arts.

**Imaginary Cityscapes**
May 4, 2013
Families created an imaginary cityscape using paper and pop-up art collage techniques inspired by Gigi Scaria’s large installation City Unclaimed.

**Shapes and Paper and Sculpture, Oh My!**
June 1, 2013
Inspired by Louise Nevelson’s Sky Sentinels in the courtyard, participants created their own abstract sculptures using colored paper and folding techniques.

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**SMART MUSEUM OF ART 2012-2013 BULLETIN**

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

“At the Threshold was a great way for us to re-imagine the Hornswaggler mission while extending the scope of the project with new audiences. Plus, it’s pretty much the most fun you can have in the lobby of an educational museum.”
Joseph Rynkiewicz and Graham Hogan, Hornswaggler Arts

**Hyde Park Jazz Festival**
September 29–30, 2012
A weekend of free jazz at cultural venues throughout Hyde Park. Learn more at hydeparkjazzfestival.org.

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

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

**[NEW] Object/Subjective**
April 5 and May 17, 2013
There is no one way to look at art—as shown by guest speakers sharing their perspectives on artworks in this new series. In conjunction with The Sahmat Collective, the April program teamed William Mazarella, a professor of Anthropology and expert on public culture in India, with Angie Tillges, associate artistic director at Redmoon, while the May program joined Rebecca Zorach, a professor of Art History specializing in activist art, and Rochona Majumdar, a historian of modern India.

**RELATED PROGRAMMING**

<table>
<thead>
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**AT THE THRESHOLD PARTICIPANTS**

455

**PARTICIPANTS IN OBJECT/SUBJECTIVE**

32

**NEW PROGRAM SERIES**

2
Smart Partners

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

RELATED PROGRAMMING

Closing Reception: From the Land of the Morning Calm
September 6, 2012
This event featured Korean delicacies and the talented Sun Woo Yang and Jung E. Yang playing, respectively, the geomungo and the gayageum. Guests were also able to discuss the exhibition with curator Richard A. Born and Eleanor Hyun, a UChicago PhD student specializing in Korean art.

Preview: Awash in Color
October 3, 2012
The first guests to see our fascinating exhibition of French and Japanese color prints enjoyed elegant refreshments and introductory remarks by Chelsea Foxwell and Anne Leonard. The co-curators were also available throughout the evening to answer questions.

January 15, 2013
In 2007, the University’s Cultural Policy Center and National Opinion Research Center launched “Set in Stone,” a national study of cultural building projects in the U.S. A group of our most dedicated supporters were invited to the Casino Club to discuss the implications of this vital study with two of its authors, D. Carroll Joynes and Joanna Woronkowicz.

Preview: The Sahmat Collective
February 13, 2013
This colorful evening segued from private reception to lively open house, and featured Indian fare and performances by singer Madan Gopal Singh, sitarist Rakae Jamil, and UChicago dance troupe Apsara.

VIEW photos from the exhibition opening.
It’s been a busy year in the Smart Museum’s education department!
Under the leadership of Michael Christiano, our team has built on past accomplishments to achieve some exceptional results. Be sure to visit the website to learn more about upcoming programs and teacher resources, and to schedule your own free docent-led tours.

120 interpretative texts researched and written for the online collections database

40 x (3 + 6 + 6) = 600 hours of instructional contact time for the CoCre8 pilot, a new approach to collaborative arts education.

3 new programs added with a combined attendance of 586

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

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

23 total PD hours per participating teacher

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

4 workshops for 38 educators to create and model their own arts-integrated lesson plans resulting in 26 free lesson plans available online

38 new programs added with a combined attendance of 586

Program Collaborators

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

28 drinks hand-concocted by Hornswaggler Arts

11 guest DJs and musicians

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

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

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

Asian

Painting

1. **Rakan**, 14th century
   - Hanging scroll, brush and ink, opaque colors and gold on silk, painting panel: 39-1/2 x 16-3/4 x 7/8 (101.4 x 42.9), mount: 75 x 22-3/4 x 3/4 (190.5 x 57.8)

2. **Rakan**, late Kamakura Period (1185–1333)/early Muromachi Period (1338–1573)
   - Hanging scroll, brush and ink, opaque colors and gold on silk, painting panel: 39-1/2 x 16-3/4 x 7/8 (101.4 x 42.9), mount: 75 x 22-3/4 x 3/4 (190.5 x 57.8)

Nepalese

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

Tanomura Chokusyu

Painting

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

Wang Jiqian (C.C. Wang)

