THE SMART MUSEUM OF ART

BULLETIN

1992–1993

THE DAVID AND ALFRED SMART MUSEUM OF ART
THE UNIVERSITY OF CHICAGO

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CONTENTS

STUDIES IN THE PERMANENT COLLECTION

ACTIVITIES AND SUPPORT

This issue of the *Bulletin* is dedicated to Vipula M. Patel, undergraduate at the University of Chicago and office assistant in the Smart Museum's Department of Education, in memory of her spirit, enthusiasm, and unfailing support of both the Museum's activities and staff.

STUDIES IN THE PERMANENT COLLECTION

STEPHANIE D'ALESSANDRO

Testament and Providence: Ludwig Meidner's Interior *of 1909*

In 1991 the Smart Museum of Art received into its collection a painting by the German modern artist Ludwig Meidner (1884–1966), the generous gift of Mrs. Ruth Durchslag. Washed in deep, rich hues of mauve, brown, and yellow, the canvas (fig. 1) presents the humble scene of the artist's apartment, the objects of which seem to tremble with the frenetic brushstrokes used to describe them. Within the darkness of the room, a gaslight, covered on one side by a handkerchief, casts a warm yellow glow out onto the room, illuminating objects in the corner and causing dramatic shadows to grow from them as well. It is an interesting scene: surely one worth pausing to admire in the Museum galleries and initially explained as some kind of artistic exercise akin to painting nudes or landscapes.

Interior of 1909 should interest us for a number of other reasons, the least of which is that it has been overlooked by historians and critics alike. Even in the most recent publication on Meidner, the 1991 *Ludwig Meidner: Zeichner, Maler, Literat 1884–1966*, the painting was missed by authors Gerda Breuer and Ines Wagemann in the chapter devoted to his earliest works.[1] Furthermore, only a handful of Meidner's prints, drawings, and paintings executed between 1907 and 1910 exist at all. This was the time, coincidently, in which the young artist had just returned from his year-long study in France, reported for required military service, and then having been released for poor health, tried to make his way penniless and little known in Berlin, a capital city already teeming with artists. As Meidner himself recalled, "...the summer of 1907 brought me back to Berlin and there I hit a dreadful dead end and a material and spiritual need that strangled and paralyzed me for five long years."[2] Having earlier renounced his parents' financial support and adopted a corresponding disdain for money and material comfort from his art school friend Amedeo Modigliani, Meidner refused to work at anything but his art. During these "hungry years" without a source of income, he was barely able to get art supplies but did draw and paint a little. He preferred to work late in the night, usually after his return from the reading rooms of libraries where he filled himself with the works of Baudelaire, Grabbe, Hölderlin, Nietzsche, Schiller, and Whitman.[3]

More than an unknown work which documents the spartan accommodations of a young and struggling artist, however, the Smart Museum's *Interior* is an important painting in that it can also be read as a testament to the heritage Meidner took for himself and the artistic providence he imagined would come his way. In this manner we might even say that the painting is a kind of symbolic self-portrait.

To make such a connection between portraiture and Meidner's painting, despite its lack of human form, is not as unusual as it may initially seem, especially given the importance of the portrait—and the self-portrait in particular—among Austrian and German expressionist artists. During the early part of the 1900s, Austrian artists such as Richard Gerstl, Oskar Kokoschka, and Egon Schiele produced works which found their complement in the new science of psychology and its

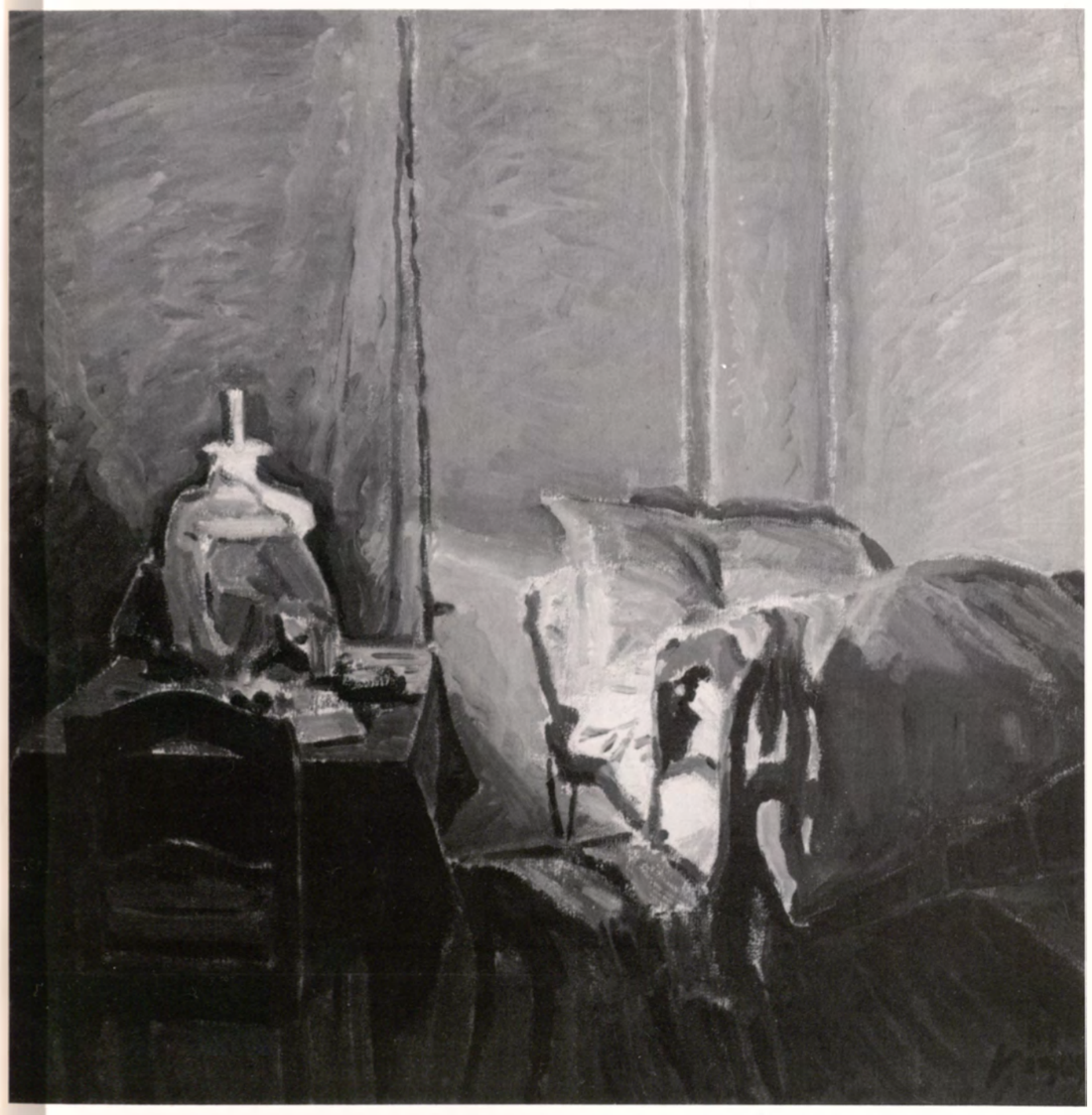

Fig. 1. Ludwig Meidner, *Interior* (*The Artist's Bedroom*), 1909, oil on canvas, 23 5/8 x 23 5/8 (60 x 60), Gift of Mrs. Ruth M. Durchslag, 1991.405.

search for the individual psyche. Popularized by the work of the theoreticians Theodor Lipps and Wilhelm Worringer, the concept of *Einfühling*, or empathy ("feeling into" another), aided in the theoretical justifications for the anti-academic practice of self-portraiture.[4] Most of the earliest German Expressionists also spent countless hours producing portraits of their lovers, friends, and themselves. The desire to turn into oneself or to explore the psychology of another may be best demonstrated by Brücke artists Ernst Ludwig Kirchner, Max Hermann Pechstein, and Karl Schmidt-Rottluff; the countless paintings, drawings, and prints of themselves and each other made during their years living, working, and vacationing together as a closed artistic community in Dresden are apt examples of the unending interest in portraiture which they sustained, even after their 1913 group dissolution.

Ludwig Meidner fits easily into this sphere: he made hundreds of self-portraits during his career, using them as aids for the close investigation of his own character and personality. Indeed, despite the fact that by the end of the 1910s Meidner had become a well-known artist associated with the group Die Pathetiker (The Pathos-Laden Ones), and was even more familiar for his apocalyptic landscapes that strangely foretold the crumbling buildings, pock-ridden streets, and fallen people of the first world war, he was recognized by critics and historians primarily for his portraits. Lothar Brieger, for instance, author of the first monograph on Meidner, wrote on the occasion of the artist's 1918 exhibition at the Cassirer Gallery:

> ...when one entered [the gallery]..., one was almost frightened by the sight of souls, on all the walls, stripped bare with unexpected shamelessness. Perhaps nowhere in twentieth-century Germany are there portraits like Meidner's in which such an artist has pursued the revelation of spiritual and intellectual penetration, with such almost pedantic attentiveness.[5]

Certainly, then, Meidner had an interest in exploring his identity and in documenting himself and his life. But to understand how exactly *Interior* is a self-portrait and what Meidner describes of himself in it, we must first turn almost a century earlier to examine the practice of *Zimmermalerei*, or room painting, in Biedermeier culture.

Originally applied to the thirty-year period of Austrian and German civilization between the Vienna Congress of 1815 and the revolution of 1848, the term *Biedermeier* refers to a trend in the arts toward naturalistic contemplation mixed with an idealistic program. In this period of social transformation, the old aristocratic order crumbled as a more earthbound world replaced it. During the 1830s and 1840s, the growing European middle class wanted to see itself reflected in art and therefore sought out images that were ordinary, workaday, and *gemütlich* (or, comfortably cozy). Lower- and middle-class audiences demanded more accessible and realistic images of their rulers, while favoring tidy and dustless paintings that recorded the rapid growth of their cities. This desire for order and comfort also worked its way into paintings of landscapes and interiors.

While Biedermeier paintings promoted the idea of a comfortable family life, they also enclosed and protected this life from the darker realities of the times. Many artists who documented the monumental architectural developments of the city of Berlin, especially Eduard Gaertner and Johann Erdmann Hummel, also practiced *Zimmermalerei* and recorded the intimate environments of early-nineteenth-century life.[6] Room painting was a tradition borrowed from the aristocratic one of documenting royal palaces and summer residences and its subjects could be found anywhere in bourgeois homes—from nurseries to studies, or again from bedrooms to libraries.[7] Despite the fact that these scenes were usually unpopulated, the paintings functioned as portraits, characterizing their occupants through the careful inclusion of specific objects. For example, two 1860 watercolor paintings by Moritz Hoffmann of the studies of Jacob Grimm and Wilhelm Grimm (Germanisches Nationalmuseum, Nuremberg), lead the viewer to think of Jacob as orderly, well-read, and cultured, and Wilhelm as industrious, familiar with Greek mythology and Renaissance ideals, and deeply pious. These assumptions are based on Hoffmann's scrutinous inclusion of statuary and bas-reliefs, paintings, prints, volumes of books, and piles of

Fig. 2. Adolf von Menzel, *The Balcony Room* (*Das Balconzimmer*), 1845, oil on paper board, 22 7/8 x 18 1/2 (58 x 47), Staatliche Museen zu Berlin-Preußischer Kulturbesitz Nationalgalerie.

papers into his paintings of the brothers' studies. The topology of their rooms—and their identification as the loci of the Grimm brothers' production—convey important information to the viewer.[8] Despite the fact that the sculptures were plaster copies or that the framed images were reproductions of popular paintings in German collections, these "traits" promoted a sense of sameness between the bourgeois apartments and royal residences, and by extension those who lived in them.[9]

The tradition of *Zimmermalerei* took an interesting turn with its adoption by Adolf von Menzel (1815–1905), who painted *The Balcony Room* in 1845 (fig. 2). Unlike the previous examples, Menzel portrayed an interior not belonging to a patron or a friend, but to himself. Menzel's painting of his Berlin family apartment, while devoid of the intellectual and cultural objects that define the respectable Grimms, tells us something very important about this nineteenth-century artist who became the favorite history painter of Frederick the Great. The scene of the large and spacious room is a quiet spot of leisure and includes a lace-curtained balcony, sofa, rug, chairs, and mirror; the view from the balcony suggests a middle-class neighborhood, with buildings spaciously situated to allow light to enter through windows. However, the painting exhibits no narrative or special object of attention that would legitimate its manufacture, and since its physical appearance is not consistent with contemporary requirements of art, *The Balcony Room* could not have been intended for public consumption. As a private image, the painting functions as a sign of the artist's own interests and pride of ownership.[10] The traits of this room painting identify Menzel as a bourgeois artist (something still somewhat new for artists at the time), able to provide a good life full of fine material possessions for his family. Certainly in the mid-1800s—when Berlin, as in Meidner's day, experienced a glut of artists who flooded the academies and alternative exhibiting organizations like the *Kunstverein* looking to become professional and successful artists—Menzel's painting could be seen as a proclamation of himself. As a visual inventory and a recognition of surroundings, the painting is an affirmation of the life he was able to give his family after the death of his father and despite his own physical handicaps. In the 1840s, the ability to achieve the kind of material surroundings depicted in the painting was a great accomplishment for an artist; Menzel's room portrait, then, is a kind of visual document of his life, and in this way it is also a portrait and pronouncement of himself.

As a part of this long tradition Meidner's *Interior* also tells us something about himself and how he wished to be seen by the world. While in *The Balcony Room* there is an emphasis on Menzel's pleasure in his material comfort, *Interior* also proclaims a kind of pleasure in the attainment of a certain material state: Meidner's documentation of his existence, however, has much more to do with a bohemian celebration of material deprivation. This proclamation is one tied to the pride of eschewing worldly comfort in favor of hard work, raw existence, and psychological challenge as a pure creative state. The frugal lifestyle documented in *Interior* was something Meidner, as already noted, had chosen willfully; he had rejected the financial support of his family in his quest to concentrate solely on his art. His was certainly a difficult existence, and yet one of which he seemed particularly proud. In 1964, long after he had made his success, he looked back at his early years and described the lonesome and hungry life he led with passionate zeal:

> I was very poor but not at all unhappy; I was charged with energy, full of mighty plans; I had faith in a magnificent future. I had made a home for myself under a blistering hot slate roof, in a cheap studio with an iron bedstead, a mirror, and a number of boxes that served as tables and closets, and on one of which there wobbled a spirit burner with a pot in which lentils, white beans, or potatoes simmered. Food was a minor matter, and I did not crave it, but sailcloth, bought cheap in the Wertheim department store, seemed the most valuable thing there was.
>
> So it went on, day by day... I never wavered: I consecrated myself to the service of the unfathomable and the arduous, and did not weaken.[11]

More than bemoaning his meager existence, however, Meidner focused in this passage on the trials he was able to withstand—the extremes of temperature and dearth of food and art supplies—through the strength of his creative spirit. Accordingly, this room painting's traits of humble objects, cramped space, and dark colors describe a man proud of his physical and psychological struggle. Though theoretically compatible as portraits, the mid-19th-century *Balcony Room* and the early-20th-century *Interior* demarcate opposing sentiments about the character of their subjects, Menzel and Meidner. With such an extreme change in the importance of the objects represented, we must inquire into why Meidner would take such pride in the kind of deprivation that led him to document himself in a painting of his room. The answer may be found in the history of Germany's reception of the work of the Dutch painter Vincent van Gogh (1853–1890).

