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STUDIES IN THE
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Jean-Baptiste Le Prince: An Eighteenth-Century French Artist in Russia

The Smart Museum’s print collection contains an aquatint etching, *The Russian Dance* (*La Danse Russe*), by Jean-Baptiste Le Prince (1734–1781), a fascinating but too little-known eighteenth-century French painter and printmaker. As one of the first artists to master and perfect the aquatint printing process, Le Prince was an important technical innovator; as an enthusiastic and dedicated documenter of Russian culture and customs, who spent five years working and traveling in Russia, Le Prince also personifies, in a unique way, the eighteenth-century French interest in distant and "exotic" cultures. Although not as well known as the European manifestations of *chinoiserie* (adaptations of Chinese design in art and the decorative arts), the *russeries* of Le Prince similarly demonstrate a translation of the unfamiliar into a stylish native idiom. The Smart’s *Russian Dance* (fig. 1) is a particularly significant example of Le Prince’s work, for it is a subject to which he returned again and again in paintings, drawings, prints, and tapestries.

Le Prince was born in Metz, a city in northeast France near Nancy, in 1734. Several other members of his family were artistically inclined: his father was an ornamental sculptor and at least one of his brothers was a musician. After studying art for a short time in Metz, Le Prince was taken to Paris by the Marechal de Belle-Ile, the military commander of Metz, who arranged for him to enter the studio of François Boucher. At this time, about 1750, Boucher was at the height of his fame, busy with commissions from the Crown, Madame de Pompadour, and the Beauvais tapestry works. While he was with Boucher, Le Prince formed his style: his landscapes and pastoral scenes derive compositionally from those of his master, and the younger artist’s interest in rich, luxurious surface texture is also inherited from Boucher. Le Prince probably also made his first attempts at etching while studying with Boucher, who was an accomplished printmaker.

For young Paris-trained artists in the 1750s, a trip to Italy was a highly coveted opportunity. Students at the Académie Royale de Peinture et de Sculpture competed for the Prix de Rome (Rome Prize), which allowed the winner a period of study in Rome as a pensionnaire of the King at the Académie de France. Although Le Prince was neither a student at the Academy nor a competitor for the prize, he traveled to Italy in 1754. Amazingly, Italy seems to have had little direct effect on his work and the only record of his activities there is a small group of landscape studies engraved by the Abbé de Saint-Non in 1756.

Back in Paris in 1758, Le Prince decided to seek his fortune in Russia. The success of other French artists who had traveled there may have encouraged him to make the trip: the painter Louis-Joseph Le Lorrain (1715–1759) was invited in 1758 to become the director of the newly established Russian Academy of Fine Arts in St. Petersburg and he took with him the young artist Jean-Michel Moreau (later known as Moreau le Jeune, 1741–1814) as professor of drawing. Nicolas Gillet (1709–1791), a sculptor from Metz whom Le Prince must have known, was also a professor at the academy in St.
Petersburg. Another French artist, the portrait painter Louis Tocque (1696—1772), was in Russia during the years 1757–58 as well.3

The young artist arrived in St. Petersburg armed with an introduction from his old protector, the Maréchal de Belle-Isle, to the Marquis de l'Hôtel, the French ambassador in Russia. De l'Hôtel seems to have made Le Prince known to the court of the Empress Elizabeth, for the artist soon obtained a commission to decorate some of the ceilings in the newly constructed Winter Palace.

Although Le Prince remained in Russia for several years, little is known of his movements there. He appears to have traveled widely, venturing as far as Siberia. During his travels he made many sketches, gathering images of Russian life, costume, and customs, which he used as the basis for nearly all his later work. According to Bachaumont, he also had miniature models made of Russian buildings, wagons, sleighs, tools, and clothing to use as guides.4 The catalogue of the sale of his possessions after his death lists "12 small notebooks containing sketch es made from life in Russia" as well as a number of Russian costumes.5

Le Prince returned to Paris in late 1763.6 In February of the next year he presented himself at the Academy and was received as a member in August 1765, upon the presentation of his painting The Russian Baptism (now in the Louvre, Paris). By 1764, Le Prince was at work on the illustrations for Voyage en Siberie (Voyage en Siberie), an account of Russia written by the Abbé Jean Chappe d'Aute roche, an astronomer and member of the French Academy of Sciences. For this book, Le Prince supplied thirty-two finished drawings, which were translated into prints by a team of engravers. In composing the drawings, he worked very closely with Chappe, whose text often contains detailed descriptions of the scenes illustrated, including specifics about architecture, decoration, and costume. Le Prince used these descriptions, together with his own sketches and observations, to produce his drawings. One of these—the Russian Dance (fig. 2)—later provided a starting point for Le Prince's aquatint composition.

During the next four years, Le Prince spent much of his time working on the Voyage drawings. This project was a pivotal one in Le Prince's career, for it provided an exercise through which he was able to distill his own observations of Russia into a series of images that served him throughout his working life as the basis for paintings, drawings, prints, and tapestries. During the mid-1760s, Le Prince also produced several suites of etchings depicting Russian costume and customs,7 which were specifically conceived as a complement or addendum to the Voyage drawings.

By 1768 Le Prince had devised a method of producing aquatints, in which textured grounds capable of holding various amounts of ink are bitten into the plate; the process allowed him to make prints that imitated the effect of wash drawings.8

While other artists had earlier experimented with similar techniques, Le Prince was one of the first to perfect an aquatint process and to use it with consistent success. In 1768 he produced two more suites of prints of Russian subjects; both were rendered as aquatints.9 A year later he exhibited twenty-nine aquatints at the Salon, including an impression of The Russian Dance, and the art critic Denis Diderot judged them to be remarkably successful at imitating the effect of original drawings.10 The Smart's Russian Dance is a good impression of this etching, printed in the rich brown tones characteristic of Le Prince's aquatints. It shows a man and woman dancing, accompanied by two bal alika players at the far right. The scene is observed by a group of seated figures dressed in different kinds of traditional ethnic and regional garb; for example, both the man at left, with his back to the viewer, and the man in the center, between the two dancers, are dressed as Tatars of the Kazan region (as documented by Le Prince elsewhere). Curiously, their female companions do not wear Kazan Tatar dress, which traditionally includes an elaborate headdress decorated with coins. The setting is a rural encampment, encircled by tents supported on poles. Le Prince's earlier Russian Dance illustration for the Voyage is located in a village rather than rural setting, with buildings made of dressed logs in the background; the Voyage illustration also includes many more figures, differently dressed and deployed.

Le Prince was equally active as a painter during these years. At the Salon of 1765, which opened two days after he was received into the Academy with his Russian Baptism painting, he exhibited fifteen paintings, all of Russian subjects. Diderot was not overly impressed; he characterized Le Prince's work as "weak, like the health of the artist, melancholy and sweet like his character."11 Nevertheless, Le Prince continued to exhibit at the Salon: in 1767 he showed fifteen pictures, of which twelve were Russian subjects, and in 1769—along with the aquatints previously mentioned—he exhibited five pictures, of which four, including a painting of The Russian Dance (fig. 3), were Russian themes. This work is close in composition to the Smart Museum's print: it includes a similar tent in the background and figures arranged in analogous groupings, with

**Fig. 2. Jean-Baptiste Le Prince, The Russian Dance (La Danse Russe), 1764, pen, ink, and gray wash, 8 1/2 x 6 7/8 in. (21.6 x 17.5 cm.), Philadelphia, The Rosenbach Museum & Library, 54.387.**
In later life Le Prince began to move away from Russian subjects. From 1775 until his death in 1781, he lived at Saint-Denis-du-Port, a small town near Lagny just outside Paris, where he had retired because of his increasing ill health. His new rural surroundings obviously influenced his work during these years, for he turned more and more to pastoral and landscape themes. After his death, his niece Marianne Le Prince sold the manuscript explaining his aquatic process to the Academy. The sale of his other possessions, including a large collection of prints and drawings, took place on November 28, 1781.

Le Prince is an artist whose work repays study from a variety of perspectives, using a variety of methodologies. Stylistically, he was a follower, while technically, he was an innovator. Biographically, he was an interesting and rather exceptional figure in the context of eighteenth-century French art. The reception of his work, which has been largely forgotten since his death, has been complicated by the fact that his oeuvre is not well defined: many of his drawings still languish under attributions to Fragonard, Hubert Robert, and other less well-known artists, and there is no illustrated monograph of paintings, drawings, or prints. Picturesque as they seem, Le Prince's Boucher-like ruses are also manifestations of cultural dominance and appropriation, which suggest intriguing parallels with other aspects of French Enlightenment thought and its views of, and impact in, Russia.

Kimberly Borchersch is Director of the David and Alfred Smart Museum of Art. She has published articles and exhibition catalogues on various aspects of 18th-century English and French art, including Drawings by Jean-Baptiste Le Prince for the Voyage en Siberie (Philadelphia: Rosenbach Museum & Library, 1986).

Notes


3. Le Prince also had relatives in Russia; his brother, Marie-François Le Prince, who was either an artist or musician, is known to have had commissions from the Russian court; one of his sisters was married to Jean-Baptiste-Jude Charpentier, professor of languages at the Russian Academy of Sciences. See Réau, 148. Other sources give conflicting information about Le Prince's siblings. According to Dusseux, 409, he had two brothers in St. Petersburg, one of whom was a musician; Hédou, 23, says that both brothers were musicians and that they lived in Moscow.


6. This is the date given by most sources. However Bachaumont states that Le Prince left Russia at the time of the revolution that put Catherine II (Catherine the Great) on the throne, which would have been in July 1762. See Bachaumont, vol. 18, 130.

