The Smart Museum of Art Bulletin
1995-1996

The David and Alfred Smart Museum of Art
The University of Chicago
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1995—96 was a year of growth and change for the David and Alfred Smart Museum of Art. Many of our exhibitions and educational programs were products of collaborations with other institutions, including the Field Museum, DePaul University, the DuSable Museum of African American History, The Arts Club of Chicago, the Oriental Institute, and the Hyde Park Art Center, not to mention our own University of Chicago Department of Art History and Midway Studios. Our annual attendance of 30,400 was the highest ever, and our educational outreach programs for children benefited a record 2,000 South-Side primary and secondary public school students.

On October 11, 1995, the Smart Museum inaugurated the Joseph R. Shapiro Award with a gala dinner honoring Joe Shapiro, the dean of Chicago art collectors, for his many achievements in advancing understanding and encouraging appreciation of the visual arts. Attended by over 300 distinguished members of the cultural community, the dinner raised some $60,000 for the Museum and greatly helped us to increase our visibility among art patrons and philanthropists in the city. Much credit for the benefit’s success goes to the Smart Museum Board of Governors, which includes both University of Chicago professors and community members, who generously and enthusiastically supported the event.

Sadly, Joe Shapiro died on June 16, 1996, but his lasting impact on the arts will again be celebrated at the Second Joseph R. Shapiro Award Dinner, which will honor another exceptional connoisseur-collector in the fall of 1997.

Other development efforts also bore fruit for the Museum. The Smart Family Foundation, for many years the Museum’s most generous contributor, once again provided a substantial grant to our operating endowment. In these days of shrinking public funds and more modest University support, the Museum depends heavily on such private contributions to keep its doors open and to fund its exhibitions and educational programs. Significant grants and contributions were also provided by the Sara Lee Foundation, the Andrew W. Mellon Foundation, the Hyundai Group, the Polk Bros. Foundation, and the John Nuveen Company, as well as many other generous individuals and foundations listed elsewhere in this publication. Despite general cutbacks in federal and state funding, the Smart was fortunate to receive continuing operating and program support from both the federal Institute of Museum Services and the Illinois Arts Council. Our ability to attract these grants in the current climate is testimony to the excellence and effectiveness of our exhibition and educational activities.

Once again, we presented a full and varied season of exhibitions and related programs, on such topics as contemporary African-American art, 19th-century Japanese representations of women in prints and paintings, the early work of Mark Rothko, and views of "primitive" cultures.
and techniques as reflected in 19th-century French prints by Pissarro, Gauguin, and their contemporaries. Related programming focused on such themes as the notion of a particular African-American tradition in contemporary American art, in relation to conceptions of mainstream traditions that often marginalize works produced by African-Americans; the relationship of Rothko's paintings to contemporary music; 19th-century Japanese male depictions of women, as seen in Japanese prints and paintings; and the historical construction of the peasant in 19th-century France. In our exhibition program we continued to present less well-known, often "difficult" topics and artistic movements that cannot often be seen elsewhere in Chicago.

1995-96 was also an exceptional year for the Smart Museum in terms of acquisitions. Although we do not yet have any endowed acquisition funds, and thus cannot pursue our program of collection development as proactively as many other institutions, we nevertheless were able to make several major acquisitions via gifts and purchase donations. For example, Arthur Dove's *Harbor in Light* entered the collection as a partial bequest of John S. Anderson. Painted in 1929 and exhibited at Alfred Steiglitz's New York gallery, *An American Place*, this painting was inherited by its last owner from his father, the writer Sherwood Anderson. The Smart also acquired the George Veronda Collection, containing paintings, sculptures, and drawings by Christina Ramberg, Barbara Rossi, Karl Wirsum, Gladys Nilson, Roger Brown, and Ray Yoshida. Many of these works were exhibited in important early Hairy Who and Imagist group exhibitions. Given by artist Roger Brown, this collection provided the critical mass that transformed our slowly growing collection of post-war Chicago art into perhaps the most important institutional assemblage of such material. Additional gifts from other donors of significant works by Nilson, Jim Nutt, Suellen Rocca, Jane Leaf, and Robert Lostutter have further enriched these holdings. Other important gifts of paintings by Philip Pearlstein, Fairfield Porter, and William Wiley and a sculpture by Alexander Archipenko from Joel E. and Carole F. Bernstein, and a significant group of Chinese and Korean paintings and ceramics from several donors, round out the year's acquisitions.

This year, two projects funded by our Andrew W. Mellon Foundation grant to promote faculty and student use of our collection and encourage innovative teaching approaches using the Museum came to maturity. Midway Studio's sculptor Herbert George's exhibition *The Sculptural Head as Image* explored the ways different kinds of sculpture from the Smart's collection are experienced as portraits across a wide range of historical styles, media, and techniques. Another Mellon exhibition, *Looking to Learn: Visual Pedagogy at the University of Chicago*, was organized by art history professors Linda Seidel and Katherine Taylor with their seminar students. Drawn from the Museum's collection and various University archives, this exhibition considered the very different ways in which visual materials have been incorporated into teaching and learning throughout the history of the University of Chicago and raised fascinating questions about the role of the university museum in post-secondary educational experience.

Finally, the Smart Museum's educational outreach activities continued to extend their reach, both locally and globally. Five years ago, the Smart had virtually no educational outreach programs; today, thanks to a generous multi-year grant from the Sara Lee Foundation, we are one of the leading art education institutions in the city, and our innovative programs have been adopted by a number of museums and schools across the nation. This year, the Polk Bros. Foundation joined Sara Lee as one of our key outreach funders and made possible an expanded version of *Maklets*, our music and art program for middle-school students, which builds on our *Sara Lee Docents for a Day* program for younger students. The Polk Bros. grant will also fund the organization of a community education advisory committee, to help us devise even more effective programs for our ever-widening audience, beginning in 1997. Education Director Kathleen Gibbons this year received an *International Partnerships Among Museums* grant, funded by the American Association of Museums and the United States Information Agency, in which we were paired with the Municipal Art Gallery in Johannesburg, South Africa. Gibbons spent a month in South Africa, learning about Johannesburg's educational outreach initiatives and advising their staff based on her experiences, and Johannesburg's curator of education later spent a month at the Smart observing our educational programs. We continue to be extremely proud of our programs and the enthusiastic responses they have received from South-Side and greater Chicago audiences. One of the unique features of these programs is that they are staffed by docents who are students at the University of Chicago. These bright and enthusiastic young people are one of our greatest assets in developing and delivering effective educational programs; they make our success possible.

Richard Gray
Chair, Board of Governors

Kimerly Rorschach
Director
Fundamentally, art criticism is a verbal response to a visual object. Its history has been the subject of a steady stream of scholarly analysis during the past few decades. However, occasions in which we encounter the reverse relationship—of art as a response to criticism—have seldom been investigated, even though there is a rich, centuries-old tradition of art that functions in this responsive way. My focus here on Andy Warhol's artistic responses to published criticism of his work will illustrate how some of his work fits into this tradition, which is a surprising discovery since his art is still today generally believed to be empty of meaning. In addition, my analysis will reveal that the now cliché description of Warhol as a "passive" artist is somewhat inaccurate, and that the manner in which he responded to criticism has fascinating implications for the existing conceptualization of the artist and critic as figures who are, practically by definition, in opposition to one another.

My story begins in 1965, when the critic Thomas B. Hess's review of Warhol's 1964 exhibition of *Flower* paintings at the Leo Castelli Gallery in New York was published in ARTnews magazine, of which Hess was then editor-in-chief. For this exhibition, Warhol had virtually covered the walls of the gallery with dozens of variously sized paintings (fig. 1), an installation technique that led Hess to remark that:

"It is as if Warhol got hung up on the cliché that attacks "modern art" for being like "wallpaper," and he decided that wallpaper is a pretty good idea, too."

Within the year, Warhol in fact did produce wallpaper. Its design consisted of a pink cow on a yellow ground, and it covered the walls at his 1966 exhibition at Castelli Gallery. He based the image on a black-and-white photograph taken from an agricultural publication about different kinds of cows (fig. 2), by blocking out the background of the photograph with white paint and cropping the image, he transformed the documentary Jersey cow image into a "pop" one that resembled Elsie the Cow. He later used this same image, in varying color combinations (mimicking the assortment of colors in which commercial wallpaper designs come), for subsequent installations of his work. For instance, a brown and blue version of it (fig. 3)—a sample of which has recently been acquired by the Smart Museum along with another version, in yellow and blue—served as the backdrop for a large retrospective of his work at the Whitney Museum of American Art in 1971 (fig. 4). By producing actual wallpaper, Warhol turned Hess's remark into a reality.