To the artists associated with Expressionism, one of the most significant tenets was personal freedom, especially when it involved the validation of artistic creativity in opposition to the strictures imposed by art academies and exhibiting institutions. Expressionist artists from Munich to Dresden to Berlin searching for this freedom found their inspiration in the artwork of "primitive" cultures, children, and the insane, those who were believed simply to produce artwork without academic training and societal prescription, but with only the urge to respond to an "inner necessity."[12] For the Expressionists, freedom from the trappings of fashion and society was the ultimate goal. Earlier artists, like Carl Frederick Hill, Ernst Josephson, and van Gogh—who led what were thought to be primeval existences that escaped the confines of the bourgeois capitalist society to enter self-generated worlds—became the models of an artistic generation.[13] The typical, romanticized plight of these misunderstood and tragically alienated "heroes" became, for German artists of the early 1900s, the dreaded course by which society might destroy their own creative souls.

Such was the case with the reception of Vincent van Gogh, whose work was first seen by German audiences in 1901 (eleven years after the artist's death) on the occasion of the third exhibition of the Berlin Secession.[14] In fact, the secretary of the exhibiting society—art gallery owner Paul Cassirer—and his cousin Bruno (who managed a publishing house and the art journal, *Kunst und Kunstler* [*Art and Artists*]), were instrumental in popularizing van Gogh's work in Germany. Paul introduced the artist's paintings and drawings to a new art-buying public of industrialists and bankers. Teamed with such forces of the Berlin art world as Max Liebermann, the artist and president of the Berlin Secession; Hugo von Tschudi, the modern art partisan and director of Berlin's Nationalgalerie; Julius Meier-Graefe, the art historian and critic; and Harry Graf Kessler, the artist benefactor and champion of modern art, he promoted van Gogh's artwork so well that by 1905–06, numerous exhibitions were held in Berlin, Munich, Dresden, and Frankfurt, and the artist was represented in a number of public and private collections.[15]

Part of Vincent van Gogh's popularity can be traced to his perceived identity as a madman.[16] In 1904, a number of his letters to his brother Theo were published in an issue of *Kunst und Kunstler*; two years later, his letters were published in book form. Those written documents have done much to characterize and popularize the image of the artist among the public as tormented, ostracized, and pained—and yet, driven to work by an internal, intangible desire.[17] Within the first few years after van Gogh's introduction to Germany, imitations of his style and subject matter began to appear. From van Gogh's paintings, artists adopted the use of bright colors and the application of thick paint; from his life, they borrowed an attachment to the world of insanity and its association with genius. Vincent van Gogh's importance to the development of expressionist artists was made manifest in 1912 during the Sonderbund exhibition in Cologne.[18] In a genealogical exhibition which attempted to document the history of Expressionism and legitimate the expressionist pursuit, van Gogh was represented by one hundred paintings. Through his biography, self-portraits, and letters, the German public's discovery of van Gogh was very much tied to his final days. For his public, van Gogh's artwork and letters became inseparable; commentaries written about his art-

Fig. 3. Vincent van Gogh, *The Bedroom*, 1888, oil on canvas, 29 x 36 3/8 (73.6 x 92.3), Helen Birch Bartlett Memorial Collection, 1926.417. Photograph © 1993, The Art Institute of Chicago, All Rights Reserved.

works from this period typically begin with biographical summaries of his madness, institutionalization, and death, and then go on to treat the artist's work. His paintings, therefore, with their emphatic brushstokes and vivid use of color, became emblematic of a kind of creative madness.

In the mythology and reception of Vincent van Gogh, then, there was a conscious appreciation of the obsessive emotional torment which drove the artist to his work.[19] Published literature described the artist as an isolated man who rejected society, and because of his illness, was rejected by society in turn. Vincent van Gogh was promoted as a man for whom art was a thoroughly absorbing retreat. The tragic, emotional, and psychological qualities of the madman-genius were appealing to many young artists, who, through stylistic or personal adoptions, began to emulate the Dutch artist. This was certainly the case for Ludwig Meidner, whose paintings reveal the hurried and paint-laden brushstrokes of the work of van Gogh. Besides this stylistic borrowing, however, there is other evidence that van Gogh's biography and insanity impressed the younger German artist. The conflation of violent struggle, isolation, and artistic creation is invoked in the following description by Meidner of the experience of painting a self-portrait:

> I was undisturbed, and the only companionable sound was the murmur of my gas cooker, my teapot, and my tobacco pipe. The heat was the gasping breath of a conflagration. The stretchers creaked. The window stood wide open, and stars rained down like rockets on my glacier-gleaming bald patch. How the dungeon color of that studio scorched me. Sun never thrust its bloody knife in there. But I turned brown as August. The desert summer seethed within me, with vultures, skeletons, and shrieking thirst. I cried out inwardly for the far-off rattle and the trumpet blasts of future catastrophes. In my self-portraits was I not compelled to paint streams of blood and mangled wounds?... I was at my wits' end... I was all alone, with nowhere to turn. And every midday, when I arose from my corner, half-crazed with hideous dreams and dripping with ointments [used for his rashes], the struggle began all over again; and at first light, when I went to bed, a foaming nightmare choked me, and I looked greedily across at the unfinished canvases and licked myself and writhed like a beaten dog....bathed in sweat I awoke to greet the midday breeze. Tea shot me high into regions of shrillness. Voraciously, like a starving animal, I devoured a meager, self-made meal.... And then the same toiling and moiling in front of the mirror until dusk fell.... Oh, then came moments of bliss. I moved the painting to a distance and saw a quivering star, a moonlike body stretching... [20]

This passage, from one of Meidner's expressionist texts entitled, "Vision of an Apocalyptic Summer," reveals a driven and isolated personality with an interest in pathos and soulful meditation. Meidner first saw van Gogh's work in 1906 while still a student in Paris.[21] Although this experience has been dismissed by a number of scholars as insignificant, it certainly helps us to understand Meidner's adoption of Modigliani's philosophy about artistic creation taking precedence over material needs, and his decision to paint *Interior* in 1909.

Likewise, it is highly interesting to compare Meidner's *Interior* and van Gogh's *Bedroom at Arles* (fig. 3), a painting which van Gogh described in a letter to his brother and which he sketched as well.[22] There are strong similarities between the two interiors—even in such details as the number of chairs, placement of beds, tables full of objects, and spatial configurations. The possibility of direct influence is furthered by the existence of another, very similar room painting by Wassily Kandinsky from the same year as Meidner's painting, entitled *Bedroom in Ainmillerstraße 36* (Städtische Galerie im Lenbachhaus, Munich). Based on its likewise similar composition and iconography (though reversed in composition), we can assume that both Meidner and Kandinsky saw Vincent van Gogh's painting, and at least in the case of Meidner, felt it had particular resonance for his own career.

The question of specific points of influence cannot be resolved in the present study; histories are sketchy and connections sometimes impossible to determine.[23] Still, the shared features of the paintings can tell us much about artistic experience in the early 1900s. As Andreas Meier has pointed out in his own study of Vincent van Gogh's influence on two other German artists at the turn of the century:

> Such ruthless but calm consistency in the pursuit of an aim [by van Gogh] was bound to have an exemplary effect, and van Gogh became the by-word for many artists who had to fight against a multitude of hostilities and aggressions, if only the problems of their own loneliness, lack of success, and doubts.[24]

With that statement in mind, the next time we are in the Museum, we should stop and reflect upon *Interior*, looking through its dark and cramped interior to the person those traits are intended to describe. We should remember the history of *Zimmermalerei* and then look again at *Interior*, this time seeing the painting as a kind of proclamation of artistic lineage and claim on the future that a young and hopeful artist wished to come his way.

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Notes

1. Gerda Breuer and Ines Wagemann, *Ludwig Meidner: Zeichner, Maler, Literat, 1884–1966*, 2 vols. (Stuttgart: Verlag Gerd Hatje, 1991). Given that *Interior* has not, to my knowledge, been included in any other publications that deal with the work of Meidner, it is most likely that the painting is not known to the scholarly community and is one of the many German paintings lost in the shuffle of modern historical events. I do not mean, by my comments, to suggest that the painting has been willfully ignored by Breuer and Wagemann, or any other scholars of modern German art.

2. "Aber der Sommer 1907 brachte mich nach Berlin zurück und da tat sich eine grauenhafte Sackgasse auf und materielle und geistige Not ohnegleichen würte und lähmte mich fünf lange Jahre." Ludwig Meidner, "Mein Leben" (My Life), *Junge Kunst*, vol. 4 (Leipzig: Klinkhardt & Biermann, 1919). Translated by the author. Reprinted in Breuer and Wagemann, vol. 2, 360.

3. See Klaus Hoffmann, *Ludwig Meidner, 1884–1966* (Wolfsburg: Kunstverein Wolfsburg, 1985), 10. For more information on this period of the artist's life, see also Victor Meisel's essay in *Ludwig Meidner: An Expressionist Master* (Ann Arbor: University of Michigan Museum of Art, 1978) and Thomas Grochowiak, *Ludwig Meidner* (Recklinghausen: Aurel Bongers, 1966).

4. For an in-depth examination of empathy and its role in expressionism, see David Morgan's essay, "Empathy and the Experience of 'Otherness' in Max Pechstein's Depictions of Women: The Expressionist Search for Immediacy," in this volume of the *Bulletin*.

5. Lothar Brieger, "Ludwig Meidner," *Junge Kunst*, vol. 4 (Leipzig: Klinkhardt and Biermann, 1919), as cited in *Ludwig Meidner: An Expressionist Master*, 14.

6. My understanding of *Zimmermalerei* has been largely shaped by Françoise Forster-Hahn and Kurt Forster, "Art and the Course of Empire in Nineteenth-Century Berlin," in the High Museum of Art, *Art in Berlin 1815–1989* (Atlanta: High Museum of Art, 1989), 41–60. For more information on this Biedermeier practice, see also Helmut Börsch-Supan, *Marmorsaal und Blaues Zimmer, So Wohnten Fürsten* (Berlin: Gebr. Mann, 1976) and Irmgard Wirth, *Berliner Innenräume der Vergangenheit* (Berlin: Berlin Museum, 1970).

7. Forster-Hahn and Forster, 54.

8. Ibid.

9. Ibid.

10. Menzel's painting is often identified as a kind of precursor to Impressionism in Germany, due to the role of natural light in the scene. My alternate reading has been greatly influenced by the work of Reinhold Heller, Professor of Art and Germanic Languages and Literatures at the University of Chicago. I was first made aware of Professor Heller's interpretation during a class in the winter of 1990 on nineteenth-century German art.

11. As quoted in Eberhard Roters, "Painter's Nights," in Carol S. Eliel, *The Apocalyptic Landscapes of Ludwig Meidner*, trans. David Britt (Los Angeles and Munich: Los Angeles County Museum of Art and Prestel Verlag, 1989), 63–64.

12. This "compatriotism" is best formulated in the *Blaue Reiter Almanac* (*Almanac of the Blue Rider*), edited by Wassily Kandinsky and Franz Marc, and published in 1912. Kandinsky, Marc, and the other contributors to the almanac considered the unifying characteristic of all these art producers as some kind of spiritual, inner necessity ("*innere Notwedigkeit*"). To understand better the formulation of this important publication, see Klaus Lankheit, "A History of the Almanac," in *The Blaue Reiter Almanac*, ed. Klaus Lankheit (1912; reprint, New York: Da Capo Press, 1989), 11–48. More specifically on the influence of "primitive" cultures on the Expressionists, see Jill Lloyd, *German Expressionism: Primitivism and Modernity* (New Haven: Yale University Press, 1991). One of the best and most important examinations of psychological concerns in art remains Ernst Kris, *Psychoanalytic Explorations in Art*, 2nd ed. (New York: Schocken Books, 1964).

13. See, for example,"Ernst Kris and C.F. Hill: A Study in Schizophrenic Art," in Josef Paul Hodin, *The Dilemma of Being Modern* (New York: Noonday Books, 1959), 77–88, and for a more general overview of the artist as hero and victim, see Donald Gordon, *Expressionism: Art and Idea* (New Haven: Yale University Press, 1987), 140–52.

14. Vincent van Gogh was represented by five paintings; for more on the history of early German exhibitions and collections of the work of van Gogh, see Walter Feilchenfeldt, "Vincent van Gogh—His Collectors and Dealers" in Museum Folkwang Essen and van Gogh Museum Amsterdam, *Vincent van Gogh and the Modern Movement, 1890–1914*, ed. Inge Bodesohn-Vogell, trans. Eileen Martin (Luca: Verlag Freren, 1990), 39–46.

15. Ibid. Between 1901 and 1905, there were eight exhibitions in Berlin alone; among van Gogh's collectors were Karl Ernst Osthaus, a patron of the arts and later founder of the Folkwang Museum, Essen; Gustav Schiefler, a Hamburg judge and collector of expressionist prints; and Hugo von Tschudi's Nationalgalerie in Berlin.

16. This aspect of van Gogh's German reception, while augmented by the work of other scholars and this author, was put forward and discussed by Reinhold Heller in graduate classes in the fall of 1991.

17. This connection between art and life was perpetuated outside Germany as well; in 1890, for example, the French critic Albert Aurier published the article, "Les Isolés [The Isolated Ones]: Vincent van Gogh" in the journal *Mercure de France* in which he characterized the artist's work by "certain biographical considerations" such as "nervousness" and "violence of expression." For a translation of the article, see *Van Gogh in Perspective*, ed. Bogomila Welsh-Ovcharov (Englewood Cliffs: Prentice Hall, Inc., 1974), 55–57.

18. The Düsseldorf-based Sonderbund, a "Special League of West German Artists and Friends of Art," assembled the exhibition to survey the entire modern art movement and in particular, the avant-garde developments of Germany which they termed "Expressionism." In the catalogue preface, the following explanation was published: "While the purpose of this international exhibition of the work of living artists is to give a representative view of the Expressionist movement, it includes a retrospective section, covering the historical basis on which this controversial painting of our age is founded: the work of Vincent van Gogh, Paul Cézanne, Paul Gauguin." As reproduced in Wolf-Dieter Dube, *The Expressionists*, trans. Mary Whittall (London: Thames and Hudson, 1972), 19.

