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Report of the Chair and Director

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 our doors open and to fund our 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 topics 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 Nilsson, 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 Nilsson, Jim Nutt, Suellen Rocca, June 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 Studios 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 *MusArts*, our music and art program for middle-school students, which builds on our Sara Lee *Docent 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

The Word Transfigured as Image: Andy Warhol's Responses to Art Criticism

BY REVA WOLF

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.[1] 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.[2]

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).[3] By producing actual wallpaper, Warhol turned Hess's remark into a reality.[4]

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.[5]

Pollock replied to Huxley's comment in writing—without mentioning him by name—in a *New Yorker* interview, by stating that he took it as a compliment.[6] Warhol, likewise, held the position 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 evident 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 pattern 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 (1977) as a "tongue-in-cheek" response to Marxist interpretations 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,"[8] Warhol painted a series of Rorschach ink blots. Undoubtedly, this series was on one level a reply to Hughes's words, once again through the visual 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 translation 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 wanted to stuff the words back in as they came out. "I don't know," he said. "Every day is a new day."[10]

Figure 1.
Andy Warhol, installation view of *Flowers* exhibition at Leo Castelli Gallery, *21 Nov.–28 Dec. 1964.* ©1996 Andy Warhol Foundation for the Visual Arts/ARS, New York. Photograph courtesy Leo Castelli Gallery.

Figure 2.
Source image for Andy Warhol's *Cow* wallpaper, circa 1965. From an unidentified book on dairy cows, page 24, "Fig. 16. A Good Jersey Head," with pencilled cropmarks and size indication of 27 in. The background of the image has been carefully painted out to show the cow in silhouette. The Archives of The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. ©1996 Andy Warhol Foundation for the Visual Arts/ARS, New York.

Figure 3.
Andy Warhol, *Cow*, 1971, color screenprint (periwinkle, brown) printed on wallpaper, 45 1/2 x 29 3/4 in. Purchase, Unrestricted Acquisitions Fund, 1996.49. ©1996 Andy Warhol Foundation for the Visual Arts/ARS, New York.

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 1963. Selz criticized 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 produce," and "easy to market."[11]

By way of response, Warhol often used the word "easy" when discussing his art with interviewers. 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 ironically—if politely—undermine his critic's judgments. In 1965, he explained to the poet and art critic John Ashbery (for an article about an exhibition 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, reminisced that when he and Warhol were working on the first chapter of this book, entitled "Existence,"

> [i]t was Andy's idea to cull phrases from the Factory clippings scrapbook to describe what he saw in his mirror: "the affectless gaze . . . the wasted pallor . . . the childlike, gum-chewing naïveté . . . 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

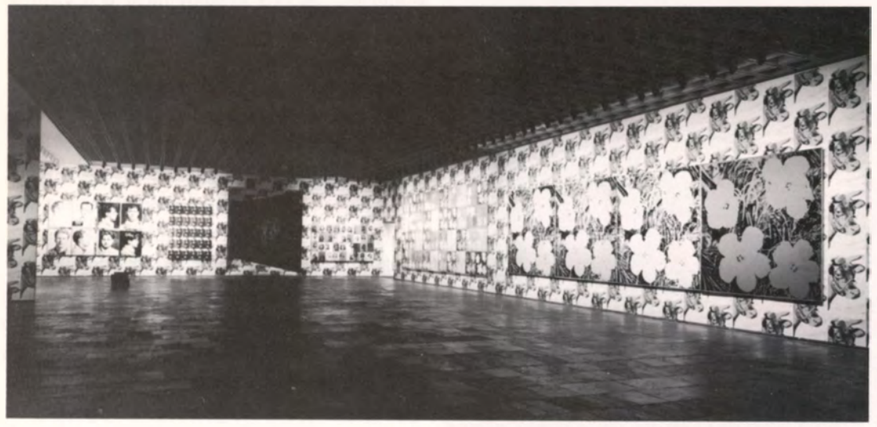


Figure 4.
Andy Warhol, installation view at the Whitney Museum of American Art, 1 May–13 June 1971. ©1996 Andy Warhol Foundation for the Visual Arts/ARS, New York.

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.[16] 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 wallpaper 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*,[17] 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 1910s 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* (1959) and *The Critic Sees* (1961), Johns launched what would become an extensive series of works that express a general hostility toward the art critic. Warhol eventually owned a work from each of these series: an embossed acetate print of *The Critic Sees* (1967; fig. 6), in which eyeglasses suggest that the critics "sees" through a filter; and a lead relief sculpture of *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.[18]

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

Figure 5.
Andy Warhol, *Rorschach*, 1984, synthetic polymer paint on canvas, 164 x 115 in. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. ©1996 Andy Warhol Foundation for the Visual Arts/ARS, New York.

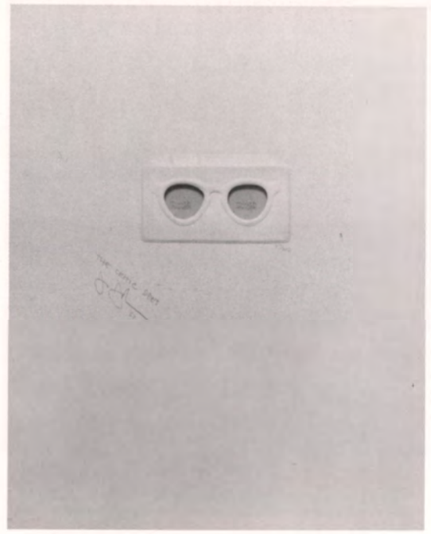


Figure 6.
Jasper Johns, *The Critic Sees*, 1967, silkscreen on acetate set into embossed paper, 3 3/8 x 6 5/8 in., glued onto a 23 7/8 x 20 in. sheet, from the album *Ten from Leo Castelli*, published by Tanglewood Press. ©1996 Jasper Johns/Licensed by VAGA, New York, NY. Photograph courtesy of Sotheby's, New York.

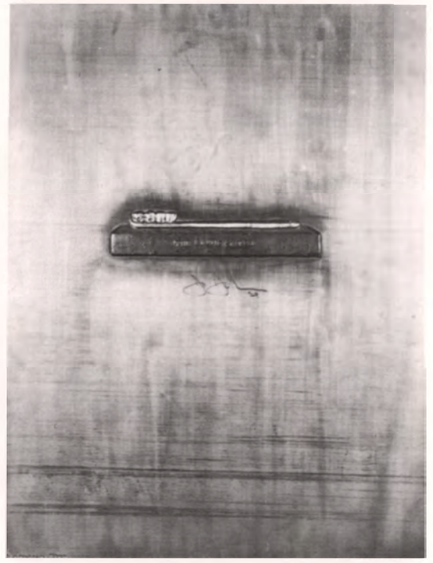


Figure 7.
Jasper Johns, *The Critic Smiles*, 1969, lead relief, 23 x 17 in., edition 60, No. JJ68-218. ©Gemini G.E.L., Los Angeles, California, 1969. ©1996 Jasper Johns/Licensed by VAGA, New York, NY.

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.[19]

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 caustic 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.[20] 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).[21] 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 Warhol evidently created visual responses—to have typified Warhol and/or his work in this non-responsive way. Hess had described the *Flower* paintings as "numb, banal and modern . . . works for the mantelpiece of a T.V.-commercial hero,"[22] 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."[23]

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 much 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—newsprint—of the medium of art criticism. Thus, in the Berlin dada artist Raoul Hausmann's collage *The Art Critic* (1920; fig. 8), the figure to the right of the critic is composed of newsprint. 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 (Boîte-en-valise)*, a suitcase containing miniature replicas of his work, of which Warhol owned two versions, one of 1942 and another of 1963, the latter being of

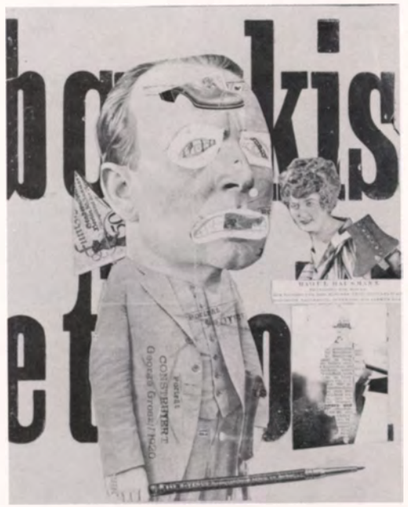


Figure 8.
Raoul Hausmann, *The Art Critic (Der Kunstkritiker)*, 1919–20, lithograph and photographic collage on paper. Tate Gallery, London. ©1997 Artists Rights Society (ARS), New York/ADAGP, Paris.

