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STUDIES IN THE
PERMANENT COLLECTION

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.¹ 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 Maréchal de Belle-Isle, 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 1756.²

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.



Fig. 1. Jean-Baptiste Le Prince, *The Russian Dance* (*La Danse Russe*), 1769, etching and aquatint, 15 1/8 x 12 1/8 in. (38.4 x 30.7 cm.) (plate), Hédou 137, University Transfer from Max Epstein Archive, 1976.145.391.

Petersburg. Another French artist, the portrait painter Louis Tocqué (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'Hôpital, the French ambassador in Russia. De l'Hôpital 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 sketches 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 in Siberia* (*Voyage en Sibérie*), 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 balalaika 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



Fig. 2. Jean-Baptiste Le Prince, *The Russian Dance* (*La Danse Russe*), 1764, pen, ink, and grey wash, 8 1/2 x 6 7/8 in. (21.6 x 17.5 cm.), Philadelphia, The Rosenbach Museum & Library, 54.387.

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 Rus-

sian 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. 3. Jean-Baptiste Le Prince, *The Russian Dance* (*La Danse Russe*), 1768, oil on canvas, 16 7/8 x 14 in. (42.9 x 35.6 cm.), New York, Private Collection.

a seated couple in the foreground, two dancers framing more seated spectators in the middle-ground, and musicians grouped to the right. While some of the figures and images are reversed from print to painting, which suggests that the artist was working from the same drawing for both, other elements are transposed unreversed.

During these years Le Prince also painted cartoons for tapestries, which were influenced by Boucher's designs and heavily rococo in character. His series of *Russian Games* was first woven at Beauvais in 1769; it included six pieces: *The Meal*, *The*

Dance, *The Bird Hunt*, *The Fortune Teller*, *The Dairy Maid*, and *The Musician*.¹²

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 aquatint process to the Academy.¹³ The sale of his other possessions, including a large collection of prints and drawings, took place on November 28, 1781.¹⁴

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 *russeries* 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.¹⁵

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Notes

All translations are by the author unless otherwise noted.

1. Portions of this article are reprinted, with permission, from the author's *Drawings by Jean-Baptiste Le Prince for the Voyage en Sibérie* (Philadelphia: Rosenbach Museum & Library, 1986). Other sources on Le Prince include Jules Hédou, *Jean Le Prince et son oeuvre* (Paris: Baur & Rapilly, 1879); L. Dussieux, *Les artistes français à l'étranger* (Paris: Gide et Baudry, 1856), 408–409; Charles Blanc, "Jean-Baptiste Le Prince," in *Histoire des peintres de toutes les écoles: École française*, vol. 2 (Paris: Renouard, 1862), 1–8; René Ménard, *L'Art en Alsace-Lorraine* (Paris: Charles Delagrave, 1876), 370–75; Baron Roger Portalis, *Les dessinateurs d'illustrations au dix-huitième siècle* (Paris: Morgand et Fatout, 1877), 351–58; and Louis Réau, "L'exotisme russe dans l'oeuvre de J.-B. Le Prince," *Gazette des beaux-arts*, vol. 3, 5th period (1921), 147–65. For information on the aquatint print, see John W. Ittmann's discussion of *The Russian Dance* in Victor Carlson, John W. Ittmann, et al., *Regency to Empire: French Printmaking 1715–1814* (Minneapolis: Minneapolis Institute of Arts in association with the Baltimore Museum of Art, 1984), 190–91. The Smart Museum's print has also been discussed by Dominique Vasseur in David and Alfred Smart Museum of Art, *The David and Alfred Smart Museum of Art: A Guide to the Collection*, ed. Sue Taylor and Richard A. Born (Chicago and New York: David and Alfred Smart Museum of Art and Hudson Hills Press, 1990), 66–67.

2. Hédou, 17–18.

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 received 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 Dussieux, 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.

4. Louis Petit de Bachaumont, *Mémoires secrets pour servir à l'histoire de la République des lettres en France, depuis MDCCLXII jusqu'à nos jours*, vol. 18 (London: John Adamson, 1784), 130.

5. Reprinted in Hédou, 306.

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 Moscovie") 1764 (6 plates); "Costumes of Russian Priests," ("Divers habillements des prêtres de Russie") 1764 (10 plates); "The 'Strélitz'," ("Les Strélitz") 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 diverses 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)," ("2e suite de cris...") 1765 (6 plates); "Views of Livonia," ("Diverses vues de Livonie") 1765 (6 plates); "Clothing of the Women of Moscow (Second Suite)," ("Ile suite d'habillements des femmes de Moscovie") 1768 (6 plates); and "Cries' and Merchants of Petersburg and Moscow (Third Suite)," ("IIIe 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)," ("Ile suite d'habillements de diverses nations...") 6 plates; "Hairstyles (First Suite)," ("Ier suite de coiffures") 6 plates.

10. Denis Diderot, *Salons*, ed. Jean Seznec and Jean Adhémar, vol. 4 (Oxford: Clarendon Press, 1957–67), 32.

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

12. On Le Prince's tapestry designs, see Hubert Delesalle, "Les tapisseries des 'Jeux russiens,'" *Bulletin de la Société de l'histoire de l'art français* (1941–44), 127–32.

13. See France, Bibliothèque Nationale, Département des Estampes, *Inventaire du fonds français: Graveurs du XVIIIe siècle*, vol. 14 (Paris: Bibliothèque Nationale, 1977), 437.

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

15. For a standard reference to Russia and the French Enlightenment, see *Russia and the West in the Eighteenth Century*, ed. A. G. Cross (Newtonville, Massachusetts: Oriental Research Partners, 1983).

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.¹ 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 decora-

tion. 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 work 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.²

Such an interest among sculptors, in fact, can be traced to early academic practice: 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;³ 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 centerpieces, 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 grace-

ful 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.⁴

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.⁵

A bronze relief of a bacchanale (fig. 1) by Louis-Félix de La Rue (1731-1777) is an example of this purely rococo spirit in French art, with its light-



Fig. 1. Louis-Félix de la Rue, *Satyrs with Putti and Young Satyrs*, n.d., cast bronze relief, 5 3/4 x 11 1/8 in. (14.6 x 28.2 cm.), Purchase, The Cochrane-Woods Collection, 1977.112.

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 faun's 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 Roy*), published after 1745.⁶ 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 gilded bronze statue, *Little Girl Holding a Two-Armed Candelabrum* (*Fillette tenant un candélabre 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 Jully'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 on Louis-Joseph Le Lorrain's classicizing, carved wood plinths.¹¹ La Rue's lost works were almost all in the rococo vein, except perhaps for a relief called *Assembly of Greek Philosophers*.¹²

The Smart Museum's relief is identical to another *Bacchanale* in the Louvre, Paris (5 1/2 x 11 1/32 in. [14 x 28 cm.]), formerly in the collection of Clément de Ris, and to two almost identical versions in

the collection of Michael Hall, New York, called *Satyress with Putti* and *Young Satyrs* (5 5/16 x 10 3/4 in. [13.5 x 27.2 cm.], each).¹³ All four reliefs appear to have been cast by Pierre-Philippe Thomire: one of the New York versions is signed "B.F.P. [bronze fondu par] Thomire 1783" on the right side, while the relief in the Louvre also includes the artist's initials "L. R." The other version in New York, formerly attributed to Clodion, lacks both initials and inscription.

La Rue based the major part of his work on playful rococo cupids and children, an iconographic tradition from the early eighteenth century that continued with Boucher, Jean-Baptiste-Siméon Chardin, Fragonard, and Piat-Joseph Sauvage. One of the sources for all these artists was François du Quesnoy's seventeenth-century group of reliefs of children, which are related to Nicolas Poussin's bacchanales. Yet another source is found in Edmé Bouchardon's reliefs of the seasons for the rue de Grenelle fountain in Paris. La Rue, however, was more than a light-hearted rococo artist: in his short life he executed approximately thirty sculptural works and numerous drawings, and besides the rococo and neoclassical, he also experimented in the baroque style. For example, in 1757 he made an elaborate drawing entitled *Allegory of Divine Love* (Pierpont Morgan Library, New York) of a crowded and complicated baroque composition organized 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 Jully, 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.¹⁵ 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

statuette'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) high¹⁷ 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, Besançon); 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 relatively small figure, the smooth surfaces of the bather's body are contrasted with the roughness of her coiffure 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 *surtout de table* (also called epergnes, or table centerpieces),



Fig. 2. Joseph-Charles Marin, *Bathing Girl*, 1788, unglazed modeled terracotta, h. 7 3/4 (19.7 cm.), Gift of the Samuel H. Kress Foundation, 1973.53.

an object first created in the 1690s.²¹ In general, the *surtout* 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 oile*, for ragouts and stews, as the centerpiece.

Juste-Aurèle Meissonnier created the quintessential rococo *surtout*. 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-

smith in 1724, left several studies for *surtouts*. One of the most famous executed examples, made for the Duke of Kingston in 1735–40, and now divided between the Cleveland Museum and the Thyssen-Bornemisza Collection in Amsterdam, includes a large centerpiece and two tureens.²³ Another important decorative artist who created *surtouts* was François-Thomas Germain, the producer of elaborate table centerpieces for the Emperor of Russia and for the King of Portugal. Such grandiose decorative ensembles were typically more than one meter (33 3/8 inches) in height and cost over 600,000 *livres* (roughly six times the cost of a full-size marble statue).²⁴

Unlike earlier *surtouts*, which were large tureens, centerpieces became purely ornamental. One of Germain's less complicated *surtout* designs, for example, is a hunting scene with a dog, hunting horn, netting, and trapped game.²⁵ Sometimes groups of statuettes replaced the elaborate centerpiece. One such case is Ambroise-Nicolas Cousinet's *surtout* in the Museum of Lisbon: the traditional baroque composition contains eight pairs of figures dressed in various ethnic costumes personifying Africa, America, Asia, and Europe.²⁶

The *surtout* regained popularity during the First Empire, when Pierre-Philippe Thomire (1751–1843) became a leading practitioner in the decorative arts in collaboration with Charles Percier and Pierre-François-Léonard Fontaine, who designed Napoleon's pageants and the interiors of his many residences. Although twenty-two ensembles of *surtouts* by Thomire have been catalogued,²⁷ today they are difficult to track down: each one originally contained thirty to sixty separate pieces that have, over the years, been widely dispersed.