19. There are several good publications on this aspect of the reception of van Gogh: *The Mythology of Vincent van Gogh*, ed. Kodera Tsukasa and Yvette Rosenberg (Tokyo and Philadelphia: TV Ashai and John Benjamins Publishing, 1993); Magdalena M. Moeller, "Van Gogh and Germany," in *Vincent van Gogh and the Modern Movement, 1890–1914*, 312 ff; Patrick Bridgewater, *The Expressionist Generation and van Gogh*, Texts and Monographs, New German Studies, vol. 8 ([Hull]: German Department, Hull University, 1987); and Walter Feilchenfeldt, *Vincent van Gogh and Paul Cassirer, Berlin: The Reception of van Gogh in Germany from 1901 to 1914*, Cahier Vincent Series, no. 7 (Zwolle: Waanders, [1988]). Finally, Griselda Pollock has written an especially interesting article on van Gogh's reception in our own time entitled, "Artists Mythologies and Media Genius, Madness and Art History," *Screen* 21, no. 3 (1980): 59–96.

20. Ludwig Meidner, "Vision of the Apocalyptic Summer," reprinted in Roters, 69–70.

21. See the entry on Meidner's encounters with the work of van Gogh by "H.F." in *Vincent van Gogh and the Modern Movement, 1890–1914*, 405.

22. It is possible that the sketch of the bedroom painting was included in one of the early publications along with the letter to Theo van Gogh that Vincent wrote in 1888.

23. This question of date and source is complicated by the fact that according to the documentary files of The Art Institute of Chicago, the painting was not shown in Germany until 1914, when it was exhibited in the Cassirer Gallery (cat. no. 53). While both Meidner and Kandinsky were in Germany in 1909, initial examinations of German art journals and publications available to the author uncover no reproductions of the painting; a point of contact, therefore, is difficult to determine.

24. Andreas Meier, "Karl and Robert Walser's Early Interest in the Art of van Gogh," in *Vincent van Gogh and the Modern Movement, 1890–1914*, 61.

DAVID MORGAN

Empathy and the Experience of "Otherness" in Max Pechstein's Depictions of Women: The Expressionist Search for Immediacy

Although a prominent critic reviewing an exhibition of Brücke artists in 1912 concluded that Max Pechstein (1881–1955) was "without question the most mature and most important" among his colleagues, Pechstein's career has not received the attention accorded to other members of the group such as Ernst Ludwig Kirchner or Emil Nolde.[1] No major monograph or biography has appeared since Max Osborn's study of 1922, and no catalogue raisonné of the paintings has ever been produced.[2] Casting about for reasons for this state of affairs, one notes the fact that writers on Pechstein generally have made a point of distinguishing his work from that of his Brücke colleagues. In fact, many consider his work to have been more deeply influenced by the paintings of the French Fauves or Vincent van Gogh than that of the more appropriately Northern Edvard Munch. Osborn, for instance, linked Kirchner's "nervous, sensitive disposition" with Munch, and Pechstein's "eye" with van Gogh.[3] In the construction of Expressionism as an especially Nordic artistic enterprise—as agonistic, and as an aesthetic informed more by the nihilistic than the vitalistic aspect of Nietzsche's philosophy—Pechstein's art has taken a back seat to the psychologically laden canvases of Kirchner and Oskar Kokoschka.

Of course, Pechstein's work *is* different from that of his fellow Expressionists. The broad, sensuous rhythms of his female nudes and his avoidance of the Brücke penchant for angular, fractured forms reveal his more traditional training and certainly suggest an affinity for the orientalizing conception of the nude found in both the academic tradition and the avant-garde of France; the work of Henri Matisse is one such example. Moreover, Pechstein's work after the end of the expressionist period (circa 1921) did not undergo the same kind of experimental evolution apparent in Kirchner's or more particularly Beckmann's or Nolde's production.

But one wonders if Pechstein's assignment to secondary status is not due in part to the essentialist search for the irreducibly national roots of German Expressionism. Dominated by historians of style, art history as a discipline has tended to look for clearly identifiable features which unambiguously connect a work of art to a specific time and place, and in particular, a national style. The tradition with which Pechstein's art is often associated is French Post-Impressionism—a far cry from the styles of Lucas Cranach, Mattias Grünewald, and Munch, who have served as the "predecessors" of Erich Heckel, Kirchner, and Nolde.

Pechstein's work after 1914, when the artist emulated Paul Gauguin by leaving Europe for the South Seas (his memoirs say that he intended to stay on the islands "from now on"[4]), has not received much critical attention since the early 1920s. Osborn, who firmly desired to locate Pechstein within the national fold of German Expressionism, stressed that the artist was attracted to the South Seas and tribal art years before he knew anything about Gauguin.[5] In order to establish a Germanic tradition of interest in Palau culture and the South Seas, Osborn quoted at length from an 1829 essay in the *Berliner Kunst-Blatt* on the sense

Fig. 1. Max Pechstein, *Head of a Girl,* 1910, oil on canvas, 20 1/2 x 20 (52.1 x 50.8), Gift of Mr. and Mrs. Joseph Randall Shapiro, 1992.19.

of beauty in the South Sea Islands.[6] Moreover, Osborn considered Pechstein to have fully achieved "the characteristic features of his art" by 1907, just before his first visits to Italy and Paris in 1907– 08.[7]

Rather than dwell on the national-stylistic features of French versus German art, the consideration of which has been so much a part of German expressionist historiography, I would like to focus on a particular concern which Pechstein shared with fellow Brücke members, but dealt with in his own way, and which the Smart Museum's recent acquisition, *Head of a Girl* (fig. 1), will help to illuminate. Painted in 1910, the work depicts Charlotte (or "Lotte") Kaprolat, whom the painter married the following year; her face shares the features of positively identified images of Lotte such as the artist's quick sketch of her on a postcard sent to Erich Heckel, and a double portrait of Pechstein and Lotte painted in 1911.[8] The painting evinces Pechstein's unerring draughtsmanship, lively color, and deft brushwork. He silhouetted Lotte with a blue contour against an intensely colored ground and employed a quickly brushed but carefully built-up chiaroscuro in the face, neck, chest, and

shoulders to achieve the sculptural solidity of the figure firmly planted in the lower portion of the canvas. While a rush of brushstrokes models the features of Lotte's face in the most cursory way, they are well contained by the blue contour on the left and the contrast of glowing red shadows and pale violet highlights on the forehead, nose, and cheek.

It is just this searching, but undeniably forceful solidity, which sets Pechstein's figurative work from 1909 off from the other Brücke painters. In major paintings from 1909 to 1917, such as *The Yellow Cloth* (1909), *Dance* (1910, fig. 2), *Women on the Shore* (1911, fig. 3), and *Oarsmen* (1913)—and in addition, the many figural compositions of Palau painted in 1917 after his release from the military (such as *In the Bordello, Palau*)—Pechstein demonstrated the same interest in a sturdy composition of the human figure in worlds alternative to modern urban bourgeois life, as in the Smart Museum's painting.[9] Although Pechstein pursued the Brücke ideal of a common style in his prints and landscape paintings from 1909 until the war (and mannered versions of that style thereafter), his figure paintings generally preserved an obdurate, sculptural quality. His Brücke companions, on the other hand, particularly after their 1911 move to Berlin, pursued a figurative painting style characterized by flatter, broader strokes of paint assembled into agitated and angular patterns. Kirchner's well-known Berlin street scenes of women and Heckel's *Glass Day* (1913) demarcate the growing distance between Pechstein and the group (from which he was expelled in 1912 for exhibiting his work without his colleagues).

Whereas Kirchner and Heckel disintegrated the human figure into abstract forms, Pechstein preferred in his figurative painting to incarnate fantasies of women in the cabaret, on the shores of the Moritzburg lakes outside of Dresden, in an East Prussian fishing village on the Baltic coast, or on the islands of Palau. He painted these women as robust alternatives to the urban, bourgeois modern world. The female figure served throughout Pechstein's oeuvre as the primary signifier of a primordial exuberance and an escape from the banal, conventional character of modern existence, or what one admirer of Pechstein's work generally

Fig. 2. Max Pechstein, *Dance* (*Tanz*), 1910, oil on canvas, dimensions unknown, location unknown.

called, "everyday life."[10] This is evident in the 1910 lithograph poster, *The Archer*, which the artist produced for the first exhibition of the New Secession: a crouching nude of amazon proportions draws an arrow, perhaps about to fire on the conservative establishment of the Berlin Secession.[11] Such exuberance is also seen in the work from the summer of 1910 when Pechstein, Heckel, and Kirchner traveled to the Moritzburg lakes to paint nude models (and one another) in the open air. The artists sought out amateur models—two young daughters of a deceased circus performer—to pose for them in order to "guarantee movements without studio training."[12] Pechstein later described the summer by stating that they "... lived, worked, and bathed in absolute harmony."[13] This utopia consisted of a communal experience in which artist and subject intermingled: Pechstein reported that when a male model was required, one of the artists would serve. The

Fig. 3. Max Pechstein, *Women on the Shore* (also known as *Women with a Boat*), 1911, oil on canvas, dimensions unknown, location unknown.

rigid distinction between art and life was blurred on the assumption that authentic art could only come from authentic experience—and the female models served as the catalyst for this authenticity.

Osborn has provided the starkest suggestion of the role women played in the artist's work of this period:

> What kind of women these are! Not decorative or delicate forms. Nothing of customary prettiness. Entirely animal beings appear. Animal women. Fleshy, compact apparitions. Creatures of instinct. Closely bound to nature. Created for the brutal joy of the senses, for carrying, bearing, nursing. The fear of conventional beauty which dominated the entire [Brücke] group spoke with wilder gesture [in Pechstein's work]. Woman is seen as a primitive creature.[14]

But what relation exists between the Smart Museum's picture of Lotte and the nature-bound nudes set in the non-urban worlds of the Moritzburg lakes, the village of Nidden on the

Baltic coast, or the exotic islands of Palau? As the image of a dancer dressed in a dark blue leotard or stage costume, hair up, and a large flower on her bodice, the portrait of Lotte fits into what is at first view a very distinct thematic corpus of urban, nightlife entertainment. Lotte the dancer or performer stands before a colorful stage decoration; this sort of flat or screen appears throughout Brücke imagery at this time, including a large number of prints by Pechstein from 1910 to 1912 depicting variety acts, dance scenes, and acrobats and carnival performers. Yet something distinguishes Pechstein's work: it is not overtly sexual, or erotic in tone, and rarely promiscuous. Its subject is neither evil and social injustice, nor the victimization of women in Berlin's entertainment industry.[15] There is none of the lustiness in Pechstein's depictions of women and female performers that can be found in Kirchner's sexually charged drawing *Hamburg Dancers* of 1910; Nolde's *Tingel-Tangel III* (1907) and its confrontation of genders; or Heckel's attentions to the alienation and sense of fallenness displayed in *Dancer I* (fig. 4), an etching of a melancholy dancer exposing herself to an anonymous crowd of men.[16] In a major figure painting of the period, *Dance* (1910, fig. 2), Pechstein merged the contemporary urban subject of the dance stage with the realm of orientalizing fantasy. No longer a night club scene, Pechstein's portrayal of dance dehistoricizes the subject and locates it in the exotic world of the harem. Osborn observed this slippage between contemporary reality and fantasy in his description of the painting as "[a] company from a wild and vulgar variety act or from a bordello or from the harem of a fabled ruler."[17]

Not only did Pechstein prefer to visualize women in exotic settings, he also envisioned them in harmony with the world they inhabited—whether the cabaret or the South Seas. Lotte, for example, poses quietly for the painter, with a graceful tilt of the head, poised and nicely balanced against a brilliant red-orange, a chromatic variation on the shadows of her face. A strip of bright yellow on the opposite side of the canvas corresponds to the direction of light falling onto her back and shoulders. The serenity which Pechstein established between Lotte and her setting corresponds to the idyllic absorption which the artist and his friends discovered at the Moritzburg lakes; it also relates to the rustic purity which Pechstein reported experiencing at Nidden on the Baltic coast, where he wrote that he filled himself with "light and color in nature unspoiled by men."[18] In his memoirs the artist described how he painted all aspects of coastal life. He ate and worked with the fishermen, and found that his "... art, the work as a poor fisherman, and the joys associated with it do not allow themselves to be separated from one another."[19] The same identification with a subject occurred during Pechstein's stay on Palau. Throughout his most significant period of activity (1907–14), he sought out distinct worlds of experience into which he immersed himself in order to paint authentically—that is, out of an *empathetic* relation with what he painted. Accordingly, the night club world to which his painting of Lotte belongs is yet another world which the painter entered in his search for experience purged of what he considered the conventional and uninspired nature of bourgeois society. Within this artistic practice two important aspects are deserving of closer examination: the worlds the painter chooses to enter and the empathetic approach he uses to do so.

A striking pattern to Pechstein's forays into alternative worlds emerges in both Osborn's monograph and the artist's memoirs (which, written in 1945–46, often draw from the earlier biography). In these texts, we read that Pechstein's father, a common laborer in a textile factory, took the family "into the open on Sundays,... on long walks, in which [the father's] love of nature and all living things was transmitted to his children."[20] A pattern of spending leisure time in the open, momentarily free of the drudgery of a working-class existence, emerged in the artist's youth and inflected his subsequent career. The alternating pattern of labor and leisure persists in Pechstein's repeated sojourns into other worlds as an artist aspiring to a final, conclusive harmony of art and life. It is important to note that many of Pechstein's major themes from 1909 to 1914 and after consist of imagery drawn from the realms of *entertainment* (the dance halls, night clubs, brothels, and theaters of Berlin, what one critic called Germany's preeminent "city of labor"[21]) and *vacation* (the rural districts of Moritzburg and Nidden, where Pechstein spent several summers working and vacationing away from the hectic life of Germany's capital), both of which constitute refuge from the "everyday life" of labor.

Fig. 4. Erich Heckel, *Dancer I* (*Variety*) (*Tänzerin I* [*Varieté*]), 1911, etching, 5 1/2 x 5 1/4 (14 x 13.3).