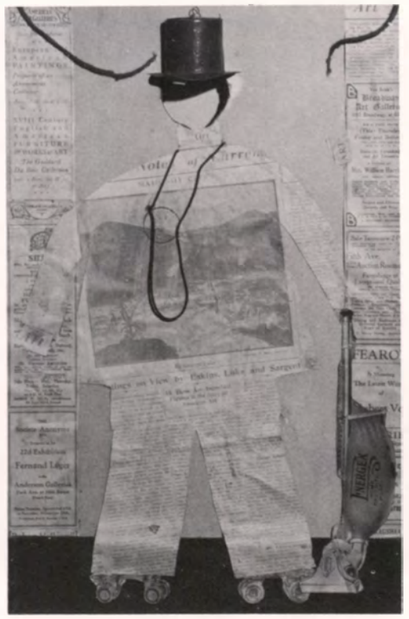


Figure 9.
Arthur Dove, *The Critic*, 1925, collage, 19 3/4 x 13 1/2 x 3 5/8 in. ©1996 Whitney Museum of American Art, New York. Purchase, with funds from the Historic Art Association of the Whitney Museum of American Art, Mr. and Mrs. Morton L. Janklow, the Howard and Jean Lipman Foundation, Inc. and Hannelore Schulhof.

Figure 10.
Apolinère Enameled from Marcel Duchamp's *Box in a Valise (Boîte-en-valise)*, 1935–41 (1963 edition).

Figure 11.
Marcel Duchamp, *Box in a Valise (Boîte-en-valise)*, 1935–41 (1963 edition), mixed media, edition of 30, box (closed) 14 13/16 x 15 15/16 x 3 9/16 in. Gift of Mrs. Robert B. Mayer, 1983.30. ©1997 Artists Rights Society (ARS), New York.

the same edition as the *Boîte* now in the collection of the Smart Museum (fig. 11).[26]

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 1984 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

Robert Hughes. Oh, I bet that's who it is. I just bet. I'm going to ask David. So they came and they wanted the biggest one. The Ink Spot painting. The Rorschach Blot. Jasper liked it.[28]

It is easy to understand why Johns would have been attracted to the ink blot paintings, for they echo his own interest in diagrams taken from perceptual psychology, such as the vase that can also be viewed as a profile of a human face in his painting *Ventriloquist* (1983). However, for Warhol the idea of offering Johns an ink blot painting for the fundraising benefit was a way to establish a connection between Johns's visual responses to art criticism and his own. Warhol's speculation in his diaries that Robert Hughes might be the critic to determine which artists would receive money from Johns's benefit was, in effect, his way of acknowledging that he had made the ink blot paintings with Hughes's critique, *The Rise of Andy Warhol*, in mind.

Additional allusions to Hughes's essay can be recognized in an interview with Warhol a few years later. Regarding the *Rorschach* series, Warhol told the interviewer:

> I was trying to do these to actually read into them and write about them, but I never really had the time to do that. So I was going to hire sombody [sic] to read into them, to pretend that it was me . . . all I would see would be a dog's face or something like a tree or a bird or a flower. Somebody else could see a lot more. But maybe they shouldn't have any reading into them at all. None at all . . . what's nice about those paintings is you could do them every five years . . . anytime you wanted to . . . because there's nothing to read into them.[29]

Warhol here reiterated Robert Hughes's assertions that, first, viewers read their own meanings into Warhol's art, and that second, the images lacked a particular reading. However, by turning to the abstract forms of the ink blot paintings, Warhol eliminated the possibility of easy political interpretations such as those referred to by Hughes. Thus, in creating the *Rorschach* paintings, Warhol effectively contradicted the entire point of Hughes's Rorschach-test metaphor, while at the same time appearing to agree with it by making it a literal aspect of his art. In so doing, he not only revealed to us his human side, but also called our attention to the fact that relationships between artists and critics are infinitely more complex than often is assumed.

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 Kimerly Rorschach and Courtenay Smith for their helpful guidance.*

NOTES

1. See, for example, Francis Frascina, ed., *Pollock and After: The Critical Debate* (New York: Harper Icon, 1985); Stephen C. Foster, *The Critics of Abstract Expressionism* (Ann Arbor: UMI Research Press, 1980); "Early Pop Art and the Consumptive Critic" in *Hand-Painted Pop: American Art in Transition, 1955–62,* ed. Russell Ferguson (Los Angeles: Museum of Contemporary Art, 1992), 163–77; and Anna C. Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine* 64 (January 1990): 44–63.

2. T.B.H. [Thomas B. Hess], "Reviews and Previews: Andy Warhol," *ARTnews* 63 (January 1965): 11.

3. These two 1971 versions of the *Cow* wallpaper are catalogued in *Andy Warhol Prints: A Catalogue Raisonné*, ed. Frayda Feldman and Jörg Schellmann, rev. ed. (New York: Ronald Feldman Fine Arts; Munich and New York: Editions Schellmann; New York: Abbeville Press, 1989), 37 (nos. 11a and 12).

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*, 202.

5. Russell W. Davenport, "A *Life* Round Table on Modern Art," *Life* (October 11, 1948): 62.

6. [B. Rouch], "The Talk of the Town: Unframed Space," *New Yorker* 26 (August 5, 1950): 16. The connection between what Pollock said in this interview and Huxley's *Life* comment was made by Ellen G. Landau, *Jackson Pollock* (New York: Harry N. Abrams, 1989), 172 and 179.

7. Bob Colacello, *Holy Terror: Andy Warhol Close Up* (New York: Harper Collins, 1990), 340.

8. Robert Hughes, "The Rise of Andy Warhol," *New York Review of Books* (February 18, 1982): 8.

9. The *Rorschach* paintings, in addition to referring to Hughes's remark, may allude to a homoerotic book entitled *ink blots*, by Dennis Martelli (1-Hammer Ink, Publishers, 1980), that is in the Archives Study Center, The Andy Warhol Museum, Pittsburgh, PA.

10. Leonard Schecter, "The Warhol Factory," *New York Post,* 23 February, 1966 (Warhol Clipping File, Theatre Collection, New York Public Library).

11. Peter Selz, "Pop Goes the Artist," *Partisan Review* 30 (Summer 1963), rpt. as "The Flaccid Art" in *Pop Art: The Critical Dialogue*, ed. Carol Anne Mahsun (Ann Arbor and London: UMI Research Press, 1989), 81.

12. John Ashbery, "Andy Warhol in Paris," *New York Herald Tribune,* 17 May 1965, International Edition, rpt. in Ashbery, *Reported Sightings: Art Chronicles 1957–1987*, ed. David Bergman (New York: Alfred A. Knopf, 1989), 121.

13. See, for example, Joseph Gelmis, *The Film Director as Superstar* (Garden City, N.Y.: Doubleday, 1970), 67.

14. *The Philosophy of Andy Warhol (From A to B and Back Again)* (San Diego, New York, and London: Harcourt Brace Jovanovich, 1975), 180.

15. Colacello, *Holy Terror*, 207–8. Regarding Warhol's practice of reading reviews of his exhibitions, and the possibility that he took the idea of making wallpaper from Hess's 1965 review of the *Flowers* exhibit, see Charles F. Stuckey, "Warhol in Context" in *The Work of Andy Warhol* (Dia Art Foundation Discussions in Contemporary Culture Number 3), ed. Gary Garrels (Seattle: Bay Press, 1989), 17.

16. See Patrick S. Smith, interview with Ivan Karp (October 12, 1978) in Smith, *Andy Warhol's Art and Films* (Ann Arbor: UMI Research Press, 1986), 357.

17. Ernst Kris and Otto Kurz, *Legend, Myth and Magic in the Image of the Artist* (1934), ed. and trans. E. H. Gombrich (New Haven and London: Yale University Press, 1979), 104–6.

18. Richard S. Field, *Jasper Johns: Prints 1960–1970* (New York, Washington and London: Praeger Publishers, in association with the Philadelphia Museum of Art, 1970), cat. nos. 68 and 119, respectively. Both works are in the catalogue of the auction of Warhol's estate; see *The Andy Warhol Collection*, vol. 5, *Americana and European and American Paintings, Drawings and Prints* (New York: Sotheby's, 1988), lots 3039 and 2991.

19. Johns's story of his interaction with this critic is quoted in Michael Crichton, *Jasper Johns* (New York: Harry N. Abrams, in association with the Whitney Museum of American Art, 1977), 48.

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, 1994): 51. Muntadas's production of a sarcastic 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* 82 (November 1994): 105–9.

21. Donald B. Kuspit, "Civil War: Artist Contra Critic," *Artforum* 19 (October 1980): 60–64.

22. Hess, "Reviews and Previews: Andy Warhol," 11.

23. Hughes, "The Rise of Andy Warhol," 8.

24. Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, Los Angeles and London: University of California Press, 1984), 37–40.