A striking example of a central piece in a table setting by Pierre-Philippe Thomire (fig. 3) exists in the collection of the Smart Museum. Inscribed "Thomire," on the side of the drum-shaped base, the piece is composed of three elegant standing figures arranged with interlocking legs on a circular base. Decorated by an annular frieze with applied bronze figures, the base was probably inspired by a pattern-book design; the figures would once have held a basket, which is now lost.²⁸

A complement to the Smart's example can be found in the Royal Ontario Museum's collec-



Fig. 3. Pierre-Philippe Thomire, *Table Centerpiece: Two Dancing Maidens and a Youth*, gilt cast bronze, h. 25 in. (63.5 cm.), Gift of Mrs. Robert B. Mayer, 1991.274.

tion (fig. 4). In this example, which includes two *surtouts*, the figures are gilt bronze and from the artist's own design.²⁹ Each *surtout* includes six projecting candleholders around the central basket, supported by two dancing female figures (probably bacchantes) on an annular base decorated with cupids holding garlands. The centerpieces are signed "THOMIRE A PARIS."³⁰

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 Antichità di Ercolano*) was published with engravings that inspired painters, designers, furniture, and ceramic makers well into the nineteenth century.³¹ 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 *ciseleur* (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 Marin.

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.³² Despite his royal connections, the artist was clever enough to profit from the Revolution—he transformed his ateliers into an arms manufactory 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 *Voltaire*, formerly in the collection of Juliette Niclausse).³³ During Thomire's career, the international neoclassical movement finally spread



Fig. 4. Pierre-Philippe Thomire, *Candelabra*, fire-gilt bronze, h. 25 in. (63.5 cm.), Toronto, Royal Ontario Museum, Bequest of Miss E. G. MacDonald, 950.214.3 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 naturalism to neoclassical—that forecasts nineteenth-century eclecticism; they also give evidence 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.

1. Two examples are Guillaume Boichot's Florentine mannerist-inspired *Sea Goddess* (Musée de Chalon-sur-Seine) of circa 1772, illustrated in Louis Armand-Calliat, "Sculptures et dessins de Guillaume Boichot," *Revue des arts* 8 (1958): 229–34, fig. 2, and Clodion's reliefs for the Hôtel de Bouret de Vézelay, Paris (1775–79). See Anne Poulet and Guilhem Scherf, *Clodion: 1738–1814* (Paris: Réunion des Musées Nationaux, 1992), 180–87.

2. See François Souchal, "La collection du sculpteur Girardon d'après son inventaire après décès," *Gazette des beaux-arts* 82 (1973): 1–98 and Pierre Francastel, *Girardon* (Paris: Les Beaux Arts, 1928).

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 Desjardins (Metropolitan Museum of Art, New York); the second type is illustrated by the more dynamic rearing horse by Guillaume de Groff (M. Knoedler and Co., New York). See Michel Martin, *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); Philippe-Laurent Roland's 1796 *Bacchante Riding a Goat* (Metropolitan Museum of Art, New York); and Jean-Guillaume Moitte's *Love and Friendship* (Musée Bonnat, Bayonne), also from the 1790s.

5. See Carol Duncan, "The Persistence and Re-emergence of the Rococo in French Romantic Painting," Ph.D. diss., Columbia University, 1969.

6. Marianne Roland Michel, *Le dessin français au XVIIIe siècle* (Freiburg: Office du Livre, 1987), 60. Other illustrations appear in Georges Brunel, *François Boucher* (London: Trefoil Books, 1986), 258.

7. G. Pelissier, "Les candelabres 'Enfants Clodion' du Louvre," *Bulletin de la Société de l'histoire de l'art français* (1907): 120–27. The author described a work consisting of a satyr by Clodion and a little girl by La Rue: both

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hold two branches of gilded copper, forming girandoles.

8. Ibid. *Satyr* was recently exhibited in Paris; see Poulet and Scherf, 145.

9. Originally La Rue was a student at the Académie des Beaux-Arts, winning the Academy's Grand Prix in 1750, but his academic career was cut short when he abandoned the obligatory training period in Rome after only six months, complaining that he could not get used to the climate. For more on this period of La Rue's life, see J. J. Guiffrey, "Brevets des pensionnaires à l'Académie de France à Rome et à l'École des élèves-protégés de Paris," *Archives de l'art français* 1 (1879): 374, and Anatole de Montaiglon and Jules Guiffrey, *Correspondance des directeurs de l'Académie de France à Rome avec les surintendants des batiments* (Paris: Charavay, 1901), vol. 11, 49, 57, and 85.

10. Jules Guiffrey, *Livret des expositions de l'Académie de Saint-Luc à Paris pendant les années 1751, 1752, 1753, 1756, 1762, 1764, et 1774* (Paris: Baur et Détaillé, 1872).

11. The sculptures are illustrated in Simon Jervis, "Two Unknown Suites of Early Neo-Classical Design," *Burlington Magazine* 126 (1984): 343–47; for more, see also Paul Vitry, "La collection de M. Jacques Doucet: Sculptures françaises des XVIIe & XVIIIe siècles," *Les arts* 2 (September 1903): 2–19. La Rue also executed for La Live de Jully a marble figure of "Learning" under a clock, accompanied by the symbols of "Vigilance." The figural style of his works is very similar to statuettes of children by Jean-Baptiste Pigalle and Etienne-Maurice Falconet, also from the 1750s, though La Rue's and Boucher's children are slightly less realistic.

12. Stanislas Lami mentions this relief; see his *Dictionnaire des sculpteurs de l'école française du XVIIIe siècle*, vol. 2 (Paris: Champion, 1910), 33. The relief measures 8 x 9 inches. La Rue also experimented in an early neoclassical style: one of his drawings, *Return of Pompey in Italy* (Musée des Beaux-Arts, Lille) has a classical friezelike composition similar to works by Nicolas Poussin. See *Autour de David: Dessins néo-classiques du Musée des beaux-arts de Lille* (Lille: Musée des Beaux-Arts, 1983), cat. no. 112.

13. See Claude Fischer, *The French Bronze 1500–1800* (New York: M. Knoedler and Co., 1968), cat. no. 85, and Juliette Niclausse, *Thomire: Fondateur-ciseleur (1751–1843): Sa vie—son oeuvre* (Paris: Librairie Gründ, 1947), 120.

14. The most complete study of Marin is still Maurice Quinquenot, *Joseph-Charles Marin (1759–1834)* (Paris: Lacoste, 1948).

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

16. See *Catalogue des sculptures en marbre, terre cuite, plâtre des XVIIe, XVIIIe, & XIXe siècles . . . composant la collection de Marius Paulme . . .* (Paris: Galerie Georges Petit, 1929), cat. no. 338, plate 209.

17. Marin's sculpture was number 715 in the *Salon livret*.

18. Engraved by Charles-Paul Landon, *Annales du Musée et de l'École moderne des beaux-arts, Salon de 1808*, vol. 2 (Paris: Landon, 1808), plate 40. See also Pierre Pradel, "La baigneuse de Marin," *Musées de France* 13 (1948): 112–14. There is an even later *Bather* in the Walters Art Gallery in Baltimore, circa 1822. The bronze statuettes of Venus are illustrated in Gisela M. A. Richter, *The Sculpture and Sculptors of the Greeks* (New Haven: Yale University Press, 1970), plates 53 and 55.

19. His 1801 relief *The Departure of Caius Gracchus* (*Le départ de Caius Gracchus*) in the École des Beaux-Arts, Paris, and based on Jean-Germain Drouais' unfinished composition, is probably his most neoclassical work. See Philippe Bordes, "Les arts après la Terreur: Topino-Lebrun et la politique sous le Directoire," *Revue du Louvre et des musées de France* 29 (1979): 199–203, fig. 3.

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 . . . composant la collection de Marius Paulme . . .*, plate 209.

21. L. Roger-Milès, *Les arts de la curiosité: Répertoire muséographique de connaissances utiles . . .* (Paris: G. Baranger, fils, 1902), cites the *Mercure galant*, April 1696, which stated that the *surtout* was a recent invention.

22. H. H. Hawley, "Meissonnier's Silver for the Duke of Kingston," *Bulletin of the Cleveland Museum* 65 (December 1978): 312–41, gives a detailed account of Meissonnier's career. See also Dorothea Nyberg, *Oeuvre de Juste-Aurèle Meissonnier* (New York: Benjamin Blom Publishers, 1969). The artist's oeuvre (circa 1730s) contains 118 engravings on 74 folio sheets; see *Recueil des oeuvres de J.-A. Meissonnier, peintre, sculpteur, architecte*

et dessinateur de la chambre et cabinet du roy (Frankfurt: Joseph Baer & Co., n.d.).

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

24. See Germain Bapst, *Etudes sur l'orfèvrerie française au XVIIIe siècle: Les Germain, orfèvres-sculpteurs 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 erotic themes of rococo art to a more elevated iconography.

25. In Solange Brault and Yves Bottineau, *L'orfèvrerie française du XVIIIe siècle* (Paris: Presses Universitaires de France, 1959), pl. XVII.

26. Ibid.

27. Niclausse, 129–30.

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 Musée 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 or zinc 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 statues of the seasons and 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.

29. See *European Bronzes in the Royal Ontario Museum* (Ontario: K. Corey Keeble, 1982), 196–97.

30. Niclausse, 130, "Piece from a *surtout* in gilded bronze in the shape of a basket supported by two dancing bacchantes. Cylindrical base decorated with cupids holding garlands of flowers. Signed *Thomire à Paris*. (Collection of the Count Alfred Tyszkiewicz, Galerie G. Petit, 12 December 1922). Height 65 cm." ("Pièce de *surtout* en bronze doré en forme de corbeille supportée par deux bacchantes dansant. Base cylindrique ornée d'amours tenant des guirlandes de fleurs. Signé *Thomire à Paris*. [Collection de M. le comte Alfred Tyszkiewicz, Galerie G. Petit, 12 décembre 1922.] Hauteur 0m65.")

31. See Mario Praz, *On Neoclassicism* (Evanston, Illinois: Northwestern University Press, 1969), 70–90.

32. Niclausse, 26.

33. Ibid., 60–63 and plate 6.

*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.¹ 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.² 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–



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.