The act of painting Lotte—who modelled for many paintings and prints between 1909 and 1912, including some of the figures in *Dance* (fig. 2)—allowed Pechstein to bridge the rift between art and life. He spoke fondly of the summer of 1911 when he returned to Nidden with his young new wife, whose constant presence allowed him to absorb her movements. He wrote:

> So I set myself the task to grasp humanity and nature in one, stronger and more intimately than in 1910 at Moritzburg. And in an altogether different way, since for me the flesh and blood of the person to whom I now

> gave shape, who had also stood as model for my larger picture, *The Yellow Cloth*, serving my artistic will, flowed into creative art and became one [with it].[22]

He painted the woman he loved in the exotic, nocturnal world of dance and cabaret to the same end that he and his friends painted models and one another at Mortizburg: the painter became the subject and therefore overcame the split between himself and the world he painted. But with Lotte, better than with the subjects at Mortizburg, he enjoyed an entirely intimate relationship. Pechstein also cultivated direct involvement and empathetic participation with the fishermen of Nidden, with whom he shared food and labor.[23] And when he was warned by the director of the German colony at Palau "not to destroy the Palau inhabitants and their nature-bound customs," Pechstein wrote that he enthusiastically assured the official that he had "nothing to fear in this regard since...[he] yearned with the same feelings of respect for the awaited, undesecrated unity of nature and humanity in Palau."[24]

Pechstein's desire to reconfigure the relationship of work and leisure in his art attests to the economic and social conditions (the alienation in bourgeois life caused by urban, industrial existence and the organization of labor and leisure into a debilitating pattern of existence) against which Expressionism emerged in part as a protest. In early-twentieth-century Germany there existed a tenacious paradox between working to achieve freedom and being forever unfree due to the necessity of wage-earning. People found their existence organized into two antagonistic, but interdependent worlds: the work week and the weekend. On Sundays inhabitants of Berlin and Dresden and their working-class suburbs fled the city in search of a regenerative release in "nature," where they sought to recover a lost harmony with the "natural" world.[25] Pechstein wished to reach beyond this paradox in the aesthetic realm of his artistic activity by creating a pure land where art and life (free time and work time) merged, where the artist's *work* was *art* and the art he made was an organic outgrowth of the world in which he lived. In this utopian world, art and labor are identical and sufficient to support the artist. The search for this unity is what drove Pechstein to Moritzburg, Nidden, and Palau. In fact, his friend and sympathetic critic, Paul Fechter, expressed some concern regarding the artist's trip to Palau in 1914, but concluded that "this extrication of oneself from the confusion of the present, this drawing of oneself up into oneself is perhaps indeed the simplest path to equilibrium: the spiritual grows with least restraint beyond all the inhibitions of the day."[26]

In this world of equilibrium, art redeemed the artist and those with whom he lived. Women (or better, "Woman")—Pechstein's preferred subject, indeed, the primary subject of Expressionism's avowedly figurative art—became the essential vehicle of this redemption because women were understood as organic symbols of the wholeness of art and life. This understanding of primitive society and women is also articulated in the work of Pechstein's contemporary, the Berlin sociologist Georg Simmel. In a fascinating essay of 1905 entitled, "Fashion," Simmel differentiated between imitative or equalizing and individual or distinguishing forces in society which shape public display. "Primitive man," according to Simmel, rigidly defined cultural paradigms which are transmitted by strict imitation in ritual and artefact.[27] Simmel considered imitation to be the drive to social equality and regarded this socializing impulse as a "feminine principle," which he opposed to the "masculine" characteristic of "individual peculiarity."[28] Woman, like primitive society as a whole, resists change and "consists in a lack of differentiation."[29] In light of this attitude, what Pechstein may have seen in the female nude set in the "primitive" world of the Baltic coast (where he also painted Lotte in the summer of 1911), the Mortizburg lakes, or the Palau islands was a changeless utopian community in harmony with natural forces. Simmel's characterization of women as eluding individuality may be visualized in Pechstein's generalized female nudes washing themselves in the waves or bathing in the sun.

A very similar image of women appears in Osborn's description of the painter's nudes on the Baltic coast:

> Nude women, who bathe or rest, look outward or dream inwardly. Examples of his arsenal of animal creatures. Grow forth as if born from sand and dune. Let their bright, stout, fleshy bodies shimmer against the glow of the sea.[30]

Osborn's use of the term "arsenal" resonates within a pervasive expressionist rhetoric of militant conflict between humanity and nature. Pechstein, Osborn wrote, rose to the challenge and entered into battle with nature:[31] "The endless multiplicity is condensed with a clenched fist, the imponderable is forced into a rigid system. That is no longer the sea, which our eyes see. It is the concept of the sea."[32] The artist overcame nature's wild, manifold appearance by subordinating it to conceptual control, to his idea. In this way, man is not overcome by nature, but subdues it in order to live in harmony with it. According to Osborn, the artist ought to extract from reality only that which binds eye and feeling; he wrote that "[t]he meaning of the phenomenon should be sought, not its external shape, prepared from one hundred incidental accidents which only blur the mind."[33] With these words in mind, one may be reminded of Nietzsche's praise of vitalistic ecstasy as "the feeling of increased strength and abundance" from which "a man gives of himself to things, he forces them to partake of his riches, he does violence to them...."[34] Nietzsche referred to this as "idealizing," which he contrasted to imitation as the "stupendous accentuation of the principal characteristic" of a thing grasped by the artist and freely accentuated according to his genius. Pechstein was frequently characterized by early critics as a master of an almost imperialistic form of empathy; this type of experience was championed by the psychologist and preeminent theorist on empathy, Theodor Lipps, who stated:

> The "Other" is one's *own* personality represented and modified according to external appearance and the observable expressions of life, a modified, personal self. The person outside of me, of whom I have consciousness, is a double and at the same time a modification of myself.[35]

This empathetic colonizing of the external world became a critical touchstone for Paul Fechter, who contrasted Pechstein's approach to Kandinsky's inner absorption and retreat from the world of phenomena:

> Unlike Kandinsky, [Pechstein] does not thrive in isolation, in absorption in his own depths, but in giving himself to the experience of the world. He takes people and things into himself and makes for them a new life according to his feeling, [a life] which he seeks to shape as strongly as possible. He expresses his life in this felt existence of things and thereby simultaneously their deepest being.[36]

In his important monograph on Expressionism, Fechter contrasted the "passivity" of the "personality of the artist" in Impressionism to new German painting.[37] The Expressionist, according to Fechter, is the artist who cultivates an intense inner feeling and attends to it either directly (Kandinsky) or through the medium of the world (Pechstein).

This theorized need to conquer nature applies to Pechstein's choice of female subjects. The method of accentuation mentioned by Nietzsche and ascribed to Pechstein by Osborn may be seen in the artist's primitivizing portrayals of female nudes in nature, where the particularities of the individual models were subordinated to generic or principal characteristics. Women, in other words, became *Woman*. By painting women and exerting control over them in the process of representing them—by living with and painting Lotte—Pechstein hoped to reclaim a mythic unity between artist and subject.

This "primitive" and untrammeled experience is conveyed in the direct, unpremeditated application of paint. A sketchy facture which leaves plain the work of the tool and the process of creation is, of course, a stylistic signature of Expressionism. Kirchner wrote in the original program for Brücke, published in 1906, that "[w]hoever renders directly and authentically that which impels him to create is one of us."[38] Emil Nolde testified to the organic (hence authentic) aim of expressionist art when he

wrote that his work was "to grow out of the material used, like a plant in nature springs out of the earth corresponding to its character."[39] Pechstein summarized the "fundamental principle" of printmaking as the fabrication of the image without preparatory sketches, as a direct application of tools to material.[40] Heckel advised the same direct method in the creation of sculpture, which was to make no use of a model or transfer process.[41]

This aesthetic of the unfinished (but complete) work consisted of encoding marks as traces of the picture's manufacture in order to signify the artist's empathetic act of feeling himself into his subject. Such a rhetoric of spontaneity is evident in the strip of raw canvas across the top of the Smart Museum's painting as well as the roughly brushed features of Lotte's face. Yet close examination of the picture's surface reveals extensive reworking of the image, overpainting, transparent layers, and a carefully built-up texture of flesh. The portrait avoids any sense of being overworked, however, by the saturation of the background and the vigorous brushwork, which is never tedious and always tentative and searching. At the top, the touch of green suggests a thought not carried to completion. The careful signature and date in the lower right corner, however, leave no doubt that Pechstein considered the work complete. *Head of a Girl* stands as a satisfying moment in a restless and ultimately unfinished search for a synthesis that led Pechstein, like so many of his contemporaries, away from the chaos of Europe and its burgeoning urban nerve centers on the eve of great destruction.

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Notes

Author's note: all translations from the German are by the author unless otherwise noted.

1. See, for example, Curt Glaser, "Aus den Berliner Kunstsalons," *Die Kunst für Alle* 27 (1912): 386, for a review of the Brücke exhibition in April 1912 at the Fritz Gurlitt Gallery, Berlin.

2. Max Osborn, *Max Pechstein* (Berlin: Im Propyläen-Verlag, 1922). Pechstein's work has, however, been widely exhibited—for a long list of solo shows from 1909 to 1982, see the exhibition catalogue, *Max Pechstein* (Kaiserlautern: Pfalzgalerie, 1982), 235-36; a helpful bibliography appears on pages 237-49.

3. Osborn, 52.

4. Despite his wishes, Pechstein stayed on the islands only until the fall of 1914, when he was taken prisoner by the Japanese. When released, he made his way back to Germany. Max Pechstein, *Erinnerungen*, ed. Leopold Reidemeister (Wiesbaden: Limes Verlag, 1960), 61.

5. Osborn, 116.

6. Ibid., 112-13.

7. Ibid., 58.

8. The postcard, which is postmarked 3 March 1909, is reproduced in Pechstein, 33; the *Double Portrait* appears in Walther Heymann, *Max Pechstein* (Munich: R. Piper, 1916), 17 (unnumbered plate in appendix of reproductions), and in *Painters of the Brücke* (London: Tate Gallery, 1964), plate 52. The Art Institute of Chicago possesses a 1910 gouache by Pechstein (acc. no. 1985.395), which has been identified as Lotte (see Alice Adam, *New Acquisitions/German Master Prints and Drawings* [Chicago: Alice Adam, 1985], fig. 6). However, in a letter to Robert Gore Rifkind, October 31, 1988, Pechstein's son, Max, points out that the woman portrayed is actually Lotte's mother, the painter's mother-in-law; the letter is in the collection of the Department of Prints and Drawings, The Art Institute of Chicago. A 1909 drawing of a nude figure from the back with the face seen in profile appears to be Lotte, see *Meisterwerke des Expressionismus*, ed. Magdalena M. Moeller (Stuttgart: Verlag Gerd Hatje, 1990), no. 105.

9. These paintings are reproduced in Osborn, figs. 6, 13, 18, 24, and 50, respectively.

10. Georg Biermann, "Max Pechstein," *Der Cicerone* 10, no. 17/18 (1918): 263 and 265.

11. In the spring of 1910 works submitted to the Berlin Secession by more than two dozen artists including Max Pechstein were rejected by the exhibiting organization. As a result, these artists responded by forming a new society named, "The New Secession," which presented the rejected works in a show which ran concurrently with the Berlin Secession's annual exhibition.

12. "Wir mussten zwei oder drei Menschen finden, die keine Berufsmodelle waren und uns daher Bewegungen ohne Atelierdressur verbürgten." Pechstein, 42.

13. "Wir lebten in absoluter Harmonie, arbeiteten und badeten." Ibid.

14. "Was sind das für Frauen! Keine zierlichen und zarten Gebilde. Nichts von landläufiger Hübschheit. Ganz animalische Wesen treten auf. Weibtiere. Fleischige, kompakte Erscheinungem. Instinktgeschöpfe. Der Natur eng verbunden. Zu brutaler Sinnenfreude, zum Tragen, Gebären, Nähren geschaffen. Die Angst vor der konventionellen 'Schönheit,' die die ganze Gruppe beherrschte, sprach sich hier mit wilder Gebärde aus. Das Weib wird als ein primitives Geschöpf gesehen. Lange Jahren, bevor Pechstein exotische Länder aufsuchte, steht der Typus der Frauen, den er dort dann in Wahrheit vorfand, bei ihm fest." Osborn, 58.

15. Pechstein does not seem to lament in his work the fate of women lost to a world of voracious male desire in the Berlin underworld of lowlife entertainment and prostitution. For a discussion of Berlin nightlife, see Jill Lloyd, *German Expressionism: Primitivism and Modernity* (New Haven: Yale University Press, 1991), 85-101.

16. Kirchner's *Hamburg Dancers* is reproduced in Lloyd, fig. 105. Nolde's *Tingel-Tangel III* is reproduced in the auction/sale catalogue, *Marlborough Fine Art Limited* (London: Marlborough-Gerson Gallery, 1966), fig. 74. Heckel's *Dancer* appears in Lothar-Günter Buchheim, *Graphik des deutschen Expressionismus* (Feldafing: Buchheim Verlag, 1959), fig. 191. Pechstein's 1923 color woodcut *Dancer Reflected in a Mirror* (reproduced in Reinhold Heller, *Brücke: German Expressionist Prints from the Granvil and Marcia Specks Collection* [Evanston: Mary and Leigh Block Gallery, Northwestern University, 1988], cat. no. 99) revisits Heckel's *Dancer I*. The motif was also treated by Kirchner, but as Heller has suggested, Pechstein's image reads more as an allegory of his lamentation of "society's attitudes toward the artist" than a titillating image of lowlife erotica (281).

17. "Eine Gesellschaft aus einem wilden und gemeinen Varieté oder aus einem Bordell oder aus dem Harem eines Märchenherrschers." Osborn, 98.

18. Pechstein, 36.

19. Ibid., 37.

20. Osborn, 22-23; cf. Pechstein, 9, where it is written that only Max and his older brother Richard accompanied their father "durch Dörfer und Wälder" (through villages and woods) on the Sunday outings.

21. Biermann, 264.

22. "Jetzt hatte ich das grosse Glück, ständig einen Menschen in voller Natürlichkeit um mich zu haben, dessen Bewegungen ich aufsaugen konnte. So stezte ich mein Trachten fort, Mensch und Natur in eins zu erfassen, stärker und innerlicher als 1910 in Moritzburg. Und ganz anders, weil mir mit dem Menschen, den ich nun gestaltete, und der auch zu meinem grossen Bild, dem 'Gelben Tuch,' meinem Kunstwollen dienend, Modell gestanden hatte, in Fleisch und Blut schaffende Kunst in einem zusammenfloss." Pechstein, 50. The artist's German here is particularly cumbersome; for a slightly different translation, see Heller, 210.

23. Osborn says that among the inhabitants of Nidden, the painter "[d]id not 'study' them, but lived with them. Chatted and meditated with them, smoked and drank, undertook excursions with them. There was no difficulty of communication here. Not a man who removed himself from the ethereal sphere of cultural refinement in order to 'descend to the people.'" ("Nicht sie 'studiert,' sondern mit ihnen gelebt. Mit ihnen geschwartzt und geschwiegen, geraucht und getrunken, mit ihnen die Ausfahrt unternommen. Hier was keine Schwierigkeit der Verständigung. Nicht ein Mann dem Dunstkreise des Kultur-Raffinements entschloss sich 'zum Volke hinabzusteigen.'") Osborn, 88.

24. Pechstein, 55.

25. On the cult of nature, see Lloyd, 102-29.

26. Paul Fechter, "Zu neuen Arbeiten Max Pechsteins," *Deutsche Kunst und Dekoration* 34 (1914): 11; see also Fechter, *Der Expressionismus* (Munich: R. Piper, 1914), 26, for the same text.

27. Georg Simmel, "Fashion," *International Quarterly* 10 (October 1904-January 1905): 132; originally published as *Philosophie der Mode* (Berlin: Pan, 1905).