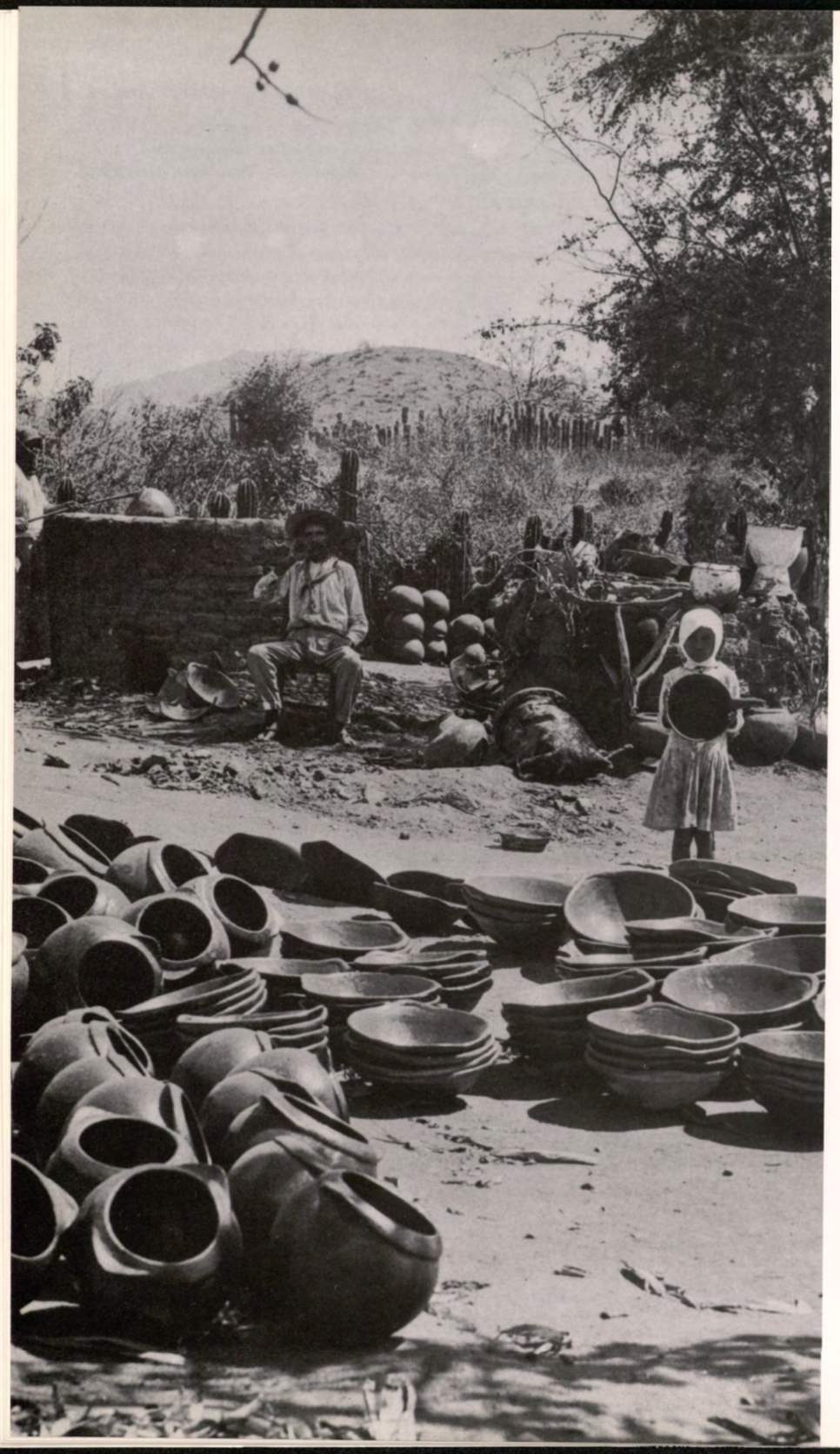
25. Johns seems to have adapted imagery from other collage works by Dove from the same period as *The Critic*; see Roberta Bernstein, *Jasper Johns's Paintings and Sculptures 1954–1974: The Changing Focus of the Eye* (Ann Arbor: UMI Research Press, 1985), 44 and 46.

26. The two versions of the *Boîte* owned by Warhol are catalogued in *The Andy Warhol Collection*, vol. 5, lots 2847 and 2864, respectively.

27. For some of Duchamp's thoughts on Apollinaire's writings about his art, see Pierre Cabanne, *Dialogues with Marcel Duchamp*, trans. Ron Padgett (London: Thames and Hudson, 1971), 29, 30 and 37–8.

28. *The Andy Warhol Diaries*, ed. Pat Hackett (New York: Warner Books, 1989), 560 (entry for March 28, 1984).

29. Robert Nickas, "Andy Warhol's Rorschach Test" [interview], *Arts Magazine* 61 (October 1986): 28.



Picture-Perfect: Hugo Brehme's Photographs of Mexico

BY ELIZABETH SIEGEL

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)[1] 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 resources—cultural, linguistic, and social—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 festivals 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 *Picturesque 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.[2] 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.[3]

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, Yucatan* (fig. 1) was added to the second edition in 1925; it also illustrated an article, "Recent Excavations at Chichen Itzá," in the tourist journal *Mexican Life*, in August of that year.[4] 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 Yucatan 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,

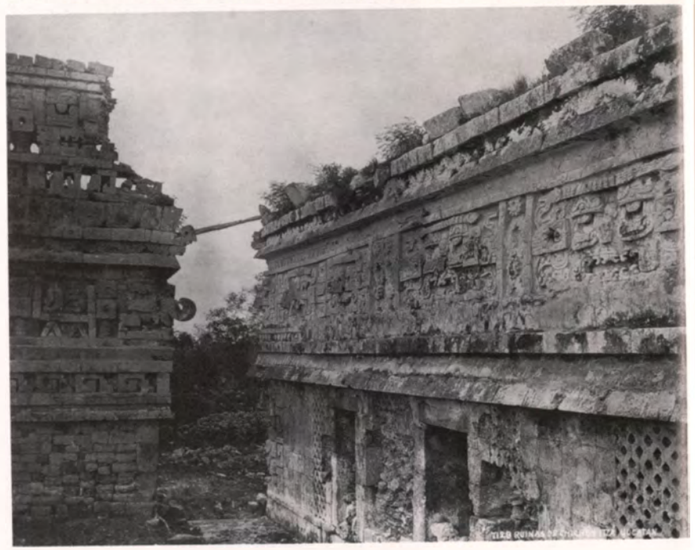


Figure 1.
Hugo Brehme, *Ruins of Chichen Itzá, Yucatan*, circa 1925, gelatin silver print, sheet: 7 7/8 x 9 7/8 in. Gift of Isaac S. and Jennifer A. Goldman, 1996.2.

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 mountaineer. The photograph of the volcano *El Ixtaccihuatl* (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 landscapist, 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, monuments, and history.[5] The landscape—especially mountains and volcanoes, but sometimes lakes or forests or cacti—became Brehme's trademark, differentiating him from the multitude of studio photographers in Mexico City.

As a foreign photographer in Mexico, Brehme was not that unusual: lured by the brilliant light, the exciting contemporary arts scene

Figure 2.
Hugo Brehme, *El Ixtaccihuatl*, circa 1920s, gelatin silver print, sheet: 9 1/2 x 7 3/4 in. Gift of Isaac S. and Jennifer A. Goldman, 1996.9.

Figure 3.
Paul Strand, *Man with a Hoe, Los Remedios, Mexico*, from the first edition of the *Mexican Portfolio*, 1933, photogravure, sheet: 7 3/16 x 5 11/16 in. Gift of David C. Ruttenberg, 1978.128. ©1940 Aperture Foundation Inc., Paul Strand Archive.

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.[6] The 1920s 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 1930s, Henri Cartier-Bresson, Edward Steichen, and Paul Strand all visited; Strand's work in 1933 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 Smart's gravure, 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 1951, 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![7]

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 intimately 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.[8] In 1923, Brehme sold a young Manuel Alvarez 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 Alvarez Bravo's surrealist mode from the Smart's collection).[9] And in August 1928, Brehme exhibited his works alongside Modotti, Alvarez Bravo, Antonio Garduño, and Eva Mendiola in *The Mexican Photographers Exhibition* (*Exposición de Fotógrafos Mexicanos*), 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.[10] 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 suitable for tourist consumption. Brehme directed

Figure 4.
Manuel Alvarez Bravo, *Optic Parable* (*Parábola Óptica*), 1931, gelatin silver print, 9 3/8 x 7 3/16 in. Gift of Joel Snyder, 1981.83.


HUGO BREHME

Photographer

Room 36, Ave. Cinco de Mayo No. 27
(Corner Cinco de Mayo and Bolivar Street)
MEXICO CITY, MEXICO
P. O. Box (Apartado) 2253
Phone: Ericsson 7755

Unique and Beautiful Views of Mexico.
Finest Assortment of Artistic Postcards in the Republic.
Enlargements and Developing Work a speciality.

The Albums below contain the best assortment of Mexican Views ever taken:

Picturesque Mexico, with 250 views and English titles. Price 15 pesos, postpaid.

Mexico Pintoresco, with 200 views and Spanish titles. Price 12 pesos, postpaid.

Mail Orders given immediate and careful attention.