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 draftsmanship 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

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.³ 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 rhetorical 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 reviewed exhibitions and his long and distinguished teaching career, Redouté's influence was widespread.⁴ 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.⁵ To put it another way, the truly deluxe still-life painting that reached its height of popular-

ity during the July Monarchy sought to transcend its lowly generic status by differentiating itself from the even lowlier products of women artists, thereby reinforcing the hierarchy that made such extreme efforts necessary.

Another glance at pedagogical structures substantiates this claim. As dictated by the Academy, the learning process was one of gradual mastery, in which students copied from books and engravings before they drew from natural examples. Just as figure painters studied the principles of anatomy, flower painters learned about plant structure by dissecting their subjects. Nor was the intellectual component of the enterprise ignored. True knowledge of flowers was not only botanical and imitative but symbolic and creative.⁶ Artists faced the compositional challenge of first arranging and then representing an array of flowers, fruits, and their containers in such a way as to be pleasing to the eye. They also sought to convey a subtle message of some sort: for example, a particular selection of colorful flowers could express regional or national patriotism; painted garlands in conjunction with portraits or trompe-l'oeil plaques and busts connoted a memorial or commemorative function; vessels and accessories with which the flowers were juxtaposed could make a statement about the owner's status and taste. The final compositions of the great flower painters of the era are opulent enough to be compared to the imposing works of contemporary history painters, and were the result of similarly elaborate preparatory studies made in consultation with wealthy clients. Such works, although they were made and sold in the bourgeois art market, recall the aristocratic origins of flower painting in the seventeenth and eighteenth centuries, when only the upper classes could afford greenhouses to cultivate exotic flowers and mansions to display pictures of them.⁷

The potentially elevated status of flower painting in the July Monarchy is best exemplified by the phenomenal success of one image in particular, *Offering to the Virgin Mary* (*L'Offrande à la Vierge*) of 1842 (fig. 2) by Simon Saint-Jean (1808–1860), which represents a monochrome statuette of the Madonna in a niche, surrounded by a profuse wreath of wild and cultivated fresh flowers. Exhibited at the Paris Salon of 1842 and distributed



Fig. 2. Simon Saint-Jean, *Offering to the Virgin Mary* (*Offrande à la Vierge*), 1842, oil on canvas, 47 1/4 x 39 3/8 in. (120 x 100 cm.), Lyon, Musée des Beaux-Arts.

nationwide as a lithograph, *Offering to the Virgin Mary* appealed to popular taste in several ways. First, it employed the sentimental religious idiom of the period's Catholic revival, a movement which placed particular emphasis on mariolatry. Furthermore, the gothic detailing of the niche and architectural background corresponded to renewed interest in France's medieval past as a social and aesthetic golden age. Finally, the public perceived Saint-Jean's achievement of trompe-l'oeil effects through the juxtaposition of inert, aged stone and fresh, dewy flowers as not only the result of diligent study but also the product of sheer artistic genius. Here was a flower

painter who, it seemed, could overcome the limitations of the genre. The comtesse d'Agoult was one of the many who lavished praise upon Saint-Jean's painting. She described it as "a true masterpiece":

It would be impossible to imitate with a greater degree of truth, a finer knowledge of the harmony of tones, all the flowers of the field and the garden, those free products of nature and those plants that are transformed by art.⁸

Until now, we have viewed flower painting studios as if they were the microcosmic imitations of

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 (silks). 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. Broader, more robust handling, along with matte, saturated tones, came to distinguish the regional style of Alsace from the Dutch-influenced schools of Lyon and Sèvres, and also from the opulent neo-rococo style of Parisian studios.

In the 1830s and 1840s, then, the tradition of flower painting fit comfortably (if subordinately) within the hierarchy of genres precisely because on a rhetorical level it duplicated the methods and goals of the Academy, while on a practical level, it met the demands of industry. Indeed, in its marginal status lay its strength and utility, as French politicians had long been aware. It should be recalled that Napoleon, who had encouraged and fostered the

dominance of neoclassical history painting so that the entire world thought of Paris as the center of civilization, also poured millions of francs into the industrial arts of the provinces. Since the exchange of works of both fine and industrial arts entailed the circulation of actual capital as well as aesthetic standards, France's dominance was economic as well as cultural; this precedent formed the basis of more concerted artistic and industrial interactions during the Second Empire (1851–1870).

The success of Saint-Jean's painting shows that flower imagery circulated with relative ease, albeit within carefully defined boundaries, between the fine and the industrial arts in the July Monarchy. But criticism of the same painting is indicative of a new set of urgent concerns that came to provoke wholesale changes in artistic as well as industrial production. Bearing in mind the comtesse d'Agoult's enthusiastic praise of Saint-Jean, let us consider the negative response of the poet and art critic Charles Baudelaire to the artist's extravagant virtuosity. Expressing a preference for a much smaller flower painting by an artist named Chazal, he wrote:

It would be a good thing if all those people who cling so desperately to microscopic truth, and believe themselves to be painters, could see this little picture; and if the following little observations could be pumped into their ears through an ear-trumpet: "This picture is a success not because everything is there and you can count each leaf, but because at the same time it captures the general character of nature; because it conveys well the raw greenness of a part beside the Seine and the effect of our cold sun; in short, because it is done with a profound naïveté, whereas all of you spend far too much of your time being . . . artists!"⁹

The very artfulness that pleased the countess was offensive to Baudelaire, who urged contemporary artists to discard traditional iconographic systems and to aim for imaginative synthesis rather than scientific analysis. It is by no means coincidental that Baudelaire's notorious 1859 condemnation of photography as "art's most mortal enemy" struck the same note. The poet's anxieties emerged most clearly

when he criticized Saint-Jean (who emerged from the ranks of the Lyon school) on the basis of his industrial background and also for his pretensions to transcend it:

Too much is made of Saint-Jean, who is of the school of Lyon, the penitentiary of painting, the corner of the known world in which the infinitely minute is wrought the best. On the whole, however well executed they may be, M. Saint-Jean's pictures are dining-room pictures—not cabinet or gallery pictures, but real *dining-room* pictures.¹⁰

Flower paintings like *Offering to the Virgin Mary* were indeed outmoded by the middle of the century, but not only on the grounds identified by Baudelaire. His disdain for industry, in fact, indicated by his scathing reference to the Lyon school, ran counter to the progressive demands for pedagogical reform voiced by artists, manufacturers, and government officials during this period. The catalyst for these demands was London's Great Exhibition of 1851. This ground-breaking event—even the structure in which it was held, Joseph Paxton's Crystal Palace, was a totally unprecedented hybrid of greenhouse and glasshouse—startled the French with evidence that the products of English industries were superior to their own, due, in large part, to a greater willingness on the other side of the Channel to modernize artistic training alongside innovations in industrial production. French officials anxiously scrutinized their own art schools, both Parisian and provincial. It was not until 1863 that changes registered in Paris; official reforms modified the structure of the studio system and an alternative Salon allowed previously rejected young painters to exhibit their works.¹¹ In a less well-known history, however, changes in the provincial studios occurred immediately and readily. Contrasted to the stubborn conservatism of the Salons of the 1850s, the Expositions Universelles (France's response to England's International Exhibitions) were sites of experimentation and innovation where the symbiotic relationship between art and industry was foregrounded and praised as never before.¹² In the context of the Expositions, rhetoric like Baudelaire's sounds xenophobic and elitist; the new critical voices, as we shall see when we examine the

response to Adolphe Braun's flower photographs, were not those of poets but manufacturers and presidents of industrial societies.

Of Alsatian background, Braun was a member of one of the provincial industrial communities that fostered the kind of alternative pedagogy that came to be seen as key to the cultural and economic future of France. In 1831, the artist settled in Mulhouse, a city whose extant textile and wall covering manufactories were not slow to employ the very latest machinery and technology to increase their ability to dominate the international market. 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)¹³ 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 destinées à l'usage des fabriques, d'étoffes, porcelains, 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.¹⁴ 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 different as the equipment employed.

Whatever the chronological details of his involvement with photography may be, we do know that Braun began making photographs of flower arrangements in 1853, and a year later, published a handsome album entitled *Photographs of Flowers* (*Fleurs photographiées*). Its three hundred plates, all paper prints made from large glass negatives, comprised six folio volumes. For some plates, like the Smart Museum's example, Braun arranged flowers

and leaves in crowns, garlands, and bouquets; for others, he scattered them at random. He thus provided a comprehensive variety of motifs for different design purposes: a wreath of roses might be repeated in reduced scale on a length of fabric for curtains, whereas a scattered assortment of wild-flowers might be incorporated into the foliage of a wallpaper panel.

Having arranged his composition of flowers against a neutral background, Braun then had to consider how to manipulate the photographic methods at his disposal in order to render the tonal gradations and textural variations of his natural subject matter. The large negatives (approximately 14 1/8 x 17 1/8 inches) that he favored allowed him to reproduce his objects life-size; he also experimented successfully with long exposures in direct sunlight. With this process, Braun achieved an effect of gradually and slowly built-up tones which both hints at the ephemerality of the cut plants and also gives them a patina of permanence. His later practice of adding a thin coating of varnish over the prints contributed to this effect and helped to prevent them from fading. Braun's technique was so skillful, in fact, that a reviewer for the *Journal des débats* (*Journal of Debates*) had no difficulty in "translating" the mellow sepia tones of the prints into full color, nor in perceiving different surface textures:

One doesn'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 dahlia is colored accordingly. The camelia 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.¹⁵

As we have noted, for academicians, the illusionistic mode of representation associated with flower painting was a philosophical 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.¹⁶ 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 Villemain 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 *octavo* 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

Villemain 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-Meigs. 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 of flowers 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 pure 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-



Fig. 3. Édouard Muller (designer), Defossé (manufacturer), *The Garden of Armida* (*Le Jardin d'Armide*), 1850, lithographic wallpaper, 153 1/8 x 132 11/16 in. (389 x 337 cm.) (central panel), 150 3/8 x 52 3/8 in. (382 x 133 cm.) (side panels), Paris, Musée des Arts Décoratifs.

paper).²¹ A local speciality, 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, and then in 1849, by steam-powered wallpaper printing machines. Designers therefore had to make their own methods more efficient in order to keep up with the accelerated pace of production: photographic models saved time while providing infinite variety.

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 Simon 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."²²

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 dif-

ferent from a framed oil painting of a decorous 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.²³

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 wallpapers like 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.