In creating this wallpaper, Warhol also responded to the general criticism of modern art as having the appearance of wallpaper that Hess had alluded to in his review. An interesting early case of this characterization appeared in a round table discussion published in Life magazine in 1948, in which the novelist Aldous Huxley said...
this about Jackson Pollock’s painting Cathedral (1947):  
“It raises the question of why it stops when it does. 
The artist could go on forever. (Laughter). I don’t 
know. It seems to me like a panel for a wallpaper 
which is repeated indefinitely around the wall.9 
Pollock replied to Huxley’s comment in writ­ 
ing—without mentioning him by name—in a 
New Yorker interview, by stating that he took it as 
a compliment.8 Warhol, likewise, held the posi­ 
tion that what Hess had said about his Flower 
paintings was favorable, but he did so with 
images rather than words, creating a concrete 
visual materialization of Hess’s commentary. 
Warhol’s deployment of the Cow wallpaper as a 
response to art criticism becomes more evi­
dent when we recognize that on several other 
occasions he produced work that similarly seems 
to be a literal visual transcription of a sentence in 
one or another review of his art. There is a pat­
tern to this activity, in other words, and one 
that gets played out regardless of whether the review 
in question is positive or negative, friendly or 
hostile. For example, it has been noted that Warhol 
made his Hammer and Sickle paintings (1957) as a 
“tongue-in-cheek” response to Marxist interpreta­
tions of his work by Italian critics.7 And two 
years after the publication of The Rise of Andy 
Warhol, a rather hostile review by the critic 
Robert Hughes, in which he asserted that 
“Warhol’s silence became a Rorschach blot, onto 
which critics who admired the idea of political 
art . . . could project their own expectations,”18 
Warhol painted a series of Rorschach ink blots. 
Undoubtedly, this series was on one level a reply 
to Fitch’s words, once again through the visu­
al literalization of them (fig. 5).9 
Warhol also apparently turned passages 
from his interviews with journalists into visual 
representations. It is quite likely, for instance, 
that a self-portrait from 1966—67, in which he 
covers his mouth with his finger, is a visual transla­
tion of the following segment of an interview 
published in the New York Post in early 1966: 
“What do you believe in?” 
Andy Warhol put his fingers in front of his mouth 
in a characteristic gesture. It was as though he want­
ed to stuff the words back in as they came out. “I 
don’t know,” he said. “Every day is a new day.”10

It should be noted here that there is a verbal 
parallel in Warhol’s spoken vocabulary to such 
visual appropriations of the words of critics and 
journalists. His use of the term “easy” is one 
example. He most likely took this term from a 
blistering review of pop art by the art historian 
Peter Selz that was published in 1964. Selz criti­
cized the art for what he viewed as its lack of 
commitment, its coolness, its complacency, and 
finally, the fact that it was “easy,” a word he 
deployed several times. Pop art was “easy to 
assimilate,” “as easy to consume as it is to pro­
duce,” and “easy to market.”11 
By way of response, Warhol often used the 
word “easy” when discussing his art with inter­
viewers. As with the Cow wallpaper and 
Rorschach ink blots, it was as if he wanted to 
confirm rather than overtly fight this criticism of his 
work, a strategy that served to subtly and ironi­
cally—if politely—undermine his critic’s judg­
ments. In 1965, he explained to the poet and art 
critic John Ashbery (for an article about an exhi­
bition of his Flower paintings held in Paris that 
year) that while his real interest at the moment 
was film, perhaps he would not give up painting 
after all, since “Why should I give up something 
that’s so easy?”12 In various interviews conducted 
in the following several years, he continued to 
use the term, especially as an explanation of his work 
as a filmmaker.13 Before long, the word 
“easy” became inextricably linked to Warhol, a 
phenomenon that alerts us to the importance of 
being sensitive to the textual, personal, and 
historical contexts of both his interviewing and art­
making practices.

Some years later, Warhol rather reluctantly 
acknowledged, in a dialogue within his book The 
Philosophy of Andy Warhol (1975), that he not only 
read the reviews of his work, but did so in part to 
get ideas about “new ways to present the same 
thing to interviewers . . . I go through them and 
see if anybody says anything to us or about us we 
can use.”14 Evidently, he even applied this 
method when writing the Philosophy book. Bob 
Colacello, who at the time was employed by 
Warhol as the editor of Interview magazine, 
reminced that when he and Warhol were 
working on the first chapter of this book, entitled 
“Existence,” 
[i]t was Andy’s idea to pull phrases from the Factory 
dippings scrapbook to describe what he saw in his 
mirror: “the afflicted gaze . . . the wasted palse . . . 
the childlike, gum-chewing aura . . . the slightly 
sinister aura . . . the long bony arms, so white they 
looked bleached . . .” Journalists had had a field day 
with Andy over the years and now, typically, he was 
going to use it all himself.15 
Warhol’s creation of images drawn from art 
criticism also has parallels in his tendency to ask 
friends and associates to provide him with ideas 
for the subject matter of his paintings. One
example is the cow motif that Warhol chose for his wallpaper, which was reportedly proposed by the art dealer and early Warhol supporter Ivan Karp. However, his routine of asking others for suggestions about what to paint, as well as adapting passages from art criticism in his work, should not be taken as a lack of invention on Warhol's part, but rather as an inventiveness in selection. The cow subject and the idea of wall-paper as art obviously had a great appeal to him, but many other suggestions which came his way undoubtedly did not, and therefore were never taken up.

There is a long tradition of visual art operating as a response to criticism. The early history of this tradition, extending from the Roman period to the Renaissance, was analyzed by Ernst Kris and Otto Kurz in their prescient study, Legend, Myth and Magic in the Image of the Artist, but much work remains to be done on this topic, both for the pre-modern and modern periods. In the twentieth century, the most obvious examples are located within the dada art movement of the early 1920s and its inheritance in later decades.

Within this immediate history, the artist most closely connected to Warhol is Jasper Johns, whose work, as is well known, had a great influence on Warhol's artistic development during the early 1960s. With his sculptures The Critic Smiles (1969; fig. 7), in which the gold-coated teeth may allude to the profits gained because of what art critics say, while the tin handle that the teeth rest on may imply that these profits have a base of little value or substance.

By his own account, Johns made the first of the works in this series in 1959 after his conversation with an art critic at the site of one of his exhibitions. The critic asked Johns what kind of art the three-dimensional objects in the exhibition were, and Johns replied that they were sculptures, some of which were made from scratch. But the critic did not believe him and insisted that they were cast rather than hand-sculpted, despite the artist's repeated urgings that they were not.

While Johns's visual responses to critics are blatant, Warhol's are not as evident. Rather, they are encoded, requiring details of what reviewers wrote and of Warhol's artistic practices in order to decipher them. However, once decoded, it is evident that Warhol's responses are lighthearted and humorous, whereas Johns's are exotic and of an utterly serious tenor.

In other words, Warhol breaks down the hostility toward critics that Johns's art implies, a hostility that in recent years has been perpetuated in works by such distinct artists as David Salle and Muntadas. Warhol refused to participate in the conventional artist-critic "opposition" or "competition" (words used by the critic Donald B. Kuspit to characterize the artist-critic relationship). Instead, when his work is a visual appropriation of criticism he seems to be in full agreement with it, if perhaps half-mockingly so.

Warhol's playful approach to art criticism also reveals that he was not the numb and passive person that many writers have made him out to be, as it shows that he was in fact affected by, and thus responded to, what was said about him. Hess and Hughes can be counted among the writers—and indeed in the very essays to which Hess had described the Flower paintings as "numb, banal and modern . . . works for the mantelpiece of a T.V.-commercial hero," while Hughes had asserted, in the non-responsive way, Hess had described the Flower paintings as "numb, banal and modern . . . works for the mantelpiece of a T.V.-commercial hero," while Hughes had asserted, in the same vein, that "Television was producing an affectless culture. Warhol set out to become one of its affectless heroes."

However, just as sociologists such as Michel de Certeau have shown in recent years that the audience for television—and for the other products of consumer culture—is not passive (as had been, and perhaps still is, generally believed), so it is time to reject the one-dimensional vision of
Warhol as being similarly passive. Certeau has called our interactions with the media "tactical," and pointed out that we utilize wit, trickery, and specific circumstances as tactics that lend our involvements with it personal, social and political meaning.\[^{24}\]

Warhol's wallpaper and Rorschach series, as replies to particular remarks made by his critics, can likewise be thought of as "tactical" responses to the media (published art criticism being a variety of it just as television is).

Indeed, a "tactical" approach to the media is prevalent in early twentieth-century dadaist visual responses to art criticism from which both Warhol's and Johns's works descend. In some instances, dadaist works even incorporate the very material—newspaper—of the medium of art criticism. Thus, in the Berlin dada artist Raoul Hausmann's collage *The Art Critic* (1919; fig. 8), the figure to the right of the critic is composed of newspaper. Hausmann questions the critic's ability to make judgments by, among other things, caricaturing him and providing him with an oversized Venus brand pencil.

The idea was soon taken up by the American artist Arthur Dove, as influenced by dada, in his collage *The Critic* (1925; fig. 9); here, the critic's body is composed of a newspaper review about artists more conservative than Dove, their names strategically placed at his crotch thereby establishing a relationship between art criticism and sex just as Hausmann had done by arming his critic with the large Venus pencil. The critic in Dove's work vacuums up the "dirt" while on roller skates, but he cannot see what he is doing, as the absence of eyes and a monocle dangling from his neck indicate. The idea that the critic is unable to see would be picked up by Johns in his *The Critic Sees* works, and he may well have been familiar with Dove's collage.\[^{25}\]

The best-known, and possibly earliest, of all the dada-type works to respond to art criticism is Marcel Duchamp's *Apolinère Enameled* (1916–17; fig. 10), which refers to Duchamp's friend, the poet and art critic Guillaume Apollinaire. Warhol knew this work well, as it was included in Duchamp's *Box in a Valise* (1935–41 (1963 edition), mixed media, edition of 30, box (closed): 14 13/16 x 15 15/16 x 3 5/16 in. Gift of Mrs. Robert B. Mayer, 1983.30. ©1997 Artists Rights Society (ARS), New York.)