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

Works on Paper

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

Toshio Aoki

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

Lai Fong

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

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

**European WORKS ON PAPER**

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

**Modern PAINTING**

- **Attributed to Wassily Kandinsky**
  - Russian, 1866–1944
  - **Composition**, 1914
  - Oil on canvas, 26-1/4 x 33-3/4 (66.7 x 85.7)
  - Gift of the Estates of Tom Fizdale, Ruth Fizdale, and Helen Rehr, 2013.5

**WORKS ON PAPER**

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

- **Head #2**, 1962
  - Oil on printed vowe paper, sheet: 26 x 20 (66 x 50.8)
  - Gift of the Estates of Tom Fizdale, Ruth Fizdale, and Helen Rehr, 2013.2

- **Julio González**
  - Spanish, lived in France, 1876–1942
  - **Woman with Long Hair before a Mirror (Femme au miroir aux longs cheveux)**, 1936
  - Colored wax crayons, pen, and black ink on laid paper, sheet: 11-15/16 x 7-15/16 (30.3 x 20.2)
  - Gift of the Estates of Tom Fizdale, Ruth Fizdale, and Helen Rehr, 2013.6

- **Study for Cactus Man (Etude pour l’homme cactus)**, 31 March 1939
  - Watercolor, pen, pencil, and black ink on laid wove paper, sheet: 14-15/16 x 11 (37.9 x 27.9)
  - Gift of the Estates of Tom Fizdale, Ruth Fizdale, and Helen Rehr, 2013.3
Max Kurzweil  
Austria, 1867–1916  
*The Pillow (Der Polster)*, 1903  
Published by Gesellschaft für Vervielfältigende Kunst, Austrian  
Five-color woodcut on thin Japanese paper hinged to original dark brown paper mount with letterpress legends at bottom, block: 11-3/16 x 10-3/16 (28.4 x 25.9), sheet: 15-1/4 x 11-15/16 (38.7 x 30.3), mount: 22 x 17-3/4 (55.9 x 45.1)  
Novotny-Adolph 428  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.15

Jean Lurçat  
French, 1892–1966  
*Personage before the Eiffel Tower (Personnage devant la Tour Eiffel)*, 1928  
Etching on wove paper, ed. 1/50, plate: 10-1/2 x 7-3/4 (26.7 x 19.7), sheet: 13-3/4 x 10-11/16 (34.9 x 27.1)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.16

Kurt Schwitters  
German, 1887–1948  
*Untitled*, 1923  
Blue lithograph with collage on Velin paper, unique trial proof impression with collaged elements, one of five variations, each collaged individually and in different areas of the composition, this version signed and numbered 5/4, based on plate 4 from Merz 3. Merz Portfolio, First Portfolio of the Merzverlag. Six Lithographs (Merz 3. Merz Mappe. Erste Mappe des Merzverlages. 6 Lithos), sheet: 21 7/8 x 17-7/16 (55.6 x 44.3)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.18

John Bernard Flannagan  
American, 1895–1942  
*Head of a Woman*, n.d.  
Carved sandstone, 9-1/4 x 5-1/2 x 8-3/4 (23.5 x 14 x 22.2)  
Gift of Diana Hunt King and Margaret Hunt Nahra in memory of William A. Hunt, 2013.13

Joseph Goto  
American, 1920–1994  
*Form #2*, 1954  
Welded stainless steel on wooden base, 26 x 5-1/2 x 3-1/2 (66 x 14 x 8.9)  
Gift of Stanley Freehling, 2012.21

Henry Moore  
British (English), 1898–1986  
*Family Group*, 1945  
Cast bronze, 5-1/4 x 3-7/8 x 2-1/2 (13.3 x 9.8 x 6.4)  
Sylvester 239  
Gift in memory of Dr. Benjamin Krohn (1905–1957), founder of Benjamin Galleries and early collector of Henry Moore, 2012.52

George Marshall Cohen  
American, 1919–1999  
*Figure*, 1955  
Oil and cord on masonite, with artist’s frame, framed: 39-3/8 x 24-1/4 (100 x 61.6)  
Gift of the Alter Family, 2012.20

June Leaf  
American, lives in Canada, born 1929  
*Untitled*, 1965  
Acrylic on canvas, 30 x 40 (76.2 x 101.6)  
Gift of Joel Press, 2013.20

Sonja Alhäuser  
German, born 1968  
*Flying Feast*, 2012  
Ink and gouache on wove paper with metal grommets, 55-1/4 x 132 (140.3 x 335.3)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.31