28. Ibid., 142.

29. Ibid., 143.

30. Osborn, 90.

31. Ibid., 80–81. For an extended use of the metaphor of battle and military conflict directed against a "passive," mimetic artistic practice, see pages 80-90. I have discussed this rhetoric in the writings of the Bavarian painter, Franz Marc; see David Morgan, "Concepts of Abstraction in German Art Theory" (Ph.D. diss., University of Chicago, 1990), 162-77.

32. Osborn, 82.

33. Ibid., 60.

34. From *Twilight of the Idols*, paragraph 8, trans. Oscar Levy, in *The Philosophy of Nietzsche*, ed. Geoffrey Clive (New York: New American Library, 1965), 539.

35. "Der 'Andere' ist die vorgestellte und je nach der äusseren Erscheinung und den wahrnembaren Lebensäusserungen modifizierte eigene [sich] Persönlichkeit, ein modifiziertes eigenes Ich. Der Mensch ausser mir, von dem ich ein Bewusstsein habe, ist eine Verdop-

pelung und zugleich eine Modifikation meiner selbst." Theodor Lipps, *Grundlegung der Aesthetik*, vol. 1 (Hamburg and Leipzig: Leopold Voss, 1903-05), 106.

36. "Er erlebt sich nicht wie Kandinsky in der Isolierung, in der Versenkung in die eigene Tiefe, sondern in der Hingebung an das Erlebnis der Welt. Er nimmt Menschen und Dinge in sich hinein und schafft ihnen in seinem Gefühl ein neues Leben, das so stark wie möglich zu gestalten nun sein Ziel wird. Er drückt so sein Leben an diesem gefühlten Dasein der Dinge aus und damit gleichzeitig deren tiefstes Wesen..." Paul Fechter, "Zu neuen Arbeiten Max Pechsteins," 4. This quickly became commonplace in the critical reception of Pechstein's art. Georg Biermann praised Pechstein's "profound empathy into the essence of things" ("Max Pechstein," 267) and Max Raphael wrote of the artist's love "to give his life" to those inanimate things about him ("Max Pechstein," *Das Kunstblatt* [1918]; reprint [Nendeln and Liechtenstein: Knaus, 1978], 161).

37. Fechter, *Der Expressionismus*, 4 and 15.

38. Translated in Heller, 15.

39. Ibid.

40. Ibid., 18.

41. Lloyd, 68.

ADRIENNE KOCHMAN

Lovis Corinth's Later Prints: Mythological and Biblical Themes and the Currency of Tradition

Tear off the materialistic blinders: let allegory, the stories of the Bible, Homer be our guides in a world of greater beauty and lofty thought.[1]

With these words in 1924, the art historian Cornelius Gurlitt hailed a future filled with hope and ideals, a society in which Germans could live free from the harsh realities of hunger, inflation, and political unrest that were common during the early years of the Weimar Republic. Gurlitt's utopian vision was shared by intellectuals after World War I and the November Revolution of 1918; they believed the end of the war and the fall of the German monarchy signaled a new beginning for their country. Perceiving the war to be a result of the materialistic political interests of their country's former rulers, numerous artists took an anti-political stance in their work and sought spiritual meaning through portrayals of the human condition. Their work was eclectic in both style and subject matter, as artists responded individually to this universal theme of spirituality. Some, such as George Grosz (1893–1959) and Ludwig Meidner (1884–1966), represented the plight of man in contemporary modern society by focusing on images of the city and the experience of the individual in it. Others, such as Max Pechstein (1881–1955) and Karl Schmidt-Rottluff (1884–1976), used religious subjects—the Crucifixion and the Last Judgement, for example—to explore issues of death and salvation. Like his latter colleagues, Lovis Corinth (1858–1925) expressed his concern for the human condition through mythological subjects and religious themes. His reinterpretation of traditional topics gave new currency to matters concerning his private life and the radical changes affecting contemporary German society.

Through the generosity of Marcia and Granvil Specks, the Smart Museum of Art is fortunate to have a number of such examples in its expanding collection of German prints and drawings. Under discussion here are a number of prints by the artist, including: *Faun and Nymph* (*Faun und Nymphe*) (Schwarz 165), a drypoint from 1914; six of twelve etchings from the portfolio *Antique Legends* (*Antike Legenden*) (Schwarz 351), published in the winter of 1919–1920, which the Museum holds in its entirety; and another drypoint entitled *The Temptation of St. Anthony* (*Die Versuchung des heiligen Antonius*) (Schwarz 353) from 1919, which was published in the Annual Portfolio of the Dresden Artists Association (*Jahresmappe Kunstvereins Dresden*).

These prints are of particular interest for the way in which Corinth could address personal and social concerns in a realm removed from immediate everyday experience. Through his mythological and biblical prints, Corinth incorporated contemporary figures into a religious/historical context forming what has been referred to as a "juxtaposition of tradition and modernity."[2] Such issues as intimacy and personal isolation, World War I, and Germany's impending defeat are personified in his work as saints, classical heroes, and gods. Corinth also applied this juxtaposition formally: the prints

mentioned above are reinterpretations of earlier subjects which the artist executed as paintings and, in their current form, are rendered in varying degrees of faithfulness to the originals. Corinth believed that artists' individuality and inventiveness emerged through the depiction of traditional subjects: by adopting themes used time and time again by the great masters, artists could distinguish themselves through the uniqueness of their outlook and style.[3] The cyclical nature of Corinth's working method allowed him to maintain his tie to an art-historical tradition while asserting his awareness of contemporary issues. His ability to integrate the past with the present in those revised prints endowed them with new-found meaning for both the artist and his audience.

Corinth expressed personal concerns about intimacy and sexuality in male/female relationships in *Faun and Nymph* (fig. 1) of 1914. As indicated by its title, the print depicts a common subject from mythology—fauns or satyrs catching, or attempting to catch, nymphs—which often suggests fertility and/or lust.[4] Here, the artist's particular handling of the subject presents the couple in an erotic and arousing embrace, the nymph grinning in satisfaction as the faun caresses her. The implied privacy of the scene and intimacy of their interchange allowed Corinth to pay particular attention to the reaction of the nymph to her partner's advances. This focus may have connections to the artist's feelings about his own relationship with his wife Charlotte Berend. After suffering a stroke in December 1911, Corinth expressed his concern over their attraction to one another.[5] This situation is further implied by *Faun and Nymph*'s association with two earlier oil paintings of 1910, *Embrace* and *The Kiss* (locations unknown), which are similar in composition and expressive behavior of the couples in each work. There are, moreover, important changes in the way in which Corinth reworked the subject. *Embrace*, in particular, captures the intimacy and arousal of *Faun and Nymph* in the similarity of poses and gestures, though the viewer's involvement in the action is different. The painting is more discreet, as the woman's head is thrown back, just behind the man's head which rests over her shoulder. She grins in pleasure and

Fig. 1. Lovis Corinth, *Faun and Nymph* (*Faun und Nymphe*), 1914, drypoint, ed. 24/25, 10 1/8 x 6 11/16 (27.7 x 17) (plate), Schwarz 165 IV/IV, Marcia and Granvil Specks Collection, 1991.339.

holds a drunken gaze with half-closed eyes, yet her relationship is with her mate, not the viewer, as she looks onto and past his head, without any notice of what occurs beyond the couple's personal space. In the print, however, the nymph more boldly engages the viewer in the couple's action through the directness of her outward gaze and the slightly diagonal placement of her figure, which draws us into the scene. The assertiveness of her pose reaffirms her satisfaction and importance to the continuing romance of the relationship. In *Faun and Nymph*, Corinth synthesized a traditional mythological theme with a personal agenda in order to explore issues of sexuality and his own marital relationship. Four years later, he used these same strategies of synthesis to comment on the traumatic social and personal consequences of World War I.

On a broader level, Corinth's portfolio *Antique Legends* can be more clearly associated with the artist's sentiments about the allusionistic uses of mythology, and more specifically, about the events related to the concluding months of the first world war.[6] In the spring of 1918 the German army's efforts to infiltrate Allied forces in the West failed, and by the end of that summer, Germany's defeat became imminent as its army retreated from foreign soil. At the end of October there was a mutiny at the Kiel naval base and numerous riots and strikes followed across the country. On 9 November, as Wilhelm II abdicated the throne and fled to Holland, Germany was declared a republic. In the following days of the November Revolution, there was political chaos, economic and social strife, and government instability as Germany's future lay in question. Such were the circumstances under which Corinth produced *Antique Legends*; earlier, in May of 1918, Julius Meier-Graefe, the prominent art critic, historian, and director of the publishing firm the Mareés-Gesellschaft, commissioned the artist to produce a portfolio of etchings. In response to Meier-Graefe's request that the prints, "...not be organized too narrowly, whether they be grouped around an interpretation of a story, a portfolio of landscapes, a portfolio of still-lives or interiors,"[7] Corinth decided upon a group of twelve etchings centered around episodes from classical mythology. By August of that same year, he was already hard at work on the new project.[8]

In the text accompanying the published version of the portfolio, Meier-Graefe described Corinth's sketchy rendering style as appropriate to mythological subject matter and related the artist's understanding to recent events in German society.[9] Praising the human element in Corinth's images of gods and heroes, Meier-Graefe associated these demystified figures with the plight of contemporary man. He wrote:

> He [Corinth] can only present gods and heroes as he sees them. Entire nations, entire epochs haven't understood it better, and have survived in order to understand better. Priamos was no king, Apollo no god. Townspeople from Ghent, Bruges, or the Lower Rhine populated Parnassus.... What should Corinth otherwise do, than to use townspeople of today? They're not as firm on their feet, their doublets not so compactly stuffed as the people from the fifteenth century. How could they be? But there are the legends with which one mimics them, neither nearer nor farther. They live in pictures. There is so much numbness and death in the world, that every activity has its price, even [for] those in rags.[10]

In his text Meier-Graefe saw hope for the rebuilding of post-war German society in its own citizens who, as everyman's god and hero, could contribute to the rebirth of their country. The poverty, hunger, and destruction caused by the war jeopardized the daily existence of German citizens whose struggle Corinth personified in the tales of classical characters. Such consequences were a sobering payment to German citizens, who Corinth tried to assuage through his additional examination of the themes of youth, salvation, and rescue in several of the prints from the portfolio.

Odysseus and the Suitors (*Odysseus und die Freier*)(fig. 2), for example, takes for its subject Odysseus's reclaiming of his homeland. The image illustrates the episode in Homer's *Odyssey*, in which Odysseus, upon his return, fights against Penelope's suitors who would have her marry one of them in an attempt to usurp Odysseus's throne while he was away at sea. In formal terms, the image is essentially a compilation of two tempera paintings, both executed in 1913, entitled *The Suitors in Battle Against Odysseus* and *Odysseus in Battle with the Suitors* (locations unknown). The composition of each of the paintings is included in the print: the first is reversed and oriented to the viewer's right; the second painting, also in reverse, appears to the viewer's left. Odysseus kneels and takes aim with his bow and arrow; standing behind him is his son, Telemachus, about to throw a spear. Centered squarely to face the viewer is Athene, who witnesses the event as she aids Odysseus toward victory. Behind him are his two faithful servants, the elderly Eumaeus and Philoetius, who assist Odysseus in reclaiming his house. Two suit-

Fig. 2. Lovis Corinth, *Odysseus and the Suiters* (*Odysseus und die Freier*), 1920, published in the portfolio *Antique Legends* (*Antike Legenden*), etching, 12 9/16 x 9 11/16 (31.9 x 24.6) (plate), Schwarz 351 I–XIII, 1985.55.

ors, Antinous and Eurymachus, are already dead as others rally to defend themselves to no avail. Beyond illustrating a famed Greek tale, however, the story of Odysseus's rightful claim amidst the chaos of his return is reminiscent of Corinth's own comments about the despair and helplessness of Prussia only days before the German empire became a republic, and two weeks before he completed *Antique Legends*.[11] Earlier, on 1 November, Corinth wrote in desperation:

> Prussia then stands alone. The future is dismal, frightful. There is no reprieve from the noisy enemies. And still, I feel that I am a Prussian and hope for a single, if only, a tiny rescue from this government. The Kaiser himself—as gravely as he has sinned, should remain and perhaps the power of the military could help somewhat—if it's not already destroyed.[12]

Having thus depicted post-war difficulties, Corinth imagined a more positive resolution of political and social conditions in *Apollo and the Rosy-Fingered Eos* (*Appollo und die rosenfingrige Eos*)(fig. 3), another print from the *Antique Legends* portfolio, in which Eos, or dawn, leads Apollo in his chariot across the sky.[13] According to legend, each day Eos rode alone in her chariot pulled by two horses to Olympus, where her brother Helius, a sun-god, would wait. Together, they traveled to the west and finally would arrive at the ocean's shore. In visually translating the tale for the portfolio, Corinth replaced the sun-god Helius with Apollo, a character with whom Helius is often identified. Through this substitution, Corinth welcomed the dawn of a new age of rationality and civility—qualities associated with Apollo, and ones the artist felt were lost during the war and its aftermath.

Using similar associations of rebirth and hope for a renewed and fruitful future, Corinth included a print of *The Feast of Bacchus* (*Das Fest des Bacchus*)(fig. 4) in the portfolio. The etched image was based on an earlier oil painting entitled *Bacchus*

Fig. 3. Lovis Corinth, *Apollo and the Rosy-Fingered Eos* (*Appollo und die rosenfingrige Eos*), 1920, published in the portfolio *Antique Legends* (*Antike Legenden*), etching, 13 3/4 x 9 1/4 (35 x 23.5) (plate), Schwarz 351 I–XIII, 1985.56.

(1909, location unknown), in which Corinth portrayed himself as the god of wine. In both images, Bacchus shares his wine with a nymph beside him. However, in the print, Corinth substituted a ram, symbolic of fertility, for the man in the painting and added another satyr on the left side of the print. Furthermore, the face of Bacchus seems to have lost its resemblance to the artist's, as the self-reference was set aside in favor of focusing on the theme of revelry. The celebratory tone of the image and its connotations of fertility and procreation suggest excitement and joy over the war's end and optimistic faith in the redemptive potential of a renewed society in which to live.[14]

In two other prints from the portfolio, *The Youth of Zeus* (*Die Jugend des Zeus*) (fig. 5) and *The Training of Achilles* (*Erziehung des Achill*) (fig. 6), Corinth focused on a younger generation, those who act as inheritors and makers of the future. Tellingly, the downfall of the German monarchy meant the creation of a new government and a new generation of politicians who brought initial chaos; they also brought the hope of a better future and a restored society. In *The Youth of Zeus*, then, Corinth alludes to the displacement of the old regime with the new democratic government through the relationship between father and son. Here, the artist portrayed a young Zeus wailing; his cries are muffled by his guardians, who do not want to attract the attention of his father, Cronus, who would kill him. It was prophesied to Cronus that his son would overthrow him—as a result, the father ate each of his children after their birth. Rhea, his wife, concealed the birth of Zeus and substituted him with a stone wrapped up in swaddling clothes before an angry and hungry Cronus. Although Cronus discovered his wife's trick, his son was hidden on Crete and nursed by two sisters, Adrasteia and Io, and a she-goat named Amaltheia. Zeus was guarded by the Curetes, armed warriors

Fig. 4. Lovis Corinth, *The Festival of Bacchus* (*Das Fest des Bacchus*), 1920, published in the portfolio *Antique Legends* (*Antike Legenden*), etching, 13 9/16 x 8 11/16 (34.5 x 22) (plate), Schwarz 351 I–XIII, 1985.60.