7. These include "Russian Clothing and Customs," ("Divers ajustements et usages de Russie") 1764 (10 plates); "Clothing of the Women of Moscow," ("Divers habillements des femmes de Moscou") 1764 (6 plates); "Costumes of Russian Priests," ("Divers habillements des prêtres de Russie") 1764 (10 plates); "The Strelitz," ("Les Strelitz") 1764 (8 plates); "Clothing of the Northern Regions," ("Suite de divers habillements des peuples du nord") 1765 (6 plates); "Dress of Different Nations," ("Habillements de divers nations") 1765 (6 plates); "Cries and Merchants of Petersburg and Moscow (First Suite)," ("Première suite de cris et divers marchands de Petersburg et de Moscou") 1765 (6 plates); "Cries and Merchants of Petersburg and Moscow (Second Suite)," ("De suite de cris...") 1765 (6 plates); "Views of Livonia," ("Diverses vues de Livonie") 1765 (6 plates); "Clothing of the Women of Moscow (Second Suite)," ("He suite d'habillements des femmes de Moscou") 1768 (6 plates); and "Cries and Merchants of Petersburg and Moscow (Third Suite)," ("Ille suite de cris...") 1768 (6 plates).

8. For more information on the technical aspects of Le Prince's aquatints, see Vasseur, 66.

9. "Dress of Different Nations (Second Suite)," ("Ille suite d'habillements de divers nations...") 6 plates; "Hairyles (First Suite)," ("1er suite de coiffures") 6 plates.


11. Diderot, vol. 2, 172. Le Prince became ill in Russia and never fully recovered. The Salon list for 1767 lists only fourteen paintings. The Russian Baptist, although exhibited, was not included in the list because it was submitted several days after the exhibition opened. See Diderot, vol. 2, 40.


14. The sale catalogue is reprinted in Hédou, 297-313.

Satyrs, Cupids, Bathers, and Dancers: French Decorative Sculpture from Rococo to First Empire

In eighteenth-century France, major changes occurred in the patronage, media, and style of small-scale sculpture. First, decorative sculpture grew in importance as a complement to the greater intimacy of rococo interiors. By the 1780s and 1790s, when the Church began to provide fewer commissions for large-scale decoration, and during the French Revolution, when almost all major sculpture was linked to ephemeral projects of state propaganda, sculptors turned their attention to portrait busts, statuettes of light-hearted themes, reduced copies of popular Greco-Roman statues, and terracotta sketches, which private patrons throughout Europe eagerly sought. Second, while smaller bronzes remained popular among artists and patrons, terracotta was a less expensive alternative which better complemented the rococo aesthetic of rougher, less polished sculptural pieces. Third, after 1750 sculptors employed a variety of traditional French styles depending upon the needs of a particular work. Even in the so-called neoclassical period, the baroque and rococo styles remained popular modes of expression; in addition, there were even a few cases of a neomannerist revival. This essay will examine these facets of art production in light of three works in the Smart Museum's collection in order to demonstrate how late-eighteenth-century art was a breeding ground for the stylistic eclecticism that characterizes French art of the following century.

Like vase painting in ancient Greece, decorative sculpture in eighteenth-century France was anything but a minor art: small-scale works in bronze and terracotta were essential elements of interior decoration. Small Italian Renaissance bronzes, especially those after the mannerist sculptor Giovanni Bologna, had always been popular among art audiences, along with contemporary portrait busts, bronze and terracotta statuettes, and porcelain figures. In the age of Louis XIV, when the arts were organized by Charles Le Brun, first painter to the king, workshops executed much sculpture, with production focused on interior stucco and large-scale garden statues. Le Brun himself designed many of these statues, and François Girardon and his team of sculptors worked out the three-dimensional configuration of the painter's schemes. Girardon's famous collection of bronze reductions of Greco-Roman masterpieces attests to the popularity of small-scale bronzes at the turn of the century.

Such an interest among sculptors, in fact, can be traced to early academic practices: at the French Academy in Rome, students copied antique statues as part of their training. As professional artists, they followed the tradition of producing bronze reductions popularized by Giovanni Bologna's pupil, Antonio Susini, and his nephew, Gianfrancesco Susini. Artists also made bronze reductions of the monumental equestrian statues of Louis XIV and Louis XV, some of which were actually presentation sketches; likewise, they produced small-scale bronzes of other royal monuments such as the figure of Hygeia, the goddess of health, in Jean-Baptiste Lemoyne's 1754 monument to Louis XV in Rennes. Later eighteenth-century sculptors used a variety of styles in the production of small bronzes: Simon-Louis Boizot, for example, adapted Girardon's baroque style for his own Rape of Proserpina (circa 1781-86), now in the Wallace Collection, London. Not limited to independent sculptural work, bronze sculptors and casters manufactured ornamental appliqué for furniture and figural groups for clocks, and they also executed table decorations: bronze and gilded bronze figures served as centerpiece, lids of large tureens, and non-functional statuettes.

Terracotta works, used by sculptors as three-dimensional sketches (or modelli), were also popular among connoisseurs as the equivalent to the lively and spontaneous oil sketches that enabled painters to develop ideas for large-scale compositions. Equally useful as models for porcelain pieces, terracotta statuettes finally became independent works and were included in Salon exhibitions. At the end of the century, when monumental royal commissions were less plentiful, sculptors concentrated on portraiture and small-scale terracottas for private patrons. And in their retirement, some even executed terracotta statuettes exclusively.

Among this group, the most successful sculptor was Jean-Michel, called Clodion (1738-1814), who acquired a large international circle of patrons during his student years in Rome. Besides his elegant and alluring statues of satyrs, bacchantes, and graceful rococo maidens and cupids, Clodion's architectural frieze decoration is well known; these reliefs were first sketched out in terracotta models and then executed in stucco and stone. Other late-eighteenth-century sculptors, not yet under the influence of Antonio Canova and the international neoclassical style centered in Rome, continued to fulfill patrons' demands for rococo-style terracottas. Such artists commonly borrowed themes from the work of François Boucher and Jean-Honoré Fragonard.

Generally, the rococo in sculpture is defined as a lighter, more graceful style than the baroque, although some scholars view it as a late phase of that style. Its forms characteristically have a delicate, elegant appearance with an emphatic asymmetrical composition, playful curves, airy and freely floating drapery, contrasting textures, and naturalistic details. The subject of rococo sculpture is often a playful treatment of classical mythology or erotic themes. Only in the Napoleonic era did neoclassicism become the preferred style of artists and patrons; the rococo never died out, and in fact, was destined for a major revival in the Romantic period. A bronze relief of a bacchante (fig. 1) by Louis-Félix de la Rue (1731-1777) is an example of this purely rococo spirit in French art, with its light-
hearted mythological theme set in a picturesque landscape. The relief features a female faun caring for a little satyr and twelve children. While one child is asleep on the fauness' lap, the four to her right all reach for a bunch of grapes; the baby faun and other children play a piggy-back game. La Rue followed a common mid-eighteenth-century practice of executing the plaque in various degrees of relief: the figures closest to the viewer are in highest relief, while those in the distance are indicated by a mere outline.

The artist studied with Lambert-Sigisbert Adam, whose most famous student was Clodion. Inspired by both Adam and Boucher, La Rue engraved a book of Boucher's drawings after live models (Livre d'académies d'après le naturel par François Boucher peintre du Roi), published after 1745. In addition, he did models after Boucher's designs for the Sèvres porcelain factory, and even owned some of the artist's works, including a plaster group of five children playing, 7 his bronze and gilted bronze statue, Little Girl Holding a Two-Armed Candelabrum (Fillette tenant un candelabre à deux branches), is based on Boucher's designs and is a pendant to Clodion's Satyr.8 In 1760 La Rue joined the Académie de Saint-Luc, 9 where he submitted a sculpture entitled River God as his reception piece. Between 1762 and 1764, he taught there and exhibited a number of terracotta statuettes of children, an allegorical bas-relief of painting, and a variety of drawings.10

Many more of La Rue's drawings survive than sculptures; and although his drawings show remarkable stylistic variety and invention, his surviving sculptural oeuvre is strictly rococo in style. Despite taking part in the decoration of patron Ange-Laurent de La Live de Jullie's early neoclassical-style apartment decorated à la grecque, La Rue contributed four groups of the seasons (now lost), represented by rococo-style children and vases grouped around central rays of glory. He collaborated with the architect Charles de Wailly to produce a drawing entitled Decoration for the Palace of Armida which features a grand, baroque architectural interior, decorated with nymphs, sirens, putti, and twisting columns (Bibliothèque Nationale, Paris). La Rue's known oeuvre proves him to be a highly imaginative artist whose patrons included the celebrated collectors Jean-Pierre Mariette, La Live de Jullie, and Boucher.

While Louis-Félix de La Rue's sculptures focused almost exclusively on playful putti figures, the work of Joseph-Charles Marin (1759-1834)14 was situated in the mythological world of lustful satyrs, bacchantes, and seductive adolescent girls formulated by his teacher Clodion.11 Marin is represented in the Smart Museum's collection by an elegant terracotta Bathing Girl, originally from the René Gimpel and Kress Collections (fig. 2). The statuelet's signature and date of 1788 indicate that it is a relatively early work of the artist—in fact, his earliest dated work is from 1778,16 and he did not exhibit until the Salon of 1791. At the height of his career, in the Salon of 1808, the artist showed his most famous work, a marble Bathing Girl (Louvre, Paris), which measures 33 3/8 inches (1 meter) high and was inspired by the Venus Anadyomene type, as represented by bronze statuettes in the Metropolitan Museum and in the British Museum.18 His Bathing Girl reveals that like Clodion, Marin was only marginally interested in the neoclassical style;19 he was more comfortable with the elegant, naturalistic representations of young people in the quest for love. However, the artist did execute a few portraits and more serious subjects: for example, Canadian Indians at the Tomb of their Children (Musée du Nouveau Monde, La Rochelle) from the Salon of 1795; a life-size Oedipus and Antigone (Musée des Beaux-Arts, Beaucaire); and the monumental sculpture for the marble tomb of Pauline de Montmorin, comtesse de Beaumont, in San Luigi dei Francesi, Rome (1804-05). The Smart Museum's Bathing Girl leans against a tree stump, about to test the waters. Remarkably subtle and delicate for such a relined and small figure, the smooth surfaces of the bathers' body are contrasted with the roughness of her coifure and the tree stump. One might compare Marin's earliest known work, Reclining Nude Holding a Rose, signed and dated "Marin 1778" (13 in. [33 cm.] wide) and once in the Paulme Collection, Paris,20 while both figures have similar proportions, the reclining figure also has gently flowing hair. Since this early nude figure has no counterpart in Clodion's known works, we may conclude that Marin was not exclusively dependent upon his master for ideas; the creative pose of the Paulme Collection's reclining nude is purely d'après nature.