Jeff Donaldson  
American, 1932–2004  
Printed by Lou Stovall American, born 1937  
Distributed by AfriCOBRA  
*Victory in the Valley of Eshu*, 1971  
Screenprint on wove paper, ed. 244/280, image: 35-3/4 x 27 (90.8 x 68.6), sheet: 40 x 29-7/8 (101.6 x 75.9)  
Gift of Melissa Azzi in honor of the artist, 2013.8

Neil Folberg  
American, born 1950  
*As A Dove*, 1999  
From the series Celestial Nights: Visions of an Ancient Land  
Gelatin silver print, ed. 2/49, image: 14 x 14-1/8 (35.6 x 35.9), sheet: 19-1/2 x 15-5/8 (49.5 x 39.7)  
Gift of Linda and John Hillman, 2012.50

*Marsh of Sleep (Palus Somni)*, 1998  
From the series Celestial Nights: Visions of an Ancient Land  
Gelatin silver print, ed. 6/49, image: 9-3/4 x 10 (24.8 x 25.4), sheet: 15-1/2 x 11-3/4 (39.4 x 29.8)  
Gift of Linda and John Hillman, 2012.48
Temple Mount, 1999  
From the series Celestial Nights: Visions of an Ancient Land  
Gelatin silver print, ed. 24/49, image: 7-9/16 x 9-5/8 (19.2 x 24.4), sheet: 11-7/8 x 15-9/16 (30.2 x 39.5)  
Gift of Linda and John Hillman, 2012.49  

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

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

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

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

Joel D. Levinson  
American, born 1953  
Untitled #3, 1977  
From the series California Flea Markets  
Gelatin silver print, image: 9-7/8 x 11-15/16 (25.1 x 30.3)  
Gift of Linda and John Hillman, 2012.35  
Untitled #9, 1977  
From the series California Flea Markets  
Gelatin silver print, image: 12-9/16 x 8-1/2 (31.9 x 21.6)  
Gift of Linda and John Hillman, 2012.36  
Untitled #20, 1977  
From the series California Flea Markets  
Gelatin silver print, image: 4-1/4 x 2-3/4 (10.8 x 32.4)  
Gift of Linda and John Hillman, 2012.37  
Untitled #22, 1977  
From the series California Flea Markets  
Gelatin silver print, image: 10-1/2 x 9-15/16 (26.7 x 25.2)  
Gift of Linda and John Hillman, 2012.38  
Untitled #25, 1977  
From the series California Flea Markets  
Gelatin silver print, image: 9-13/16 x 11-1/4 (24.9 x 28.6)  
Gift of Linda and John Hillman, 2012.39  
Untitled #37, 1976  
From the series California Flea Markets  
Gelatin silver print, image: 8-7/8 x 12-9/16 (22.5 x 31.9)  
Gift of Linda and John Hillman, 2012.40
Untitled #42, 1976
From the series California Flea Markets
Gelatin silver print, image: 9-7/16 x 10-13/16 (24 x 27.5)
Gift of Linda and John Hillman, 2012.41

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

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

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

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

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

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

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

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

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

INSTALLATION AND MEDIA
Mary Ellen Carroll
American, born 1961
with Simon Dance Design, UK
Table and Chair for Open Outcry, 2012
Laminate and wood, installation dimensions variable
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2013.21a–b

Theaster Gates
American, born 1974
Soul Food Starter Kit, 2012
Ceramics, graphite, metal, wood, and graphite on wood (manifesto)
Installation dimensions variable
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.30

WATCH the artist talk about Soul Food Starter Kit
Short-Term Outgoing Loans to Exhibitions

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

FLINT INSTITUTE OF ARTS
Exhibition: Abstract Expressionism: Then and Now
Dates: May 5–September 9, 2012
Location: Flint, MI

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

KOENHLINE MUSEUM OF ART, OAKTON COMMUNITY COLLEGE
Exhibition: Steven Jay Urry: A Retrospective
Dates: May 1–July 31, 2012
Location: Des Plaines, IL

Steven Urry
American, 1939–1993
Untitled, 1971
Cast aluminum, 9-1/4 x 10-1/2 (23.5 x 26.7)
Gift of Mrs. Marion Simon, 1985.99a-b
Arch, 1972
Cast bronze, 15 x 5 x 5 (38.1 x 12.7 x 12.7)
The Joseph P. Shure Collection, 2010.181