Fig. 5. Lovis Corinth, *The Youth of Zeus* (*Die Jugend des Zeus*), 1920, published in the portfolio *Antique Legends* (*Antike Legenden*), etching, 7 9/16 x 10 3/16 (19.2 x 25.8) (plate), Schwarz 351 I–XIII, 1985.57.

who made noise by clashing their spears together to drown out the young god's cries. Ultimately, the prophesy was fulfilled, and in killing his father, Zeus saved his siblings as they emerged intact from Cronus's body.

Corinth's resignation to accept the inevitable downfall of the monarchy and its transformation into a new type of government and a new group of leaders is similarly conveyed in *The Training of Achilles* (*Erziehung des Achill*) (fig. 6). Here, Meier-Graefe saw the rejuvenative power of youth and noted Corinth's attempt to depict the "beginning of life in chaos,"[15] or Germany's struggle to re-establish itself at the end of the war. The etched image presents the centaur Cheiron providing the youthful Achilles with the needed skills which helped him fight in the Trojan war. The young hero, spear in hand, acquires the skills to fight in the wilderness. Achilles had much to learn, much like the inheritors of the new republic, who had to combat their political enemies.

In a final example from the portfolio, Corinth hailed the power of the creative muse to enliven the spirit and change the soul. Closely based on another early oil painting entitled *Orpheus* from 1909 (private collection), *Singing Orpheus* (*Der singende Orpheus*)(fig. 7), depicts the famous poet and musician. Whether painted or printed, the images present a seated Orpheus playing "the music of legends"[16] on his lyre and thus enchanting wild beasts, trees, and rocks with his musical skill. Orpheus's talent was believed to be so great that he persuaded Hades to release his wife Eurydice from the underworld on the condition that he not look back at her until they were safely into the sunlight. He did, unfortunately, and lost her forever.

The conviction that spiritual endeavors—such as art, music, and literature—would supersede the political chaos of Germany was a common rallying cry at the end of the war. In a 1919 issue of the journal *Die Kugel* (*The Sphere*), for example, the editors announced, "To you is issued our first call, young poets and artists of the people's republic...the new temple will not be prepared with fire and sword, but through acts of the spirit!"[17] How this spirit was manifested varied among individual artists, and as mentioned above, in Corinth's later prints often fluctuated between mythological and

Fig. 6. Lovis Corinth, *The Training of Achilles* (*Erziehung des Achill*), 1920, published in the portfolio *Antique Legends* (*Antike Legenden*), etching, 11 5/8 x 9 3/4 (32 x 24.8) (plate), Schwarz 351 I–XIII, 1985.61.

religious scenes. The strength of the individual and his ability to conquer adversity, even in the worst of circumstances, is nowhere more apparent than in Corinth's independent print, *The Temptation of St. Anthony* (fig. 8) of 1919. The print is based on a painting of the same name executed in 1908 (Tate Gallery, London) and in which greater emphasis was placed on the female characters whose intent it was to seduce the saint away from his hermetic lifestyle in the service of God. Drawing from depictions of Salome and other traditionally seductive fin-de-siecle women, Corinth imbued the temptresses of the painting with beauty and eroticism through attention to their fine jewels and long-flowing hair. In contrast, the temptresses in the drypoint of 1919 hold little appeal: even the central figure, once depicted as a voluptuous Salome, is now adorned with horns. Those who would tempt the saint now appear to

Fig. 7. Lovis Corinth, *The Singing Orpheus* (*Der singende Orpheus*), 1920, published in the portfolio *Antique Legends* (*Antike Legenden*), etching, 7 15/16 x 12 3/8 (20.2 x 31.5) (plate), Schwarz 351 I–XIII, 1985.58.

Fig. 8. Lovis Corinth, *The Temptation of St. Anthony* (*Die Versuchung des heiligen Antonius*), 1919, published in the portfolio *Annual Portfolio of the Dresden Artists Organization* (*Jahresmappe Kunstvereins Dresden*), drypoint, 10 1/4 x 11 5/8 (26 x 29.5) (plate), Schwarz 353 II/II, Marcia and Granvil Specks Collection, 1991.340.

be illusory and diffuse; grouped en masse, their individuality is subsumed within the group of overlapping figures. Corinth represented not only St. Anthony's resistance to sin in its various forms, but also the triumph of an individual's spirit over the evils which threaten one's faith. Like Martin Luther, another important historical figure whose life was the subject of Corinth's work, St. Anthony represents an embattled hero, whose moral and religious conviction triumphed in defense of the faith he held.[18]

As Corinth confessed to a friend on 15 November 1918, "...his beloved Germany was dead, one had to understand, one couldn't mourn [for her] forever."[19] His artwork, then, provided a means by which to mourn and heal. The religious and biblical themes in Corinth's later prints offered comfort to the artist during a time of national shame, internal strife, and personal pain.[20] Focusing on such figures as St. Anthony, Martin Luther, and Christ—as in his painting *Red Christ* (*Roter Christus*, Staatsgalerie moderner Kunst, Munich) of 1922—the portrayal of the sacred became a metaphor for human suffering and strength as Corinth sought a means to address post-war Germany's current position.[21] The mythological themes of his later prints proffered a route by which he could look to a past culture and empire with glory and esteem. By invoking the currency of tradition, Corinth could remember his country and his own past with pride and honor.

Adrienne Kochman, A.M. '85, University of Chicago, is an advanced graduate student in the University's Art Department and is working toward the completion of her dissertation, "Munich 1890–1914: Russian Emigre Artists and the Advent of Abstraction."

Notes

I wish to express my heartfelt thanks to Wilhelmine Corinth, who so graciously discussed her father's work with me. I also with to thank R. Stanley Johnson and Ursula M. Johnson for their assistance and for making my meeting with Ms. Corinth possible. All translations, unless otherwise noted, are by the author.

1. Cornelius Gurlitt, *Die deutschen Kunst seit 1800: Ihre Ziele und Taten*, 4th ed. (Berlin: George Bondi, 1924), 402, as reprinted in Horst Uhr, *Lovis Corinth* (Berkeley: University of California Press, 1990), 66.

2. Uhr, xvii.

3. Ibid., 162–63.

4. See James Hall, *Dictionary of Subjects and Symbols in Art* (New York: Harper & Row, 1974), 273.

5. Uhr raises the issue and its impact on his art; see pages 193–210, esp. 205.

6. Maria Makela discusses the significance of Germany's loss in the war and its relevance for Corinth, an East Prussian, in her article, "A Late Self-Portrait by Lovis Corinth," *The Art Institute of Chicago Museum Studies* 16, no. 1 (1990): 56–69 and 93–95.

7. Julius Meier-Graefe to Lovis Corinth, 17 May 1918, as reprinted in Thomas Corinth, ed., *Lovis Corinth: Eine Dokumentation* (Tübingen: Verlag Ernst Wasmuth, 1979), 234.

8. Lovis Corinth to Karl Schwarz, 21 August and 31 August 1918, as reprinted in ibid., 242 and 243.

9. Julius Meier-Graefe, "Introduction to *Antique Legends*," *Antique Legends* (Munich: Verlag der Mareés-Gesellschaft R. Piper & Co., 1920), n.p.

10. "Er kann Götter und Helden nur so geben, wie er sie sieht. Ganze Völker, ganze Epochen haben es nicht besser verstanden und haben die überlebt, die es besser verstanden. Priamos war kein König, Apollo kein Gott, Bürger aus Gent. Brügge oder Niederrhein bevölkerten den Parnass....Was soll Corinth anders machen, als Bürger von heute nehmen? Sie stehen nicht so sicher auf ihren Beinen, füllen nicht das Wams so gedrungen, wie die Leute des 15. Jahrhunderts. Wie sollten sie? Aber sind im Bilde. Es ist so viel Dumpfheit und Tod in der Welt, daß jede Lebendigkeit ihren Preis hat, auch die in Lappen." Ibid.

11. Lovis Corinth to Karl Schwarz, 15 November 1918, as reprinted in *Lovis Corinth: Eine Dokumentation*, 246.

12. "Preussen steht dann allein. Die Zukunft ist schwarz, schrecklich. Vor lauter Feinden ist kein Ausblick. Und doch ich fühlte ich mich noch als Preusse und erhoffe von diesem Staate noch die einzige, wenn auch noch so kleine Rettung. Selbst der Kaiser—so schwer er sich versündigt hat, soll bleiben und vielleicht hilft etwas die Kraft des Militärs—wenn es nicht auch

schon untergraben ist." Lovis Corinth, *Selbstbiographie* (Leipzig: Verlag von S. Hirzel, 1926), 138.

13. For more on the mythological tales depicted in the prints of *Antique Legends*, see Robert Graves, *The Greek Myths*, vol. 1, rev. ed. (London: Penguin Books, 1960) and Hall, *Dictionary of Subjects and Symbols in Art*. A greater understanding of the biblical and Christian iconography used by Corinth may be found in George Ferguson, *Signs & Symbols in Christian Art* (New York: Oxford University Press, 1959).

14. Ida Katherine Rigby discusses the guilt felt by the Germans over the war and the importance of the future as a means of renewal in *An alle Künstler! War-Revolution-Weimar* (San Diego: San Diego State University Press, 1983), esp. 27–31.

15. "Bei Corinth ist es ein Lebensanfang im Chaos." Meier-Graefe, "Introduction to *Antique Legends*," n.p.

16. "...die Musik der Legenden..." Ibid.

17. *Die Kugel* 1, no. 1 (1919): 1, as translated in Rigby, 51.

18. The Smart Museum of Art owns a special, prepublication version of Corinth's 1920 portfolio, *Martin Luther*. For a discussion of this portfolio and its relevance to Germany's contemporary political and social situation, see Robin Reisenfeld's essay in *The German Print Portfolio, 1890–1930: Serials for a Private Sphere*, ed. Richard A. Born and Stephanie D'Alessandro (London and Chicago: Philip Wilson and The David and Alfred Smart Museum of Art, 1992), 72–92.

19. Lovis Corinth to Karl Schwarz, 15 November 1918, as reprinted in *Lovis Corinth: Eine Dokumentation*, 246.

20. Reisenfeld, 72.

21. Stephanie Barron comes to a similar conclusion regarding the importance of certain types of religious subjects for German artists in general in her introduction to *German Expressionism 1915–1925: The Second Generation*, ed. Stephanie Barron (Los Angeles and Munich: Los Angeles County Museum of Art and Prestel Verlag, 1988), esp. 31–35.

ACTIVITIES AND SUPPORT

Acquisitions

Objects listed below entered the permanent collection from 1 July 1992 through 30 June 1993. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth.

CLASSICAL

Greek, Western Anatolia, Early Bronze Age, Troy I/II
Tripod Jar with Cover,
circa 2500 B.C.E.
Burnished unglazed earthenware (black ware) with incised decoration, h. 5 1/8 (13)
Gift of Gerhard L. Closs, 1992.65

EUROPEAN AND AMERICAN

Painting

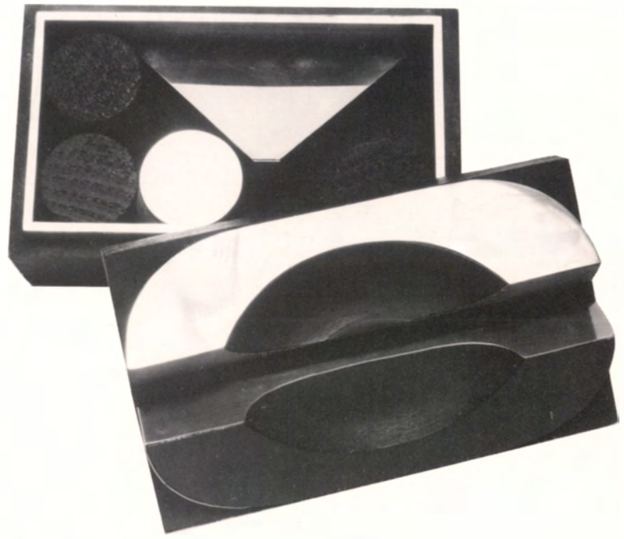
PAUL GEORGES
American, born 1923
Untitled (*The Artist and Model*), n.d.
Oil on canvas, 80 1/4 x 70 1/2 (203.8 x 179)
Gift of Lewis and Susan Manilow, 1993.12

PAUL REED
American, born 1919
Gilport DXLI, 1972
Diptych, acrylic on unstretched canvas, 57 1/2 x 22 13/16 (146 x 57.9) (each unit)
Gift of Jean Reed Roberts, 1992.51

WILLIAM S. SCHWARTZ
American, 1896–1977
A Cabin in the Mountains, early 1940s
Oil on canvas, 31 1/2 x 27 1/2 (80 x 69.8)
Gift of the Estate of Professor Walter Blair, Department of English Language and Literature, 1992.61

Sculpture

EDA EASTON
American, born in Germany, born 1937
Lovers United, 1979
Cast polyester resin and chromed steel, h. 42 (106.7)
Gift of the artist, B.A.'57, in memory of her mother, Elsa Loeb Easton, 1992.63



Louis Nevelson, *#1886 Cryptic II*, 1968, 1993.2.

RICHARD LIGHT
American, born 1940
Clockwatcher III, 1992
Cast bronze, h. without base 18 5/8 (47.8)
Gift of the artist, 1992.50

LOUIS NEVELSON
American, 1900–1987
#1886 Cryptic II, 1968
Painted wood and brass, 3 5/8 x 6 x 3 9/16 (9 x 15.3 x 9) (closed)
Gift of Lawrence B. Buttenwieser (in memory of Dorothy F. Rodgers), 1993.2

Drawings

PAUL REED
American, born 1919
11 2 77, 1977
Triptych, four color photographs mounted as a unit and two drawings (oil pastel on paper), 7 7/8 x 11 1/8 (20 x 28.2) (photographic unit), 7 7/8 x 11 1/8 (20 x 28.2) (each drawing sheet)
Gift of Jean Reed Roberts, 1992.52

PAUL REED
4 20 88, 1988
Diptych, gouache over lithograph on Arches paper, 11 x 18 1/16 (27.9 x 45.9) (each sheet)
Gift of Jean Reed Roberts, 1992.54

PAUL REED
4 21 89, 1989
Triptych, four color photographs mounted as a unit and two drawings (watercolor, pen and ink, and pencil on laid paper), 11 9/16 x 7 3/4 (29.3 x 19.7) (photographic unit), 11 9/16 x 9 (29.3 x 22.8) (each drawing sheet)
Gift of Jean Reed Roberts, 1992.53

PAVEL TCHELITCHEW
Russian, lived in France and U.S.A., 1898–1957
Portrait of a Dancer, 1932
Pen and ink and sepia wash on wove paper, 10 1/4 x 8 (26 x 20.3) (sight)
Purchase, Gift of Joyce Z. and Jacob Greenberg in memory of Jerrold Wexler, 1993.7

Karl Schmidt-Rottluff, *Three People at the Table*, 1914, 1992.66.