As part of the intimate decor of mid- to late-eighteenth-century French interiors, such small terracotta sculptures were usually produced by artists for the salons or libraries of private patrons, to be placed in glass cabinets, on shelves, or on pieces of furniture. Another branch of interior design practiced by sculptors and casters was table decoration, one of the most common objects being the surtouts de table (also called epergnes, or table centerpieces), an object first created in the 1690s.21 In general, the surtouts ensemble remained on the table during the entire meal and contained everything one would need: salt and pepper containers, various bowls, and dishes. The earliest ensembles from the 1690s featured a circular tureen, called a pot à oise, for taffons and stews, as the centerpieces.

Juste-Aurèle Meissonnier created the quintessential rococo surtouts. His style derived from the Northern Italian baroque idiom of Filippo Juvarra, which was an important source of rococo ornament.22 Meissonnier, who became the royal gold-
While the dancers of the Smart *surtout* use both arms to support the basket, the Ontario figures have one arm free to hold a staff and their dancing is more lively. Also, the two dancers appear more graceful than the stockier figures of the Smart Museum centerpiece, the base of which provides less room for legs in motion. The figures on the annular relief of the Smart *surtout* show the influence of the archaeological finds at Herculaneum, in which there was great interest among artists and patrons between 1757 and 1792, when *The Antiquities of Herculaneum* (Le Antiquitd di Ercolano) was published with engravings that inspired painters, designers, furniture, and ceramic makers well into the nineteenth century. These lively dancers are dressed in the "wet" drapery and stylized loops of wind-blown fabric that were popular in both Pompeii and Herculaneum.

Thomire studied at the Académie de Saint-Luc under Augustin Pajou and Jean-Antoine Houdon, and established his own foundry with ateliers for bronze casting in 1776. His nomination as *vireur* (chiseller) at the Manufacture Royale de Sèvres in 1783 marked the beginning of his friendship with Simon-Louis Boizot, director of the porcelain factory. Both sculptors developed a style that was more neoclassical than that of Clodion or Martin.

During the Revolution, according to one anecdote, a group of rioters recognized Thomire as the king's contractor and threw him into a pond in the Tuileries. Despite his royal connections, the artist was clever enough to profit from the Revolution—he transformed his ateliers into an arms manufacturer at his own expense. Following that great crisis, Thomire rose to the height of his fame as a sculptor, bronze founder, and ornamentalist under Napoleon, when he was named Imperial Purveyor (Fournisseur de Leurs Majestés). He was rewarded for his long and successful career by three gold medals, and finally, in 1834, with the Légion d'Honneur.

Unlike most late-eighteenth-century sculptors, Thomire developed one recognizable style and did not experiment (with the exception of his casting of La Rue's relief and other works, such as Pigalle's 1778 bust of Véronais, formerly in the collection of Juliette Niclausse). During Thomire's career, the international neoclassical movement finally spread

**Fig. 3. Pierre-Philippe Thomire, Table Centerpiece: Two Dancing Maidens and a Youth, gilt cast bronze, h. 23 in. (63.5 cm.). Gift of Mrs. Robert B. Mayer, 1991.274.**

**Fig. 4. Pierre-Philippe Thomire, Candelabrum, five-gilt bronze, h. 25 in. (63.5 cm.). Toronto, Royal Ontario Museum, Bequest of Miss E. G. MacDonald, 990.214.3 abc.**

Canova's influence to France; but Thomire's work had little in common with the grandiose neobaroque statues of the First Empire, since he was exclusively a small-scale sculptor.

The Smart Museum's works by La Rue, Marin, and Thomire show the traditional degree of delicate naturalism and attention to detail for which eighteenth-century French art is known. Such small-scale, intimate works are characteristic of the graceful milieu of the private interior, where art tended to be freer of the moral dictates of the Church and academic officials. These works manifest the lighter side of French art of the period and contrast with the more serious and elevated religious and historical themes of the eighteenth century represented by other works in the Museum, such as Noël Hallé's painting, Joseph Accused by Potiphar's Wife (circa 1744-48).

These three small-scale works are fine examples of late-eighteenth-century decorative sculpture in
France: they show the range of styles—from rococo to neoclassicism—that forecasts nineteenth-century... 

33. Ibid., 60-63 and plate 6. 

Other illustrations appear in Georges Brunei, *Le dessin français au XVIIIe siècle* (1907): 120-27. The author described a work consisting of the popularity of terracotta and bronze decorative works that satisfied patrons' tastes for graceful, decorative figures to embellish their private interior spaces. 

Notes

All translations are by the author unless otherwise noted.


3. The two main types of equestrian statues are the calmly posed classical horse, modeled after the statue of Marcus Aurelius in Rome and represented by the 17 5/16 in. (44 cm) high bronze statuette by Martin Des-...eau, *Les monuments équestres de Louis XIV*. Une grande entreprise de propagande monarchique (Paris: Picard, 1986), for the most complete catalogue.

4. Examples include Pierre Julien’s *Silencing Cupid* of 1785 (Metropolitan Museum of Art, New York); Philip Ilbert’s 1786 *Rochasch Biding a Goat* (Metropolitan Museum of Art, New York); and Jean-Guillaume Moiré’s *Love and Friendship* (Musee Bonnat, Bayonne), also from the 1790s.


7. G. Pelissier, *Les candelabres d’Erfant Clodion du Louvre*, *Bulletin de la Société de l’histoire de l’art français* (1969): 120-27. The author described a work consisting of a sary by Clodion and a little girl by La Rue: both... 

MICHAEL WORLEY received his Ph.D. from the University of Chicago in 1986. As an independent art historian in Chicago, he has written articles on French and Italian art of the 18th and early 19th centuries in the Gazette des Beaux-Arts, the Revue du Louvre, and the Art Bulletin.


7. G. Pelissier, *Les candelabres d’Erfant Clodion du Louvre*, *Bulletin de la Société de l’histoire de l’art français* (1969): 120-27. The author described a work consisting of a sary by Clodion and a little girl by La Rue: both... 


15. The works of student and master have often been confused. See Guilhem Scherf, "Un élève du Clodion: Joseph-Charles Martin (1759-1834)", in Poulet and Scherf, 405-13.


17. Marin’s sculpture was number 715 in the Salon...s of Early Neo-Classical Design," *Gazette des Beaux-Arts* (Paris: Livret des expositions de l'Academie l'Arts, 1872).


20. The statue’s present location is unknown; it is illustrated in Catalogue des sculptures en marbre, terre cuite, plâtre des XVIIe, XVIIIe, & XIXe siècles... composita la collection de Marthe Pauline... plate 209.

21. E. I. Kühn, *Les arts de la curiosité: Répertoire museographique de connaissances utiles...* (Paris: G. Baranger, fils, 1902), cites the Mercure galant, April 1696, which stated that the surmount was a recent invention.


23. See Hawley, figs. 3, 6, and 8.

24. See Germaine Baut, *Etudes sur l’orfèvrerie française au XVIIIe siècle: Le Germain, orfèvre-sculpteur du roi* (Paris: J. Rouam & Cie., 1887). For the series of statues of *Great Men (Grands hommes)* instituted under Louis XVI, for example, the standard payment for a full-scale statue was 100,000 livres. The series was part of the movement to promote subject matter from French history, in an effort to move away from exotic themes of rococo art to a more elevated iconography.


26. Ibid.


28. Other examples by Thomire may be compared with the Smart Museum’s example: one ensemble of eight pieces, originally from the collection of Lucien Bonaparte, is now in the Musee Marmottan, Paris. It has the now familiar mirrored plateau, one large center can­delabrum and bowl supported by three elegant figures made of ormolu (a copper and tin alloy resembling gold) and modeled after Canova’s originals of *Hebe and Dancers*, on a hexagonal base. To the side are two smaller candelabra, each with two figures holding torches. Finally, there are two miniature Medici vases, one at each end. For more, see ibid., 92 and 129; and Gérard Hubert, *Sculptures and Bronzes of the First Empire*, *Apollo* 103 (1976): 464-71, fig. 18.


30. Niclausse, 130, "Pice a surmount in gilt bronze in the shape of a basket supported by two danc­...2. September 1919. *La Rue also mentions... in the now familiar surmount in bronze doré en forme de corbeille supported par deux bacthanies dansant. Base cylindrique ornée d’amours tenant des guirlandes de fruits. Signé Thomire à Paris. (Collection of the Count Alfred Tyszkiewicz, Galerie G. Petit, 12 December 1922). Height 72 cm." ("Pice a surmount in gilt bronze in the shape of a basket supported by two dancing bacchantes. Cylindrical base decorated with... holding garlands of flowers. Signed Thomire à Paris. (Collection of the Count Alfred Tyszkiewicz, Galerie G. Petit, 12 December 1922). Height 72 cm." ("Pice a surmount in gilt bronze in the shape of a basket supported by two dancing bacchantes. Cylindrical base decorated with... holding garlands of flowers. Signed Thomire à Paris. (Collection of the Count Alfred Tyszkiewicz, Galerie G. Petit, 12 December 1922). Height 72 cm." ("Pice a surmount in gilt bronze in the shape of a basket supported by two dancing bacchantes. Cylindrical base decorated with... holding garlands of flowers. Signed Thomire à Paris. (Collection of the Count Alfred Tyszkiewicz, Galerie G. Petit, 12 December 1922). Height 72 cm." ("Pice a surmount in gilt bronze in the shape of a basket supported by two dancing bacchantes. Cylindrical base decorated with... holding garlands of flowers. Signed Thomire à Paris. (Collection of the Count Alfred Tyszkiewicz, Galerie G. Petit, 12 December 1922). Height 72 cm." ("Pice a surmount in gilt bronze in the shape of a basket supported by two dancing bacchantes. Cylindrical base decorated with... holding garlands of...
From the Greenhouse to the Glasshouse: Flower Imagery in Nineteenth-Century French Painting, Design, and Photography

Historians have made much of the disruptive effects of the invention of photography in 1839 on painting. The virulence and passion with which many nineteenth-century artists and critics defended painting against its potential usurper have tended to obscure the much more pragmatic spirit in which most people met, and even welcomed, the new technology. For many of its consumers and practitioners, the artistic or nonartistic status of photography was not a primary issue. Rather, the question of its relationship to existing artistic traditions and to the future of art, while by no means ignored, was approached in more practical ways.