LOYOLA UNIVERSITY MUSEUM OF ART, LOYOLA UNIVERSITY
Exhibition: Sacred Geometry and Secular Science
Dates: July 28–October 28, 2012
Location: Chicago, IL

Unidentified Artist
Chinese, Qing dynasty (1644–1911)
1. Paths and Cliffs Beautiful under Clouds, 1746
Hanging scroll, brush and ink, and color on silk, painting panel:
49-9/16 x 24-1/2 (125.9 x 62.2), mount: 99-1/2 x 25-1/4 (252.7 x 64.1)
Purchase, Anonymous Gift, 1974.79

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

3. Harmonies (Sounds): Oriental Motif (Klänge: Orientalisches), 1911
Color woodcut, state 1/11, block:
7-7/8 x 9-7/16 (20 x 24), Roethel 106 II/II
Gift of Paul and Susan Freehling in memory of Mrs. Edna Freehling, 2002.67

4. Harmonies (Sounds): Great Resurrection (Klänge: Grosse Auferstehung), 1911
Color woodcut, state 11/11, block:
8-11/16 x 8-1/2 (22 x 21.6), Roethel 138 II/II
Gift of Paul and Susan Freehling in memory of Mrs. Edna Freehling, 2002.89

MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO
Exhibition: Fine de Race. Between Avant-garde and Decadence
Location: Rovereto, Italy

Helen Saunders
British (English), 1885–1963
Balance, c. 1915
Graphite and gouache on wove paper, sheet: 14-1/2 x 11-3/4 (36.8 x 29.8)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with a donation from Lorna Ferguson and Terry Clark in honor of Richard Born, 2009.32

Dance, c. 1915
Graphite and gouache on wove paper, sheet: 14-3/4 x 11-1/2 (37.5 x 29.2)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with a donation from Lorna Ferguson and Terry Clark in honor of Richard Born, 2009.34
Island of Laputa, 1915
Pen and ink, and paper collage on wove paper, image: 10 x 8-1/2 (25.4 x 21.6), sheet: 10-5/8 x 9-1/8 (27 x 23.2)
The Joel Starrels, Jr. Memorial Collection, 1974.275

DEPAUL ART MUSEUM, DEPAUL UNIVERSITY
Exhibition: Afterimage
Dates: September 13–November 15, 2012
Location: Chicago, IL

Art Green
American, lives in Canada, born 1941
Cold Facts, 1979
Oil on canvas in original artist’s frame, 48-3/4 x 35-3/4 (123.8 x 90.8)
Gift of Judith and Howard A. Tullman, 1992.21

Philip Hanson
American, born 1943
There are Countless Rooms, 1971
Acrylic on canvas, 84-1/2 x 56-1/2 (214.6 x 143.5)
Gift of Henry and Gilda Buchbinder, 2007.19

Ed Paschke
American, 1939–2004
Mighty Mask, 1969
Oil on canvas in original artist’s frame, 36 x 26 (91.4 x 66)
Gift of Arthur Paul, 1998.65

CONTEMPORARY ARTS MUSEUM HOUSTON
Exhibition: Radical Presence: Black Performance in Contemporary Art
Dates: November 17, 2012–February 15, 2013
Location: Houston, TX

Adrian Piper
American, born 1948
I am the Locus (#1-5), 1975
Oil crayon drawings on gelatin silver prints, each sheet: 8 x 10 (20.3 x 25.4)
Purchase, Gift of Carl Rungius, by exchange, 2001.126a-e

FUNDACIÓ CATALUNYACAIXA
Exhibition: The Other Pedreras: Centenary of Gaudi’s La Pedrera in Barcelona
Dates: November 12, 2012–February 24, 2013
Location: Barcelona, Spain

Frank Lloyd Wright, designer
American, 1867–1959
Dining Table Side Chair, 1907-10
Designed for the Frederick C. Robie House, Chicago
Oak, replacement leather slip seat, 52-1/2 x 18 x 19-1/2 (133.4 x 45.7 x 49.5)
University Transfer, 1967.80

Dining Table Side Chair for a Child, 1907-10
Designed for the Frederick C. Robie House, Chicago
Oak, replacement leather slip seat, 52-1/2 x 18 x 19-1/4 (133.3 x 45.7 x 48.9)
height of seat: 21 (53.3)
University Transfer, 1967.81
**Side Chair**, c. 1909  
Designed for the entrance hall of the Frederick C. Robie House, Chicago  
Oak, replacement upholstered back and slip seat, 51 x 16-3/4 x 19-3/4 (129.5 x 42.6 x 50.2)  
University Transfer, 1967.83