Apollinaire had been an early supporter of Duchamp; however, Duchamp, according to his later reflections, was not always in accord with what the critic had written about him (or about art generally).\[^{27}\] The differences of opinion perhaps explain the words "Apolinère Enameled" in Duchamp's piece, which are a transformation of the "Sapolin Enamel" logo on the tin advertising plaque that Duchamp had used as the basis for his composition. Thus, just as Hausmann and Dove would do in their art critic works of a few years later, Duchamp positioned art criticism within the context of advertising, and so, like them, treated this medium tactically.

Also tactical was the direct link that Warhol established between himself and Jasper Johns as he carved out his place within the history at hand, in particular through the *Rorschach* paintings. Warhol recorded in his diaries in 1964 that Johns was going to come over to his studio, along with the curator David Whitney, to select a painting for a benefit that Johns was organizing to raise money for artists in need. Warhol then commented:

*I don't know who picks who's needy. Probably some idiot like [the art critic] Barbara Rose, right? Or*
REVA WOLF is an Assistant Professor in the Art History Department of the State University of New York, New Paltz; her book entitled Andy Warhol, Poetry, and Gossip in the 1960s will be published by the University of Chicago Press in the fall of 1997. Dr. Wolf completed this essay while a member and National Endowment for the Humanities Fellow at the Institute for Advanced Study, Princeton. Thanks are due to Kimberly Rorschap and Carolyn Smith for their helpful guidance.

NOTES
4. In making the wallpaper, Warhol generated a set of intriguing homosexual associations as well; on these, see Kenneth E. Silver, "Modes of Disclosure: The Construction of Gay Identity and the Rise of Pop Art" in Hand-Painted Pop, 103.
9. The Rorschach paintings, in addition to referring to Hughes's remark, may allude to a homoeotic book entitled ink blots, by Dennis Martelli (Hammer Ink, Publishers, 1961), that is in the Archives Study Center, The Andy Warhol Museum, Pittsburgh, PA.
13. See, for example, Joseph Gelman, The Film Director as Superstar (Garden City, N.Y.: Doubleday, 1970), 57.
20. The self-portrait that accompanies a New Yorker profile of David Salle by the journalist Janet Malcolm includes a quote from Marilyn Monroe, written across the right margin, which reads "I never met a writer I would want to be my judge," and is clearly a reply to Malcolm's essay; see "Forty-One False Starts," New Yorker (July 11, 1990): 62. Mustacchi's production of a satiric vision of art critics but a favorable one of artists with whom he sympathizes in his video installation Between the Frames (1994) is pointed out in Eleanor Heartney, "Reframing the Eighties," Art in America 86 (November 1998): 19-25.
25. Johns seems to have adapted imagery from other collage works by Dove from the same period as The Critics; see Roberts Bernstein, Jasper Johns: Painting and Sculpture 1947-1974: The Changing Focus of the Eye (Ann Arbor: UMI Research Press, 1985), 44 and 46.
26. The two versions of the Bride owned by Warhol were catalogued in The Andy Warhol Collection, vol. 3, lxxxix and 284, respectively.
27. For some of Duchamp's thoughts on Appolinaire's writings about his art, see Pierre Cabanne, Dialogues with Marcel Duchamp, trans. Ros Padgitt (London: Thames and Hudson, 1971), 30, 31 and 37-8.
If we believe visual representation shapes the way a nation is envisioned by its own people and by those abroad, then Mexico is a country formed out of fresco, folk arts, and photography. With its capacity for mass reproduction and circulation, photography revealed a newly rediscovered Mexico to its own inhabitants and allowed images of Mexico to be exported to viewers in Europe and the United States. Mexican photography in the twentieth century has been influenced by both the impact of foreigners in Mexico and the indigenous sensibilities and cultural revival of the Mexican Renaissance. The recent gift to the Smart Museum of eight photographs by Hugo Brehme (1882-1954) allows the opportunity to revisit some of the problems posed by Mexican photography's mixed heritage: the problems of who is authorized to represent a people, what that representation should look like, and how that image works to define a national aesthetic and identity.

Hugo Brehme embodied contradictions: a German native, he helped shape the national image of Mexico at home and abroad decades before becoming a Mexican citizen; though he ran a high-art practice he titled "Fotografía Artística Hugo Brehme," he also sold numerous postcards and introduced the Christmas card to Mexico. Brehme operated from a unique position between Mexican citizen and foreigner, and had cultural, linguistic, and social—resources that allowed for an international circulation of his work. At the same time, however, he was producing images of Mexico for a Mexican public, in a photographic style that rapidly became associated, through his and others' practice, with the picturing of Mexico. The Smart Museum's photographs represent the range of Brehme's oeuvre, from images of colonial architecture and Mayan ruins to indigenous types and volcanic landscapes. By examining their audiences (foreign and local), exportation and circulation (through view books, tour guides, and postcards), and iconography (from the untouched landscape to the timeless Indian), we may be able to understand the different factors that contributed to a visual understanding of Mexico and Brehme's particular role in the creation of a national image.

Born in Eisenach, Germany, Brehme began studying photography at the age of sixteen. After whetting his appetite for travel with an expedition to Africa, he ventured to Mexico for the first time in 1905, returning there for good three years later. Within a short time, Brehme established himself as a commercial photographer in Mexico City, snapping graduations, baptisms, and festivities in the German-Mexican community at the same time that he was photographing documentary scenes of the Mexican Revolution (including an often-reproduced portrait of the general Emiliano Zapata). He started photographing for National Geographic in 1917, beginning a career...
that would see his scenes of Mexico published in numerous local, tourist, and foreign journals. Brehme's major artistic accomplishment is his México Pintoresco (Picturesque Mexico) of 1923. In this book of nearly two hundred images of volcanoes, churches, archaeological sites, and Mexican Indians—published first in Mexico, with an expanded edition called Pictoresque Mexico: The Country, the People, and the Architecture put out in Germany two years later—Brehme established his reputation for fotografía artística (artistic photography) within and beyond Mexico. The book was dedicated to the people and land he had come to embrace; in the preface to the first edition, Brehme presented the volume as a gift:

The photographs that illustrate the present work are patent proof that the Mexican Nation is of old and glorious ancestry and deserves to figure among the peoples who march at the front of Humanity. The author is honored to offer this work to the Mexican People as an homage of gratitude for their hospitality, and, at the same time, to express his admiration for the superb beauty of the land. Printed one to a page, the pictures are meant to carry their own weight as objects of aesthetic distinction. Brehme, a meticulous technician in the darkroom, supervised the printing of these sepia reproductions.

One of the Smart Museum's eight photographs, Brehme's Ruins of Chichen Itzá, Yucatán (fig. 1) was added to the second edition in 1925; it also illustrated an article, "Recent Excavations at Chichen Itzá," in the journalist Mexican Life, in August of that year. In a fairly straightforward view of the ruins, Brehme allows the light to bring the Mayan carvings into relief, but unlike many of his photographs of pre-Columbian architecture, here there are no people present to give the viewer a sense of scale. Instead, the viewer is free to imagine a pure Mayan past without the presence of the twentieth-century mestizo (a Mexican of mixed Spanish and Indian descent). The ruins of the Yucatán peninsula and central Mexico awed Brehme; along with Spanish colonial structures and Mexico's mountainous terrain, they formed a crucial component of México Pintoresco, Brehme's personal landscape.

In most of his landscape photography, Brehme used either a 5" x 7" or an 11" x 14" camera, transporting the unwieldy tripod and supplies on burros up the face of the volcano Popocatépetl or other sites inaccessible to all but the mountainer. The photograph of the volcano El Ixtacihuatl (fig. 2), set off by the conventional repoussoir (framing device) of the dark trees, is evidence of such a climb, showing a high vantage point over the sleepy village. This large format, ideal for a landscape, required that Brehme be very selective about his shots and take time to compose them, and allowed for the sharp overall detail that characterizes his photographs.

Brehme began photographing landscapes at a time when most commercial photographers in Mexico were taking portraits. During the nineteenth century and into the twentieth, Mexicans employed photography to memorialize family and celebrate community. It was not until foreigners ventured to the new world armed with cameras that Mexico appeared in photographs as landscape—especially mountains and volcanoes, but sometimes lakes or forests or cacti—became revealed a Mexico composed of striking light, fantastic folk art, and native faces (as seen in the Steichen's gravures, fig. 3). Photography at this moment, its artistic growth and acceptance, could be perceived as a joint endeavor between Mexican photographers and their foreign colleagues; they often exhibited together, published their pictures in the same journals, and learned from each other's visions.