More often than not, there was constructive dialogue, rather than competitive resistance, between the artist in the studio and the photographer in the "glasshouse" (so-called for the glass ceilings necessary to admit natural light). This essay will examine a photograph of a wreath of flowers made by Adolphe Braun in the 1860s (fig. 1) and will make the claim that its artistry cannot be separated from its utility. The photograph achieves a duality of meaning because it is located within a tradition of flower imagery that was itself based on the practical (if not rhetorical) compatibility of the fine and the industrial arts. Situating flower painting within the broader artistic and social context of the first half of the nineteenth century, we will pay particular attention to the pedagogical structures and critical norms that defined the boundaries of the genre. At mid-century, however, the new technology of photography irrevocably changed those structures and norms. Braun’s photograph will help us to understand these changes and to question a pair of received art-historical truths: that flower imagery is a persistently continuous and unchanging genre, and that photography is necessarily threatening to other pictorial modes. Photographs of flowers did not simply replace paintings of flowers; rather, they were located within a tradition that was both artistic and industrial. Modernist histories of art that have concentrated upon moments of rupture with tradition tend to ignore such instances of adaptation and thus restrict our understanding of visual culture as an active process of negotiation between producers and consumers of art.

The historiographical neglect of visual traditions like flower painting has its roots in long-established principles of art pedagogy in France. From the time of the French Revolution in 1789, the Académie des Beaux-Arts was organized in accord with the principles of neoclassicism. Foremost among these principles was the notion of the hierarchy of genres. At the top was history painting, which depicted the heroic deeds of mankind on a large scale; relegated to the bottom of the anthropocentric scale was still-life painting, of which flower painting was a subcategory. While history painting was acclaimed by critics for its capacity to edify by conveying universal themes and ideals, still-life painting was disdained for its obsession with the particular and its concomitant inability to transcend the level of the decorative. Later, photography was, of course, assessed in a similarly derogatory manner by those who had a stake in defending academic interests.

By the time of the July Monarchy (1830–1848), methods of artistic pedagogy and training had been developed and codified by members of the Académie des Beaux-Arts to maintain the hierarchy of genres and, along with it, the cultural dominance of France. Aspiring artists worked under the supervision of masters who ran their own ateliers, or studios. Increasingly, and in keeping with powerful Romantic notions about individual genius, the studios became known for particular stylistic or thematic emphases while promulgating a pedagogic method in which craftsmanship was central. Students began by drawing still lifes and copying engravings. They could then approach the human figure by sketching from plaster casts of antique sculpture. Only after years of painstaking study—which included courses in history, literature, anatomy, and geometry as well as hours spent at work in the atelier—could students observe and draw from living models. The man who produced a full-scale history painting for display in the prestigious Salon held annually in Paris and for probable purchase by the state, therefore, could justifiably consider himself to be among France’s intellectual elite. This was a powerful status which academicians were loath to relinquish to practitioners of lesser genres, like flower painting, or lesser media, like photography.

Yet clearly not every artist could succeed as a

Fig. 1. Adolphe Braun, Wreath of Flowers, circa 1860s, albumen print, 14 3/4 x 17 5/8 in. (37.5 x 44.8 cm.), Gift of Mr. and Mrs. Kingman Douglass, 1987.27.
history painter. An inability or unwillingness to undergo the lengthy training may have encouraged some to specialize in other genres; but the more compelling reasons were economic: the market for small-scale decorative works was steadily growing, while patronage of unwieldy Salon "machines" was limited and unpredictable at best. Unlike the history painter, a successful flower painter could achieve a kind of freedom from the pressure to win official prizes or obtain state commissions, but this freedom was based on the painter's ability to work within the highly specific conventions of the genre. In order to understand the expectations of potential purchasers of flower paintings, it is necessary to consider briefly the training of flower painters.

The studios devoted to history painting described above, and those which specialized in training flower painters, shared an important theoretical emphasis on tradition and intellect. Just as history painters looked to the outstanding exemplars of earlier periods, flower painters studied their own canon of masters, which included the seventeenth-century Dutch still-life painters and, closer to home, the artists and decorators of the French rococo. The acknowledged "Raphael of Roses" was a Belgian artist who lived and worked in France, Pierre-Joseph Redouté (1759—1840). Due to his favorably received exhibitions and his long and distinguished teaching career, Redouté's influence was widespread. He received the Legion of Honor from Charles X in 1825 and was later under the patronage of the Empress Josephine. Redouté and other well-known flower painters of his generation were regarded not only as artists but also as experts in botany; therefore, classes in flower painting were as edifying for the wealthy amateur as they were instructive for the aspiring professional. Furthermore, because the art could be practiced at home, rather than in the studio, young women were encouraged to include flower painting among their refined accomplishments.

But the persistent feminine associations of flower imagery and flower painting were actively denied by the more ambitious male practitioners of the genre in the 1830s and 1840s, in what amounts to a mapping of the hierarchy of gender onto that of genre. To put it another way, the truly deluxe still-life painting that reached in height of popular-
those for history painting in order to examine the powerful rhetoric of generic hierarchy and artistic genius that permeated them both. This is only part of the story, however. Flower painting studios were not solely, or even primarily, concerned with producing luxurious canvases for private patrons. Most studios were located in the provinces, where they associated themselves with local industries. Among the most notable centers of artistic training in conjunction with industrial production were Sèvres (porcelain), Gobelins (the tapestry works), and Lyon (silk). Another, which will concern us here, was Mulhouse, a city in Alsace (in eastern France near the border with Germany and Switzerland), known for its production of printed textiles and wall coverings. In these cities, long-established associations between the fine and the industrial arts drew a different kind of student into the studio and, eventually, demanded a different kind of training.

The Salon success of Saint-Jean’s Offering to the Virgin Mary was, in fact, the exception that proves the rule. While young ladies with private tutors produced little watercolors for their keepsake albums, and Salon aspirants invented fanciful cornucopias, most students of flower painting—who tended to be sons (and occasionally daughters) of factory workers, rather than members of the middle and upper classes—had more practical ends in mind. The École des Beaux-Arts in Lyon, for example, trained its students to produce meticulously detailed and luminously colored designs that could be readily transferred to pattern cards and then woven into silks. Mulhouse’s wallpaper industry, on the other hand, required slightly different floral motifs. Broadly speaking, the artists who produced these exquisite designs for the local firm were not slow to employ the very same methods for their customers who preferred the local tradition of flower painting, which tended to feature natural (as opposed to carefully arranged) compositions, truly came into its own at mid-century: the so-called “paysagiste” (a term which implies the wild or uncultivated landscape) style found expression not only in the aesthetically innovative out-of-doors landscape painting of the period, but also in new kinds of mass-produced consumer goods.

If Simon Saint-Jean exemplified the rags-to-riches dream of achieving national success on artistic terms, the young Adolphe Braun lived the less glamorous but more secure reality of producing useful designs for the local firm. This is not to imply a provincial mentality, however; in many ways, the conceptual horizons of someone like Braun were broader and more progressive than those of an artist like Saint-Jean. While training in Paris to become a fabric designer, Braun was looking well beyond the Salon at a range of imagery from all countries and using his time in the capital to make contacts with international textile firms. In 1842, he returned to Alsace and published an album of lithographed floral designs entitled A Collection of Drawings Intended for Use in the Manufacture of Fabrics, Materials, Porcelains, Wall Coverings, Etc. (Recueil de dessins servant de matériaux destinés à l’usage des fabriques, d’étoffes, porcelaines, papiers peints, etc.). This publication—the practical intentions of which are made explicit by its title as well as by its mass-produced format—was dedicated to the local textile manufacturer, Daniel Dollfus, who responded by employing Braun as a designer for Dollfus-Meigs et Compagnie. By 1848, the ambitious young man had established his own design studio in Dornach, near Mulhouse, from which he and his forty
employees supplied designs for printed fabrics to British and Alsatian textile mills. Unfortunately, we have little specific information about Braun's first experiments with photography. He certainly must have known about the handful of daguerreotype studios established in Mulhouse before 1850, but he probably did not undertake any serious experiments with the medium at that time. His focus was on design for industry, and the fact that the daguerreotype was a unique image would have made it less useful to him than the existing reproductive technologies of engraving and lithography. It seems safe to assume that Braun did not make concerted efforts to produce photographs until about 1851, when Louis-Désiré Blanquart-Evrard, a forward-thinking entrepreneur in Lille who produced the first albums of photographic reproductions of works of art the following year, published an influential treatise explaining the process of photography on paper.