**Window**, c. 1909  
Designed for the master bedroom dressing room of the Frederick C. Robie House, Chicago  
Original wood casing with clear and colored leaded glass and original metal hardware, 47-7/8 x 38-5/8 x 3-1/2 (121.6 x 98.1 x 8.9)  
University Transfer, 1967.89

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**NORTHERN ILLINOIS UNIVERSITY ART MUSEUM**  
**Exhibition:** Vice and Virtue  
**Dates:** January 8–February 22, 2013  
**Location:** Chicago, IL

**Jacques Callot**  
French, 1592–1635

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| **5**  | The Virgin Mary, 1631  
Etching, plate: 5-5/8 x 3-5/8 (14.3 x 9.2)  
Lieure 1299  
University Transfer from Max Epstein Archive, Purchase, 1962, 1967.116.81  
Battle, 1633  
Plate 3 from the suite The Large Miseries of War (Les Grandes Misères de la Guerre)  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieure 1341  
Gift of Brenda F. and Joseph V. Smith, 2000.89c |
| **6**  | The Hangman’s Tree, 1633  
Plate 11 from the suite The Large Miseries of War (Les Grandes Misères de la Guerre)  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieure 1349  
Gift of Brenda F. and Joseph V. Smith, 2000.89k |
| **7**  | Pillage of a House, 1633  
Plate 5 from the suite The Large Miseries of War (Les Grandes Misères de la Guerre)  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieure 1343  
Gift of Brenda F. and Joseph V. Smith, 2000.89e |
| **8**  | Attack on Travelers, 1633  
Plate 8 from the suite The Large Miseries of War (Les Grandes Misères de la Guerre)  
Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieure 1346  
Gift of Brenda F. and Joseph V. Smith, 2000.89h |

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

**Thomas Cook**  
British (English), 1697–1764

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Etching, 7-3/8 x 3-5/16 (18.7 x 8.4)  
Lieure 1346  
Gift of Brenda F. and Joseph V. Smith, 2000.89h |

**Otto Dix**  
German, 1891–1969

- **Horse Cadaver** (Pferdekadaver), 1924  
Etching on B.S.B. Commercial Bütten paper, ed. 10/70, plate: 5-9/16 x 7-5/8 (14.1 x 19.4), sheet: 14-1/8 x 18-7/8 (35.9 x 47.9)  
Karsch 70  
Marcia and Granvil Specks Collection, 1984.49

- **Field of Craters near Dontrien. Illuminated by Rocket Flares** (Trichterfeld bei Dontrien. von LeuchtkugelnHerr), 1924  
Aquatint on B.S.B. Commercial Bütten paper, ed. 10/70, plate: 7-1/2 x 10 (19.1 x 25.4), sheet: 14-1/8 x 18-7/8 (36 x 47.9)  
Karsch 73  
Marcia and Granvil Specks Collection, 1984.48

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

- **Corpse in a Wire Entanglement (Flanders)** (Leiche im Drahtverhau [Flandern]), 1924  
Etching, aquatint, and drypoint on B.S.B. Commercial Bütten paper, ed. 10/70, plate: 11-1/2 x 9-1/2 (29.2 x 24.1), sheet: 19 x 14 (48.26 x 35.56)  
Karsch 85  
Marcia and Granvil Specks Collection, 1986.259
**James Ensor**  
Belgian, 1860–1949  
*Death Chasing the Flock of Mortals, 1896*  
Etching, plate: 9-3/16 x 6-7/8 (23.5 x 17.5), sheet: 19 x 13 (48.3 x 33)  
Marcia and Granvil Specks Collection, 1984.72

**William Hogarth**  
British (English), 1697–1764  
*The Sleeping Congregation, 1736*  
Etching, plate: 10-1/4 x 8 (26 x 20.3)  
University Transfer from Max Epstein Archive, 1976.145.199

**Hieronymus Wierix**  
Flemish, 1553–1619  
*St. Jerome by the Pollard Willow (after Albrecht Dürer), n.d.*  
Engraving on heavy wove paper, plate: 8-9/16 x 7-3/8 (21.8 x 18.7)  
University Transfer from Max Epstein Archive, 1976.145.248

**MUSEUM OF MODERN ART**  
*Exhibition: Inventing Abstraction, 1912–1925*  
**Dates:** December 23, 2012–April 15, 2013  
**Location:** New York, NY