What distinguished Brehme from the other foreign photographers was that he stayed. Naturalized in 1917, three years before his death, he came to think of himself as Mexican. In a chapter in México Pintoresco on the Indian, Brehme offered his thanks to the Mexican people along with some advice for the foreigner:

He who looks at this country with open eyes and an open heart, and especially he who knew to put himself in intimate contact with the inhabitants and plant roots in the Mexican soil, will love Mexico with all his soul and will find lasting happiness here. God grant that this book contribute something to demonstrate how much notable beauty Mexico offers?

Brehme enjoyed the unusual position of seeing Mexico with the wonder of an outsider, while knowing the workings of Mexican life in the way only an inhabitant can. Indeed, Brehme intuitively understood what other foreigners wanted to see about the country, while trying, by remaining in Mexico, to be a part of that very culture he perceived through the lens.

Brehme secured some links with the art community in Mexico, both foreign and Mexican. Modotti, Weston, and Strand all visited his studio; although they considered him a little too commercial for their purist tastes, he stocked and sold needed photo supplies from Germany. Brehme related practical tips as well, advising in the wake of the Mexican revolution, and a sense of the immediacy of experience, photographers flocked to Mexico from Europe and the United States. The 1910s saw Edward Weston and Tina Modotti photographing and exhibiting in Mexico City, where they gained acclaim for their highly formal, often abstract photographs. In the 1920s, Henri Cartier-Bresson, Edward Steichen, and Paul Strand all visited; Strand's work in 1935 resulted in the "Mexican Portfolio," a series of photogravures that revealed a Mexico composed of striking light, fantastic folk art, and native faces (as seen in the Steichen's gravures, fig. 3).

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What distinguished Brehme from the other foreign photographers was that he stayed. Naturalized in 1917, three years before his death, he came to think of himself as Mexican. In a chapter in México Pintoresco on the Indian, Brehme offered his thanks to the Mexican people along with some advice for the foreigner:

He who looks at this country with open eyes and an open heart, and especially he who knew to put himself in intimate contact with the inhabitants and plant roots in the Mexican soil, will love Mexico with all his soul and will find lasting happiness here. God grant that this book contribute something to demonstrate how much notable beauty Mexico offers?

Brehme enjoyed the unusual position of seeing Mexico with the wonder of an outsider, while knowing the workings of Mexican life in the way only an inhabitant can. Indeed, Brehme intuitively understood what other foreigners wanted to see about the country, while trying, by remaining in Mexico, to be a part of that very culture he perceived through the lens.

Brehme secured some links with the art community in Mexico, both foreign and Mexican. Modotti, Weston, and Strand all visited his studio; although they considered him a little too commercial for their purist tastes, he stocked and sold needed photo supplies from Germany. Brehme related practical tips as well, advising...
Cartier-Bresson, for example, about sites to visit, train schedules, and the like. He was also in contact with Guillermo Kahlo, the father of painter Frida Kahlo and also a German-Mexican, although the two apparently shared professional jealousies. In 1923, Brehme sold a young Manuel Álvarez Bravo his first camera; later, this "grandfather" of Mexican photography would recall that Brehme's prints were technically much more accomplished than his own (see fig. 4, an example of Álvarez Bravo's surrealist mode from the Smart's collection). And in August 1928, Brehme exhibited his works alongside Modotti, Álvarez Bravo, Antonio Garduño, and Eva Menndida in The Mexican Photographers Exhibition (Exposición de Fotografía Mexicana), claiming one of the first six awards.

But Brehme also differed from most of the foreign photographers who visited Mexico by embracing commercial work; indeed, he advertised his studio services and publications heavily. Besides his wide assortment of larger-scale landscapes such as those from México Pintoresco, Brehme also sold postcards "like hot cakes," distributing them at the American Bookstore, Sanborn's (a much-frequented department store and café), and various hotels. An ad, in English, circa 1925-28 (fig. 5), shows Brehme promoting both his landscapes and "the finest assortment of artistic postcards in the Republic." As previously noted, Brehme is credited with having introduced the Christmas card to Mexico; he printed photographs of his favorite volcanoes, landscapes, or pictures of Mexican children, mounted them by hand on cards, and sold them in Sanborn's.

The significance of Brehme's chosen formats should not be overlooked: the postcard, the traveler's book of views, and to a lesser extent the Christmas card all furthered the exportation of Brehme's images of Mexico to other nations. The postcard, by its very nature, is a photograph intended to show an exotic place to readers at home; it aims to distill the experience of a place and its people into a small, easily understood rectangle. Inherently exportable, the postcard (or "postal," as Brehme sometimes advertised them) signified landscape as product, as Mexico became through Brehme's lens, a photogenic country through the same vehicle of the popular photographic guide to exotic places for Westerners), which hosted many cover photographs by him. In addition, his work also illustrated the pages of numerous tour guides and picture books for both foreigners and Mexicans, from Manuel Romero de Terreros's Residencias coloniales de la ciudad de México (Colonial Residences of the City of Mexico) of 1918 to the 1924 Guide and Handbook for Tourists to Mexico City and Vicinity. Like his postcards, these publications operated as export mechanisms for images of Mexico, providing a written context for Brehme's photographs; the images, thus framed, offered cultural commentary as well as artistry.

Through the same vehicle of the popular press, Brehme also exhibited his photographs to a Spanish-speaking audience. The Spanish-language cultural magazine, he placed two ads: "The visitor in Mexico will find the most extensive and varied collection of Mexican views in the Republic—from postcards to wall-size pictures—at Hugo Brehme's" and "México Pintoresco: a book containing a collection of beautiful Mexican views. The best-lasting souvenir of your Mexican sojourn. For sale at Hugo Brehme." As his audience became increasingly international, Brehme's photographs were transformed from mementos (of, say, a community event) to souvenirs of a foreign land. Indeed, parts of México Pintoresco read as a tourist guide rather than an artistic statement, urging readers to visit famous sites and pointing out spots of interest to the geologically or archaeologically inclined.

The 1920s and '30s. During that time, Brehme also worked for other English-language periodicals, including National Geographic (the ultimate photographic guide to exotic places for Westerners), and Mexican Life, which boasted many cover photographs by him. In addition, his work also illustrated the pages of numerous tour guides and picture books for both foreigners and Mexicans, from Manuel Romero de Terreros's Residencias coloniales de la ciudad de México (Colonial Residences of the City of Mexico) of 1918 to the 1924 Guide and Handbook for Tourists to Mexico City and Vicinity. Like his postcards, these publications operated as export mechanisms for images of Mexico, providing a written context for Brehme's photographs; the images, thus framed, offered cultural commentary as well as artistry.

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Turismo, sponsored by the Mexican auto association, and aimed toward middle-class Mexicans with the time and money—and now, the inclination—to explore their own country. Brehme’s photographs graced numerous covers of Mapa during the 1920s and 1930s, and he often photographed for articles on local colonial architecture, archaeological excavations, and folk traditions. One such photograph is the Smart’s Conventos" (Our Convents).

In it, the sombrero-clad Zapata stands alert and fierce, his rifle ready in one hand, sword drawn in the other, with hands of ammunition crossed at his chest. Diego Rivera, then in Europe, was inspired enough to base his Paseaje zapata (Zapata Landscape), and later some forty Zapatas he painted into his murals and other works, on this particular image.16 This photograph, whether intended or inadvertent, became a widespread visual symbol of the people’s champion, the spark of revolution.

In response to a perceived oversimplification of the nation's landscape; as some critics have recently suggested, people function in his photographs as markers, points of comparison for scale, balancing elements or “aesthetic complements” in the composition.19 In response to a perceived oversimplification of national character, two Mexican scholars have asked:

In Brehme’s iconography, the features of the land replace people in the national landscape; as some critics have recently suggested, people function in his photographs as markers, points of comparison for scale, balancing elements or “aesthetic complements” in the composition.19 In response to a perceived oversimplification of national character, two Mexican scholars have asked:

(footnotes)

14. In Brehme’s photographs, as in many of the murals and easel paintings of the time, this ideology can be seen in the pre-Columbian motifs, the dignified Indian, local dress and customs, and folk crafts. To Brehme, who felt that Germany had lost much of its indigenous costume and tradition, Mexico seemed linked with its past and heritage in ways he had never experienced.19 One example of his fascination with what he might have called “typical Mexico” can be found in Alfareria, Oaxaca (Potter Family) (fig. 7). Here, Brehme displays an interest in abstraction (perhaps influenced by Weston and Modotti), focusing on the repetition of circular forms in the ceramic pots in the foreground. But where a formalist like Weston might have emphasized just a few pots and the play of contrasting light and shadow, Brehme steps back, making sure to show the family unit, the dignity of Indian labor (the woman, the mother and child), and the broader landscape of caets, trees, and hills. Mexico is, for Brehme, a montage of various elements: the workers cannot be Mexican without the distinctive landscape behind them. He locates Mexicanidad as much in the native flora, the black pottery, and the harsh sunlight as in the people themselves.