It is worth noting at this point that the procedure of learning how to make photographs was in no way similar to the pedagogic methods employed in academic studios. Unlike oil painting, or even industrial design, photography was a wholly experimental medium, lacking not only history and tradition but even reliable technical procedures. All learning took place on a trial-and-error, hands-on basis. Such artistic aspects as composition and lighting were subordinate to more pressing concerns like preventing the image from fading or disappearing. Consequently, photographic criticism of the period was a hybrid discourse in which writers combined references to existing aesthetic or pictorial standards with technical discussions of methods and formulae. Photography, like drawing, could be autodidactic, but the materials at one's disposal were as difficult to manipulate as the photographic medium, which added a thin coating of varnish over the prints contributed to this effect and helped to prevent them from fading. Braun saw his work as an extension of art, in fact, that a reviewer for the Journal des débats (Journal of Debate) had no difficulty in "translating" the mellow sepia tones of the prints into full color, nor in perceiving different surface textures:

Don't even consider the lack of color. In their gradation, running from white to dark brown, the rose seems to recover its cool incarnation, the digitalis is nuanced with purple, and the finely striated iris appears to have kept its tender blue. To the tulip, the peony, and the poppy are restored their many shades, and the robust daïlah is colored accordingly. The camellia is white: but one senses that it will bruise upon the slightest contact. As for the hollyhock, it is not necessary to see it in nature to know that it is bristly and rough to the touch.13

As we have noted, for academicians, the illusionistic mode of representation associated with flower painting was a philosophic issue; for the firms to which Braun supplied designs, however, it was of practical importance as they sought to meet the demand of bourgeois customers for carpets, curtains, furniture, and wallpaper with trompe-l'oeil patterns. The productive capacities of these industries had increased exponentially in the first half of the century and the design process had to be streamlined accordingly. In other words, the academic rhetoric finally had to give way to the exigencies of industrial production; the division of labor was something to be accepted and refined. Almost two decades before the hegemony of history painting would be seriously challenged in the Paris Salons, flower painters began to call for new pedagogical aids and methods. In 1846, for example, the designer and instructor Eugène Vilmelin complained about the lack of decent sources for flower painters:

"Flower painters have at their disposition only insignificant compilations, such as "The Language of Flowers," "The Ladies' Flower," and others, or else they are reduced to consulting frightful artists' volumes bristling with Greek and Latin and ultra-intellectual definitions... that do not shed any kind of light on the spirit of the artists who practice exclusively this sweet, gracious, and exquisite branch of painting."17

Vilmelin himself went on to fill this lack with an album of lithographs, but until photography became a practicable mode of representation and reproduction, there was no truly satisfactory solution to the problem of appropriate models for design because the artist's hand inevitably distorted the natural forms. Photography—with its assumed capacity to duplicate objects in the real world with absolute fidelity—was perfectly suited to provide truly accurate models for designers, the lack of which had been keenly felt for decades. Technical advances seemed to eliminate the possibility of human error entirely. Here, indeed, was a teacher that could not mislead students. According to the 1855 report by the Mulhouse Société Industrielle, a photograph of flowers by Braun, with its "purity and sharpness of form; delicacy and finish of details, could surpass anything that the pencil or the brush could render: it is Nature herself, in fact, without convention, without the mannerisms or imperfections that the artist cannot avoid: it is form as Nature produced it, as it ought to be represented in the arts."18 Indeed, Braun was even prompted to move one step further in the direction of realism; he produced stereographs (pairs of photographs mounted side-by-side which appear as single, three-dimensional images when viewed through a stereoscope) of floral motifs as well, so as to render their form and structure still more exactly.

Twelve years earlier, Braun had used his portfolio of lithographs to get a job at Dollfus-Meis. Now, he was more ambitious in disseminating his floral photographs. He presented an album to Empress Josephine in 1855 and that same year exhibited the photographs at the Exposition Universelle, where they were awarded a gold medal and attracted much critical acclaim for their technical perfection and practical utility. A Journal des débats reviewer stated that they would appeal to "amateurs, horticulturists, [and] artists," but especially to flower painters and designers, whose creative activity depended upon perfect natural models.19 La lumière (Light), the journal published under the auspices of the Société Française de Photographie, picked up the theme of progress and improvement that was so central to the Exposition Universelle. Reminding readers that France had achieved its undisputed leadership in the silk and porcelain industries by utilizing the flower imagery produced by its masters, a writer pointed out that the ceaseless modernization of industrial methods in turn demanded models of a still higher degree of perfection. Braun's photographs answered this demand:

M. Braun, through his happy inspiration to produce by means of photography these admirable groups of flowers, composed with such good taste, will furnish factories with the elements most certain to ensure success and progress. The rare and delicate contours of flowers, drawn by light directly from nature, will be faithfully transferred onto fabrics, and he will have made a great contribution to the perfection of our industrial products.20

Let us briefly consider one kind of product to which Braun's photographs could have contributed: panoramic wallpaper (also called scenic wall-
A local specialty, panoramic wallpaper was invented around 1800 and perfected in the Zuber factory in Rixheim, only a short distance from Mulhouse. As its name suggests, panoramic wallpaper covered extensive wall areas, sometimes representing a dramatic narrative but more often an exotic landscape. Composed of individually printed panels, however, the panoramic wallpapers made at the beginning of the nineteenth century were unlikely to remain popular unless more efficient methods of production could be developed. Under the leadership of the indefatigable Jean Zuber (who had served an apprenticeship in the Dollfus textile mill), printing processes were modernized through the introduction in about 1830 of “continuous” rolls of paper. 24

An example of wallpaper (fig. 3) designed by Édouard Muller (1823–1876), entitled The Garden of Armida (Le Jardin d’Armide) of 1850, makes such technical advances clear. The focus of the scene is a statue in the central panel copied after James Pradier’s sculpture Pandore, which had been displayed in the Salon of 1850; the garlands and vases of flowers which surround it and which fill the two side panels could well have been based upon a selection of Braun’s photographs. Of course, Muller had other precedents at his disposal. There are compelling formal similarities between Simson Saint-Jean’s Offering to the Virgin Mary and Édouard Muller’s Garden of Armida (such as the use of flowers as a framing device and the contrast between colorful natural materials and monochromatic sculptural and architectural ones) and these may be attributed to the tendency of still-life painting to employ enduring, seemingly universal, forms and motifs. It is this apparent continuity that leads us to take such images for granted and to dismiss them as conventional: as the art historian Norman Bryson has remarked, “[i]t is because they [still-life images] store such enormous forces of repetition that they are universally overlooked.” 25

But to overlook the subtle variations that distinguish these repetitions is to overlook important cultural shifts. Muller’s finished panoramic product brought nature into the bourgeois home in a thoroughly modern way: this all-encompassing, mass-produced image of an imaginary garden is very different from a framed oil painting of a decorative bouquet of flowers. Its models may have been drawn from both the greenhouse and the glasshouse, but it creates yet another kind of space, one which blurs the boundaries between exterior and interior, reality and fantasy, industry and art. 26

In an ironic reversal of the academic, canonical standards of the mid-nineteenth century, photographs like Braun’s are now purchased by collectors, examined by scholars, and displayed in fine art museums, while paintings like Saint-Jean’s and Muller’s are often seen as decorative curiosities. Once again, it seems, the potent rhetoric of hierarchy has impaired an understanding of how all kinds of imagery can become embedded within the complex circuitry of visual culture. To avoid this art-historical dilemma, we must learn to follow some of our lesser-known nineteenth-century predecessors and work with a more wide-ranging definition of art that will lead us through places like greenhouses and glasshouses before we return, with expanded conceptual horizons, to the privileged space of the museum.

BRITT SALVENSEN is a doctoral candidate in the University of Chicago’s Department of Art. Her dissertation is entitled “Selling Sight: Surroscopy in Mid-Victorian Britain.”

Notes

All translations are by the author unless otherwise noted.


2. Joshua Reynolds, the influential academic painter and theoretician, condemned still-life painters who attempted to rise above the limitations of their genre: “Pretty excelling (of color) are here essential beauties; and without their merit the artist’s work will be more short-lived than the object of his imitation.” Cited in Norman Bryson, Looking at the Overlooked: Four Essays on Still-Life Painting (Cambridge, Mass.: Harvard University Press, 1990), 176.


4. Unlike the vast majority of flower painters, most of whom remain anonymous, Redouté has been the subject of several monographic studies. See, for example, Charles Léger, Redouté et son temps (Paris: Editions de la Galerie Charpentier, 1945); and Elisabeth Hardouin-Fugier, The Pupils of Redouté (Leigh-on-Sea, Essex: F. Lewis, 1981).

5. As Norman Bryson has pointed out, “The still life of luxury appropriates the table and recasts it in terms of male wealth and social power. But the appropriation can equally well be aesthetic. What is admired is the bravura display of skill that confers on humble things the mystique of creativity working at a level infinitely higher than that of its nominal subject.” See Bryson, 162.

6. During this period, many guides to the symbolism or “language” of flowers were published, aimed at such disparate readers as botanists, poets, and young girls. For more on the subject, see Elisabeth Hardouin-Fugier and Estienne Grafe, Les Peintres de fleurs en France de Redouté à Bonard (Paris: Les Editions de l’Amateur, 1992), 93–98, and Beverly Sears, The Language of Flowers: A History (Charlottesville: The University Press of Virginia, 1995).

7. This was also the period in which citizens cultivated hybrid roses and other varieties of flowers for the first time and gave them names connotative of masculine power and patriotism, such as “La Cloitre de Dijon” (“The Glory of Dijon”) and “La Générale Jacqueminot” (“General Jacqueminot”). The interest in exotic flowers, too, accompanied the intensification of France’s imperial ambitions at this time. See Hardouin-Fugier and Grafe, 102.


10. Ibid., 27.


12. For an excellent study of the sociopolitical factors...
that shaped the early Expositions Universelles, see Patrizia Mainardi, Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867 (New Haven: Yale University Press, 1987).

13. This regional tendency is attributed to the Germanic influence that has always been strong in Alsace. The Alsations were apparently keen gardeners, and German greenhouses were veritable Zimmerlauben, or indoor forests, in contrast to meticulous French ones. See Hardouin-Fugier and Grafe, 219.

14. Scholars credit Braun with teaching photography to the designer Pierre-Adrien Chabal-Dussurgey (1819–1902) in 1842–46, but this is unsubstantiated and it was probably not until the 1850s that Braun was a competent photographer. See ibid., 225, and Naomi Rosenblum, "Adolphe Braun: A Nineteenth-Century Career in Photography," History of Photography 3 (October 1979): 360.