**Helen Saunders**  
British (English), 1885–1963  
*Canon, c. 1915*  
Graphite and gouache on wove paper, sheet: 14-1/2 x 11-3/4 (36.8 x 29.8)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with a donation from Lorna Ferguson and Terry Clark in honor of Richard Born, 2009.33

**MUSÉE DE LODÈVE**  
*Exhibition: GLEIZES/METZINGER, Du Cubisme et après*  
**Dates:** June 22–November 3, 2013  
**Location:** Lodève, France

**Jean Metzinger**  
French, 1883–1956  
*Soldier at a Game of Chess (Le Soldat à la partie d’échecs), c. 1915-16*  
Oil on canvas, 32 x 24 (81.3 x 61)  
Gift of John L. Strauss, Jr. in memory of his father, John L. Strauss, 1985.21

**REVA AND DAVID LOGAN CENTER FOR THE ARTS, UNIVERSITY OF CHICAGO**  
*Exhibition: AFRICOBRA: Philosophy*  
**Dates:** June 28–August 11, 2013  
**Location:** Chicago, IL

**Jeff Donaldson**  
American, 1932–2004  
*Victory in the Valley of Eshu, 1971*  
Screenprint, image: 35-3/4 x 27 (90.8 x 68.6), sheet: 40 x 29-7/8 (101.6 x 75.9)  
Gift of Melissa Azzi in honor of the artist, 2013.8

**Wadsworth Jarrell**  
American, born 1929  
*Revolutionary, 1971*  
Screenprint, image: 33 x 26-5/8 (83.8 x 67.6)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.29

**Barbara Jones-Hogu**  
American, born 1938  
*Unite, 1969–1971*  
Screenprint, image: 22-1/2 x 30-1/4 (57.2 x 76.8), sheet: 28 x 38 (71.1 x 96.5)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.28

**Carolyn Lawrence**  
American, born 1940  
*Uphold Your Men, 1971*  
Screenprint, image: 30-5/8 x 24-1/4 (77.8 x 61.6), sheet: 38-1/4 x 29-3/4 (97.2 x 75.6)  
Gift of David Lusenhop in honor of the artist, 2013.7
THE METROPOLITAN MUSEUM OF ART
On loan since September 28, 1982
Location: New York, NY
Frank Lloyd Wright, designer
American, 1867–1959
Sofa, c. 1909
Designed for the living room of the Frederick C. Robie House, Chicago
Oak and oak veneer with replacement upholstery, 23-3/4 x 94-3/8 x 38-1/4 (60.3 x 239.7 x 97.2)
University Transfer, 1967.72

THE FRANK LLOYD WRIGHT PRESERVATION TRUST
On loan since March 31, 1997
Location: Oak Park, IL
George M. Niedecken, designer, in association with Frank Lloyd Wright
American, 1878–1945
Arm Chair Rocker, c. 1909
Designed for the Frederick C. Robie House, Chicago
Oak with replacement upholstered slip seat and metal feet, 38-3/4 x 31-3/8 x 34 (98.4 x 79.7 x 86.4)
University Transfer, 1967.56

Frank Lloyd Wright, designer
American, 1867–1959
Dining Table Side Chair, 1907-10
Designed for the Frederick C. Robie House, Chicago
Oak with replacement leather slip seat, 52-1/2 x 18 x 19-1/4
(133.3 x 45.7 x 48.9)
University Transfer, 1967.82

THE ART INSTITUTE OF CHICAGO
On loan since November 11, 2012
Location: Chicago, IL
Greek, Attic
Red-Figure Alabastron: Two Running Warriors Carrying Peltas, c. 510–500 B.C.E.
Earthenware with slip-painted decoration, height: 6-3/8 (16.2)
The F.B. Tarbell Collection, Gift of E.P. Warren, 1967.115.346

Italian, possibly Etruscan
Kantharos, 4th century B.C.E.
Earthenware with uniform slip-painted decoration, height: 7-8/16 (19.2)

Roman, possibly Syrian
Beaker, 1st–2nd century
Mold-blown purple glass with lotus bud/almond knop design, height: 3-7/8 (9.8)
The F.B. Tarbell Collection, Gift of Mrs. Chauncey J. Blair, 1916, 1967.115.776

Early Christian, North African, probably Carthage
Head of an Emperor, c. 4th–5th century
Carved limestone high relief, height: 9 (22.9)
Gift in memory of John W. McKay, Trail, B.C., Canada, 1979.37