Prints

JOHN BUCK
American, born 1946
Firewood, 1991–92
Color woodcut and etching, ed. III/V, 62 1/4 x 36 3/4 (158.1 x 93.3) (image)
Gift of Norman Freehling and Stanley M. Freehling, 1993.10

LOVIS CORINTH
German, 1858–1925
Nude Woman, Lying Down III (*Liegender Weiblicher Akt III*), 1913
Drypoint, trial proof, 7 3/4 x 10 1/2 (19.6 x 26.8) (plate)
Schwarz 132 II
Purchase, Anonymous Gift, 1993.13

LOVIS CORINTH
Reading on the Sofa (*Lektüre auf dem Sofa*), 1916
Etching and drypoint, trial proof, 7 3/4 x 9 1/2 (19.6 x 24.3) (plate)
Schwarz 253
Purchase, Anonymous Gift, 1993.14

LOVIS CORINTH
Under the Chandelier (*Unter dem Kronleuchter*), 1916
Drypoint, trial proof, 8 x 5 1/2 (20.3 x 14.1) (plate)
Schwarz 295 III
Purchase, Anonymous Gift, 1993.15

Theophile-Alexandre Steinlen, *Sale Exhibition of Paintings by Artists for the Benefit of the Relief Department for the War Blind*, 1917, 1993.9.

ROBERT COTTINGHAM
American, born 1935
Art, 1992
Color lithograph, ed. VI/X , 42 x 42 (106.7 x 106.7) (image)
Gift of Norman Freehling and Stanley M. Freehling, 1993.11

PHILIP HANSON
American, born 1943
Room with Vases and Flowers, 1974–75
Etching, hand-colored in watercolor, approx. ed. of 10, 9 3/4 x 7 13/16 (24.7 x 19.8) (plate)
Adrian-Born 111
Gift of the artist, 1992.69

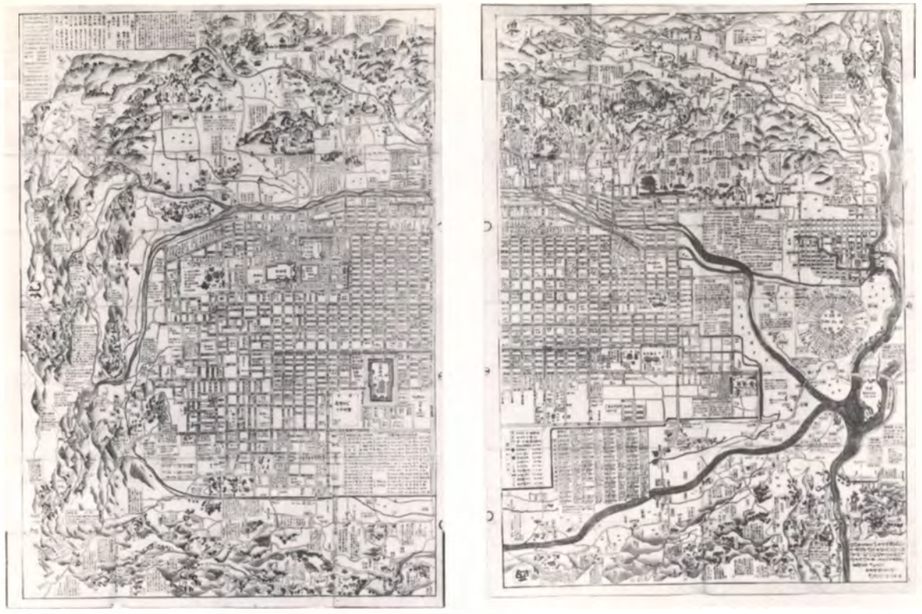
PAUL CESAR HELLEU
French, 1859–1927
Untitled, n.d.
Etching, unique artist's proof impression, 11 3/4 x 11 3/4 (29.8 x 29.8) (plate)
Gift in honor of Benjamin, Alyssa, and Erin Hofeld, 1992.62

RICHARD HULL
American, born 1955
Root, 1993
Etching on tan *chine collé*, ed. 5/14, 14 13/16 x 17 13/16 (37.6 x 45.2) (plate)
Purchase, Gift of Mr. and Mrs. Howard C. and Ila H. Church, 1993.4

SIR JOHN EVERETT MILLAIS
English, 1829–1896
Untitled (*White Cliffs of Dover*), n.d.
Color etching, 7 3/4 x 5 7/8 (19.7 x 14.9) (plate)
Gift of Dorothy M. Vogelsburg, 1993.5

ELISABETH OPPENHEIM
American, 1907–1993
Aria IV, 1963
Etching, ed. 1/1, 15 1/16 x 7 1/2 (38.2 x 19) (plate)
Gift of Professor Emeritus William H. Kruskal, 1993.6

PAUL REED
American, born 1919
Blue and Green, 1963–71
Color screenprint, ed. 37/59, 19 7/8 x 19 7/8 (50.5 x 50.5) (sheet)
Gift of Jean Reed Roberts, 1992.55



Japanese, Edo period, *Large Map of the Capital (Kyoto)*, 1741, 1993.1 a–b.

PAUL REED
Red Vault, 1967
Color screenprint mounted on rag-board, ed. 21/44, 7 3/8 x 5 5/16 (18.8 x 13.5) (image), 12 15/16 x 10 (32.9 x 25.4) (board)
Gift of Jean Reed Roberts, 1992.56

PAUL REED
Barcelona, 1969
Color screenprint, ed. 130/170, 22 x 27 7/8 (56.9 x 70.8) (sheet)
Gift of Jean Reed Roberts, 1992.57

PAUL REED
In and Out, 1970
Color screenprint mounted on rag-board, ed. 26/123, 9 1/16 x 6 1/2 (23.0 x 16.5) (diamond-shaped image), 14 x 11 (35.6 x 27.9) (board)
Gift of Jean Reed Roberts, 1992.58

PAUL REED
Zig-field, 1970
Color screenprint, ed. 80/93, 20 x 35 (50.8 x 89.9) (sheet)
Gift of Jean Reed Roberts, 1992.59

PAUL REED
Gilport Two, 1971
Color screenprint, ed. 44/92, 22 x 23 7/8 (56.9 x 60.6) (sheet)
Gift of Jean Reed Roberts, 1992.60

KARL SCHMIDT-ROTTLUFF
German, 1884–1976
Three People at the Table (*Drei am Tisch*), 1914 (block, edition 1919)
From the portfolio *Ten Woodcuts by Schmidt-Rottluff* (*Zehn Holzschnitte von Schmidt-Rottluff*) published by J.B. Neumann, Berlin, 1919
Woodcut, ed. of 75, 19 5/8 x 15 3/4 (49.8 x 40) (block)
Shapire 167
Gift of Gerhard L. Closs, 1992.66

THEOPHILE-ALEXANDRE STEINLEN
Swiss, 1859–1923
Sale Exhibition of Paintings by Artists for the Benefit of the Relief Department for the War Blind (*Exposition-vente de Tableaux offerts par les Artistes au Profit de la Section du Prêt d'Honneur aux Aveugles de la Guerre*), 1917
Color lithographic poster, 42 x 29 1/2 (106.7 x 74.9) (sight)
Gift of Mr. and Mrs. Lester Guttman, 1993.9

BERT VAN BORK
German, lives in U.S.A., born 1928
Widow, 1947 (block, printing date unknown)
Woodcut, 22 1/2 x 16 1/4 (block)
Marcia and Granvil Specks Collection, 1992.67

ORIENTAL

Chinese: Painting

HUANG JUNBI [Huang Chün-pi]
Chinese, born 1898
Another Heaven and Earth Without Inhabitants or *A Dream Land Without People*, 1966
Hanging scroll, ink on paper, 22 1/2 x 37 1/2 (57.2 x 95.2) (painting)
Anonymous Gift, 1992.64

Japanese: Painting

MIURA KOHO
Japanese, born 1918
Calligraphy of Chinese Poem, circa 1987
Hanging scroll, brush and ink on paper, 53 7/16 x 13 3/8 (135.7 x 34) (calligraphy panel)
Gift of Mizuno Itsuko, 1992.68

Japanese: Prints

Japanese, Edo period, 18th century
Large Map of the Capital (Kyoto) (*Zoho Saihan Kyo Oezu*), 1741
Two hand-colored woodblock prints, each consisting of 16 *oban* sheets, 53 x 40 (134 x 101.6) (each print)
Gift of Goldman Asset Management, Inc., 1993.1 a–b

Indian: Sculpture

Afghanistan (Gandhara), Hadda
Head, 3rd century C.E.
Modeled stucco, h. 5 1/2 (14)
Purchase, Gift of the Friends of the Smart Museum 1993, 1993.8

Afghanistan (Gandara), Hadda, *Head*, 3rd century C.E., 1993.8.

Loans from the Permanent Collection

Exhibitions to which works of art from the permanent collection have been lent are listed alphabetically by the city of the organizing institution. Dimensions are in inches followed by centimeters; height precedes width precedes depth. Loans listed date from 1 July 1992 through 30 June 1993.

National Gallery of Australia, Canberra
Surrealism: Revolution by Night
13 March–2 May 1993
Traveled to: Queensland Art Gallery, Brisbane, 21 May–11 July 1993; Art Gallery of New South Wales, Sydney, 30 July–19 September 1993

GEORGE GROSZ
German, lived in U.S.A., 1893–1959
Amalie, 1922
Gouache, pen and ink, and graphite on wove paper, 20 3/4 x 16 1/4 (52.7 x 41.2) (sheet)
The Joel Starrels, Jr. Memorial Collection, 1974.140

The Arts Club of Chicago
Matta in Chicago Collections
13 January–6 March 1993

ROBERTO MATTA ECHAURREN, called MATTA
Chilean, active in U.S.A., born 1911
Untitled Study, 1952–53
Oil on wooden panel, 23 1/2 x 31 3/8 (59.7 x 79.7)
Gift of Allan Frumkin, 1974.306

R.S. Johnson Fine Art, Chicago
Lovis Corinth (1858–1925): Works on Paper
12 April–1 June 1993

LOVIS CORINTH
German, 1858–1925
Judgement of Paris (*Urteil des Paris*), 1919
From the portfolio *Antique Legends* (*Antike Legenden*)
Drypoint, ed. 36/50, 9 1/4 x 14 (23.3 x 35.6) (plate)
Schwarz 351 I–XIII
Marcia and Granvil Specks Collection, 1985.63

The University of Chicago Library, Department of Special Collections
Picturing Britain: Time and Place in Image and Text, 1700–1850
1 March–25 June 1993

THOMAS ROWLANDSON
English, 1756–1827
Johnson's Tour of the Hebrides, mid-19th-century restrike of 1786 publication, *Picturesque Beauties of Boswell*
Bound portfolio of 20 etchings after drawings by Samuel Collings, 15 x 21 5/8 (39 x 55) (each sheet)
From Robert E. Asher in memory of Louis E. Asher, 1991.295

THOMAS ROWLANDSON
A Print Sale, 1788
Etching and color aquatint, 7 1/2 x 11 (19.1 x 27.9) (plate)
Bequest of Joseph Halle Schaffner in memory of his beloved mother, Sara H. Schaffner, 1973.65

Berman Daferner Gallery, New York
Drawings by Six Sculptors at Mid-Century
5 March–9 May 1993

HENRY MOORE
British, 1898–1986
Two Figures in a Landscape, 1950
Pencil, pen and ink, crayon, and wash on wove paper, 9 5/8 x 9 (24.4 x 22.8) (sheet)
H.M.F. 2647
The Joel Starrels, Jr. Memorial Collection, 1974.252

HENRY MOORE
Studies for Two Reclining Figures, 1956
Pencil and pen and ink on wove paper, 10 3/8 x 8 3/4 (26.4 x 22.3) (sheet)
H.M.F. 2909
The Joel Starrels, Jr. Memorial Collection, 1974.253

Exhibitions

Permanent collection, loan, and traveling exhibitions from 1 July 1992 through 30 June 1993. Please note that due to the Museum's five-month close for renovation and reinstallation, the exhibition schedule was curtailed for the 1992–93 period.

M.F.A. 1992
9 July–30 August 1992

Coordinated by intern Lilianna Sekula under the supervision of assistant curator Stephanie D'Alessandro, the ninth annual group exhibition of work by recent graduates of the University of Chicago's Midway Studios featured paintings and sculpture by Kim Kopp and installations by Paul Coffey, Philip T. Matsikas, and Paula Melvin. The works—all physically and spatially demanding—reflected in stylistically and critically diverse ways the practical and theoretical challenges posed by the University's Master of Fine Arts program.

The Gray City Unbuilt: Architectural Proposals for the University of Chicago
1 September–6 December 1992

As a complement to last year's *The Gray City: Architectural Drawings of the University of Chicago*, an exhibition based on the University's building plans, *The Gray City Unbuilt* featured twenty renderings of buildings and complexes which were proposed between 1929 and 1989, but never realized. While the drawings indicated the changing tastes and shifting economic priorities of the University, they also documented the evolution of architectural rendering techniques. Organized to herald the next hundred years of University history, the exhibition was composed from University of Chicago Library and Office of Facilities Planning and Management loans and was guest-curated by Richard Bumstead, University Planner.

Visual Poetry: Brossa/Parra
6 October–13 December 1992

An international loan exhibition organized by the Smart Museum in conjunction with the Universitàt de València, Spain, *Visual Poetry* featured the work of two avant-garde artists, the Catalan Joan Brossa and the Chilean Nicanor Parra. Although working independently, both artists have sought in their work to break down the barriers between language and image, and to produce documents, drawings, prints, and objects that are at once unsettling and intriguing. Guest-curated by Professors René de Costa of the Department of Romance Languages and Literatures at the University of Chicago and Sonia Mattalía of the Universitàt de València, the exhibition was also on view in València during the spring of 1992.