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Notes

All translations are by the author unless otherwise noted.

1. The most comprehensive source on the Academy and its origins remains Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971).

2. Joshua Reynolds, the influential academic painter and theoretician, condemned still-life painters who attempted to rise above the limitations of their genre: "Petty excellencies (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.

3. On state commissions in nineteenth-century France, see Pierre Angrand, "L'État mécène—Période autoritaire du Second Empire (1851–1860)," *Gazette des beaux-arts* 70 (June 1968): 303–39.

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: Éditions 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 Etienne Grafe, *Les Peintres de fleurs en France de Redouté à Redon* (Paris: Les Éditions de l'Amateur, 1992), 93–98, and Beverly Searn, *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 Gloire de Dijon" ("The Glory of Dijon") and "La Général 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.

8. "Véritable chef-d'oeuvre. Il était impossible d'imiter avec plus de vérité, une plus rare intelligence de l'harmonie des tons, toutes ces fleurs des champs et des jardins, ces libres produits de la nature et ces plantes que l'art transforme." *Ibid.*, 78.

9. Charles Baudelaire, "Salon of 1845," in *Art in Paris 1845–1862: Salons and Other Exhibitions*, trans. and ed. Jonathan Mayne (Oxford: Phaidon, 1965), 27–28.

10. *Ibid.*, 27.

11. On the Parisian reforms, see Boime, "The Teaching Reforms of 1863 and the Origins of Modernism in France," *Art Quarterly* 1 (Autumn 1977): 1–39; Patricia Mainardi, *The End of the Salon* (Cambridge: Cambridge University Press, 1993); and Anne McCauley, *Industrial Madness: Commercial Photography in Paris 1848–1871* (New Haven: Yale University Press, 1994), especially chapters 6 and 7.

12. For an excellent study of the sociopolitical factors

that shaped the early Expositions Universelles, see Patricia 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 *Zimmerlaube*, 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 ménagée du blanc au brun foncé, la rose semble recouvrer son frais incarnat, la digitale se nuance de pourpre, et l'iris finement striée paraît avoir conservé son bleu tendre. On restitue à la tulipe, à la pivoine, au pavot leurs teintes panachées, et le grossier dahlia se colore *ad libitum*. Le camélia reste blanc: mais on sent qu'il s'offense au moindre contact. Quant à la rose trémière, 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 Adolphe Braun, *Photographies de fleurs à l'usage des fabriques de toiles peintes, papiers peints, soieries, porcelaines, etc.* (Mulhouse: P. Baret, 1855), 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 hérissés de grec, de latin, de définitions ultra-savantes . . .

qui ne jettent aucune espèce de lumière dans l'esprit des artistes qui affectionnent 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'art ne saurait se faire jour: c'est la forme-telle que la nature la produit, telle qu'on doit tâcher de la représenter 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.

19. "Amateurs, bontanistes, horticulteurs, artistes . . . et] spécialement aux peintres de fleurs et aux artistes décorateurs on tous genres." *Journal des débats* (7 December 1854); cited in *ibid.*, 3.

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, dessinées 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., "Utile application de la photographie aux beaux-arts et à l'industrie," *La lumière* (11 November 1854); cited in *ibid.*, 4.

21. For a beautifully illustrated and thoroughly documented survey of the history of panoramic wallpaper, see Odile Nouvel-Kammerer, ed., *Papiers peints panoramiques* (Paris: Flammarion, 1990).

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

23. Another related example is Karel Vítěslav'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.

ACTIVITIES AND SUPPORT

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

Artist unknown, Dutch, Circle of Jan Brueghel the Younger
Landscape (The Prodigal Son), 17th century
Oil on wood panel, 11 7/8 x 13 (27 x 33)
Gift of John and Ruth Ultmann and Family, 1993.17

GIUSEPPE AJMONE
Italian, born 1923
Alone on the Wall (Solo sul muro), 1958
Oil on canvas, 28 1/2 x 23 1/2 (72.4 x 59.7)
Gift of Mr. and Mrs. Lester Guttman, 1994.26

GIUSEPPE AJMONE
Small Reclining Nude (Nudino sdraiato), 1958
Oil on canvas, 18 1/8 x 21 3/4 (46 x 55.2)
Gift of Mr. and Mrs. Lester Guttman, 1994.27

DAVID BURLIUK
Russian, active in Japan and U.S.A., 1882-1967
Fisherman, probably 1929
Oil on burlap, 13 x 18 (33 x 45.7)
University Transfer, Gift of Joseph Randall Shapiro, 1993.19

DOMINICK DIMEO
American, born 1927
Pendulator, 1970
Carbon transfer and acrylic on canvas, 20 x 16 (55.8 x 40.6) (sight)
Gift of Mr. and Mrs. Jim Stevens, 1993.26

BERNARDINO FUNGAI
Italian, Sienese School, circa 1460-1516
The Virgin Surrounded by Angels in a Mandorla, n.d.
Tempera on wood panel, 26 1/4 x 15 7/8 (66.7 x 40.7)
Gift of Elaine Lustig Cohen in memory of Arthur A. Cohen, 1994.1

VERA KLEMENT
American, born in Danzig, born 1929
Swimmer, 1988
Oil on canvas, diptych, 60 x 78 (152.4 x 198.1) (each panel)
Gift of the artist, 1993.21

NORMAN LEWIS
American, 1909-1979
Untitled, 1947
Oil on canvas, 20 x 26 (50.8 x 66)
Anonymous Gift, 1993.49

NORMAN LEWIS
Untitled, 1949
Oil on canvas, 20 x 24 (50.8 x 61)
Anonymous Gift, 1993.50

ESTUARD MALDONADO
Italian, born 1928
Personage (Personaggio), 1963
Oil on canvas, 51 1/4 x 37 3/4 (127.6 x 95.9)
Gift of Mr. and Mrs. Lester Guttman, 1994.28

JAMES McGARRELL
American, born 1930
Midlands, 1985
Oil on canvas, 48 x 84 (121.9 x 213.3)
Gift of the Joel and Carole Bernstein Family Collection, 1993.51

JULES OLITSKI
American, born in Russia, born 1922
Secret: Fire 9, 1977
Oil on canvas, 72 x 47 (182.9 x 119.4)
Gift of the Joel and Carole Bernstein Family Collection, 1993.52

BORIS RYBCHENKOV
Russian, born 1899
Untitled, circa 1920
Oil on canvas, 21 1/2 x 27 (54.5 x 68.5)
Purchase, The Joel Starrels, Jr. Memorial Collection, by exchange, 1993.18

EVELYN STATSINGER
American, born 1927
Untitled, circa 1950 (?)
Acrylic on linen, 28 x 30 (71.1 x 76.2)
Gift of Mr. and Mrs. Jim Stevens, 1993.27



Norman Lewis, *Untitled*, 1947, 1993.49.

WILLIAM TURNBULL
British, born 1922
Untitled (Striding Figure[s]), 1954
Oil on canvas, 50 x 35 7/8 (127 x 91.1)
Purchase, Unrestricted Purchase Funds, 1994.8

RICHARD WILLENBRINK
American, born 1954
Portrait of Richard and Naomi Vine, 1983
Oil on canvas, 80 x 120 (203.2 x 304.8)
Gift of Naomi and Richard Vine, 1993.60

Sculpture

Artist unknown, Spanish or Flemish
Standing Male Saint, 16th century
Wood with gilt and polychrome decoration, h. 25 1/2 (65)
Gift of Tamar Cohen in memory of Arthur A. Cohen, 1994.2

Artist unknown, French, German, or Austrian (?)
Untitled (Reclining Female Nude with Grapes and Peacock), circa 1925
Glazed porcelain, l. 24 5/8 (62.5)
Gift of Fay S. Stern, 1993.41

MARCEL DEBUT
French, 1865-?
Immortality, circa 1900
Cast bronze and marble, h. 10 1/8 (25.7)
Gift of John N. Stern, 1993.42

RAFAEL FERRER
Puerto Rican, born 1933
Untitled (Kayak), 1980
Painted metal with knife, l. 81 (205.7)
Gift of Henry and Gilda Buchbinder in honor of Richard A. Born, 1993.24

MAURICE GUIRAUD-RIVIÈRE
French, 1881-?
Untitled (Nude Dancing Woman Holding a Globe), circa 1925
Cast bronze, marble and alabaster, h. 24 1/2 (62.2)
Gift of Fay S. Stern, 1993.44

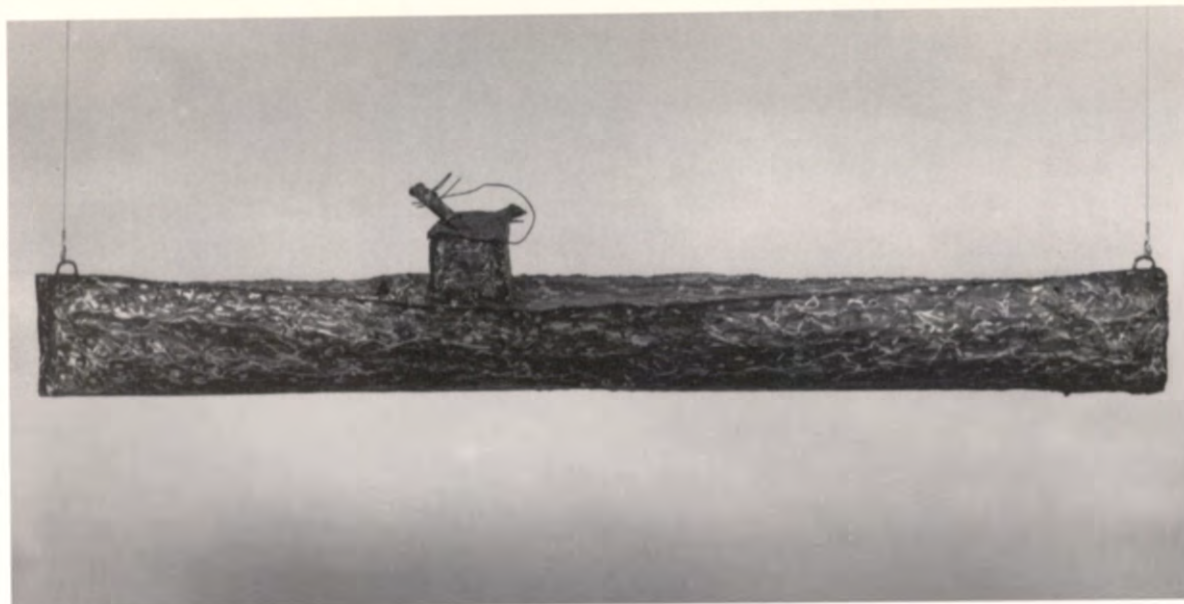
W. KLICK
Austrian or German (?)
Untitled (Standing Female), circa 1918
Cast bronze, h. 15 1/4 (38.7)
Gift of Fay S. Stern, 1993.45