Figure 5.
Hugo Brehme, Advertisement for Brehme's studio and photographs, circa 1925–28, courtesy of Grupo Editorial Miguel Ángel Porrúa.

both his postcards and his view books toward a non-Mexican audience. For example, in the June 1935 issue of *Mexican Life*, an English-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 postals 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."[11] 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 began a period of intense foreign interest in Mexico, as a new government promised radical change, archaeological excavations uncovered wondrous buildings and works of art, and the murals of the Mexican Renaissance gained international recognition. Artists, anthropologists, archaeologists, political scientists, and, of course, the ubiquitous tourists from the north all came to witness Mexico's simultaneous constancy and change. Most of them were in the business of representing Mexico to their own audiences, reporting back to Europe or the States as Mexico began to put on a public cultural face for a curious world.

With the huge influx of foreign visitors and settled expatriates, there sprang up a multitude of tourist and other cultural journals in both Spanish and English (and an assorted few in French and German). Anthropologist Frances Toor's *Mexican Folkways*, a bilingual journal established in 1925, published drawings and photographs by artists such as Diego Rivera, Jean Charlot, Carlos Merida, Modotti, and Weston; it featured articles by writers and critics like Carleton Beals, Anita Brenner, and René d'Harnoncourt along with artists' statements (Modotti, for example, published her own manifesto on photography in its pages). Brehme photographed for the journal and advertised his services for its expatriate readership throughout 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.[12] 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 Mexico City*) of 1918 to the 1924 *Guide and Handbook for Travellers 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 monthly, *Tricolor,* published Brehme's images on lush, large-scale pages in the late 1910s;[13] in the journal *Revista de Revistas*, Brehme's pictures illustrated archaeological topics as well as a 1928 article titled "Typical Mexico," showing Mexico to itself. And with the arrival of automobile travel came the monthly automotive travel guide, *Mapa: Revista de*

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 1930s and 1940s, and he often photographed for articles on local colonial architecture, archaeological excavations, and folk traditions. One such photograph is the Smart's *Tepotzotlan* (fig. 6), which was one of fourteen images illustrating the 1934 article "Nuestros Conventos" (Our Convents).[14] A much closer view than his usual approach, this photograph nonetheless exemplifies Brehme's balanced, geometric style. At the center of the coffered ceiling is what appears to be the national symbol of Mexico, an eagle with a snake in its mouth perched upon a cactus (from the Aztec legend of the discovery of their city); it is surrounded by concentric circles of winged seraphim and cherubs that seem to hold it aloft. Brehme's framing suggests not only a concern with the formal harmony of his picture, but also a sense of the co-existence of colonial and pre-Columbian symbols that make up twentieth-century Mexican identity.

Figure 6.
Hugo Brehme, *Tepotzotlan*, circa 1920s, toned gelatin silver print, sheet: 13 7/16 x 10 in. Gift of Isaac S. and Jennifer A. Goldman, 1996.6.

We have seen that Brehme was uniquely positioned—through his status as both Mexican and foreigner, through his ties to the art world as well as the world of commerce—to disseminate images of Mexico. If we turn to the kinds of images he produced, one of the first pictures Brehme took that symbolized Mexico to its own people was his portrait of the revolutionary leader Emiliano Zapata in 1914.[15] In it, the sombrero-clad Zapata stands alert and fierce, his rifle ready in one hand, sword drawn in the other, with bands of ammunition crossed at his chest. Diego Rivera, then in Europe, was inspired enough to base his *Paisaje zapatista* (*Zapatist 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.

Brehme's later images of Mexico veered away from the political and documentary toward the more culturally-laden symbolism of *Mexicanidad*, or "Mexicanness."[17] Drawn from the traditions of a pre-Columbian past and a folk present, *Mexicanidad* represented the political and artistic revival of the native in the wake of the Revolution. 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.[18] One example of his fascination with what he might have called "typical Mexico" can be found in *Alfarería, 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 (at least on the part of mother and child), and the broader landscape of cacti, 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 Mexicanness as much in the native flora, the black pottery, and the harsh sunlight as in the people themselves.

Figure 7.
Hugo Brehme, *Potter Family*, (*Alfareria, Oaxaca*), circa 1920s, toned gelatin silver print, sheet: 10 3/8 x 13 3/8 in. Gift of Isaac S. and Jennifer A. Goldman, 1996.7.

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:

> [I]s our country an erupting volcano, or an idyllic landscape over which an ancestral carriage goes its way?. . . Are our true spirit and essence adequately reflected in the maguey cactus, prickly pear, and the tree in the foreground of the mountain photograph?[20]

Brehme's idea of nationalism is tied to the land, an ideology central to emerging ideas of Mexican national identity in the first half of the century.[21] But where an artist like Rivera extolled the Indian and the worker within that 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 author of this book, who during many years of constant work has had the opportunity to admire the Mexican Nation with its picturesque landscapes, architectural preciousness, interesting native types, archaeological joys and the manifestations of modern life, feeling moved by these unforgettable impressions, considered it a duty to give the public the most notable of his collection of photographs taken directly from nature.[22]

These 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 has 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 light, the shapes of the maguey cactus, or the shadows across an Indian face.[24]

Although Brehme's photographs have been called pictorialist or picturesque, 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 intrusion of technology on the landscape or lives of Mexico; there are no cars or cameras, the tools of his own profession; there is no progress, only history. Brehme's picturesque Mexico is a country stranded in time, insistently still, a vision of the past even at the moment the shutter opened.

Somewhere between postcards and artistic photography, somewhere between Germany and Mexico, somewhere between naive symbolism and earnest admiration, lies the work of photographer Hugo Brehme. If Brehme was successful at exporting his personal image of Mexico and transforming it into a public one, it is because he could negotiate these different poles. The rather mundane vehicles of postcards, tour books, Christmas cards, and individual views for sale added up to a greater system that projected—to the outside world as well as to those at home—a particular image of Mexico at a moment when its identity was being forged anew. Critics in Mexico today view Brehme's photographs with a tinge of nostalgia for a Mexico that was picture-perfect, a Mexico that perhaps never existed: untouched, bucolic, and pure. The enduring appeal of these images lies in the very world that Brehme constructed; they make us long not for Mexico's past, but for Mexico as it appears in our imagination.

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NOTES

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 Jennifer A. Goldman, 1996.2–9. Although Brehme has most often been discussed, in the history of photography in Mexico, as merely a contemporary of Guillermo Kahlo (Frida Kahlo's photographer father) or as Manuel Alvarez Bravo's early teacher, there has been a surge of new research and exhibitions of his work in the last six years. The main texts on Brehme include Hugo Brehme, *México Pintoresco*, reprint edition (Mexico City: Grupo Editorial Miguel Ángel Porrúa, 1990); Hugo Brehme, *Pueblos y paisajes de México* (Mexico City: Grupo Editorial Miguel Ángel Porrúa, 1992); and the exhibition catalogue *México, una nación persistente: Hugo Brehme fotografías*, Instituto Nacional de Bellas Artes, Museo Franz Meyer (Mexico City: Grupo Editorial Miguel Ángel Porrúa, 1995).

2. The second edition, titled *Mexiko: Baukunst, Landschaft, Volksleben*, was published and circulated by Ernst Wasmuth worldwide except in Mexico, since *México Pintoresco* had been distributed there; it was 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 ruins.

3. Brehme, "Prefacio," *México Pintoresco*, IV.

4. *Mexiko: Baukunst, Landschaft, Volksleben*, plate 249; C. R. Millholand, "Recent Excavations at Chichen Itza," Mexican Life vol. I no. 7 (August 1925): 14.

5. Philippe Roussin elaborates on this argument in "Photographing the Second Discovery of America," *Mexico Through Foreign Eyes* (*México visto por ojos extranjeros*) *1850–1990*, ed. Carole Naggar and Fred Ritchin (New York: W.W. Norton & Company, 1993), 97.

6. Edward Weston is a prime example of an artist who came to experience life more elementally through his time in Mexico. At the end of his stay in Mexico, he wrote (seemingly unaware of his condescension): "These several years in Mexico have influenced my thought and life. Not so much the contact with my artist friends as the less direct proximity of a primitive race. Before Mexico I had been surrounded by the usual mass of American burgess—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." Weston, August 30, 1926, *The Daybooks of Edward Weston*, vol. I, ed. Nancy Newhall (New York: Aperture, 1973), 190. For more on foreign photographers in Mexico, see *Mexico Through Foreign Eyes*.

7. Brehme, "Los Indios Mexicanos," *México Pintoresco*, XXIII.

8. See Elena Poniatowska, "Hugo Brehme," *México Pintoresco*, 20, and the recollection by Denis Brehme (Hugo's grandson), "Hugo Brehme: su vida, su obra y sus tiempos," in *Pueblos y paisajes de México*.

9. Raquel Tibol, "Trazos sobre la cultura fotográfica en México," brochure to the exhibition, *Fotografías de Hugo Brehme*, Museo de la Basílica de Guadelupe, 22 August–22 October 1989.

10. Poniatowska, "Hugo Brehme," *México Pintoresco*, 18.

11. *Mexican Life* XI, no. 6 (June 1935): 67 and 90. Brehme was even more to the point in an ad in *Mexican Life* in July 1932, when he exhorted: "Tourists! You will find the largest and most artistic collection of MEXICAN VIEWS at Hugo Brehme's."