The author of this book, who during many years of study of the land, its ideology contrasted to emerging ideas of Mexican national identity in the first half of the century.21 But where an artist like Rivera extolled the landscape, painting them literally larger than life, Brehme’s pictorial love remained Mexico’s untouched nature. In his preface to México Pintoresco, Brehme listed the features that had moved him so much:

The features—the countryside, the ancient architecture, and even the presence of indigenous types—mapped out the terrain of a symbolic
landscape for Brehme, who, because of his outsider’s eyes, never took it for granted. In a land of color, black and white, too, becomes symbolic. Initially due to the high cost of color film and processing (as well as to certain biases about how serious photographs should look), photographers in Mexico employed black and white; eventually, the severe contrasts of light and dark and the distillation of color into form became a style itself. As Max Kozloff commented, “If there was a politics of seeing Mexico photographically, then surely it must be in accord with a stripped, almost elemental vision in black and white—the spectrum of suffering and pity.”[23] This straightforward style, initiated by photographers like Brehme, Weston, and Modotti, was perfected by Manuel Alvarez Bravo and others and dominated Mexican photography by mid-century. Black and white photography—often abstract, sometimes surrealistic, always sharp—reveals a Mexico composed of brilliant, the shapes of the magus cactus, or the shadows across an Indian face.[24]

Although Brehme’s photographs have been called picturesque or landscape, they are for the most part straight shots, facing the subject from some distance, unmolested by darkroom manipulation or overdetermined composition. It is Mexico that becomes picturesque in his lens, a Mexico evenly framed and calmly composed, with wide open spaces and a level horizon line. This Mexico has only Indian residents, when it is inhabited at all; it has only the ancient spaces of pre-Hispanic and colonial times, when it has human structures at all. Brehme’s images are more notable, perhaps, not for what he includes, but for what he omits. Here, there is no city, no human structures at all. Brehme’s images are part of the “Orbis Terrarum” series, which sought to make known the different countries of the world. As in the first book, the photographs were captioned in many languages, including Spanish; the second edition focused more on the traditional and folkloric than the first, with fewer photographs of Mexico City and more of the people, landscapes, and archaeological sites.


NOTES

1. I wish to thank the Mexican Studies Program, University of Chicago, for a grant to travel to Mexico City. All translations are by the author unless otherwise noted.

1. These photographs were the gift of Isaac S. and Virginia M. Skiff. To them, we express our gratitude.

2. These several years in Mexico have influenced my thought and life. Not so much the contact with my artist friends as the direct proximity of a primitive race. Before Mexico I had been surrounded by the usual mass of American bourgeois—sprinkled with a few sophisticated friends. Of simple peasant people I knew nothing. And I have been refreshed by their elemental expression—I have felt the soil.” Westton, August 30, 1926, The Daybooks of Edward Weston, vol. 1. ed. Nancy Newhall (New York: Aperture, 1972), 190. For more on foreign photographers in Mexico, see Mexico Through Foreign Eyes.


16. José Ortiz Monasterio calls this “nacionalismo romántico” (romantic nationalism), arguing that nature was fundamental to a construct of Mexican nationality at the time. Monasterio, “Hugo Brehme,” Luna Cómica no. 6 (1996): 49.

17. The issue of la mexicanidad and representation is problematic for some critics today, as Coco Fusco writes: “[T]he issue of cultural identity has its own complicated history within Mexico and its own discursive history within Mexican photography. While the sign of the mestizaje (Mexicanization) plays a central role in photographic imagemaking, no consensus exists as to its referent.” Fusco, “Identity Differences: Photographs of Mexican Women,” English is a Body, Here: Notes on Cultural Fusion in the Americas (New York: The New Press, 1995), 104.

18. Elena Poniatowska, “Hugo Brehme,” México Pintoresco, 27. Brehme was particularly fond of Tehuacán, where Denis Brehme recalls, “It was the clothes and the strength of the women.”


24. Critics like Fusco have decried the “hegemonic prevalences” of this school of photography as it emerges on stereotypes: “We know that Mexico—rural, timeless, brimming with natural beauty and supernatural belief, brought to us in glorious black and white. Its protagonists are the recent campesinos [peasant] and the mysterious indígena [native, fantastic survivors of the past].” Fusco, 105.
Activities and Support
Collections

**Acquisitions to the Permanent Collection**

Objects listed below entered the permanent collection from 1 July 1995 through 30 June 1996. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue references with page numbers follow dimensions.

**EUROPEAN AND AMERICAN PAINTINGS**

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<th>Dimensions</th>
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<td>American, born 1916</td>
<td>Untitled, after 1965</td>
<td>Embroidery on velvet, 21 1/4 x 21 1/4 (54 x 54)</td>
<td>The George Veronda Collection, 1996.24</td>
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<td><strong>ROGER BROWN</strong></td>
<td>American, born 1941</td>
<td>Viewing the Aurora Drapery, 1971</td>
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<td>The George Veronda Collection, 1996.25</td>
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<td>Night in Malta, 1913</td>
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<td><strong>ARTHUR DOVE</strong></td>
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<td>Harbor in Light, 1920</td>
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<td><strong>BONNIE HARRIS</strong></td>
<td>American, 1870—1962</td>
<td>Persian Chair, circa 1960</td>
<td>Casein and lace on paperboard, 15 3/4 x 19 3/4 (40 x 50.2)</td>
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<td><strong>BONNIE HARRIS</strong></td>
<td>American, born in Austria, 1924</td>
<td>Untitled, 1979</td>
<td>Acrylic on canvas, 30 1/2 x 24 x 1 3/4 (77.5 x 61 x 4.5)</td>
<td>The George Veronda Collection, 1996.28</td>
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<tr>
<td><strong>GUILLERMO McGONALD</strong></td>
<td>American, born in Peru, 1928</td>
<td>Untitled, n.d.</td>
<td>Oil on canvas, 18 1/4 x 25 1/4 (46.4 x 64.1)</td>
<td>The George Veronda Collection, 1996.29</td>
</tr>
<tr>
<td><strong>HERMAN MENZEL</strong></td>
<td>American, 1904—1988</td>
<td>One Boat, Cal-Sag Harbor, probably 1920</td>
<td>Oil on canvas, 22 1/8 x 16 1/8 (56 x 66.2)</td>
<td>Gift of Mrs. Willa H. Menzel, 1996.59</td>
</tr>
<tr>
<td><strong>PHILIP PEARLSTEIN</strong></td>
<td>American, born 1924</td>
<td>Model on African Chair, Legs</td>
<td>Oil on canvas, 60 x 48 (152 x 121.9)</td>
<td>Bowman 487</td>
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<tr>
<td><strong>LARRY POONS</strong></td>
<td>American, born 1937</td>
<td>Untitled, 1976</td>
<td>Acrylic on canvas, 88 x 40 (223.5 x 101.6)</td>
<td>Gift of the Joel and Carole Bernstein Family Collection, 1995.71</td>
</tr>
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HERMAN MENZEL
American, 1904-1988
Hamilton Park Skaters, probably 1940s
Pencil and watercolor on wove paper, 14 7/8 x 17 11/16 (37.8 x 44.9) (sheet)
The George Veronda Collection, 1996.52

(7) MINCHELL
American, dates unknown
Dinosaurs, n.d.
Pencil and watercolor on wove paper, 17 1/2 x 25 7/8 (44.7 x 66.7) (sheet)
The George Veronda Collection, 1996.30

GLADYS NILSSON
American, born 1940
Singing for Her Portrait [illegible, 1974]
Watercolor on wove paper, 15 7/8 x 13 3/4 (40.3 x 35.1) (sheet)
The George Veronda Collection, 1996.17

DAVID PARK
American, 1911–1960
Untitled (Sated Male Nudes), 1957–59
Brush and ink on wove paper, 16 x 9 7/8 (40.6 x 25.1) (sheet)
The George Veronda Collection, 1996.18

DAVID SHARPE
American, born 1944
Untitled (Abstraction), 1979
Pencil and watercolor on wove paper, 15 7/8 x 18 (40.1 x 47.5) (sheet)
Gift of Leon and Marlin Despres, 1995.51

DAVID SHARPE
Untitled (Lovers), 1981
Pencil on wove paper, 39 7/8 x 23 3/4 (100.9 x 60.4) (sheet)
Gift of the artist, 1999.91

WILLIAM T. WILEY
American, born 1937
Untitled (Drifting Net), 1987
Pencil and ink on wove paper, 3 sheets: 7 x 11 1/2 (17.8 x 29.7) (each sheet)
Gift of the Joel and Carole Bernstein Family Collection, 1996.58-a-b

JOSEPH YOAKUM
American, born 1929
Cathedral in Space, 1973
Color lithograph and screenprint, ed. 56/125, 17 5/8 x 11 1/2 (44.8 x 29.7) (plate)
Gift of Jack and Helen Halpern, 1996.16

RAY YOSHIDA
American, born 1930
Analogie 86, 1973
Marker ink and paper collage on wove paper, 39 7/8 x 22 1/2 (101.6 x 57.5) (sheet)
The George Veronda Collection, 1996.21

BARBARA ROSSI
American, born 1920
Grace's Rigor, 1976
Pencil, pen and ink on wove paper, 17 1/2 x 25 7/8 (44.8 x 66.7) (sheet)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.97

HENRI-LOUIS FORAIN
French, born in France, 1863—1951
Mask for the Chairman of the Board of Directors, 1974, 1996.16
Color etching and drypoint, 6 1/8 x 10 1/2 (15.9 x 26.5) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.92