HEINZ MÜLLER
German, 1872-?
Rake and Scythe, circa 1900
Cast bronze, h. 14 13/16 (37.7)
Berman 992
Gift of John N. Stern, 1993.39

CONSTANTIN MEUNIER
Belgian, 1831-1905
Bust of a Miner, circa 1900
Cast bronze relief, 6 1/2 x 8 1/2 (16.5 x 21.5)
Purchase, Lulu M. Quantrell Bequest, by exchange, 1994.45

FEODOR PETROVICH TOLSTOY
Russian, 1783-1873
The Return of Ulysses, after 1820
Cast relief of copper plated with iron crystals, 5 7/8 x 9 7/8 (15 x 25.1)
Purchase, Unrestricted Purchase Funds, 1993.16

ALBERT TOFT
British, 1862-1949
Untitled (Allegorical Standing Female Nude), 1906
Cast bronze, h. 14 (35.6)
Gift of Fay S. Stern, 1993.40



Rafael Ferrer, *Untitled (Kayak)*, 1980, 1993.24.

CLAIRE ZEISLER
American, 1903-1991
Totem III, 1978

Hemp and colored yarn, 108 1/2 x 144 x 12 (275.7 x 365.8 x 30.5) (extended dimensions)
Gift from Peter Florsheim, Joan F. Binkley and Thomas W. Florsheim in memory of Claire B. Zeisler, 1993.20

Works on Paper

Artist unknown, American,
Walt Disney Studios
Untitled (for *Mary Poppins*), n.d.
Pencil on wove paper, 7 3/8 x 10 5/8 (18.8 x 22) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1993.53

Artist unknown, American,
Walt Disney Studios
Untitled (for *Sleeping Beauty*), n.d.
Pencil on wove paper, 6 15/16 x 4 7/8 (17.7 x 12.4) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1993.54

Artist unknown, American,
Warner Brothers Studios
Untitled (Porky Pig with a Bull), n.d.
Animation cell, 7 x 9 3/8 (18 x 23.7) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1993.55

Artist unknown, American,
Warner Brothers Studios
Untitled (Porky Pig with Flowers), n.d.
Animation cell, 7 3/16 x 9 3/8 (18.2 x 23.7) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1993.56

RONNIE CARSON
American
Untitled (Doll with Wide-Brimmed Hat), 1979
Pencil 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, 1993.57

RONNIE CARSON
Untitled (Doll with Small Cap), 1979
Pencil 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, 1993.58

MARC CHAGALL
Russian, active in France, 1887-1985
The Dream, circa 1938-39
Gouache on paper, 15 5/8 x 19 1/2 (39.7 x 49.5) (sheet)
Partial Gift of Mrs. Suzanne Ettelson, 1993.23

DOMINICK DIMEO
American, born 1927
Untitled, 1968
Charcoal on laid paper, 18 5/8 x 24 5/8 (47.3 x 62.6) (sight)
Gift of Mr. and Mrs. Jim Stevens, 1993.28

PETER HOLBROOK
American, born 1940
Redwood Creek Pepperwoods IV, 1980
Watercolor on Strathmore paper, 13 x 18 (33.1 x 45.8) (sheet)
Gift of the Joel and Carole Bernstein Family Collection, 1993.59

JOHN LATHAM
British, born 1921
Skoob, late 1950s, before 1959
Altered commercially printed book, *Dr. Eustace Chessier*, l. 1 9/16 (4)
Gift of Sylvia Sleight in memory of Lawrence Alloway, 1994.68

Attributed to JOHN MARIN
American, 1870-1953
Untitled (Landscape), n.d.
Watercolor on laid paper, 8 1/2 x 12 1/2 (21.5 x 31.8) (sight)
Gift of the Estate of Polly Scribner Ames, 1994.47

GLADYS NILSSON
American, born 1940
Untitled, probably circa 1966
Drawing mounted in artist's mat and frame; drawing: 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 plexiglass painting in acrylic, 21 3/4 x 17 3/4 (52.7 x 45.6) (sheet); mat: watercolor and pastel on wove paper, same dimensions as glazing
Gift of Mr. and Mrs. Jim Stevens, 1993.29

CLAIRE PRUSSIAN
American, born 1930
Untitled (Reclining Female Nude and Flowers), n.d.
Colored pencil on laid paper, 11 x 13 (27.9 x 33) (sheet)
Gift of John N. Stern, 1993.46

JERRY SALTZ
American, born 1951
Canto III/#193, 1979
Pencil, pen and ink, and pastel on wove paper, 22 x 30 (56.2 x 76.2) (sheet)
Gift of Phil Shorr, 1993.48

EVELYN STATSINGER
American, born 1927
Draw Brown Paper #2, 1979-80
Pen, colored pencil, and pastel on brown laid paper, 19 3/4 x 25 5/8 (50.1 x 65.1) (sheet)
Gift of Mr. and Mrs. Jim Stevens, 1993.30

Prints

Artist unknown, German
Weimar Republic era
20,000 Mark City of Berlin Bond, 1922
Bond, number 06154, dated 30 September 1922, printed in German and English, with fifty-seven interest coupons (numbered 1 through 57)
Offset lithograph, 14 5/16 x 39 1/4 (36.4 x 99.7) (sheet unfolded)
Gift of Joyce Z. and Jacob Greenberg, 1993.35

Artist unknown, German
Weimar Republic era
1000 Mark Bill, n.d.
Engraving, numbered A 036393, 3 3/8 x 6 1/4 (8.5 x 15.9) (sheet)
Gift of Joyce Z. and Jacob Greenberg, 1993.36

Designer unknown, American
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. LEO ARNDT
German, 1857-?
Beethoven (after L. Balestrieri), 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. Platzman, 1994.41

DON BAUM
American, born 1922
Hyde Park Art Center Retrospective: Historic Panoramic 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

DON BAUM
Hyde Park Art Center Retrospective: Historic Panoramic Abra Cadabra, 1976
Shopping bag for a group exhibition at the Hyde Park Art Center, Chicago, 20 February-3 April 1976
Screen print on commercial shopping bag of white wove paper with string handle, bag: 17 1/4 x 16 7/8 (43.8 x 42.8) (irr., max. dim., excluding handle)
Gift of Leon and Marian Despres, 1994.54

ROGER BROWN
American, born 1941
Famous Artists from Chicago, 1970
Poster for a group exhibition at the Sacramento State Art Gallery, Sacramento, California, 10-24 March 1970
Offset lithograph commercially printed on coated white wove paper, from an original drawing made for the purpose, ed. size unknown, 22 x 17 (55.8 x 43.2) (sheet)
Adrian-Born 37
Gift of Leon and Marian Despres, 1994.55

FALSE IMAGE (Roger Brown, Eleanor Dube, Philip Hanson, and Christina Ramberg)
False Image Decals, 1969
Decals made for the group exhibition at the Hyde Park Art Center, Chicago, 21 November-20 December 1969
Four separate sheets of silkscreen decals commercially manufactured on off-white wove paper with pale blue-green recto, based on original drawings made for the purpose, ed. of 100 sets; 6 1/4 x 9 1/2 (15.8 x 24) (sheet, each decal, irr. sizes, max. dim.); 6 1/2 x 9 5/8 (16.5 x 24.3) (envelope)
Adrian-Born 464
Gift of Leon and Marian Despres, 1994.67 a-c

JEAN CHARLOT, illustrator
French, active in Mexico, 1898-1979
Picture Book, 1933
Unbound portfolio with wraparound cover consisting of 77 pages with poems by Paul Claudel, published by John Becher, New York
Thirty-two color lithographs by Jean Charlot, ed. 454/500, 11 x 8 3/4 (28 x 22) (each sheet)
Gift of Robert E. Asher, 1993.38

CHRISTO [JAVACHEFF]
Bulgarian, lives in U.S.A., born 1935
Package on Radio Flyer Wagon, Project, 1993
Color lithograph and screenprint with collage mounted on museum board, ed. 200/200, 19 3/8 x 22 (49.4 x 55.8) (board)
Gift of Stanley M. Freehling, 1994.32



Albrecht Dürer, *Landscape with Cannon*, 1518, 1994.46.

LOVIS CORINTH
German, 1858-1925
In Bed I (Im Bett I), 1909
Drypoint, ed. of 50, 4 3/8 x 7 7/8
(15 x 20) (plate)
Schwarz 37
Gift of Professor Bernice Neugarten,
1993.37

ROBERT COTTINGHAM
American, born 1935
Art, 1992
Color lithograph, ed. of 60, 42 x 42
(106.7 x 106.7) (image)
Gift of Goldman Asset Management,
Inc., 1994.3

JACK L. COWIN
American, born 1947
Black Earth, 1993
Color lithograph and etching aquatint,
ed. 55/60, 28 x 47 1/2 (71.3 x 120.6)
(sheet), 39 7/8 x 17 3/4
(101.3 x 45.1) (plate)
Gift of Stanley M. Freehling, 1994.34

JACK L. COWIN
Black Pond, 1993
Color lithograph and etching on *chine*
collé, ed. 38/60, 28 x 47 1/2 (71.3 x
120.6) (sheet), 17 3/4 x 35 1/2
(45.1 x 90.2) (plate)
Gift of Stanley M. Freehling, 1994.33

MARGUERITE REDMAN
DORGELOH
American, born 1890
901, circa 1937
Lithograph, 11 7/16 x 15 15/16
(29 x 40.7) (sheet), 8 1/2 x 13 1/16
(21.5 x 23.3) (image)
Gift of George W. Platzman, 1994.5

ALBRECHT DÜRER
German, 1471-1528
Landscape with Cannon, 1518 (plate,
this impression probably 16th century,
after 1520)
Etching, state II/II, 8 5/8 x 12 3/4
(21.9 x 32.4) (sheet, trimmed to plate)
Bartsch 99, Meder 96
Gift of Mr. and Mrs. Stanley G.
Harris, Jr. in memory of Huntington
Harris, 1994.46