12. It is unclear whether Brehme worked on assignment or whether editors selected photographs from his collection of negatives; this makes it slightly more difficult to date his photographs. He did maintain an archive, Denis Brehme relates in *Pueblos y paisajes*, but it is not known if this was a personal storage system or one for commercial display.

13. *Tricolor* published a spread of some thirty photographs by Brehme in August 1918.

14. Carlos Sánchez Mejorada, "Nuestros Conventos," *Mapa: Revista de Turismo I*, no. 3 (June 1934): 7–13.

15. Until just a few years ago, the Zapata portrait was thought to have been taken by the documentary photographer Augustín Víctor Casasola, but during research for the exhibitions of recent years a copyright stamp with Brehme's name was found on the negative.

16. This assertion is made by Blanca Garduño, director of Museo-Estudio Diego Rivera, in publicity for the exhibition *México, una nación persistente*; see Patricia Rosales y Zamora, "Expondrán 168 Imágenes de Brehme, Aquí y en NY," *Excelsior*, Thursday 28 September 1995, 6-B.

17. The issue of *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 *la mexicanidad* (Mexicanness) plays a central role in photographic imagemaking, no consensus exists as to the referent." Fusco, "Essential Differences: Photographs of Mexican Women," *English is Broken 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 Tehuantepec, Denis Brehme recalls, because of the clothes and the strength of the women.

19. See Jesús Sánchez Uribe and Guillermo Tovar y de Teresa, "Hugo Brehme," translated by Jennifer G. Potter, *México: una nación persistente*, 27.

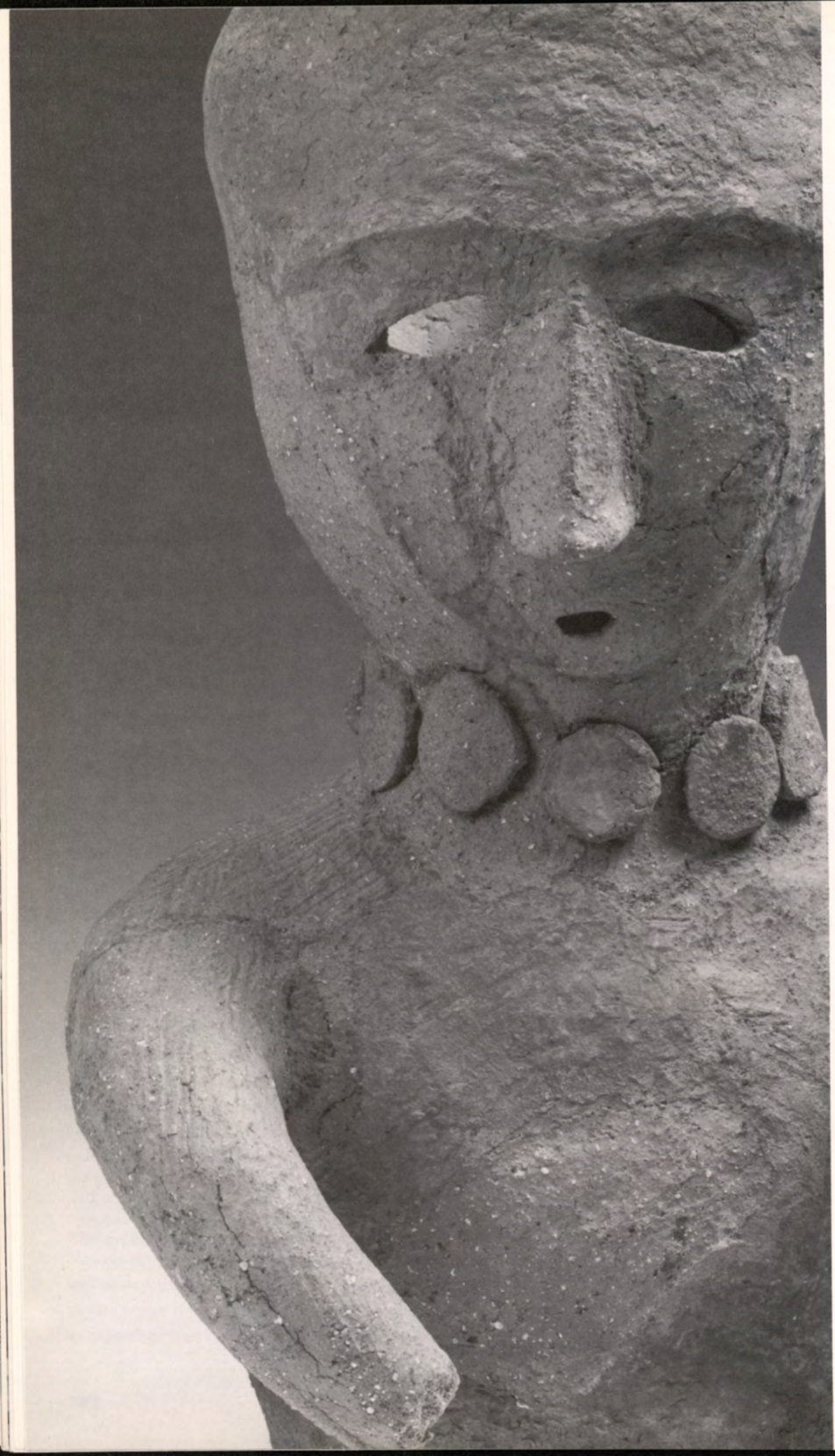
20. Sánchez Uribe and Tovar y de Teresa, 27.

21. 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 Córnea* no. 6 (1995): 49.

22. Brehme, "Prefacio," *México Pintoresco*, III.

23. Max Kozloff, "Picturing Mexico in Color," *Mexico Through Foreign Eyes*, 176.

24. Critics like Fusco have decried the "hegemonic prevalence" of this school of photography as it verges on stereotype: "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 *campesino* [peasant] and the mysterious *indigena* [native], fantastic survivors of the past." Fusco, 105.



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

MARY BORKOWSKI
American, born 1916
Untitled, after 1965
Embroidery on velvet,
21 1/4 x 21 1/4 (54 x 54)
The George Veronda Collection, 1996.24

ROGER BROWN
American, born 1941
Viewing the Auroral Drapery, 1971
Oil on canvas, in artist's original frame, 48 x 39 7/8 (121.9 x 101.3)
The George Veronda Collection, 1996.25

ROGER BROWN
Winter Walk, 1976
Oil on canvas, 72 x 72
(182.9 x 182.9)
The George Veronda Collection, 1996.26

MANIERRE DAWSON
American, 1887–1969
Night in Malta, 1913
Oil on canvasboard (?), 18 x 22
(45.7 x 55.9)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.96

ARTHUR DOVE
American, 1880–1946
Harbor in Light, 1929
Oil on canvas, in original copper frame, 21 1/2 x 29 5/8 (54.6 x 75.2)
Partial Bequest of John S. Anderson and Partial Purchase, by exchange, 1995.48

BONNIE HARRIS
American, 1870–1962
Insect Design, 1952
Casein on paperboard, 17 1/2 x 32 1/2 (44.5 x 82.6)
Gift of Marilee H. Asher, 1995. 46

BONNIE HARRIS
Persian Castle, circa 1960
Casein and lace on paperboard, 15 3/4 x 19 3/4 (40 x 50.2)
Gift of Marilee H. Asher, 1995. 47

RICHARD LOVING
American, born in Austria, 1924
Untitled, 1979
Acrylic on masonite, 30 1/2 x 24 x 1 3/4 (77.5 x 61 x 4.5)
The George Veronda Collection, 1996.28

GUILLERMO Mc DONALD
American, born in Peru, 1928
Untitled, n.d.
Oil on canvas, 18 1/4 x 25 1/4
(46.4 x 64.1)
The George Veronda Collection, 1996.29

HERMAN MENZEL
American, 1904–1988
Ore Boat, Cal-Sag Harbor,
probably 1930
Oil on canvas, 22 1/8 x 26 1/8
(56 x 66.4)
Gift of Mrs. Willa H. Menzel, 1996.50

PHILIP PEARLSTEIN
American, born 1924
Model on African Chair, Legs Crossed, 1980
Oil on canvas, 60 x 48 (152 x 121.9)
Bowman 487
Gift of the Joel and Carole Bernstein Family Collection, 1995.71

LARRY POONS
American, born 1937
Untitled, 1976
Acrylic on canvas, 88 x 40
(223.5 x 101.6)
Gift of the Joel and Carole Bernstein Family Collection, 1995.73

FAIRFIELD PORTER
American, 1907–1975
Long Island Farm Land, 1967
Oil on canvas, 14 1/2 x 22 1/2 (36.8 x 57.2)
Gift of the Joel and Carole Bernstein Family Collection, 1995.74

CHRISTINA RAMBERG
American, 1946–1995
Troubled Sleeve, 1974
Acrylic on masonite, in artist's original frame, 35 1/2 x 33 (90.2 x 83.8)
The George Veronda Collection, 1996.32

BARBARA ROSSI
American, born 1940
Quick-n-Quack, 1975
Acrylic on Plexiglas, in artist's original frame, 44 x 30 (111.8 x 76.2)
The George Veronda Collection, 1996.34