Early Christian, Eastern
Mediterranean, Tiberias
Oil Lamp, 4th–5th century
Cast bronze, 1-1/2 x 4-7/8 (3.8 x 12.4)

Early Christian (Coptic)/Early Byzantine, Egypt
St. Menas Ampulla, c. 610–40
Unglazed molded earthenware, height: 3-1/2 (8.9)

Early Christian/Early Byzantine, Northern Syrian, Homs
Floor Fragment: Deer and Duck, late 5th–mid 6th century
Mosaic of marble and stone tesserae, 55 x 46-7/8 (139.7 x 119.1)
Anonymous Gift in Honor of Mr. and Mrs. Raymond L. Smart at the Opening of the David and Alfred Smart Gallery in 1974, 1974.60

Early Christian/Early Byzantine, Northern Syrian, Homs
Floor Fragment: Rampant Tiger, late 5th–mid 6th century
Mosaic of marble and stone tesserae, 35-1/4 x 58-11/16 (99.1 x 149.1)
Anonymous Gift in Honor of Mr. and Mrs. Raymond L. Smart at the Opening of the David and Alfred Smart Gallery in 1974, 1974.61

Middle Byzantine, Eastern Mediterranean
Pectoral Reliquary Cross: The Crucifixion and The Virgin, 9th–12th century
Cast bronze or brass, 3-1/2 x 1-5/8 x 1/2 (8.9 x 4.1 x 1.3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.44a-b

Middle Byzantine, Eastern Mediterranean
Half of a Pectoral Reliquary Cross: The Virgin, 9th–12th century
Cast bronze with incised decoration, 3-1/4 x 2-3/8 (8.3 x 6)

Middle Byzantine, reportedly from Constantinople
Pitcher with Trefoil Lip and Strap Handle Bull, 12th century
Glazed slip-painted earthenware with sgraffito (incised) decoration, height: 6-3/8 (16.2)
Gift of Isaac S. Goldman, 1985.30
Discovering the Chicago Imagists

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

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

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

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

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

“I had to call it ‘form invention,’ because it was about making images with more than just what the eye sees...That’s what Chicago art was all about.”
Barbara Rossi, artist
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Audrey A. Mann
Arlene Alpert-Melhman and
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Charlene K. Smith
Rebecca Gray Smith
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Mary Steinberg
Marjorie and Forrest Stinespring
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Chikako Thomsen
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Laura Letinsky
David Lusenhop
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Donn Shapiro and Dolores Keating-Shapiro

Gifts in-Kind
Lisa and Michael Kornick
mk the restaurant

Matching Gifts
General Electric Foundation
IBM
ITG, Inc.
Northern Trust
Polk Bros. Foundation
The Getty Foundation
The Ninth Joseph R. Shapiro Award Dinner

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

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

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

ABOUT THE AWARD


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

Ruth Horwich
The Ninth Joseph R. Shapiro Award Dinner

Gail Elden, Anthony Hirschel, and Cindy Elden

Ellen Lanyon

Ann Snider, Ruth Horwich, Jonathan Horwich, Barbara Horwich

Robert Zimmer, Pam Hoehn-Saric, Anthony Hirschel

Ruth Horwich

Anthony Hirschel’s remarks to the audience

Ruth Horwich, Pam Hoehn-Saric

University of Chicago President Robert Zimmer

Barbara Horwich Lloyd, William Horwich, Jonathan Horwich, Pearl Rieger, Ruth Horwich, Ann Snider

David Missner, Barbara Fosco
STAFF AND LEADERSHIP
Staff and leadership

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Gay-Young Cho, Vice Chair
Lorna C. Ferguson, Vice Chair and Treasurer
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Neil Harris †
Mary Harvey *
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Jill F. Levi
Tom McCormick
Charles H. Motlier
Larry Norman *
Brien O'Brien
Mary Smart
Raymond Smart †
Isabel C. Stewart
Michael A. Wyatt †

* ex officio member
† life member
‡ member as of May 13, 2013

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Dana Feitler Director
Cindy Hansen
Executive Assistant for Leadership Support

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Chief Preparator
Richard A. Born
Senior Curator
Michael Christiano
Director of Education & Interpretation
Lisa Davis
Manager of Tour & Teacher Initiatives
Sara Hindmarch
Associate Registrar
Alice Kain
Study Room Supervisor & Campus Art Coordinator
Ray Klemchuk
Associate Preparator & Special Projects Coordinator
Anne Leonard
Curator & Associate Director of Academic Initiatives
Sarah Mendelsohn
Executive Assistant for Program Support

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Director of Development & External Relations
C. J. Lind
Associate Director of Communications
Kate Nardin
Manager of Development Communications
Jennifer Ruehl
Manager of Development Operations

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Paul Bryan
Assistant Security Supervisor
Todd Hengsteler
Security & Facilities Manager

Kate Kelly
Café & Gift Shop Manager
Peg Liput
Director of Finance & Administration
Joyce Norman
Business Manager
Sarah Polacheck
Assistant Director of Hospitality & Special Events
We would also like to thank former senior staff members Patrick Flanagan and Breck Furnas.