VERNON FISHER
American, born 1943
Rules for Bending Circles, 1993
Color lithograph, subscriber's proof
ed. VIII/X (regular ed. of 30),
35 1/2 x 41 (90.2 x 104.1) (sheet)
Gift of Stanley M. Freehling, 1994.35

TONY FITZPATRICK
American, born 1958
My Snake Bit Heart, 1993
Color etching on *chine collé*,
subscriber's proof ed. II/X (regular ed.
of 50), 10 7/8 x 8 1/2 (28.7 x 21.5)
(plate), 17 3/8 x 14 15/16
(44.2 x 38) (sheet)
Gift of Stanley M. Freehling, 1994.29

JEAN-LOUIS FORAIN
French, 1852-1931
Untitled (Cafe Scene), circa 1910
Engraving, 12 x 8 (30.5 x 20.3)
(sheet), 6 5/8 x 7 1/16
(16.8 x 17.9) (plate)
Gift of George W. Platzman, 1994.42

RICHARD HULL
American, born 1955
Root, 1993
Etching on *chine collé*, ed. 13/14, 22 x
30 (55.9 x 76.2) (sheet), 15 x 18
(38.1 x 45.7) (plate)
Gift of Stanley M. Freehling, 1994.36

RICHARD HUNT
American, born 1935
Untitled, n.d.
Lithograph, printer's proof II,
23 1/2 x 32 7/8 (59.7 x 83.5) (sheet)
Gift of Mr. and Mrs. Jim Stevens,
1993.31

ROBERTO MATTA ECHAUREN,
called MATTA
Chilean, active in U.S.A., born 1912
Untitled, n.d. (probably late 1950s)
Color lithograph, ed. 11/50, 26 x
18 7/8 (66 x 47.9) (sheet)
Gift of Mr. and Mrs. Jim Stevens,
1993.32

LUIS JIMENEZ
American, born 1940
Steel Worker, 1993
Color lithograph, ed. 40/50, 36 1/2 x
26 1/2 (92.7 x 67.3) (sheet)
Gift of Stanley M. Freehling, 1994.37

LUIS JIMENEZ
Air, Earth, Fire, Water, 1994
Color lithograph, ed. 4/50, 35 x 48
(88.9 x 121.9) (sheet)
Gift of Stanley M. Freehling, 1994.38

RONALD JONES
American, born 1952
Untitled, 1990
Color woodcut, ed. 2/5, 81 x 26
(205.7 x 66) (sheet)
Gift of Stanley M. Freehling, 1994.48

RONALD JONES
Untitled, 1990
Color woodcut, ed. 2/5, 63 7/8 x 26
(162.3 x 66) (sheet)
Gift of Stanley M. Freehling, 1994.49

MAX KLINGER
German, 1857-1920
*Preserving Ovid's Offering (Rettungen
Ovidischer Opfer)*, 1879 (1st ed.,
5th ed. 1898)
Portfolio, consisting of fifteen prints,
title page, and original covers, mixed
intaglio, dimensions of plates variable
Singer 25-39
Gift of the William and Flora
Richardson Library, 1994.9 a-q

MAX KLINGER
*Eve and the Future (Eva und die
Zukunft)*, 1880 (1st ed., 6th ed. 1898)
Portfolio, consisting of five prints (the
sixth missing), title page, and original
covers, mixed intaglio, dimensions of
plates variable
Singer 43, 45-48 (missing 44)
Gift of the William and Flora
Richardson Library, 1994.10 a-g

ROBERT LOSTUTTER
American, born 1939
Hummingbird, 1993
Color lithograph, subscriber's proof
ed. II/X (regular ed. of 100), 12 x 12
(30.5 x 30.5) (composition), 15 7/8 x
16 1/16 (40.5 x 40.8) (sheet)
Gift of Stanley M. Freehling, 1994.30

JOAN MIRÓ
Spanish, lived in France, 1893-1983
Untitled, 1967
From the series *Fissures*
Etching and aquatint, ed. VI/XX,
19 x 22 3/4 (48.4 x 58) (sheet)
Gift of Patricia G. Learner, 1993.22

MAX MONGEL
American (?)
Reflections—Central Park, circa 1930
Etching, 11 1/2 x 15 7/16 (29.2 x
39.8) (sheet), 8 15/16 x 11 13/16
(22.7 x 30) (plate)
Gift of George W. Platzman, 1994.43

GLADYS NILSSON
American, born 1940
Thats Me: Gladys Nilsson, 1969
Invitation/poster for a one-person
exhibition at the Phyllis Kind Gallery,
Chicago, opened 27 January 1970
Offset lithograph commercially
printed on coated white wove paper,
from an original drawing made for the
purpose, edition size unknown,
17 x 22 (43.2 x 56) (sheet)
Adrian-Born 147
Gift of Leon and Marian Despres,
1994.56

GLADYS NILSSON
Gladys Nilsson: Paintings, Phyllis Kind
Gallery, 1972
Invitation for a one-person exhibition
at the Phyllis Kind Gallery, Chicago,
opened 2 February 1973
Offset lithograph commercially
printed on thick coated off-white wove
paper, from an original drawing made
for the purpose, edition size unknown,
12 1/8 x 9 3/16 (30.8 x 23.3) (sheet)
Adrian-Born 148
Gift of Leon and Marian Despres,
1994.57

JIM NUTT
American, born 1938
Miss Gladys Nilsson, 1969
Invitation/poster for a one-person
exhibition at the San Francisco Art
Institute, Day Street Gallery, San
Francisco, California, 10-28 June
1969
Offset lithograph commercially
printed on coated white wove paper,
from an original drawing made for the
purpose, edition size unknown,
22 1/16 x 17 (56 x 43.2) (sheet)
Adrian-Born 208
Gift of Leon and Marian Despres,
1994.58

JIM NUTT
*Three Famous Artists: Gladys Nilsson,
Joseph E. Yoakum, Jim Nutt*, 1970
Poster for a three-person exhibition at
the Candy Store Gallery, Folsom, Cal-
ifornia, opened 16 November 1970
Offset lithograph commercially
printed on coated white wove paper,
from an original drawing made for the
purpose, edition size unknown,
22 1/4 x 17 1/4 (56.4 x 43.8) (sheet)
Adrian-Born 209
Gift of Leon and Marian Despres,
1994.59

JIM NUTT
J. Nutt, 1970
Poster for a one-person exhibition at
the Phyllis Kind Gallery, Chicago,
opened 3 June 1970
Offset lithograph commercially
printed on coated off-white wove
paper, from an original drawing made
for the purpose, edition size unknown,
22 x 17 (55.8 x 43.2) (sheet)
Adrian-Born 211
Gift of Leon and Marian Despres,
1994.60

JIM NUTT

Paintings by Jim Nutt, 1972 (?)
Invitation for a one-person exhibition at the Phyllis Kind Gallery, Chicago, opened 1 April 1972 (?)
Offset lithograph commercially printed, recto and verso, on thick off-white wove paper (coated on the recto only), from an original drawing made for the purpose, edition size unknown, 11 x 8 1/2 (27.9 x 21.6) (sheet)
Adrian-Born 212
Gift of Leon and Marian Despres, 1994.61

GEORGES ROUAULT

French, 1871–1958
Far From the Smile of Rheims, 1922
From the *Miserere* series, plate number 51
Etching and aquatint, 20 1/16 x 15 1/16 (51 x 38.3) (plate)
Gift of Mr. and Mrs. Jim Stevens, 1993.33

PETER SAUL

American, born 1934
Untitled, 1989
Suite of five lithographs: *Adam/Eve*, ed. 10/12, 21 5/8 x 14 1/16 (55.1 x 35.8) (sheet); *Sex?*, ed. 10/10, 21 5/8 x 14 1/16 (55.1 x 35.8) (sheet); *Don't Cry*, ed. 10/10, 21 5/8 x 14 1/16 (55.1 x 35.8) (sheet); *Wrong Woman*, ed. 10/12, 14 x 21 5/8 (35.8 x 55.1) (sheet); *Boyfriend/Toilet*, ed. 10/10, 14 x 21 5/8 (35.8 x 55.1) (sheet)
Purchase, Anonymous Gift, 1994.24 a–c

PETER SAUL

Rights of the Individual, 1989
Lithograph, ed. artist's proof AP II/X (regular ed. of 250), 28 x 22 3/16 (71.1 x 66.4) (sheet)
Purchase, Anonymous Gift, 1994.25

JEANETTE PASIN SLOAN

American, born 1946
Mercato Stripes, 1993
Color lithograph, ed. II (regular ed. of 70), 36 x 40 (91.4 x 101.6) (sheet)
Gift of Stanley M. Freehling, 1994.39

JOHN SLOAN

American, 1871–1951
Hombres in the Sun, 1937
Etching, ed. of 100, 10 5/16 x 8 1/4 (26.4 x 20.6) (sheet), 5 3/4 x 3 7/8 (14.7 x 9.8) (plate)
Gift of George W. Platzman, 1994.6

JOHN SLOAN

Dedham Castle Tower, n.d.
Etching, 7 7/8 x 8 13/16 (20 x 22.4) (sheet), 4 3/8 x 5 1/2 (21.3 x 14) (plate)
Gift of George W. Platzman, 1994.44

EVELYN STATSINGER

American, born 1927
Untitled, n.d.
Monoprint on wove paper, 25 3/4 x 18 1/4 (65.5 x 46.2) (image)
Gift of Mr. and Mrs. Jim Stevens, 1993.34

JONAS SUYDERHOEF, engraver

Dutch, active in Haarlem, circa 1610–1686
Jonas Suikerhoef Collection, New York, late 19th-century binding of 17th-century reproductive prints after Anthony Van Dyck, Gerard van Honthorst, Lucas van Leyden, Ant. Moro, Pieter Paul Rubens, and Pieter Soutman
Tooled-leather bound portfolio of twenty-eight engravings, numbered in pencil 1 through 29 (number 25 missing), 22 5/8 x 18 1/8 (57.5 x 46) (each portfolio sheet), 20 1/2 x 15 (52 x 38.1) (each print sheet)
Gift of Dodie and Lee Baumgarten, 1993.47 a–bb