DAVID SHARPE
American, born 1944
Lovers, 1982
Oil on canvas, 60 x 48 (152.4 x 121.9)
Gift of Howard and Donna Stone, 1995.59

PAULINE SIMON
American, 1894–?
Mother and Child, 1972
Acrylic on canvas, 34 x 26 (86.4 x 66)
The George Veronda Collection, 1996.35

WILLIAM T. WILEY
American, born 1937
Drifting Net, 1987
Acrylic and pencil on canvas, 102 1/2 x 168 (260.4 x 426.8)
Gift of the Joel and Carole Bernstein Family Collection, 1995.61

RICHARD WILLENBRINK
American, born 1954
Three Female Nudes on a White and Blue Rug, 1986
Oil on canvas, 78 x 102 (198.1 x 259.1 cm.)
Gift of Howard and Donna Stone, 1995.60

KARL WIRSUM
American, born 1939
Bobbee Pin Magnet, 1971
Acrylic on canvas, in artist's original frame, 48 x 38 (121.9 x 96.5)
The George Veronda Collection, 1996.36

PHILIP WOFFORD
American, born 1935
Caravanserai, 1989
Oil and acrylic on canvas, 73 1/2 x 104 (186.7 x 264.1)
Gift of Allan Frumkin, 1995.53

SCULPTURE

ALEXANDER ARCHIPENKO
Ukrainian, 1887–1964
Woman Combing Her Hair, 1915 (model, edition date unknown)
Polished cast bronze, ed. 1/4, h. 14 1/2 (36.8)
Schmoll-Heilmann 30 a (undescribed edition of 4)
Gift of the Joel and Carole Bernstein Family Collection, 1995.70

ROGER BROWN
American, born 1941
Mask for the Chairman of the Board of Directors, 1974
Acrylic on wood construction with leather thongs, 37 x 9 x 14 (94 x 22.9 x 35.6)
The George Veronda Collection, 1996.16

SHEILA HICKS
American, lives in France, born 1934
Evolving Tapestry—Soleil, 1984
Wound, tied, and knotted dyed linen, three units; 14 x 16 x 15 (35.6 x 40.6 x 38.1) (overall)
Gift of the artist, 1995.45 a, b, c

JESSE HOWARD
American, 1885–1983
Walking Stick, circa 1967
Painted wood, 45 1/2 (115.6)
The George Veronda Collection, 1996.27

ROBERT LAURENT
American, born in France, 1890–1970
Mother and Child, late 1920s–early 1930s
Carved wood, h. without base 9 3/4 (24.8), h. with base 11 1/2 (29.2)
Gift of John N. Stern, 1995.108

Arthur Dove, *Harbor in Light*, 1929, 1995.48

Philip Pearlstein, *Model on African Chair, Legs Crossed*, 1980, 1995.71

ALDOBRANDO PIACENZA
American, born in Italy, 1888–1976
Bird House Cathedral, circa 1970
Unpainted wood construction, 33 5/8 (85.4)
The George Veronda Collection, 1996.31

EGIDE ROMBAUX
Belgian, 1865–1942
The Daughters of Satan (*Les filles de Satan*), 1900
Gilt cast bronze on marble and gilt cast bronze base, h. without base 20 1/8 (51.1), h. with base 22 1/8 (56.2)
Gift of John N. Stern, 1995.77

WORKS ON PAPER

ARTIST UNKNOWN
Walt Disney Studios
American
Sleeping Beauty, n.d.
Pencil on wove paper, 10 1/2 x 8 3/8 (26.7 x 21) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1995.76

EMILE BERNARD
French, 1868–1941
Rooftops, n.d.
Pen and brush, and ink and ink wash on wove paper, 12 7/8 x 9 7/8 (32.7 x 25) (sheet)
Gift of Jack and Helen Halpern in honor of Richard Born, 1995.105

ROBERT COTTINGHAM
American, born 1935
Kress, 1974
Gouache on wove paper, 10 1/2 x 10 1/2 (26.7 x 26.7) (sight)
Gift of the Joel and Carole Bernstein Family Collection, 1995.72

ARTHUR DOVE
American, 1880–1946
Untitled, n.d.
Ink and colored pencil on wove paper, 10 x 13 (25.4 x 33) (sight)
Gift of John L. Strauss, Jr., 1995.101

WILLIAM FREDERICK
American, born 1958
Oil Tanks, 1990
Pastel, pencil, and colored pencil on laid paper, 17 1/2 x 54 3/4 (44.5 x 139.1) (composition)
Gift of Goldman Asset Management Inc., 1995.97

RICHARD HAMILTON
British, born 1922
Untitled (View of a Garden through a Window), early 1940s
Pen and ink and watercolor on wove paper, 13 1/2 x 10 (34.4 x 25.4) (sheet)
Gift of Sylvia Sleigh, 1995.69

JUNE LEAF
American, lives in Canada, born 1929
Neighbor in the Landscape, 1971
Acrylic on wove paper, 21 3/8 x 31 5/8 (54.3 x 80.3) (sheet)
Gift of Marilyn Schiller, 1995.50

HERMAN MENZEL
American, 1904–1988
Hamilton Park Skaters, probably 1940s
Pencil and watercolor on wove paper, 14 1/2 x 17 11/16 (36.8 x 44.9) (sheet)
Gift of Mrs. Willa H. Menzel, 1995.52

(?) MINCHELL
American, dates unknown
Dinosaurs, n.d.
Pencil and watercolor on wove paper, 17 1/2 x 25 7/8 (44.5 x 65.7) (sheet)
The George Veronda Collection, 1996.30

GLADYS NILSSON
American, born 1940
Sitting for Her Portraite [*sic*], 1974
Watercolor on wove paper, 15 1/4 x 22 (38.7 x 55.9) (sheet)
The George Veronda Collection, 1996.17

DAVID PARK
American, 1911–1961
Untitled (Seated Male Nude), 1955–59
Brush and ink on wove paper, 16 7/8 x 13 13/16 (42.8 x 35.1) (sheet)
Gift of the Joel and Carole Bernstein Family Collection in memory of Bud Holland, 1995.49

MARTIN RAMIREZ
American, born in Mexico, 1885–1960
Untitled (Horse and Rider), circa 1955
Pencil on wove paper, 23 1/4 x 18 (59.1 x 45.7) (sheet)
The George Veronda Collection, 1996.33

MEL RAMOS
American, born 1935
Robin and Joker, 1962
Acrylic on acetate, 2 sheets mounted together: 8 1/2 x 5 1/2 (21.5 x 13.9) and 8 1/2 x 9 1/4 (21.5 x 23.5) (both sight)
Gift of the Joel and Carole Bernstein Family Collection, 1995.75

SUELLEN ROCCA
American, born 1943
Face Picture III, 1982
Pencil on wove paper, 15 x 11 (38.1 x 27.9) (sheet)
Gift of Mrs. Edwin A. Bergman, 1996.53

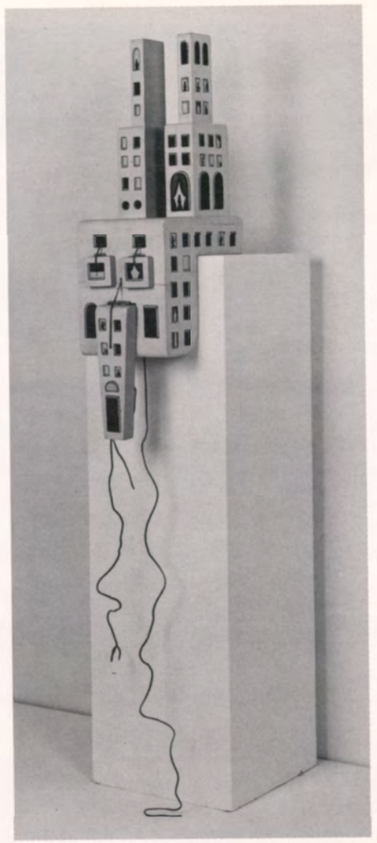
BARBARA ROSSI
American, born 1940
Grace's Rigor, 1976
Pencil and colored pencil on wove paper, 23 x 29 (58.4 x 73.7) (sheet)
The George Veronda Collection, 1996.18

DAVID SHARPE
American, born 1944
Untitled (Abstraction), 1970
Pencil and watercolor on wove paper, 15 x 18 (38.1 x 45.7) (sheet)
Gift of Leon and Marian Despres, 1995.54

DAVID SHARPE
Untitled (Lovers), 1981
Pencil on wove paper, 30 5/8 x 22 3/4 (77.8 x 57.8) (sheet)
Gift of the artist, 1995.51

WILLIAM T. WILEY
American, born 1937
Untitled (Drifting Net), 1987
Pencil, pen and ink on wove paper, 2 sheets: 7 1/16 x 10 1/4 (18 x 26) (each sheet)
Gift of the Joel and Carole Bernstein Family Collection, 1995.62 a–b

JOSEPH YOAKUM
American, 1886/88–1976
Dune in Indiana, 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, 1996.20