JOSEPH YOAKUM
Moon Valley Min to Puger Sounds
near Columbia Soundus Washington, 24 December 1964
Pencil, ball-point pen, and colored pencil on wove paper, 12 x 18 (30.5 x 45.7) (sheet)
The George Veronda Collection, 1996.23

LYONEL FEININGER
American, lived in Germany, 1871–1956
Germerowa, 1920 (black, chin impression printed 1989)
Woodcut, ed. of 206, 13 x 9 3/4 (33 x 24.8) (block)
Prasse W 377
Gift of Dr. and Mrs. Meyer S. Gunther, 1996.8

FÉLIX-HILAIRE BUHOT
French, 1852-1931
Dame en Rouge et Orange (Dame en rouge et orange), ed. 39/50, 17 5/16 x 13 3/8 (44.4 x 33.9) (plate)
Wangler-Welz 207
Gift of Jack and Helen Halpern, 1995.16

BENEDIZIO MARIE LAURENCIN
French, 1875–1956
Bouquet, ed. of 300, 13 x 9 3/4 (33 x 24.8) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.97

LEXANDER GIRLUST
American, born 1937
Birmingham, 1902–1975
Etching, drypoint, aquatint, and roulette, 5 1/8 x 10 1/2 (15.9 x 26.5) (plate)
Gift of Goldman Asset Management Inc., 1995.98

RENE MAGRITTE
Belgian, 1898–1967
Untitled (Red Raft), 1973
Color etching, ed. 31/35, 6 3/4 x 4 3/4 (17.9 x 12.1) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1996.9

GLADYS NILSSON
American, born 1940
Problematical Tidemarks, 1984
Color etching and drypoint, three individual plates conceived as a unified horizontal composition and printed on a single sheet, ed. 23/25, 7 7/16 x 5 7/8 (19.9 x 15.1) (overall dimensions of printed composition)
Gift of the artist in honor of Christina Ramberg, 1995.55

GLADYS NILSSON
American, born 1940
Plate Dancing in Carbondale, 1984
Etching and drypoint, ed. 23/25, 11 11/16 x 8 1/16 (29.7 x 22.1) (plate)
Gift of the artist in honor of Christina Ramberg, 1995.56

JOSEPH YOAKUM
Look Out Range Birmingham Ala., n.d.
Ball-point pen and watercolor on wove paper, 8 15/16 x 12 (22.7 x 30.5) (sheet)
The George Veronda Collection, 1996.22

JOSEPH YOAKUM
Mountain of 30 Days Past Jericho Idaho, 18 September 1964
Ball-point pen and watercolor on wove paper, 12 x 18 (30.5 x 45.7) (sheet)
The George Veronda Collection, 1996.22

LYONEL FEININGER
American, lived in Germany, 1871–1956
Germerowa, 1920 (black, chin impression printed 1989)
Woodcut, ed. of 206, 13 x 9 3/4 (33 x 24.8) (block)
Prasse W 377
Gift of Dr. and Mrs. Meyer S. Gunther, 1996.8

Oskar Kokoschka
Austrian, 1886–1980
Olda, 1996
Lithograph (printed in sepias), ed. 93/150, 17 3/8 x 13 7/8 (44.4 x 35.3) (sheet)
Wangler-Welz 207
Gift of Jack and Helen Halpern, 1995.16

RENE MAGRITTE
Belgian, 1898–1967
Untitled (Red Raft), 1973
Color etching, ed. 31/35, 6 3/4 x 4 3/4 (17.9 x 12.1) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1996.9
Northern Song dynasty (960-1127)
Pair of Tomb Sculptures (Mingqi):
Guardian Warriors, n.d.
Unglazed molded and modeled earthenware with cold-painted decoration, each 8 1/4 (20.9)
Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen, S.V.D., 1996.83 and 1996.1

Chinese Ceramics
Late Eastern Zhou dynasty (770-256 B.C.E.) or Han dynasty (206 B.C.E.—220 C.E.)
Snouted Bear with Beaten or impressed repeat-pattern decoration and partial natural ash glaze, h. 12 (30.5), diam. of mouth 6 1/4 (15.3)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.100

Han dynasty (206 B.C.E.—220 C.E.)
Funerary Vessel (Mingqi): Hu,
Unglazed earthenware (grayware) with incised and applied molded and combed, and applied decoration and partial natural ash glaze, h. 16 (40.6), diam. of rim 20 1/2 (52.0)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.101

Korean Ceramics
8th—9th century
Unified Silla period (668-918)
Stoneware with celadon glaze and inlaid black-and-white decoration, h. 14 1/2 (36.8), diam. of bowl 4 7/16 (11.3)
Purchase, Gift of the Friends of the Smart Museum, 1996.46a, b

Indian Painting
A Prince on Horseback Entering a Camp, 20th century (?)
Opaque colors and gold on paper, 6 13/16 x 4 1/4 (17.3 x 10.8)
Gift of the Peter Norton Family, 1995.79

Indian Painting
A Scene of Lovers, 18th-19th century (?)
Opaque colors on paper, 6 13/16 x 4 1/4 (17.3 x 10.8)
Gift of the Peter Norton Family, 1995.83

Oceanic Sculpture
New Guinea, Sepik River
Mask, 20th century
Carved wood, cowry shells, beads, and mirrors, 20 1/2 (52.0)
The George Veronda Collection, 1996.43

Ivory Coast, Guro people
Mask, 20th century
Carved wood, metal, and string, 11 1/2 (29.2)
The George Veronda Collection, 1996.42

Ivory Coast, Guro people
Mask, 20th century
Carved wood, metal, and string, 11 1/2 (29.2)
The George Veronda Collection, 1996.42

Mali, Dogon people
Mask, 20th century
Carved wood, cowry shells, beads, and mirrors, 19 3/4 (50)
The George Veronda Collection, 1996.43
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, and depth follows. Loans listed date from 1 July 1995 through 30 June 1996.

Spertus Institute of Jewish Studies, Chicago
Maryan’s Truth: Paintings 1957-1975
9 May–28 August 1996
Maryan S. Maryan (Pinchas Burstein), called Maryan
American, born in Poland, lived in Israel and France, 1927-1977
Personage, 1962
Oil on canvas, 44 7/8 x 45 (113.98 x 114.3)
Gift of Robert A. Lewis in memory of Martha A. Schwarzbach, 1983.37

State of Illinois Gallery, Chicago
Emil Armin: Escapes and Cityscapes
18 August-13 October 1995
Emil Armin
American, 1884-1971
The Dream, 1924
Oil on canvas, 20 x 25 7/8 (50.8 x 65.7)
Gift of Mrs. Helen Jacobson, 1979.19

Design Museum, London, England
Frank Lloyd Wright: The Early Years
4 May–3 September 1995
Frank Lloyd Wright
American, 1867-1959
Arm Chair, 1900
Oak, 37 x 32 1/2 x 28 1/4 (94 x 82 x 71.1) (overall)
Designed for the Harley Bradley House, Kankakee, Illinois
University Transfer, 1967.66

Frank Lloyd Wright
Side Chair, 1909
Oak, 38 x 32 1/2 x 28 1/4 (94 x 82 x 71.1) (overall)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.83

Frank Lloyd Wright
Barrel Arm Chair, 1909
Oak, 39 1/2 x 31 1/2 x 31 (100.4 x 80 x 78.8)
University Transfer, 1967.57

Frank Lloyd Wright
Dining Table Side Chair, 1907-10
Oak with (replacement) leather slip seat, 52 x 18 x 19 1/4 (132.1 x 45.7 x 48.9) (overall)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.81

Frank Lloyd Wright
Arm Chair, 1900
Oak, 37 x 32 1/2 x 28 1/4 (94 x 82 x 71.1) (overall)
Designed for the Harley Bradley House, Kankakee, Illinois
University Transfer, 1967.68

Frank Lloyd Wright
Dining Table Side Chair for a Child, 1907-10
Oak with (replacement) leather slip seat, 52 x 18 x 19 1/4 (132.1 x 45.7 x 48.9) (overall)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.82

Frank Lloyd Wright
Side Chair, 1909
Oak with (replacement) upholstered back and slip seat, 51 x 16 3/4 x 19 3/4 (129.5 x 42.6 x 50.2) (overall)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.84

Frank Lloyd Wright
Dining Table Side Chair, 1907-10
Oak with (replacement) leather slip seat, 52 x 18 x 19 1/4 (132.1 x 45.7 x 48.9) (overall)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.81

Milwaukee Art Museum, Milwaukee, Wisconsin
Prairie School Collaborators: Frank Lloyd Wright and George Mann Niedecken
6 October 1995–2 February 1996
Frank Lloyd Wright, designer
American, 1867-1959
Arm Chair, circa 1909
Oak with (replacement) upholstered back and slip seat, 51 x 16 3/4 x 19 3/4 (129.5 x 42.6 x 50.2) (overall)
University Transfer, 1967.83

George Mann Niedecken, designer in association with Frank Lloyd Wright
American, 1878-1945
Arm Chair, circa 1909
Oak, 39 1/2 x 31 1/2 x 31 (100.4 x 80 x 78.8)
University Transfer, 1967.57

Sordoni Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania
Guy Pène Du Bois: The Twenties at Home and Abroad
21 May–13 August 1995
Traveled to: Westmoreland Museum of Art, Greensburg, Pennsylvania, 10 September–5 November 1995
Guy Pène Du Bois
American, 1884-1958
Four Arts Ball (Bal des quatres arts), 1929
Oil on canvas, 28 3/4 x 36 1/2 (73 x 92.7)
Gift of William Benton, 1980.1
Activities and Support/
Exhibitions and Programs

Exhibitions

Permanent collection, loan, and traveling exhibitions from 1 July 1995 through 30 June 1996.