15. "[L']on ne songe même pas à la couleur absente. Dans cette dégradation mélangée du blanc au brun foncé, la rose semble recouvrir son frais incarnat, la digitale se nuance de pourpre, et l'iris finement strié paraît avoir conservé son bleu tendre. On reste à la tulipe, à la pivoine, au pavot leurs teintes panachees, et le grossier dahlia se colore ad libitum. Le camelia reste blanc: mais on sent qu'il s'offense au moindre contact. Quant à la rose tremblée, il n'est pas nécessaire de l'avoir en nature pour la sentir velue et rugueuse au toucher." Journal des débats (7 December 1854); cited in ibid., 2.

16. Early calls for abstraction and simplification of floral ornamentation fell upon deaf ears until the end of the century, when art nouveau and related movements came into fashion. On the persistence of illusionistic design, see McCauley, chapter 6, especially 254–56.

17. "Les peintres de fleurs . . . ont à leurs disposition des compilations insignifiantes pour l'art, telles que Le Language des fleurs, La Flore des dames et autres, ou bien ils en sont réduits à consulter d'effrayantes in-octavo tout héritées de grec, de latin, de définitions ultra-savantes . . . qui ne jettent aucune espèce de lumière dans l'esprit des artistes qui affectent exclusivement cette branche si suave, si gracieuse, si exquise de la peinture." Quoted in Hardouin-Fugier and Grafe, 209.

18. "La pureté, la netteté des formes, la délicatesse et le fini des détails, dépassent tout ce que le crayon et le pinceau pourraient rendre: c'est la nature même, prise sur le fait, sans convention, sans être maniérée et où l'imperfection de l'artiste ne saurait se faire jour: c'est la formelle que la nature la produit, telle qu'on doit la reproduire par les arts." Mr. Koechlin-Ziegler, "Rapport sur les photographies de M. Adolphe Braun," read at the meeting of the Société Industrielles de Mulhouse, 31 January 1855, and reprinted in Braun, 6.


20. "M. Braun, par l'heureuse idée qu'il a eue de reproduire, au moyen de la photographie, les admirables groupes de fleurs qu'il a composés avec tant de goût, fournira aux fabricants les éléments les plus sûrs de réussite et de progrès. Les contours purs et délicats des fleurs, dessinés d'après nature par la lumière, seront fidèlement tracés sur les étoffes, sur les tissus, et il aura beaucoup contribué pour sa part à la perfection de nos produits industriels." A. T. L., "Utilité application de la photographie aux beaux-arts et à l'industrie," La lumière (11 November 1854); cited in ibid., 4.


22. Norman Bryson, 138, calls this the "steadying hand of cultural memory."

23. Another related example is Karel Vítězslav's Study for a Decorative Panel (Seated Nude Placing Flowers in Her Hair) from 1894. The gouache on paper design by the Czechoslovakian artist is housed in the Smart Museum's collection of works on paper.
**Acquisitions**

Objects listed below entered the permanent collection from 1 July 1993 through 30 June 1994. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth.

### EUROPEAN AND AMERICAN

#### Painting

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<td>17th century</td>
<td>Landscape (The Prodigal Son)</td>
<td>Oil on canvas, 117/8 x 13 (27 x 33)</td>
<td>Gift of John and Ruth Ulmann and Family, 1993.17</td>
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<td>1906</td>
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#### Sculpture

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### ACTIVITIES AND SUPPORT

[29]
CLAIRE ZEISLER
American, 1903-1991


Hemp and colored yarn, 108 1/2 x 24 (27.5 x 61 cm) (sight)
Gift of the Joel and Carole Bernstein
Family Collection, 1993.58

JOHN LATHAM
British, born 1921

GLADYS NILLSON
American, born 1940

UNTITLED, probably circa 1966
Drawing mounted in artist's mat and frame, showing pen and ink, and newspaper collage on wove spiral notebook paper, 13 7/8 x 10 15/16 (35.2 x 27.8) (sheet) glazing: reverse plein air painting in acrylic, 21 3/4 x 17 3/4 (55.3 x 45.7) (sheet); mat: wove colored paper and pasted on wove paper, same dimensions as glazing
Gift of Mr. and Mrs. Jim Stevens, 1993.29

JERRY SALTZ
American, born 1951

DOMINICK DIMEO
American, born 1927

Gift of Mr. John N. Stern, 1993.46

Gift of Sylvia Sleigh in memory of Lawrence Alloway, 1994.68


Bark paper, 13 7/8 x 10 15/16 (35.2 x 27.8) (sheet)
Gift of Mr. and Mrs. Jim Stevens, 1993.59

ROONIE CARSON
American

Artist unknown, American, born 1922

ARTIST UNKNOWN
American, born 1903

Drawn Brown Paper #2, 1979
Pencil, pen and ink, and pastel on wove paper, 12 1/2 x 9 1/2 (31.6 x 23.5) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1993.30

PRINTS

DON BAUM
American, born 1922

Don Baum, 1965
Poster for a one-person exhibition at the John L. Hunt Gallery, Chicago, 2-27 March 1965
Offset lithograph commercially printed on wove paper, 22 x 17 (55.9 x 43.2) (sheet)
Gift of Leon and Marian Despres, 1994.52

W. LEON ARNOLD
German, 1857-?

BEETHOVEN (after L. Balzerstein), circa 1900
Etching, 12 1/16 x 18 1/4 (30.6 x 46.3) (sheet), 7 3/4 x 13 7/16 (19.7 x 34.7) (plate)
Gift of George W. Plattman, 1994.41

DON BAUM
American, born 1922

Hyrde Park Art Center Retrospective: Historic Panorama Abra Cadabra, 1976
Poster for a group exhibition at the Hyde Park Art Center, Chicago, 20 February-3 April 1976
Offset lithograph commercially printed on coated white wove paper, after an original collage made for the purpose, 22 x 17 (55.9 x 43.2) (sheet)
Gift of Leon and Marian Despres, 1994.53

FALSE IMAGE (Roger Brown, Eleanor Dube, Philip Hanson, and Christina Ramberg)
False Image Decals, 1969

ACTIVITIES AND SUPPORT
EDMOND JOHNSON

The Shrine of St. Patrick’s Tooth (facsimile, circa 1892 after original, third quarter of 14th century)
Collection of Facsimiles of Irish Antiquities, Gift of the Field Museum of Natural History, 1967.121.4

EDMOND JOHNSON
“Tara” Brooch (facsimile, circa 1892 after original, 8th century)
Collection of Facsimiles of Irish Antiquities, Gift of the Field Museum of Natural History, 1967.121.9

EDMOND JOHNSON
Drinking Cup or Mether (facsimile, circa 1892)
Wood, h. 4 1/4 (10.8)
Collection of Facsimiles of Irish Antiquities, Gift of the Field Museum of Natural History, 1967.121.111

EDMOND JOHNSON
Vessel or “Lester” (facsimile, circa 1892)
Wood, h. 11 1/2 (29.2)
Collection of Facsimiles of Irish Antiquities, Gift of the Field Museum of Natural History, 1967.121.174

The University of Chicago Library, Department of Special Collections

Pursuing the Higher Criticism: New Testament Scholarship and Library Collections at the University of Chicago 14 July–29 October 1993

Artist unknown, probably British
Triumph with Open Sides Showing Virgin and Child, Coronation of the Virgin, and Gospell Scenes (reproduction after 14th-century French ivory)
Plaster, 11 1/4 x 7 1/2 x 5 1/2 (27.9 x 19.1 x 13.5)
University Transfer, Early Christian Archaeological Collections, 1986.257

Early Byzantine/Migration Period, Eastern Mediterranean
Oil Lamp, 5th-6th century
Terracotta, cross on front center of shoulder, 1 1/4 x 2 3/8 x 3 1/4 (3.2 x 6 x 8.2)
University Transfer, Early ChristianArchaeological Seminar Collection of the Divinity School, 1990.33

Early Christian/Early Byzantine, Eastern Mediterranean
Oil Lamp, 4th-5th century
Terracotta, with cross handle, 3 x 3 x 1 1/2 (7.6 x 7.6 x 4)

Mary and Leigh Block Gallery, Evanston
Stark Impressions: Graphic Production in Germany, 1918-1933
13 January–20 March 1994

OTTO DIX
German, 1881-1969
Storm Troops Advance Under a Gas Attack (Sturmbatallion geht unter Gas vorwärts), 1924
Etching, aquatint, and drypoint, 14 x 18 3/4 (35.6 x 47.6) (sheet), 7 1/2 x 11 1/4 (19.1 x 28.6) (plate)
The Marcia and Granvil Specks Collection, 1986.257

OTTO DIX
Evening on the Plains of Wijtschate (Abend in der Wijtschate-Eben), 1924
Etching and aquatint, 14 x 19 (35.6 x 48.3) (sheet), 9 1/2 x 11 1/2 (24.1 x 29.2) (plate)
The Marcia and Granvil Specks Collection, 1986.266

OTTO DIX
Corpses before the Position near Tahure (Tote vor der Stellung bei Tahure), 1924
Etching, aquatint, and drypoint, 14 x 18 7/8 (35.6 x 47.9) (sheet), 7 1/2 x 10 (19.1 x 25.4) (plate)
The Marcia and Granvil Specks Collection, 1986.276

OTTO DIX
Madame in the Trenches (Loretto Heights) (Madame in der Sappe [Lorettohohe]), 1924
Etching and aquatint, 14 3/16 x 19 (36 x 48.2) (sheet), 7 9/16 x 11 3/16 (19.2 x 28.4) (plate)
The Marcia and Granvil Specks Collection, 1986.258

RUDOLF SCHLEICHER
German, 1890-1955
Two Women Fighting (Rausende Frauen), 1922
Lithograph, 8 1/4 x 12 1/2 (21 x 31.8)
The Marcia and Granvil Specks Collection, 1983.147

Permanent collection, loan, and traveling exhibitions from 1 July 1993 through 30 June 1994. Please note that due to the Museum’s renovation and reinstallation, the exhibition schedule was curtailed during the summer 1993 period.