Roger Brown, *Mask for the Chairman of the Board of Directors*, 1974, 1996.16

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, 1996.21

JOSEPH YOAKUM
Mountain of 40 Days Fast Jericho Judea, 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

JOSEPH YOAKUM
Moon Valley Mtn in Puget Sounds near Columbia Sounds 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

RAY YOSHIDA
American, born 1930
Analogies #6, 1973
Marker ink and paper collage on wove paper, 30 1/2 x 22 1/2 (77.5 x 57.2) (sheet)
The George Veronda Collection, 1996.19

PRINTS

HANS BELLMER
French, born in Germany, 1902–1975
Untitled, circa 1950s
Etching, artist's proof impression, 9 3/8 x 5 1/2 (23.8 x 14) (plate)
Anonymous Gift in honor of Richard Born, 1996.51

ROGER BROWN
American, born 1941
Cathedral in Space, 1983
Color lithograph and screenprint, ed. 34/65, 40 x 30 1/16 (101.6 x 76.2) (composition)
Adrian-Born 31
Gift of Robert G. Donnelley, 1995.78

FÉLIX-HILAIRE BUHOT
French, 1847–1898
Sheep Pens, Setting Sun (*Les Bergeries, Soleil couchant*), 1881
Etching, drypoint, aquatint, and roulette, 5 1/8 x 10 1/2 (13 x 26.7) (plate)
Bourcard-Goodfriend 151 iv/iv
Purchase, Gift of the Friends of the Smart Museum, 1996, 1996.47

LYONEL FEININGER
American, lived in Germany, 1871–1956
Gelmeroda, 1920 (block, this impression printed 1958)
Woodcut, ed. of 300, 13 x 9 3/4 (33 x 24.8) (block)
Prasse W 237
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.86

JEAN-LOUIS FORAIN
French, 1852–1931
Rue Lafitte, 1902
Lithograph, ed. 32/50, 12 x 9 1/2 (30.5 x 24.1) (composition)
Guerin 6
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.87

JEAN-LOUIS FORAIN
Dancer and Head-Waiter (*Danseuse et maître d'hôtel*), 1908
Etching (soft-ground) and aquatint, 12 7/8 x 11 1/4 (32.8 x 28.6) (plate)
Guerin 34
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.88

OSKAR KOKOSCHKA
Austrian, 1886–1980
Olda, 1956
Lithograph (printed in sepia orange), ed. 39/50, 17 5/16 x 13 3/16 (44 x 33.5) (sheet)
Wingler-Welz 207
Gift of Jack and Helen Halpern, 1995.106

MARIE LAURENCIN
French, 1885–1956
Dinah, 1931
Color lithograph, ed. 56/125, 15 1/2 x 11 3/8 (39.4 x 29) (composition)
Marchesseau 166 II/II
Gift of Jack and Helen Halpern in honor of Kimerly Rorschach, 1995.107

LOUIS LEGRAND
French, 1863–1951
His Kid (*Son Gosse*), n.d.
Etching, ed. 14/50, 8 1/16 x 6 3/8 (20.5 x 16.2) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.89

LOUIS LEGRAND
Chit-Chat (*Bavardage*), 1901
Color etching and aquatint, ed. 66/130, 7 3/8 x 5 3/16 (26 x 13.2) (plate)
From the series *Parisian Fauna* (*Faune parisienne*)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.90

ALPHONSE LEGROS
English, born in France, 1837–1911
Untitled (Peasant in a Forest), n.d.
Etching, 5 15/16 x 10 13/16 (15.1 x 17.5) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.91

ROBERT LOSTUTTER
American, born 1937
Ross's Turaco Looking Back, 1988
Etching, hand-colored in watercolor, ed. 6/20, 6 13/16 x 7 5/8 (17.3 x 19.4) (plate)
Gift of Goldman Asset Management Inc., 1995.98

RENÉ MAGRITTE
Belgian, 1898–1967
Untitled (Rose and Pear), n.d.
Color etching, ed. 93/150, 6 1/4 x 4 1/4 (15.9 x 10.8) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.92

GLADYS NILSSON
American, born 1940
Problematical Tripdickery, 1984
Color etching and drypoint, three individual plates conceived as a unified horizontal composition and printed on a single sheet, ed. 21/25, 7 7/16 x 18 5/8 (18.9 x 47.3) (overall dimensions of printed composition)
Adrian-Born 145
Gift of the artist in honor of Christina Ramberg, 1995.55

GLADYS NILSSON
Plate Dancing in Carbondale, 1984
Etching and drypoint, ed. 23/28, 11 11/16 x 8 13/16 (29.7 x 22.4) (plate)
Adrian-Born 146
Gift of the artist in honor of Christina Ramberg, 1995.56

GLADYS NILSSON
The Little Naturalist's Field Trip, 1993
Etching, drypoint, and aquatint, ed. 63/80, 17 13/16 x 23 15/16 (45.2 x 60.8) (plate)
From the portfolio *AGB 1+10*
Gift of the artist in honor of Christina Ramberg, 1995.57

GLADYS NILSSON
Untitled, 1993
Suite of ten etchings, plate dimensions vary
Gift of the artist in memory of Whitney Halstead, 1995.58 a–j

JIM NUTT
American, born 1938
oh! my goodness (NO NO), 1977
Etching with plate tone (printed in brown), ed. 50/50, 9 7/8 x 11 7/8 (25.1 x 30.2) (plate)
Adrian-Born 198 IV/IV
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds 1996, 1996.15

JEANETTE PASIN-SLOAN
American, born 1946
Emergence, 1990
Hand-colored etching, ed. 5/10, 23 3/4 x 16 1/2 (60.3 x 41.9) (plate)
Gift of Mrs. Richard W. Peltz in memory of Richard Peltz, B.A.'46, M.A.'49, Ph.D.'53, 1996.54

MAX PECHSTEIN
German, 1881–1955
Acrobats III (*Akrobaten III*), 1912
(block, edition 1918)
Two-color (black, blue) woodcut, 8 7/16 x 10 5/8 (21.5 x 27) (block)
Published in *Die Schaffenden*, I. Jahrg. Mappe I, 1918
Krüger H 137
Gift of Mrs. Esther English, 1995.67

FAITH RINGGOLD
American, born 1930
The Sun Flower Quilting Bee at Arles, 1996
Color lithograph, ed. 59/100, 22 x 30 (55.8 x 76.2) (sheet)
Purchase, Unrestricted Acquisitions Fund, 1996.55

Suzanne Valadon, *Catherine Washing Herself* (*Catherine s'epongeant*), 1908, 1995.93

KARL SCHMIDT-ROTTLUFF
German, 1884–1976
House with Poplar Trees (*Haus mit Pappeln*), 1913
(block, edition 1918)
Woodcut, 9 1/2–9 1/4 x 8 1/4–10 (23.9–23.5 x 21–25) (irr. block)
Published in *Die Schaffenden*, I. Jahrg. Mappe I, 1918
Shapire 118
Gift of Mrs. Esther English, 1995.68

SUZANNE VALADON
French, 1865–1938
Catherine Washing Herself (*Catherine s'epongeant*), 1908
Etching, ed. 31/75, 8 1/2 x 8 1/16 (21.6 x 20.5) (plate)
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.93

ANDY WARHOL
American, 1928–1987
Cow, 1971
Color screenprint on wallpaper (blue/yellow) 45 1/2 x 29 3/4 (115.6 x 75.6) (sheet)
Feldman-Schellmann 12
Purchase, Unrestricted Acquisitions Fund, 1996.48

ANDY WARHOL
Cow, 1971
Color screenprint on wallpaper (periwinkle/brown) 45 1/2 x 29 3/4 (115.6 x 75.6) (sheet)
Feldman-Schellmann 12
Purchase, Unrestricted Acquisitions Fund, 1996.49

PHOTOGRAPHY

ARTIST UNKNOWN
Mexican (?)
Untitled (Four Men in a River, Mexico), circa 1900
Gelatin silver print, vintage impression mounted on original mat, 6 5/8 x 8 7/16 (16.8 x 21.4) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.12

ARTIST UNKNOWN
Mexican (?)
Untitled (Man Walking Towards a Village, Mexico), circa 1900
Gelatin silver print, vintage impression mounted on original mat, 7 11/16 x 9 1/2 (19.5 x 24.1) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.13

ARTIST UNKNOWN
Mexican (?)
Untitled (Four Men in a Field, Mexico), circa 1900
Gelatin silver print, vintage impression mounted on original mat, 6 5/8 x 9 1/2 (16.8 x 24.1) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.14

ARTIST UNKNOWN
Mexican (?)
Untitled (Women by a Circular Building, Mexico), circa 1910
Toned gelatin silver print, vintage impression mounted on original mat, 12 7/8 x 7 5/16 (32.7 x 18.6) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.11

SYLVESTER BAXTER
American, dates unknown
The Cathedral of Puebla, Puebla, Mexico, circa 1920s
Gelatin silver print, vintage impression in original mat, 9 1/2 x 7 1/2 (24.1 x 19.1) (sight)
Gift of Isaac S. and Jennifer A. Goldman, 1996.10