M.F.A. 1995
13 July—27 August 1995

Seven artists were represented in the 1995 Master of Fine Arts exhibition: Louis Brandt, Anthony Elms, Marc Fischer, Erik S. Lieber, Morgan Santander, Duncan Webb, and Karen Louise Wilson. Utilizing painting, drawing and photography, the artists presented a wide range of differing visions, techniques and styles.

A brochure published in connection with this annual Master of Fine Arts exhibition features an introduction by Tom Mapp, Director of Midway Studios, seven black-and-white illustrations, and personal statements by each of the artists.

Woman in the Eyes of Man: Images of Women in Japanese Art
12 September—3 December 1995

Organized by the Smart Museum, in collaboration with DePaul University and The Field Museum, Woman in the Eyes of Man focused on artistic depictions of women throughout Japanese history, exploring a range of idealized feminine types, including the moral paragon, the alluring beauty, and the selfless caregiver. Curated by Elizabeth Lillehoj, Associate Professor of Art History at DePaul University, in conjunction with Carolyn Moore, Assistant for Japanese Collections at The Field Museum, and Smart Museum Curator Richard Born, the exhibition featured seventeenth- through twentieth-century paintings, prints, and illustrated books from The Field Museum’s Boone Collection.

The catalogue published in connection with this exhibition contains essays by Elizabeth Lillehoj, Carolyn S. Moore, and D. R. Howland, as well as illustrated catalogue entries on each work in the exhibition.

The Studio Museum in Harlem: Twenty-Five Years of African-American Art
19 October—10 December 1995

This exhibition marked the first national tour of art from the collection of The Studio Museum in Harlem, a premiere museum dedicated to the work of Black America and the African Diaspora. Included were works by African-American artists Romare Bearden, Fred Brown, Ed Clark, Herbert Gentry, Sam Gilliam, Richard Hunt, Norman Lewis, Kerry James Marshall, Valerie Maynard, Betye Saar, and William T. Williams. Primarily focused on the sense of pluralism that has long been at the core of the African-American art community, the exhibition revealed a broad scope of individual artistic and intellectual concerns.

The catalogue published by The Studio Museum in Harlem in conjunction with this exhibition presents an introduction by curator Valerie J. Mercer, biographical and bibliographical information on each of the artists, a general bibliography on African-American art, and color illustrations of each artist’s work.
The Sculptural Head as Image
12 December 1995-10 March 1996
Organized by Herbert George, Associate Professor, Committee on Art and Design at the University of Chicago, this exhibition examined the convention of the portrait head from antiquity to the present through over forty sculptures from the Smart's permanent collection. The Sculptural Head as Image was supported by a grant from the Andrew W. Mellon Foundation, which encourages the use of the Museum's collection in designing and teaching classes.

Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s
18 January-17 March 1996
Providing an in-depth look at the early years of one of the most important American artists of this century, this exhibition highlighted rarely exhibited paintings from the extensive Mark Rothko collection at the National Gallery of Art. Visitors had a unique opportunity to view important phases of Rothko's development through paintings addressing the alienation of modern urban life to those inspired by Greco-Roman mythology, as well as Surrealist-influenced biomorphic forms. The show concluded with the luminously painted atmospheric fields of color for which this Abstract Expressionist is celebrated.

The accompanying catalogue, Mark Rothko, written by Christoph Grunenberg and published by the National Gallery of Art, Washington, D.C., provides an overview of the artist's career and includes color illustrations of works in the exhibition.

Drawings from the Collection of The Arts Club of Chicago
19 March-3 June 1996
Through eleven drawings from the permanent collection of The Arts Club, including works by Andre Derain, Paul Klee, Henri Matisse, Joan Miro, Isamu Noguchi, and Pablo Picasso, this exhibition documented the collection, exhibition history, and patronage of The Arts Club of Chicago. The drawings, ranging from rapid sketches to highly polished finished works, offered insight into the working methods of artists at the forefront of twentieth-century modernism.

Peasants and "Primitivism": French Prints from Millet to Gauguin
18 April 1996-9 June 1996
Organized by the Mount Holyoke College Museum and curated by Robert L. Herbert, one of the leading scholars of Impressionism, this exhibition traced the rise of two related types of "primitivism" in nineteenth-century France. The eighty works in the exhibition, by artists such as Paul Gauguin, Camille Pissarro, and Jean-Francois Millet, represent both a celebration of the pre-industrial conditions of rural life, labor and landscape, and an artistic primitivism of deliberately crude print-making techniques and styles.

The fully illustrated catalogue, Peasants and "Primitivism": French Prints from Millet to Gauguin, written by Robert L. Herbert, includes an essay, extensive catalogue entries on individual prints, and a glossary of print-making terminology.

Looking to Learn: Visual Pedagogy at the University of Chicago
7 May-9 June 1996
Under the direction of Professors Linda Seidel and Katherine Taylor, this exhibition was organized by graduate and undergraduate students in the University of Chicago's Art History Department. Looking to Learn examined the history of the University by addressing the ways in which objects, artifacts, and images have been collected, deployed, and displayed in teaching, research, and other forms of representation. A complementary exhibit, Looking to Learn, Too, was held at the Ragozzino Library's Department of Special Collections. This project was supported by a grant from the Andrew W. Mellon Foundation.

Lectures, gallery talks, opening receptions, concerts, special events, colloquia, and symposia from 1 July 1995 through 30 June 1996.

Events

Activities and Support/Exhibitions and Programs

Members' Opening Reception: 12 July 1995.


Lectures, gallery talks, opening receptions, concerts, special events, colloquia, and symposia from 1 July 1995 through 30 June 1996.

Special events accompanying the M.F.A. 1995 exhibition:

Members' Opening Reception: 12 July 1995.

Lecture: "Primitivism: From Millet to Gauguin," written by Robert L. Herbert, includes an essay, extensive catalogue entries on individual prints, and a glossary of print-making terminology.

Special events accompanying the exhibition Woman in the Eyes of Man: Images of Women in Japanese Art:


Special events accompanying the exhibition The Studio Museum in Harlem: Twenty-Five Years of African-American Art:


Benefit Dinner: The First Joseph R. Shapiro Award Dinner honoring Joseph R. Shapiro. This dinner at the Drake Hotel inaugurated the Joseph R. Shapiro Award, established by the Smart Museum Board of Governors in recognition of this distinguished collector whose vision and connoisseurship have been instrumental in recognizing, promoting, and preserving the work of important artists and movements in the visual arts. 11 October 1995.

Special events during the holiday season:


Hyde Park Youth Symphonia Concert: 2 December 1995.
Members' New Year's Open House:
5 January 1996.

Special events accompanying the exhibition Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s:

Members' Opening Reception: 17 January 1996.

Mostly Music Symposium and Concert: From Surrealism to Essentialism: Discovering a New Mythology for the Arts, 11 February 1996. Included a lecture by Peter Gena, School of the Art Institute of Chicago, a panel focusing on "Abstract Expressionist Interconnections Between the Visual Artist, the Poet, and the Composer," and a concert by CUBE Contemporary Chamber Ensemble.

Lecture: "Rothko: On Painting the Unseeable," Charles Harrison, Visiting Professor in the Department of Art at the University of Chicago and Professor of The History and Theory of Art, Open University, England, and co-editor of Art in Theory 1900—1990, 2 March 1996.

Special events accompanying the exhibition Drawings from The Arts Club of Chicago:

Members' Opening Reception: 18 March 1996.
Special events accompanying the exhibition Peasants and "Primitivism": French Prints from Millet to Gauguin:

Members' Opening Reception: 20 April 1996.

Mostly Music Concert: Lakeside Chamber Players performed French masterworks by Claude Debussy, Maurice Ravel, and Gabriel Fauré, 21 April 1996.


Education

Educational programming and outreach, both continuing and new, from 1 July 1995 through 30 June 1996.

MUSEUM AS EDUCATOR

During the 1995–96 academic year, the Smart Museum continued its role as a South-Side education resource by conducting workshops aimed at "teaching teachers" how to integrate the arts into their curriculum by familiarizing them with the Museum's collections, special exhibitions, and education staff.

Three one-day workshops, centered around the exhibition The Studio Museum in Harlem: Twenty-Five Years of African-American Art, were offered to educators from Bret Harte School, Phillip Murray Language Academy, and the William H. Ray School during the month of October. Teachers gained ideas on how to relate the exhibition to their own classroom projects after viewing the show and participating in gallery discussions with University of Chicago student docents. One project that grew out of these workshops was a classroom worksheet centered on specific works of art in the Smart's collection. Another workshop, aimed at helping first- through fourth-grade teachers from Murray Language Academy and the William Ray School "read" art, was held at the Museum in January. The session, which took place in the permanent collection galleries, focused on basic art vocabulary to illustrate how art can tell a story.