M.E.A. 1993
25 July–21 August 1993
Hyde Park Art Center

Coordinated by curatorial intern Brit Salvesen, the tenth annual group exhibition of work by recent graduates of the University of Chicago’s Midway Studios featured a diverse selection of paintings, drawings, and sculpture. Taken together, the works by emerging artists Heather Accurso, Christine Basick, Christine Boss, Carl Gilmore, Jennifer Krauss, Nina Levy, James McManus, Kristine Veenstra, and Mark Westervelt represented a range of vision and points of view that testified to the strength of the Midway Studios Master of Fine Arts program.

The German Print Portfolio 1890-1930: Serials for a Private Sphere
5 October–12 December 1993

A nationally touring exhibition organized by the Smart Museum, The German Print Portfolio examined the central role of the portfolio—a thematic set of images viewed sequentially—in Germany and Austria from 1890 to 1930. The ten portfolios, from the Smart Museum’s collection and the private collection of Museum donors Marcia and Granvil Specks, encompassed over 180 prints by Ernst Barlach, Max Beckmann, Rafaelo Busoni, Lovis Corinth, Otto Dix, George Grosz, Erich Heckel, Max Klinger, Oskar Kokoschka, and Max Pechstein. These artists explored a wide range of graphic possibilities (aquatint, drypoint, engraving, etching, lithography, and woodcut) to comment on the social, political, and psychological climate of Germany at the time. The exhibition tour included: The Detroit Institute of Arts; Tampa Museum of Art; Katonah Museum of Art; Katonah, New York; and Trout Gallery, Dickinson College, Carlisle, Pennsylvania.

The Tradition and Influence of the German Woodcut
5 October–5 December 1993

This exhibition, as a complement to The German Print Portfolio, focused on the history of the woodcut and its development in early and modern German art and history. Centered around a 1991 gift, the W. L. Schreiber Woodcuts from Books of the Fifteenth Century, the exhibition included early twelfth-century woodcuts by such artists as Conrad Felixmüller, Christian Roßhöf, and Georg Schirmpf from the Smart Museum and local private collections.

Vessels of Meaning: Modern British Ceramics
14 December 1993–6 March 1994

Vessels of Meaning featured the works of twenty leading contemporary British ceramists, including Alison Britton, Ewen Henderson, Bernard Leach, and
Janice Tchalenko. Drawn primarily from a 1991 gift of P. N. Barnes-The London Gallery, most of the earthenware, porcelain, and stoneware vessels and sculptures in the exhibition had never previously been on view. The ceramics, made in the late 1970s and 1980s, took their inspiration from trends and styles as diverse as Sung Dynasty vessels, Japanese glazing techniques, and hand-building concepts, in order to break down traditional distinctions between art and industry.

*An Eye for Antiquity: Photographs from the Collection of Mr. and Mrs. William Knight Zewadski*
20 January–13 March 1994

Organized by the Tampa Museum of Art, this exhibition explored photographers’ fascination with the enduring remains of the classical past. With over eighty works by major nineteenth- and twentieth-century American and European photographers drawn from the Mr. and Mrs. William Knight Zewadski collection of classical themes, *An Eye for Antiquity* spanned the history of photography from the daguerreotype to the contemporary color print. Photographs by James Anderson, Brassai, Henri Cartier-Bresson, Evelyn Hofer, Robert McPherson, Edward Steichen, William Henry Fox Talbot, and Ruth Thorne-Thomsen examined issues of artistic inspiration in photography and our relationship to antiquity.

**Hannah Höch 1889–1978: Collages**
12 April–26 June 1994

This exhibition, organized by the Institute of Foreign Cultural Relations, Stuttgart, and the Goethe Institut, featured 31 collages highlighting Hannah Höch’s innovative use of photomontage as an artistic medium. Höch, the only female member of the Berlin Dada group, pioneered the process of cutting up existing imagery and reassembling it to form satirical and often humorous new configurations, and joined the other Dadaists in rejecting traditional ideas of “fine art” for new modes of expression. The exhibition afforded American audiences a rare opportunity to see the artist’s work, which is often on view only in Germany.

**The Stage Is All the World: The Theatrical Designs of Tanya Moiseiwitsch**
14 April–12 June 1994

With over 100 sketches, models, costumes, note­books, and masks, *The Stage Is All the World* celebrated the life and work of noted theatrical designer Tanya Moiseiwitsch. The retrospective exhibition, guest-curated by former Smart Museum director Teri J. Edelstein, traced the breadth and variety of Moiseiwitsch’s half-century long career in the theater, with designs for classical, Shakespearean,
Events

Lectures, gallery talks, opening receptions, concerts, special events, colloquia, and symposia from 1 July 1993 through 30 June 1994. Please note that due to the Museum's five-month close, summer programming was reduced.


Special events accompanying the exhibition The German Print Portfolio 1890-1930: Serials for a Private Sphere:

- Members' Opening Reception: 2 October 1993.
- Members' Lecture: "Cultural Aspects of Private Time: The Serial Print and the Collector in Germany 1890-1930," Robin Reisenfeld, Assistant Professor of Art, Dickinson College, 2 October 1993.
- Film Series: New Public Spheres: Aesthetics and Activism in Early German Cinema, co-sponsored by the University of Chicago's Documentary Film Group, 6 October-8 December 1993.
  - "International Perspectives on Early Serial Films": Fantasia (Louis Feuillade, 1913), Where is Coletti? (Max Mack, 1913), and The Perils of Pauline (Louis Gasnier, 1914).
  - The Spiders (Fritz Lang, 1919-20).
  - Expressionist Formal Aesthetics and Narrative Forms": The Cabaret of Dr. Caligari (Robert Wiene, 1919).
  - "The Relativization of Expressionism": From Morning to Midnight (Karl Heinze Martin, 1919).

Platform Presentations: dramatic reading from Oskar Kokoschka's 1907 play, Murderer Hope of Womankind, dramatic reading from letters, statements, and manifestos by Kokoschka, George Grosz, and John Heartfield surrounding the 1919-20 Künstlapp (Art Scab) debate, 17 October and 21 November 1993.

Lecture Series: Kunst/Commerce/Kommunikation: Interdisciplinary Perspectives on Austria and Germany, 1890-1950, co-sponsored by the Austrian Consulate, Chicago; the Consulate General of the Federal Republic of Germany, Chicago; the Department of Germanic Languages and Literature, and the Division of the Humanities, University of Chicago; and the Illinois Humanities Council, 1 November-13 December 1993.


"Female Desires/Public Fears: Weimar Women and Fritz Lang's Destiny (1921)," Patrice Petro, Associate Professor of English and Comparative Languages, University of Wisconsin-Milwaukee.

"Imagining the Street as the Site of Pleasure: Grunw's Smert (1923)," Courtney Federle, Assistant Professor of Germanic Languages and Literatures, University of Chicago.

"Serials and Song: Austrian and German Broadsides and the Production of a Public Sphere," Philip Bohdman, Assistant Professor of Music, University of Chicago.

"Craft Production, Not Mass Production: Peculiarities of Early 20th-Century German Industrial Practice," Gary Herrigel, Assistant Professor of Political Science, University of Chicago.

"Germans in the Colonies before 1914," George Steinmetz, Assistant Professor of Sociology, University of Chicago.

"Grace, Reason, and Salvation: Civic Modernity in Late Imperial and Revolutionary Vienna," John Boyer, Professor of History, University of Chicago.


Keyboard performance of German and Austrian music, 1890-1930, by Abraham Steckman, piano.

Panel Discussion: "Repercussions of Music, Art, and Social Meanings 1890-1930 in Germany and Austria," moderated by Reinhold Heller, Professor of Art History and Germanic Languages and Literatures, University of Chicago; and featuring Anne Sheffer, Professor of Music History, University of Chicago; and Robert Galatzer-Levy, M.D., Institute for Psychoanalysis.

Musical Concert: cabaret songs of Arnold Schoenberg and Kurt Weill, and works by Alban Berg, Paul Hindemith, and Max Reger; performed by Carol Lovendik, soprano; Abraham Steckman, piano; and Sharon Polifrone, violin.


Mostly Music Concert: John Sharp on cello and Liba Shach on violin, 10 October 1993.

Humanities Open House: 30 October 1993.

Mostly Music Concert: Thouvenel String Quartet, artists-in-residence at Midland-Odessa Texas Symphony Orchestra performed Russian arts songs along with Phyllis Hurt and Vincent Oddo, 14 November 1993.

Newberry's Very Merry Bazaar: participation in a holiday crafts table.
museums, cultural centers, and other non-profit organizations at the Newberry Library, Chicago, with live seasonal entertainment, 19–21 November 1993.


Special events accompanying the exhibition, An Eye for Antiquity: Photographs from the Collection of Mr. and Mrs. William Knights Zewadski:

Meet the Collector: an evening with William Knight Zewadski, including a discussion of his collection and an informal tour of the exhibition, 2 February 1994.

Fellows' Program: a visit to Dr. David Teplica's photography studio, 5 March 1994.
One Day Mini-Course: co-presented with the Oriental Institute Museum and taught by John Larson, Museum Archivist at the Oriental Institute, the course examined photographs of the Near East, Greece, and Rome, and the use of the medium to record classical sites, 12 March 1994.

Mostly Music Concert: performance of German and Italian chamber music and works by Handel on authentic instruments by the Chicago Baroque Ensemble, 27 February 1994.
Platform Presentation: cast members from Court Theatre's The Importance of Being Earnest discuss the production, 6 March 1994.

Mostly Music Concert: CUBE, featuring Caroline Pittman and Janice Mitrell-Mitchell, flutes; Jeffrey Kast, guitar; Patricia Morehead, oboe and English horn; and Phillip Morehead, keyboards and conductor; performed "New Music for the Spring," 10 April 1994.

Members' opening reception for The Stage Is All the World, 13 April 1994.
EXHIBITIONS AND PROGRAMS

Education

Educational programming and outreach, both continuing and new, from 1 July 1993 through 30 June 1994.