OSCAR WEISSBUCH

American, 1904–1948
Night Coach, circa 1937
Wood engraving, 11 3/8 x 17 9/16 (28.9 x 44.7) (sheet), 8 x 10 7/8 (20.2 x 27.7) (block)
Gift of George W. Platzman, 1994.7

KARL WIRSUM

American, born 1939
Surplus Slop from . . . The Windy City, 1970

Poster for a group exhibition at the San Francisco Art Institute, San Francisco, California, 16 April–16 May 1970
Offset lithograph commercially printed on yellow wove paper, from an original drawing made for the purpose, edition size unknown, 23 x 18 7/16 (58.4 x 46.8) (sheet)
Adrian-Born 431
Gift of Leon and Marian Despres, 1994.62

KARL WIRSUM

Worse Sum Show, 1970
Poster for a one-person exhibition at St. Xavier College, Chicago, 20 April–20 May 1970
Offset lithograph commercially printed on off-white wove paper, from an original drawing made for the purpose, edition size unknown, 22 1/8 x 16 3/4 (56.2 x 42.5) (sheet)
Adrian-Born 432
Gift of Leon and Marian Despres, 1994.63

KARL WIRSUM

Weasel While You Work (#1), circa 1972
Benefit poster for the Museum of Contemporary Art, Chicago, possibly for a street fair
Offset lithograph on off-white wove paper, from an original drawing made for the purpose, edition size unknown, 22 x 15 (55.8 x 38.1) (sheet)
Adrian-Born 438 a
Gift of Leon and Marian Despres, 1994.64

KARL WIRSUM

We Got Nuthun to Hyde! Unique Art Auction at 8/Special Fund Razor, 1974
Poster/invitation for a benefit auction at the Hyde Park Art Center, Chicago, 26 October 1974
Silkscreen on acetate and offset lithograph commercially printed on wove paper, from an original drawing made for the purpose, edition size unknown, 13 1/2 x 10 (34.3 x 25.4) (sheet, acetate and paper)
Adrian-Born 440
Gift of Leon and Marian Despres, 1994.65

KARL WIRSUM

Hare Toddy Kong Tamari, 1980
Poster for the one-person exhibition at the Museum of Contemporary Art, Chicago, 2 December 1980–22 February 1981
Offset lithograph commercially printed on white wove paper, from an original drawing made for the purpose, edition size unknown, 24 x 18 (61 x 45.7) (sheet)
Adrian-Born 444
Gift of Leon and Marian Despres, 1994.66

DUANE ZALOUDEK

American, born 1931
Untitled, 1993
Etching, ed. 11/20, 11 3/4 x 9 15/16 (30 x 25.2) (plate), 20 5/8 x 18 (52.3 x 45.8) (sheet)
Gift of Stanley M. Freehling, 1994.31

Decorative Arts

Artist unknown, French
Lamp, circa 1930
Cast bronze with silver inlay and etched frosted glass, l. (bronze base) 13 (33), l. (glass) 18 5/8 (47.3)
Gift of John N. Stern, 1993.43

RUTH DUCKWORTH

American, born in Germany and lived in England, born 1919
Bowl, n.d.
Partially glazed stoneware, h. 3 3/8 (8.6), diam. of mouth 12 7/16 (31.6)
Gift of Leon and Marian Despres, 1994.50

JOSEF HOFFMANN, designer

Austrian, 1870–1956
The Book of the Emperor (Das Buch vom Kaiser), publication date circa 1900
322-page book, plus 24 title and prefatory pages, illustrated by fifteen artists, published by Max Herzog, Vienna
Bound in original decorated leather binding with embossed and enameled metal cover, housed inside original cloth-bound case, 17 5/8 x 13 7/8 (44.8 x 35.3) (each gold-edged sheet)
Gift of Bernard and Jane Nicholl Sahlins, 1993.25

LILLA KULKA

Polish, born 1946
Figure A, 1979
From the series *Meeting*
Woven flax, sisal, and wool, 69 x 105 (175.3 x 266.7)
Gift of Goldman Asset Management, Inc., 1994.4

ERIK PLØEN

Norwegian, born 1925
Bowl, before 1964 (circa 1963)
Glazed earthenware, h. 2 3/4 (7), diam. of mouth 12 (30.5)
Gift of Leon and Marian Despres, 1994.51

LOUIS H. SULLIVAN, designer

American, 1856–1924
Architectural Fragment: Cornice, 1906
Designed for the Felsenthal Store, Chicago
Unglazed molded terracotta, 7 1/2 x 26 x 20 3/4 (19.1 x 66 x 52.7)
Gift of the Commission on Chicago Landmarks, 1994.11

LOUIS H. SULLIVAN, designer

Architectural Fragment: Cornice, 1906
Designed for the Felsenthal Store, Chicago
Unglazed molded terracotta, 7 1/4 x 26 1/8 x 21 (18.4 x 66.3 x 53.3)
Gift of the Commission on Chicago Landmarks, 1994.12

JACQUES-HENRY VARICHON, designer

French, born 1944
Untitled Chair, late 1960s (conceived, realized 1987)
One of ten chairs made by Varichon, never put into production
Stainless steel, cable, and canvas, 28 x 47 1/2 x 31 (71.1 x 120.6 x 78.7)
Gift of Mr. B. C. Holland, 1994.13

ASIAN

Chinese: Ceramics

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with wash and slip-painted decoration, h. 5 1/4 (13), diam. of mouth 3 3/4 (9.5)
Gift of Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1993.61

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with slip-painted decoration, h. 4 1/8 (10.5), diam. of mouth 3 1/2 (8.9)
Gift of Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1993.62

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with slip-painted decoration, h. 4 1/2 (11.5), diam. of mouth 4 (10.2)
Gift of Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1993.63

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles 2500–2200 B.C.E.
Unglazed earthenware with slip-painted decoration, h. 4 3/8 (11.2), diam. of mouth 3 3/4 (9.5)
Gift of Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1993.64

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with slip-painted decoration, h. 3 (7.6), diam. of mouth 4 1/2 (11.5)
Gift of Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1993.65

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with slip-painted and modeled decoration, h. 4 5/8 (11.6), diam. of mouth 3 1/2 (8.9)
Gift of Jeffrey, Nan, and Zachary Sloan, 1993.66

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with slip-painted decoration, h. 4 3/8 (11.1), diam. of mouth 3 1/2 (8.9)
Gift of Jeffrey, Nan, and Zachary Sloan, 1993.67

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Bowl with Handles, 2500–2200 B.C.E.
Unglazed earthenware with slip-painted decoration, h. 4 3/8 (11.1), diam. of mouth 3 3/4 (9.5)
Gift of Jeffrey, Nan, and Zachary Sloan, 1993.68

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style
Jug with Handle, 2500–2200 B.C.E.
 Unglazed earthenware with slip-painted and incised decoration, h. 6 1/2 (16.5), diam. of mouth 3 (7.6)
 Gift of Jeffrey, Nan, and Zachary Sloan, 1993.69

Persian: Paintings, Drawings, and Calligraphy

Persian, Safavid period
Uzbek War Lord as Prisoner, circa 1575
 Album page, ink and gold on laid paper, 7 5/16 x 4 1/2 (18.3 x 11.5) (sheet), 10 3/4 x 6 7/8 (27.4 x 17.3) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.14

Persian, Safavid period
Portrait of a Prince, late 16th-early 17th century
 Album page, ink on wove paper, 5 5/8 x 3 3/16 (14.3 x 8) (sheet), 10 7/16 x 7 7/16 (26.6 x 18.9) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.15

Persian, Safavid period
Portrait of a Princess in a Garden, first half of 17th century
 Album page, ink, light color and gold on wove paper, 5 x 4 1/8 (12.5 x 9.6) (sheet), 11 x 7 9/16 (28 x 19.3) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.16

Persian, Safavid period
Two Women and Two Men Reading in the Countryside, second half of 17th century
 Album page, ink, light color and gold on wove paper, 9 3/32 x 4 11/16 (23.2 x 11.9) (sheet), 13 7/16 x 8 7/32 (34.2 x 20.9) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.17



African, Guinea, Toma people, *Miniature (so-called Passport) Mask (Ma Go)*, circa 1920s, 1994.40.

Persian, Safavid period
Women Entertaining a Man in the Countryside, second half of 17th century
 Album page, ink, light color and gold on wove paper, 9 1/2 x 4 11/16 (23.5 x 11.9) (sheet), 13 7/16 x 8 15/32 (34.2 x 21.5) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.18

Persian, Safavid period
Standing Woman in a Garden, late 17th century
 Album page, opaque color and gold on wove paper, 6 3/16 x 3 11/16 (15.7 x 9.3) (sheet), 12 x 8 3/4 (30.5 x 22.5) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.19

Persian, Safavid period
Seated Man in a Garden, late 17th century
 Album page, opaque color and gold on wove paper, 8 x 5 3/8 (20.3 x 13.7) (sheet), 12 x 8 5/8 (30.5 x 22) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.20

Persian, Qājār period
A Party in a Garden with Musicians and Dancer with Calligraphy, late 19th century
 Album page, ink, opaque color and gold on wove paper, 6 3/16 x 3 13/32 (15.7 x 8.7) (sheet), 11 5/8 x 7 3/8 (29.4 x 19) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.21

Persian, Qājār period
A Couple Seated in a Garden, late 19th or early 20th century
 Album page, opaque color and gold on wove paper, 6 1/2 x 3 1/2 (15.8 x 9.5) (sheet), 11 9/16 x 8 1/16 (29.5 x 20.5) (mount)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.22

Persian
Calligraphy, n.d.
 Red and black ink and gold on wove paper, 6 1/4 x 4 1/16 (15.5 x 10.4) (sheet)
 Gift of Mr. Charles A. Hoffman (U.C., Ph.D. '32) and Mrs. Ruth H. Hoffman, 1994.23

AFRICAN

Sculpture

African, Guinea, Toma people
Miniature (so-called Passport) Mask (Ma Go), circa 1920s
 Carved wood with ritual patina, h. 5 3/8 (13.7)
 Gift of the Friends of the Smart Museum, 1994, 1994.40

COLLECTIONS

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 1993 through 30 June 1994.