The year's programs were evaluated in June at the Smart-sponsored annual Teacher Evaluation Meeting, where participants in the Museum's educational programs offered comments, advice, and suggestions for the coming year.

NEW COLLABORATIONS

MusArt (Art and Music Program): In March 1996, the Polk Bros. Foundation awarded the Smart Museum a two-year grant of $15,000 in support of its MusArt program and toward the creation of a Museum Education Advisory Committee in 1997. This year, nine local schools participated in MusArt and over 300 students were given tours on "Expressionism in Art." Thanks to the Polk Bros. Foundation, the program will be expanded in 1997.

Also in October, the annual Teacher Workshop was conducted for fourteen teachers representing eleven schools, as part of the Smart's Docent for a Day program. This ongoing workshop trains teachers to talk and write about art through informal gallery discussions centered on specific works of art in the Smart's collection.

Another workshop, aimed at helping first-through fourth-grade teachers from Murray Language Academy and the William Ray School "read" art, was held at the Museum in January. The session, which took place in the permanent collection galleries, focused on basic art vocabulary to illustrate how art can tell a story.

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ONGOING PROGRAMS

While focusing on South-Side schools and repeat-visit programs, the Smart Museum also continued to provide a wide range of schools in the greater Chicago area with quality educational programming. Approximately 75 single-visit tours were conducted, taking over 1,500 students through the Museum.

Docent for a Day Program: Funded by The Sara Lee Foundation, this program completed its fifth successful year. Sixteen teachers from twelve schools participated in the five-week workshop which included slide presentations, five museum visits, and final student presentations. Approximately 520 students (16 classes) served as "docents for a day" this year, resulting in parent and family members through the museum on special weekends.

Museum in a School Program: Also funded by The Sara Lee Foundation, this program was again part of Hyde Park Career Academy's curriculum. The program brings students to the Museum for a series of interview-visits with staff members to learn what is involved in planning and mounting an exhibition.
sessions, organized by members of the Museum’s Education and Preparatorial Departments, are also conducted as part of the program. Participants are required to organize an exhibition of student art at their school, complete with labels, catalogue, press release, invitations, and an opening reception. This year, an exhibition of seventeen student works was shown in the Smart Museum for a week.

The South-Side Arts Partnership: The Smart Museum continues to be an active member of this consortium of South-Side arts organizations and neighborhood schools founded in 1992 to bring the arts into the daily lives of local students. It is part of Marshall Field’s Chicago Arts Partnerships in Education. This year Education Director Kathleen Gibbons began working with Treasure Smith, a Chicago artist, to develop an arts education curriculum that eventually will be implemented by Murray Language Academy and the William Ray School (members in the partnership). The curriculum, for students from kindergarten through eighth grade, combines sequential art lessons with supplementary tours at the Smart Museum. By working closely with local schools, the Smart will become the major art resource for students in the Hyde Park community.

Student Docent Program: Involving both undergraduate and graduate students at the University of Chicago, this ongoing program provides paid positions for students wishing to broaden their teaching skills. By leading tours through the Museum for both the Docent for a Day and the Mauden programs, these student docents, many of whom go on to jobs in Museum Education around the country, gain the opportunity to give something back to the Hyde Park community through our outreach programs.

Student Tours: Designed to complement school curricula and increase visual awareness, thematic, docent-led tours of the permanent collection continue to be offered free 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 have been developed to meet the interests of adult visitors. Last year docents led 57 adult tours (over 1,400 people) through the Museum.

Senior Citizen Outreach Program: The Smart was again involved in this program with the City of Chicago’s Department of Aging. Begun in 1993, this monthly program included slide lectures at the Cultural Center’s “Renaissance Center” followed by specially tailored tours at the Smart. Tours focused on special exhibitions and included themes like Genre in Art, America in Art, and Abstract Art: What Does It Mean? These outreach efforts were offered free of charge and were conducted by Education Director Kathleen Gibbons.

SPECIAL PROGRAMS

UCMC: Working in conjunction with the University of Chicago Alumni Association of the Metropolitan Chicago area, the Smart hosted a one-day seminar entitled Renaissance Art, Three Italian Cities that featured an informal lecture by Kathleen Gibbons on the different regional styles of Italian art followed by a discussion in the Museum.

Natsuhiko Takehita Memorial Lecture: For the second year, the Smart Museum hosted this annual lecture, a celebration of the life and work of the noted ceramist and long-time Hyde Park resident. Friends of the artist displayed pieces of her work from their own collections in our lobby. The event concluded with a talk on the Smart’s special exhibition, Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s, given by Kathleen Gibbons.

Activities and Support / Sources of Support

Cash and in-kind contributions received from 1 July 1995 through 30 June 1996.

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- Sheila Hicks
- Alice and Barry Karl
- Mrs. Miriam H. Kirkley
- Mrs. Willa H. Menzel
- Dr. Harry and Mrs. Lucia Miller
- Gladys Nilson
- Mrs. Richard W. Peltz
- Marilyn Schiller

Donors to the Collection

Anonymous
- The Joel and Caroline Bernstein Family Collection
- Roger Brown
- Linda L. Cramer
- Mr. and Mrs. Michael R. Cunningham
- Leon and Marian Despres
- Robert G. Donnelley
- Mrs. Esther English
- Friends of the Smart Museum
- Allan Frankin
- Isaac S. and Jennifer A. Goldman
- Goldman Asset Management Inc.
- Dr. and Mrs. Meyer S. Gunther
- Jack and Helen Halpern
- Sheila Hicks
- Alice and Barry Karl
- Mrs. Miriam H. Kirkley
- Mrs. Willa H. Menzel
- Dr. Harry and Mrs. Lucia Miller
- Gladys Nilson
- Mrs. Richard W. Peltz
- Marilyn Schiller

American Academy of Arts and Letters, New York
### Lenders to the Collection

- Anonymous (1)
- Rolf Achilles
- The Arts Club of Chicago
- Mr. and Mrs. Robert Barnes
- Mr. Lloyd Bowers
- Henry Cohen
- G.U.C. Collection
- Robert W. Christy
- Mr. and Mrs. Lester Guttman
- Julius and Harriet Hyman
- Ronald R. Inden
- Patricia John
- Estate of Kelvyn G. Lilley
- The Mary and Earle Ludgin Collection
- Willa H. Menzel
- Oriental Institute Museum
- Mr. and Mrs. French Peterson
- Judith and James Rhinestein
- Howard and Donna Stone
- John L. Strauss, Jr.
- The University of Chicago
- Visiting Committee on the Visual Arts

### The University of Chicago

#### Visiting Committee on the Visual Arts

- Robert H. Bergman, Chair
- Anne Abrams
- Mrs. James W. Alsdorf
- Pamela K. Armour
- Dodie Baumgarten
- David L. Blumberg
- Louise S. Broas
- Janet Cudahy, M.D.
- Georgette D'Angelo
- Gail M. Elder
- Sally H. Fairweather
- Juan E. Feltner
- Robert Feitler
- Joan S. Frechling
- Stanley M. Frechling
- Marshall B. Front
- Allan Frankin
- Mrs. Henry K. Gardner
- Adele B. Gidwitz
- Helen Fairbank Goodkin
- Michael J. Goodkin
- Richard Gray
- Joyce Z. Greenberg
- Leo S. Guthman
- Alice Q. Hargrave
- David Craig Hillsard
- Ruth Horwich
- Patricia Doode Klowden
- Mrs. Frederick T. Lasermann
- Julius Lewis
- David S. Logan
- Mrs. Harold T. Martin
- Mrs. Robert B. Mayer
- Mary M. McDonald
- Helen Harvey Mills
- Ruth S. Nath
- Evelyn E. Padrion
- Marshall J. Padrion
- Elizabeth Pottick
- Margot L. Prizek
- Thomas J. Prizek
- Laura Campbell Rhind
- Joseph J. Rishel
- Joseph R. Shapiro
- Joseph P. Shure
- Larry A. Silver
- John N. Stern
- Mrs. Paul Sternberg
- Allen M. Turner
- James Nowell Wood
- Mrs. George B. Young

### Operating Statement

Statement of operations (unaudited) from 1 July 1995 through 30 June 1996.

#### Revenues

- Government grants and contracts
- Private and state gifts, grants, and contracts
- Investment income (includes reserve from 1994-95)
- University allocation for direct expenses
- University allocation for physical plant expenses
- University allocation for capital improvements
- Bookstore sales, gallery rental, and other income

#### Expenses

- Staff salaries
- Benefits
- Operations and maintenance of physical plant
- Amortized capital improvement expense
- Supplies and services
- Insurance

#### Operating surplus (deficit)

- Transferred to reserves for 1996-97 programs

Net operating results
# Smart Museum Staff 1995-96

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<thead>
<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Director</td>
<td>Kimerly Rorschach</td>
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<tr>
<td>Operations Manager</td>
<td>Nancy Lee, Operations Manager Assistant</td>
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<td>Marketing Assistant</td>
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