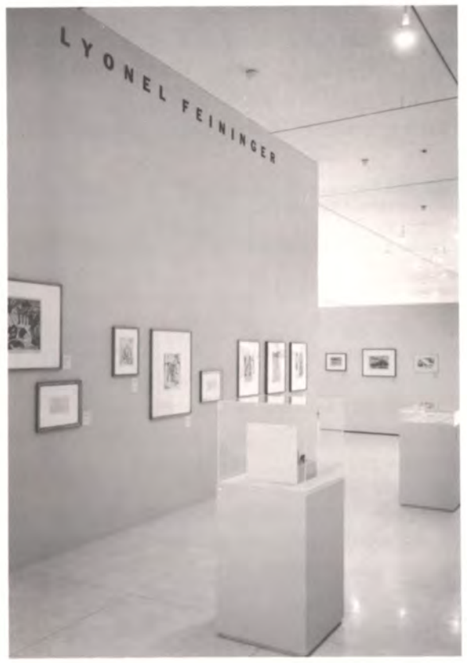
Lyonel Feininger: Awareness, Recollection, and Nostalgia
15 December 1992–28 March 1993

The seventy-year career of the important twentieth-century German-American artist Lyonel Feininger was commemorated in this exhibition of more than fifty prints, works on paper, and carved toys from the Smart Museum's collection as well as those from regional museums and private collections. Guest-curated by Reinhold Heller, Professor in the Departments of Art, and Germanic Languages and Literatures, and the Committee on Art and Design, University of Chicago, the show presented Feininger's work in terms of frequently treated themes, like cities, streets, and trains. Through such an organization, the works from Feininger's career revealed issues of cultural heritage, nostalgia, and immigrant identity common to many people during the early twentieth century.

Museum visitors discuss the giant Koran pages at the entrance to the exhibition *Art of the Persian Courts.*

Art of the Persian Courts: Selections from the Art and History Trust
18 February–18 April 1993

More than 120 examples of Persian arts of the book and court dating from the thirteenth to the early twentieth century, many never before seen in the United States, were featured in this exhibition organized by the Los Angeles County Museum of Art. The illuminated manuscripts, paintings, drawings, and court objects, assembled from the collection of Abolala Soudavar, provided a visual survey of the distinctive Persian aesthetic as it was dispersed by princes, rulers, and sultans throughout the Islamic world.



Installation view of *Lyonel Feininger: Awareness, Recollection, and Nostalgia.*

Events

Lectures, gallery talks, opening receptions, concerts, special events, colloquia, and symposia from 1 July 1992 through 30 June 1993. Please note that due to the Museum's five-month close, summer programs were reduced.

Gallery Talks for *M.F.A. 1992* by participating artists: Philip T. Matsikas, 12 July 1992; Paul Coffey, 19 July 1992; Kim Kopp, 26 July 1992; Paula Melvin, 2 August 1992.

Mostly Music Concert: John Bruce Yeh, principal clarinetist with the Chicago Symphony Orchestra, and Howard Sandroff, Director of the Computer Music Studio, University of Chicago, in a performance that included Sandroff's *Tephillah* for clarinet and computer-controlled audio processor, 11 October 1992.

Arts and Humanities Open House: 17 October 1992.

Special events complementing *Visual Poetry: Brossa/Parra*:

Members' Opening Reception: 5 October 1992.

Members' Lecture: "Observations on the Development of the Poetic Object in the 20th Century," Dennis Adrian, critic and art historian, 20 October 1992.

Platform Presentations: selections of poetry and literature by the contemporaries of Brossa and Parra, read in Spanish and English by Chicago actor and founder of Teatro Vivo, Gustavo Mellado, 25 October and 15 November 1992.

Mostly Music Concert: Ann Waller and Mark Maxwell, classical guitar duo, performed the music of Spanish composers Carulli, Sor, Granados, Vallis, and Piazzola, 1 November 1992.

Fellows' Lecture: "Visual Poetry," René de Costa, Professor of Romance Languages and Literatures, University of Chicago and co-curator of the exhibition, 10 November 1992.

Friday Gallery Talks: 16 October 1992, 13 November 1992, and 4 December 1992.

Newberry's Very Merry Bazaar: participation in a holiday bazaar featuring forty of Chicago's museums, cultural centers, and other non-profit organizations at the Newberry Library, Chicago, with live seasonal entertainment, 20–22 November 1992.

Platform Presentation: Barbara E. Robertson and Patrick Clear, who played Artie and Bananas Shaunnessy, respectively, in the Court Theatre's *House of Blue Leaves*, discussed the play and the development of their roles, 6 December 1992.

Annual Holiday Party: seasonal open house, 13 December 1992.

A holiday shopper peruses the Smart Museum Store's offerings during the Newberry's Very Merry Bazaar, 20–22 November 1992.

Concert: Hyde Park Youth Sinfonia and members of the University Symphony Orchestra performed Mussorgsky's *Pictures at an Exhibition* in conjunction with a juried exhibition of student artwork inspired by the composition, 12 December 1992.

Concurrent programming with the exhibition, *Lyonel Feininger: Awareness, Recollection, and Nostalgia*:

Members' Opening Reception: 16 December 1992.

Members' Lecture: "Lyonel Feininger: Awareness, Recollection, and Nostalgia," Reinhold Heller, Professor in the Departments of Art, and Germanic Languages and Literatures, and the Committee on Art and Design, University of Chicago, 12 January 1993.

Friday Gallery Talks: 8 January 1993 and 5 February 1993.

Valentine's Day Event: children's craft table for valentines; adult tours on the theme of love in art, 13 February 1993.

Mostly Music Concert: Orpheus Band, "The (New) Music: Early-17th-Century Sonatas & Cantatas," with music by Monteverdi, Locke, Marini, Schutz, and Lully, 14 February 1993.

Events scheduled in connection with the exhibition, *Art of the Persian Courts: Selections from the Art and History Trust*:

Members' Opening Reception: 17 February 1993.

Platform Presentation: dramatic readings from ancient and modern Persian poetry by actress Kate Goerhing, 21 February 1993 and 18 April 1993.

Symposium: *Persian Art and Architecture*, co-sponsored by the Center for Middle Eastern Studies, University of Chicago, 27 February 1993.

"Fragmented Unity: Geography and Economy in the Making of Persian Culture," Kaveh Ehsani, Doctoral Candidate in Geography, Johns Hopkins University.

"History and the Spread of Persian Culture," John E. Woods, Professor of History and Near Eastern Languages and Civilizations, University of Chicago.

"Literature and the Visual Arts: Nizami's Poetry and Its Illustrations," Peter Chelkowski, Professor of Near Eastern Studies, New York University.

"The Mystical Aspects of Persian Architecture," Mozhan Khadem, Architect, Boston, Massachusetts.

Members' Lecture: "The Art and History Trust: A History of Provenances," Abolala Soudavar, collector and author of *Art of the Persian Courts: Selections from the Art and History Trust*, 31 March 1993.

Platform Presentation: discussion with the actors, Larry Yando and David New, in the Court Theatre's production of *Electra*, 28 March 1993.

Annual Friends Meeting: vote on acquisition to permanent collection, 21 April 1993.

Chicago Day: annual celebration of the city's cultural institutions, with hourly tours of the collection, 2 May 1993.

Mostly Music Concert: Stuart Rosenberg and Friends performed traditional, ethnic, and chamber music, 9 May 1993.

Public Information assistant Jessica Clark paints the faces of young museum visitors during the annual Family Day, this year co-sponsored by the Oriental Institute Museum, 27 June 1993.

Members' Event: day-trip to the Milwaukee Art Museum with a tour of the exhibition, *Uncommon Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art*, 5 June 1993.

Family Day: annual open house with events designed for family participation, co-sponsored by the Oriental Institute Museum, University of Chicago, 27 June 1993.

Education

Educational programming and outreach, both continuing and new, from 1 July 1992 through 30 June 1993.

Museum as Educator

Chicago Audiences

During the 1992–1993 academic year, the Smart Museum played an increasingly important role in educating local schoolchildren in visual literacy. In addition to leading 68 single-visit school tours (1,457 students) through the Museum's galleries, docents also worked with 450 students (5th and 6th graders) who participated in the *Docent for a Day* program, funded by The Sara Lee Foundation. Nine local schools (14 classes) participated in the five-week program that included in-class slide presentations, five museum visits, and final student presentations. The program is designed to teach students the skills necessary to look at and understand art. This first year's efforts were met with enthusiasm by teachers, students, and parents, reinforcing the Museum's belief that working in depth with a smaller number of students is ultimately more rewarding than trying to reach large numbers superficially.

University Audiences

This year the Smart Museum received a three-year, $143,000 grant from the Andrew W. Mellon Foundation. The money from this grant is designated to support projects that will encourage greater use of the Museum's permanent collections by the University's faculty as part of their ongoing teaching and research.

The first Mellon project took place in April when Professor Li Ling, a noted specialist in the fields of archaeology and paleography from Beijing (Peking) University, led a workshop at the Smart Museum demonstrating to graduate students of Professor Edward Shaughnessy, Department of East Asian Languages and Civilizations, how to make rubbings (ink squeezes) of the Museum's collection of inscribed oracle bones. Though rubbings are the preferred method of reproducing these inscriptions, the technique is rarely taught in this country. The workshop was not only a valuable experience for University students but will also render the Museum's collection of oracle bones more accessible to other scholars.

Ongoing Programs

Student Tours: designed to complement school curricula and increase visual awareness, thematic tours of the permanent collections are offered to school groups; tours include: *Art in Context*, *The Portrait*, *Art of Our Time*, *Mythology*, and *Narratives in Art*.

Art and Music Program: inaugurated in December 1992 with the Hyde Park Youth Sinfonia, this program is geared toward Hyde Park Junior High School students who listen to classical compositions while creating original works of art. Students' works, displayed in the Smart Museum's lobby, are judged by local artists and winners are presented with awards.

Tracing Themes in Art Program: in collaboration with the University of Chicago Laboratory High School's

Hard work: Dana Mitroff, Smart Museum docent, works with students from Bret Harte School during one of the Museum visits for the *Docent for a Day* program.

art department, this project requires students to examine and research recurring themes in art as a way of studying cultural values and beliefs. The program includes an in-class slide presentation by a member of the education department, student visits to the Museum, and final student presentations on objects in the Smart Museum.

Adult Tours: regularly scheduled Sunday afternoon tours of the permanent collection and special exhibitions and monthly lunch hour gallery walks have been developed to meet the interests of adult visitors, including special interest and senior citizen organizations. Last year docents led 49 adult tours through the Museum.

One-Day Smart Museum/Oriental Institute Workshop: started in April 1993, this year's collaborative effort focused on Persian art from the Oriental Institute and the Smart Museum's special exhibition, *Art of the Persian Courts*. Included in the day's events were: a gallery lecture by Abbas Alizadeh, Research Associate, Oriental Institute; a slide lecture by Elsie Peck, Associate Curator of Near Eastern Art, Detroit Institute of Arts; and a gallery lecture by Paul Losensky, Ph.D. candidate, Department of Near Eastern Languages and Civilizations at the University of Chicago. Future workshops will concentrate on objects and issues important to both institutions and will feature guest speakers and gallery lectures.

UC²MC Mini-Art History Series: begun in October 1992 in collaboration with the alumni association UC²MC, this multiple-session course uses the Museum's permanent collection and special exhibitions to illustrate artistic styles and themes. Though focus and topics change annually, for its first season, the program's subject was the history and techniques of printmaking.

South Side Partnership: founded in April 1992 with a $30,000 grant for planning and technical assistance from Kraft General Foods, Inc., the consortium of arts organizations links together neighborhood schools, arts institutions, and community-based organizations to share their art with public schoolchildren as part of a daily curriculum. The partnership, developed by Education Director Kathleen Gibbons, was funded in collaboration with Marshall Field's *Neighborhood Arts Partnerships*.

And its rewards: after several meetings at the Museum and much research and practice on their own, the students of Bret Harte School make their presentations to an enthusiastic crowd of family and friends.

Annual Hyde Park Teacher/Principal Meeting: inaugurated in September 1991, this endeavor introduces local educators to the Museum's schedule of special exhibitions and new school programs for the upcoming academic period, and suggests ways in which teachers might integrate Museum visits into syllabi.

Bi-Annual Teacher Training Workshop: designed to familiarize teachers with the *Docent for a Day* program, this all-day session trains participants to talk and write about artworks and create post-tour activities.

A.R.T. Meeting and Reception: initiated in October 1992, this event for Art Resources in Teaching provides an opportunity for Chicago-area art teachers to visit the Museum and learn about its collections and education programs.

Hyde Park area teachers at an informal educational meeting at the Smart Museum.

Publications

Published material from 1 July 1992 through 30 June 1993.

M.F.A. 1992

Brochure published on the occasion of the annual Master of Fine Arts exhibition, held at the Smart Museum from 9 July to 30 August 1992. Featuring an introduction by Tom Mapp, Director of Midway Studios, the aims and achievements of recent graduates Paul Coffey, Kim Kopp, Philip T. Matsikas, and Paula Melvin were highlighted in individual artist statements as well as the 8 black-and-white illustrations of their work.

The German Print Portfolio 1890–1930: Serials for a Private Sphere

Edited by Richard A. Born and Stephanie D'Alessandro, with an introductory essay by Reinhold Heller, "Observations, in the Form of a Survey, on the History of Print Cycles in German Art from the Fifteenth to the Nineteenth Century," and a historical essay by Robin Reisenfeld, "The Revival, Transformation, and Dissemination of the Print Portfolio in Germany and Austria, 1890 to 1930." *The German Print Portfolio* also contains chapters on each of the ten portfolios in the exhibition, which include an essay by Robin Reisenfeld, complete checklist by Richard A. Born and Stephanie D'Alessandro, and illustrations of each print and ephemera page of each of the portfolios. Published on the occasion of the traveling exhibition of the same title to be mounted at the Smart Museum from 5 October to 12 December 1993. 159 pages, 233 black-and-white illustrations, 10 color plates.

Joan Brossa/Nicanor Parra. Dir Poesía/Mirar Poesía

An illustrated catalogue published in conjunction with the traveling exhibition *Visual Poetry: Brossa/Parra*, organized by the Universitàt de València and the Smart Museum of Art, with prefaces by Ramon Lapiedra i Civera and Teri J. Edelstein; essays "¿Qué es poesía, dices...? (What Is Poetry, You Ask...?)" by Sonia Mattalía and "Convergencias/divergencias: Brossa/Parra (Converges/Divergences: Brossa/Parra)" by René de Costa; additional contributions by Pilar Palomer and Jaime Quezada. The catalogue also included reproductions of the visual and textual artistic production by both artists, translated into English, Spanish, and Catalan. 79 pages, 47 black-and-white illustrations, 11 color plates.

Lyonel Feininger: Awareness, Recollection, and Nostalgia

Edited and compiled by Stephanie D'Alessandro and featuring an essay, "'Memories are Rooted in Childhood Days': Emigrant Identity in the Work of Lyonel Feininger," by Reinhold Heller; a checklist of the fifty-two prints, works on paper, and carved toys in the exhibition; with a selected bibliography of scholarly sources pertaining to Feininger's life and work. Published in association with the exhibition of the same title, held at the Smart Museum from 15 December 1992 to 28 March 1993. 20 pages, 5 black-and-white illustrations, 1 color reproduction.

Sources of Support

Cash and in-kind contributions received from 1 July 1992 through 30 June 1993.

Grants

Institute of Museum Services
Interdisciplinary Perspectives on the Study of Europe, University of Chicago
Marshall Field's Neighborhood Arts Partnership-Kraft/General Foods
The Andrew W. Mellon Foundation
National Endowment for the Arts
The Program for Cultural Cooperation Between Spain's Ministery of Culture and the United States Universities
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