Museum as Educator

During the 1993-94 academic year the Smart Museum reinforced its role as educator in the Hyde Park/Kenwood community through expanded collaboration and planning with local elementary and high school teachers. At workshops conducted in October and June, Smart Museum staff and school teachers and principals discussed and evaluated student programs. Workshop participants also reviewed new programs offered during the academic year, including Mythology in Art and The Italian Renaissance and Modern Man. Both programs will bring students to the Smart Museum to examine works of art and to discuss their significance to young viewers today. These programs are geared toward 6th-, 7th-, and 8th-grade students and will include teacher packets for in-class slide presentations. The new Museum programs will complement the school district's units in Literature and Social Studies.

In its mission to be an education resource for local schools, the Museum was host to over 2,000 students (62 single-visit tours) throughout the greater Chicago area. In addition docents worked with approximately 500 5th-grade students (17 classes) who participated in the five-week program that included in-class slide lessons, five museum visits, and final presentations. In its second year, the program has been enthusiastically received by students, parents, teachers, and principals.

At the American Association of Museums' national conference in Seattle last April, the Docent for a Day Program was introduced to a national audience. Education Director Kathleen Gibbons discussed the philosophy and practical aspects of the program, while Dana Mitroff, a 1993 University of Chicago graduate student and Smart Museum education assistant, discussed the production of the Docent for a Day video, which won an award for outstanding short museum video from the Media and Technology Committee of the American Association of Museums.

Ongoing Programs

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

Adult Tours-regularly scheduled Sunday afternoon tours of the permanent collection and special exhibitions are continually developed to meet the interest of adult visitors. Last year docents led 43 adult tours through the Museum.

Senior Citizen Outreach Program-started in October 1993, this program includes slide lectures at senior centers followed by specially tailored tours at the Smart Museum; the participating institutions include Northwestern's Institute for Learning in Retirement and the Hyde Park Jewish Community Center. Both institutions' programs focused on the Museum's winter exhibition An Eye for Antiquity: Photographs from the Collection of Mr. and Mrs. William Knight Zevadski. The most comprehensive senior program is conducted with the Chicago Department of Aging's "Renaissance Court" and includes monthly slide lectures and group discussions held at the City's Cultural Center, followed by special tours every three months at the Museum.

The 1993-94 season's lectures included topics such as Greek and Roman sculpture, 17th-century Italian bronzes, and 20th-century art.

Art Talks with Mostly Music: for this program started in April 1993, Education Director Kathleen Gibbons conducts gallery talks before regularly scheduled Mostly Music concerts. The focus complements the musical themes of the afternoons' concerts: for example, a musical program of late 20th-century compositions was preceded by a talk featuring the Museum's contemporary art galleries. Talks typically include works from both the permanent collections and special exhibitions.

Retirement and the Hyde Park Jewish Community Center. Both institutions' programs focused on the Museum's winter exhibition An Eye for Antiquity: Photographs from the Collection of Mr. and Mrs. William Knight Zevadski. The most comprehensive senior program is conducted with the Chicago Department of Aging's "Renaissance Court" and includes monthly slide lectures and group discussions held at the City's Cultural Center, followed by special tours every three months at the Museum.

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One-Day Smart Museum/Oriental Institute Workshop: begun in April 1993, this year's workshop focused on the winter exhibition, An Eye for Antiquity: Photographs from the Collection of Mr. and Mrs. William Knight Zevadski. The day included a morning slide presentation in Breasted Hall by John Larsen, Museum Archivist of the Oriental Institute, followed by an afternoon gallery lecture at the Museum by Kathleen Gibbons.

UC2MC One-Day Seminars: started in October 1992, this season three all-day seminars were conducted.

The German Print Portfolio featured morning lectures by Associate Curator, Stephanie D'Alessandro; University of Chicago graduate student, Corinne Granof; and an afternoon lecture by Kathleen Gibbons.

American Art Forms began with a morning lecture by Art Miller, Librarian at Lake Forest College, followed by an afternoon gallery lecture at the Museum.
The Stage Is All the World: The Theatrical Designs of Tanya Moiseiwitsch included an informal lecture and dialogue with Court Theatre's Artistic Director Charles Newell and Production Manager Ron Greene, followed by an afternoon lecture and discussion in the Museum.

Elderhostel Art History Course: conducted in July 1993 at the University's International House, Kathleen Gibbons taught this five-day course entitled Five Italian Cities, Five Italian Styles. Spanning the 14th through 16th centuries, this course examined the different painting styles that emerged in Siena, Florence, Rome, Venice, and Bologna. The final class gathered at the Smart Museum for discussion and refreshments.

Annual Teacher Training Workshop: designed to introduce new teachers to the Docent for a Day Program, this all-day workshop trains participants to talk and write about works of art.

MusArts (Music and Arts Program): inaugurated in December 1992, this program is geared toward junior high school students who listen to classical compositions while creating original works of art. Students' works are displayed in the Museum lobby and judged by local artists; winners receive special awards. Eleven schools participated in this year's event and 120 students' works were on display.

The South Side Arts Partnership: founded in April 1992, this group is a consortium of South Side arts organizations and neighborhood schools working together to bring the arts into the daily lives of local students. As a member of this collaborative effort, the Smart Museum will receive monies from the $25,000 planning grant awarded to the Partnership for the development of teacher materials for the upcoming year. The South Side Arts Partnership is supervised by the Marshall Field's Neighborhood Arts Partnership project, and funded by a group of corporate and private sponsors, including Kraft/General Foods.

Eugenia Lobo-Lowe, an Education Department assistant, presents an award to a young artist during the 1994 MusArts Program.

EXHIBITIONS AND PROGRAMS

Publications

Published material from 1 July 1993 through 30 June 1994.

M.F.A. 1993

Brochure published on the occasion of the annual Master of Fine Arts exhibition, held at the Hyde Park Art Center from 25 July to 21 August 1993. The brochure features an introduction by Tom Mapp, Director of Midway Studios, and highlights the works of recent graduates Heather Accurso, Christine Basick, Christine Boos, Carl Gilmore, Jennifer Krauss, Nina Levy, James McManus, Kristine Veenstra, and Mark Westervelt, with nine black-and-white illustrations and artist statements.

The Stage Is All the World: The Theatrical Designs of Tanya Moiseiwitsch

An illustrated catalogue published in conjunction with the exhibition of the same name, organized by the Smart Museum, the Stratford Shakespearean Festival Foundation of Canada, and the Parnassus Foundation, and held at the Smart Museum from 14 April to 12 June 1994. Distributed by University of Washington Press, The Stage Is All the World includes an appreciation by Robertson Davies; an introductory essay, "Visualizing Drama," by Teri J. Edelstein, organizer of the exhibition; "Tanya Moiseiwitsch and the Work of the Stage Designer," by Alan Barlow; and a nine-part historical essay, "A Career in the Theater," by Dennis Behl. The catalogue also contains a chronology, checklist of the 127 objects in the exhibition, 127 black-and-white illustrations, 44 color plates, and 26 black-and-white production photographs.

Published material from 1 July 1993 through 30 June 1994.
Sources of Support

Cash and in-kind contributions received from 1 July 1993 through 30 June 1994.

Grants

Anonymous
Austrian Cultural Institute, New York
Austrian Consulate General, Chicago
Austrian Arts Partnership in Education
CityArts, Department of Cultural Affairs
Consulate General of the Federal Republic of Germany, Chicago
Department of Geographic Languages and Literatures, University of Chicago

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Illinois Humanities Council

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Statement of operations (unaudited) from 1 July 1993 through 30 June 1994.

**Revenues**

<table>
<thead>
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<th>Description</th>
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**Expenses**

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<tr>
<td>Amortized capital improvement expense</td>
<td>40,000</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>282,000</td>
</tr>
<tr>
<td>Insurance</td>
<td>11,000</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>875,000</td>
</tr>
</tbody>
</table>

**Net operating surplus (deficit)**

$29,000*  

Prepared by the University Office of Financial Planning and Budget.  
*Reflects revenues received in 1993-94 to pay off expenses incurred in 1992-93.
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Elizabeth Helsinger, Vice Chair
Mrs. Edwin A. Bergman
Robert H. Bergman (ex officio)
Richard A. Born (ex officio, through 31 July 1994)
Michael Camille (ex officio)

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(Robert Feitler)
Stanley M. Freehling
Alan Fern
Jack Halpern
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Neil Harris
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(as of 1 August 1994)
Richard A. Born, Acting Director and Curator
Rudy Bernal, Chief Preparator
Jessica Clark, Membership Coordinator
Stephanie D’Alessandro, Associate Curator
Paul A. Dembowski, Reception Supervisor
Kathleen A. Gibbons, Director of Education
Bruce Linn, Registrar
Chris Marthea, Security Supervisor
Jessica L. Rose, Marketing Manager
Rachel Rosenberg, Public Information Officer and Membership Coordinator (through January 1994)
Priscilla Stratten, Operations Manager

Student Guards

Vassili Athitos
Joel Better
Rachel Blake
Jay Burlingham
Joe Campos, Guard Captain
Jennifer Cash, Guard Captain
Laurie Clevett
Juliet Cullen-Cheung
Clive de Freitas
Morgan Delagrange
Kathy Dowell
Bich Duong
Danelle Foltz
Alexandre Gantcharov
James M. Hamilton, Guard Captain
Grace Han
Timothy Howington
Sherry Jacobs
Sasha Kramer
Brett Lambo
Richard Le
Jaime Levine
Christine Longcore
Belinda Marcondes
Jeremy Mayes
Matthew Moore
Libby Nelson
Alexandra Onuf
Erika Orr
Megan Phillips
Michael Robertson
Laura Shear
Shani Shenoy, Guard Captain
Yvette Smith

Mikelle Standbridge
Gina Thompson
Mpho Tlali
James Tracy
Jamie Wong
Andrew Worseck

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Joseph P. Shure
Agnes Zellner

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Kenneth J. Kocanda, Registrarial
Craig Newsom, Preparatorial
Britt Salvasesen, Curatorial
Elizabeth Siegel, Curatorial

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Michele Gambetta, Registrarial
Matthew Leary, Preparatorial
Gabrielle Pak, Administration
Rachel Weaver, Public Relations

Mia Costanza
Clive de Freitas
Rebecca DeRoo
Eloise Erasmus
Courtney Gilbert
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