STUDENT STAFF

Business Interns
Daniel M. Flaherty
Christian Sanchez
Jason R. Shain
Marie C. Whittaker

Café Attendants
Amanda Bennett
Sara R. Bergen
Marina Castro
Emma C. Collins
Jane Fentress
Andoni M. Garcia
Kirsten E. Gindler
Laura Hillegas
Elizabeth B. Lewis
Elena Sakopoulos
Christian Sanchez
Theodosia Rossi
# Staff and Leadership

<table>
<thead>
<tr>
<th>Communications Interns</th>
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<tbody>
<tr>
<td>Ginny Robbins</td>
<td>Amanda Allen</td>
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<th>Andrew W. Mellon Foundation Curatorial Intern</th>
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<tr>
<td>Iva Olah</td>
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<td>Eric Huntington</td>
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<td>Rachel Kyne</td>
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<td>Kathryn E. Beach</td>
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<td>Ariel Fishman</td>
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<tr>
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<td>John Harness</td>
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<th>Front Desk and Gallery Attendants</th>
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<tr>
<td>Patience Baach</td>
<td>Sabine Bickford</td>
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<td>Robert J. Blaksee</td>
<td>Zoe Boundy-Singer</td>
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<td>James E. Braun</td>
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<td>James H. Brooks</td>
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<td>Lissette Castillo</td>
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<td>Yongkwang Kim</td>
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<td>Omari Moore</td>
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<td>Matthew Notarberardino</td>
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<td>Penelope M. Rosenstock</td>
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<td>Muray</td>
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<td>Alexander White</td>
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<td>Junwei Zhu</td>
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<th>Registration Interns</th>
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<tr>
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<td>Juliana Locke</td>
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<td>Carissa M. Dilley</td>
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<td>A'lia Hines</td>
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<td>Julia Lane</td>
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<td>Raphael Ng</td>
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<td>Devear Peters</td>
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<td>Hunter Knight</td>
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<th>Student Advisory Committee</th>
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<tbody>
<tr>
<td>Mallika Dubey</td>
<td>Danny Flaherty</td>
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<tr>
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<td>Harmon Siegel</td>
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<td>Janice Yang</td>
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</tbody>
</table>

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### Registration Interns
- Ellen Childress Bechtol
- Juliana Locke
- Minna K. Schilling

With special thanks to
- Jenny Dunbar
- Kimberly Dawson
Around the Smart

Stephanie Smith and Angela Steinmetz make plans

Board members Barbara Fosco and Karen Frank with Jessica Moss

Education intern John Harness gets hands-on at Family Day

Board members Mary Harvey and Professor Wu Hung

The Smart Museum’s 2012-2013 Board of Governors

Jules Stein-Supanich

Jenn Ruehl and Warren Davis host a SmartPartners event

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

A gallery attendant at work

Michael Christiano introduces a performance in the lobby

CJ Lind and Lisa Davis at an exhibition opening
**FISCAL YEAR 2013**

**OPERATING REVENUE**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tr>
<td>Annual Gifts</td>
<td>$719,214</td>
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<tr>
<td>Private Foundation &amp; Corporate Support</td>
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<td>Government</td>
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<td>Endowment</td>
<td>$1,172,410</td>
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<td>University Support*</td>
<td>$605,725</td>
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<td>Earned Income</td>
<td>$240,807</td>
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Total Revenue $3,128,198

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

**OPERATING EXPENSE**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
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<tr>
<td>Public Exhibitions &amp; Programs</td>
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<tr>
<td>Collections &amp; Curatorial Management</td>
<td>$558,690</td>
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<tr>
<td>External Relations &amp; Development</td>
<td>$570,796</td>
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<tr>
<td>Administration</td>
<td>$358,582</td>
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<td>Museum Hospitality &amp; Security</td>
<td>$281,260</td>
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<tr>
<td>Cost of Earned Income</td>
<td>$200,356</td>
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Total Expenses $3,128,198