The University of Michigan Museum of Art, Ann Arbor
The Fair View: Representations of the World's Columbian Exposition, 1893
 30 October–31 December 1993
 Traveled to: The Terra Museum of American Art, Chicago, 21 August–17 October 1993

CHILDE HASSAM
 American, 1859–1935
On the Lake Front Promenade, Columbian World Exposition, 1893
 Oil on canvas, 17 5/8 x 23 5/8 (44.8 x 60)
 Harold H. Swift Bequest, 1976.146

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

Gallery 400, The University of Illinois at Chicago
A Robert Nickle Retrospective
 10 January–5 February 1994

ROBERT NICKLE
 American, 1919–1980
#12, 1962
 Paper and cardboard collage, 9 3/8 x 10 3/8 (23.8 x 26.3)
 The Joel Starrels, Jr. Memorial Collection, 1974.237

Hyde Park Art Center, Chicago
Fifty-Fifth Anniversary Exhibition of the Hyde Park Art Center
 24 April–10 June 1994

GERTRUDE ABERCROMBIE
 American, 1909–1977
Doors (3 Demolition), 1957
 Oil on canvas, 18 x 24 (45.7 x 61)
 The Gertrude Abercrombie Trust, 1979.14

Irish American Heritage Center, Chicago
Treasures of Ireland
 16 September–23 October 1993

Artist unknown
Replica of the Ardagh Chalice
 Metal and enamel, 6 1/4 x 7 1/2 (15.9 x 19.1)
 Gift of Mr. and Mrs. Edward A. Maser, 1977.125

EDMOND JOHNSON
 Irish, 1840s–before 1902
The Cross of Cong (facsimile, circa 1892 after original, circa 1123)
 Metalwork, h. 29 3/4 (75.5)
 Collection of Facsimiles of Irish Antiquities, Gift of the Field Museum of Natural History, 1967.121.2

EDMOND JOHNSON
The Shrine of the Book of Dimma (facsimile, circa 1892 after original, mid-12th century)
 Metalwork, 6 7/8 x 8 x 2 1/8 (17.4 x 20.3 x 5.3)
 Collection of Facsimiles of Irish Antiquities, Gift of the Field Museum of Natural History, 1967.121.3

EDMOND JOHNSON

The Shrine of St. Patrick's Tooth (facsimile, circa 1892 after original, third quarter of 14th century)
Metalwork, 12 1/4 x 9 3/16 x 4 (31 x 23.4 x 10.2)
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)
Metalwork, 9 x 4 1/16 (22.7 x 10.3)
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
Triptych with Open Sides Showing Virgin and Child, Coronation of the Virgin, and Gospel Scenes (reproduction after 14th-century French ivory)
Plaster, 11 x 6 7/8 x 1 (27.9 x 17.5 x 2.5)
University Transfer, 1967.122.2

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 Christian Archaeological Seminar Collection of the Divinity School, 1988.33

Early Christian/Early Byzantine, Eastern Mediterranean
Oil Lamp, 4th–5th century
Terracotta, with cross handle, 3 x 3 x 5 1/2 (7.6 x 7.6 x 14)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.24

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 (*Sturmtruppe geht unter Gas vor*), 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 Wijschäte (*Abends in der Wijschäte-Ebene*), 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

Mealtime in the Trenches (Loretto Heights) (*Mahlzeit in der Sappe [Lorettohöhe]*), 1924
Etching, aquatint, and drypoint, 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 SCHLICHTER

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

EXHIBITIONS AND PROGRAMS

Exhibitions

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.F.A. 1993

25 July–21 August 1993
Hyde Park Art Center

Coordinated by curatorial intern Britt 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 Boos, 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, Raffaello 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 twentieth-century woodcuts by such artists as Conrad Felixmüller, Christian Rohlf, and Georg Schrimpf 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 Briton, Ewen Henderson, Bernard Leach, and



The *Phaedra Britannica* and *House of Atreus* galleries of *The Stage Is All the World: The Theatrical Designs of Tanya Moiseiwitsch*.

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,



Museum visitors in the exhibition, *The German Print Portfolio, 1890–1930: Serials for a Private Sphere*.

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,



A view of the 1993 reinstallation of the contemporary galleries.

and modern dramatic plays. Organized by the Smart Museum, the Parnassus Foundation, and the Stratford Shakespearean Festival Foundation of Canada, the exhibition tour included: Mira Godard Gallery, Toronto; Frederick R. Weisman Art Museum at the University of Minnesota; and Marion Koogler McNay Art Museum, San Antonio.

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.

Gallery Talks for *M.F.A. 1993* by participating artists: Christine Boos and Jennifer Krauss, 31 July 1993; Mark Westervelt, 7 August 1993; Carl Gilmore and Nina Levy, 14 August 1993.

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": *Fantômas* (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 Cabinet of Dr. Caligari* (Robert Wiene, 1919).

"The Relativization of Expressionism": *From Morning to Midnight* (Karl Heinz Martin, 1919).

"An Examination of Social Reality and the New Realism in Cinema": *Variety* (E. A. Dupont, 1925), followed by a lecture by Katie Trumpener, Assistant Professor of Germanic Languages and Literatures, University of Chicago.

Berlin, Symphony of a Big City (Walter Ruttmann, 1927).

Inflation (Hans Richter, 1928), *Everything Revolves, Everything Turns!* (Hans Richter, 1929), and *Dr. Mabuse, the Gambler* (Fritz Lang, 1922).

Mother Krausen's Journey to Happiness (Piel Jutzi and Heinrich Zille, 1929).

Three from the Filling Station (Wilhelm Thiele, 1930).

All Quiet on the Western Front (Lewis Milestone, 1929-30).

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 *Kunstlump* (Art Scab) debate, 17 October and 21 November 1993.

Lecture Series: *Kultur/Kommerz/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 Literatures and the Division of the Humanities, University of Chicago; and the Illinois Humanities Council, 1 November-13 December 1993.

"The Debate That Will Not End: The Politics of Abortion in Germany from Weimar to National Socialism and the Postwar Period," Atina Grossmann, Professor of History, Columbia University.

"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: Grune's *Street* (1923)," Courtney Federle, Assistant Professor of Germanic Languages and Literatures, University of Chicago.

"Serials and Song: Austrian and German Broad-sides and the Production of a Public Sphere," Philip Bohlman, 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.

Mostly Music Interdisciplinary Mini-Conference, 5 December 1994.

Keyboard analysis of German and Austrian music, 1890-1930, by Abraham Stoker, pianist.

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 Shrefler, Professor of Music History, University of Chicago; and Robert Galatzer-Levy, M.D., Institute for Psychoanalysis.



Young Museum visitors participate in a holiday crafts table.

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

Friday Gallery Talks: 8 October 1993, 5 November 1993, and 3 December 1993.

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 bazaar featuring forty-five of Chicago's



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

museums, cultural centers, and other non-profit organizations at the Newberry Library, Chicago, with live seasonal entertainment, 19–21 November 1993.

Concert: Hyde Park Youth Sinfonia, 11 December 1993.

Annual Holiday Party: seasonal open house, 12 December 1993.

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

Members' Opening Reception: 19 January 1994.

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.

Platform Presentation: readings of 19th-century travel literature on Greece and Rome with an introduction by Katherine Haskins, Art Bibliographer, University of Chicago Library, 6 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 Misurell-Mitchell, flutes; Jeffrey Kust, guitar; Patricia Morehead, oboe and English horn; and Phillip Morehead, keyboards and conductor; performed "New Music for the Spring," 10 April 1994.

Special events accompanying the exhibition, *The Stage Is All The World: The Theatrical Designs of Tanya Moiseiwitsch*.

Members' Opening Reception: 13 April 1994.

Members' Lecture: "Tanya Moiseiwitsch's Idea of a Theater," David Bevington, Phyllis Fay Horton Professor in the Humanities, University of Chicago, 20 April 1994.

Platform Presentation: actress Kate Goehring presented a selection of Shakespearean sonnets in celebration of the Bard's birthday, 24 April 1994.

Members' Lecture: "Spectacle is the Most Beguiling . . .," James Redfield, Howard L. Willett Professor in the College, University of Chicago, 4 May 1994.

Discussion: "Reflections on a Life in the Theater," an evening of reminiscences and discussion about Tanya Moiseiwitsch and her work, featuring Douglas Campbell, actor and director; Michael Langham, director; Desmond Heeley, set designer; and Court Theatre's Associate Artistic Director, Charles Newell, acting as moderator, 9 May 1994.

Platform Presentation: actress and playwright Donna Blue Lachman discussed the development of the Court Theatre production, *Frida: The Last Portrait*, 15 May 1994.

MusArts Concert: Bordeaux Quartet, directed by Paul Urbanick, performed musical selections including Benjamin Britten's *Simple Symphony* alongside an exhibition of high school students' artwork inspired by that music, 22 May 1994.

Mostly Music Concert: Mallarmé String Quartet, with Russell Hershow and Melanie Kupchynski on violin, Loren Brown on cello, and Max Raimi playing viola, 12 June 1994.

Annual Friends' Meeting: vote on acquisition to permanent collection, 18 May 1994.

Special events accompanying the exhibition *Hannah Höch 1889–1978: Collages*:

Video screenings: *Hannah Höch, Cut with the Kitchen Knife*, and *Dada Manifesto*, 25 May 1994.

Chicago Day: annual celebration of the city's cultural institutions, 19 June 1994.

Family Day: annual open house designed for family participation, 25 June 1994.

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 *Docent for a Day Program*, funded by the Sara Lee Foundation. Ten local schools 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



A visitor from an adult education program takes a closer look at works from the Museum's collection of early modern French bronzes.

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 Zewadski*. 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 painting, 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.

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 Zewadski*. 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.



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

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.

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.

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
Chicago Arts Partnership in Education
CityArts, Department of Cultural Affairs
Consulate General of the Federal Republic of Germany, Chicago
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Statement of operations (unaudited) from 1 July 1993 through 30 June 1994.

Revenues

Government grants and contracts	\$ 7,000
Private and state gifts, grants and contracts	290,000
Endowment payout used for operations	98,000
University allocation for direct expenses	256,000
University allocation for physical plant expenses	125,000
University allocation for capital improvements	40,000
Bookstore sales, gallery rental, and other income	88,000
Total revenues	904,000

Expenses

Staff salaries	359,000
Benefits	58,000
Total compensation	417,000
Operation and maintenance of physical plant	125,000
Amortized capital improvement expense	40,000
Supplies and services	282,000
Insurance	11,000
Total expenses	875,000
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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