HUGO BREHME
Mexican, 1882–1954
Detail of North Wing, Casa de las Monjas, 1915–25
Gelatin silver print, vintage impression, 8 x 10 (20.3 x 25.4) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.3

HUGO BREHME
Taxco Gro, Parroquia, circa 1920s
Toned gelatin silver print, vintage impression mounted on original mat, 13 5/8 x 9 7/8 (34.6 x 25.1) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.4

HUGO BREHME
El Rojario, Santo Domingo, Puebla, circa 1920s
Toned gelatin silver print, vintage impression mounted on original mat, 13 3/8 x 10 1/2 (34 x 26.7) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.5

HUGO BREHME
Tepotzotlan, circa 1920s
Toned gelatin silver print, vintage impression mounted on original mat, 13 7/16 x 10 (34.2 x 25.4) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.6

HUGO BREHME
Alfarería, Oaxaca, circa 1920s
Toned gelatin silver print, vintage impression mounted on original mat, 10 3/8 x 13 3/8 (26.4 x 34) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.7

HUGO BREHME
El Ixtacchuatl, circa 1920s
Gelatin silver print, vintage impression, 9 1/2 x 7 3/4 (24.1 x 19.7) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.9

HUGO BREHME
Ruins of Chichen Itzá, Yucatan, circa 1925
Gelatin silver print, vintage impression, 7 7/8 x 9 7/8 (20 x 25.1) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.2

HUGO BREHME
Popocatepetl, circa 1930s
Toned gelatin silver print, vintage impression mounted on original mat, 13 5/16 x 10 3/8 (33.8 x 34) (sheet)
Gift of Isaac S. and Jennifer A. Goldman, 1996.8

DECORATIVE ARTS

RUTH DUCKWORTH
American, born in Germany 1919, lived in England
Large Plate, circa 1968
Glazed stoneware, diam. of rim 19 (48.3)
Gift of Mr. and Mrs. Phil Shorr, 1995.66

JEAN LURÇAT
Designer
French, 1881–1966
Plate, 1966
Glazed earthenware, diam. of rim 9 11/16 (24.6)
Gift of Linda L. Kramer, 1996.52

ASIAN

CHINESE: PAINTING

CHEN XIANZHANG (*hao* BAISHA)
Chinese, 1428–1500
Calligraphy: Poem, second half of 15th century
Hanging scroll, brush and ink on paper, 49 x 20 (124.5 x 50.8) (calligraphy panel)
Gift of Alice and Barry Karl, 1995.65

ARTIST UNIDENTIFIED
Chinese, Qing dynasty (1644–1912)
Landscapes, probably 18th century
Three leaves from an album, brush and ink and light color on paper, each 11 x 19 (27.9 x 48.3)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.80, 1995.81, and 1995.82

CHINESE: SCULPTURE

Han dynasty (206 B.C.E.–220 C.E.)
Tomb Sculpture (Mingqi): Horseshoe-Shaped Model of a Stove, n.d.
Green glazed earthenware with molded decoration, 4 1/4 x 7 3/4 x 7 (10.8 x 19.7 x 17.8)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.104

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., 1995.83 and 1996.1

CHINESE: CERAMICS

Late Eastern Zhou dynasty (770–256 B.C.E.) or Han dynasty (206 B.C.E.–220 C.E.)
Ritual or Funerary Vessel (?): Globular Vase, n.d.
Stoneware with beaten or impressed repeat-pattern decoration and partial natural ash glaze, h. 12 (30.5), diam. of mouth 6 13/16 (17.3)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.102

Han dynasty (206 B.C.E.–220 C.E.)
Funerary Vessel (Mingqi): Hu, n.d.
Unglazed earthenware (grayware) with incised and applied molded decoration, 15 1/8 (38.4)
Gift of Dr. Harry and Mrs. Lucia Miller, 1995.84

Han dynasty
Hu, n.d.
Stoneware with modeled, incised and combed, and applied decoration and partial natural ash glaze, h. 16 (40.6), diam. of mouth 6 1/2 (16.5)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.103

INDIAN: PAINTING

Mughal style
A Prince on Horseback Entering a Camp, 20th century (?)
Opaque colors and gold on paper, 8 x 4 7/8 (20.3 x 12.4) (painting)
Folio from a bound manuscript, with calligraphic text on verso, in which the Mughal-style miniature has been inserted into an earlier 18th–19th-century (?) border of Indian design
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.94

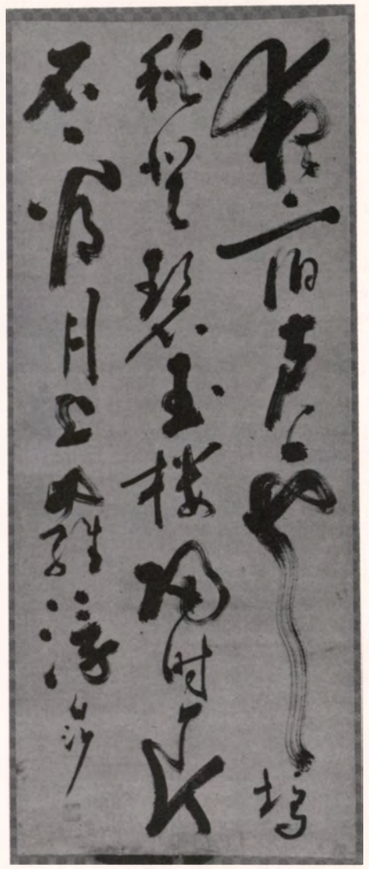
Mughal style
A Scene of Lovers, 20th century (?)
Opaque colors on paper, 6 13/16 x 4 1/4 (17.3 x 10.8) (painting)
Folio from a bound manuscript with calligraphic text on verso
Gift of Dr. and Mrs. Meyer S. Gunther, 1995.95

JAPANESE: SCULPTURE

Kofun period
Tumulus Figure (Haniwa): Male Figure, 6th–7th century
Unglazed modeled earthenware with incised and applied decoration, 14 (35.5)
Purchase, Gift of the Students and Friends of Father Harrie A. Vanderstappen, S.V.D., 1996.45

JAPANESE: WORKS ON PAPER

YASUMASA MORIMURA
Japanese, born 1951
Ambiguous Beauty (Aimai-no-bi), 1995
Color lithograph, printed recto and verso and mounted as a folding fan, ed. of 5000, 20 x 20 (50.8 x 50.8)
Gift of the Peter Norton Family, 1995.79



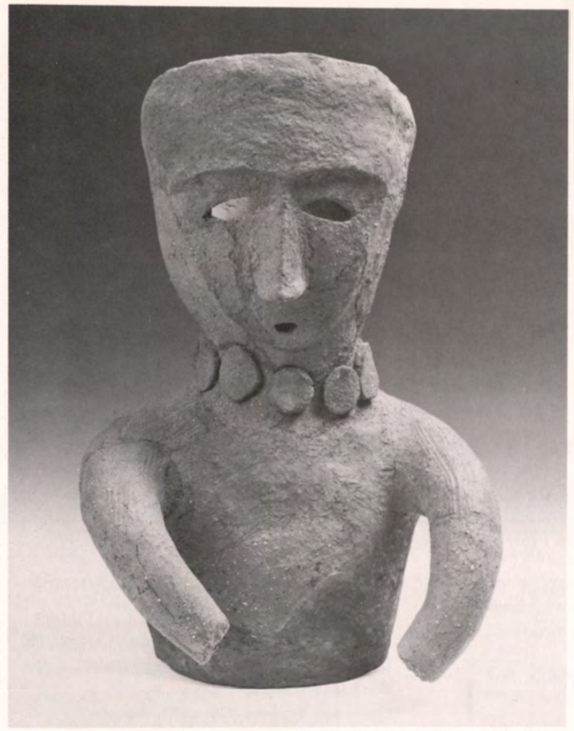
Chen Xianzhang (*hao* Baisha), *Calligraphy: Poem*, second half of 15th century, 1995.65

JAPANESE: METALWORK

Edo period (1600–1868)
Pair of Keman (Altar Pendants), first half of 19th century
Gilt bronze, 14 x 14 (35.5 x 35.5) and 14 x 13 7/8 (35.5 x 35.2)
Gift of Mrs. Miriam H. Kirkley in memory of Paul A. Kirkley, 1955.63 and 1995.64

KOREAN: CERAMICS

Unified Silla period (668–918)
Covered Cinerary Urn, 8th–9th century
Unglazed stoneware with incised and impressed decoration and natural ash glaze deposits, h. with cover 5 1/4 (13.3), diam. of mouth of bowl 4 7/16 (11.3)
Purchase, Gift of the Friends of the Smart Museum, 1996.46a, b



Japanese, Kofun period, *Tumulus Figure (Haniwa): Male Figure*, 6th–7th century, 1996.45

Koryo dynasty (918–1392)
Bowl, 12th–13th century
Stoneware with celadon glaze and inlaid black-and-white decoration, h. 3 3/8 (8.6), diam. of rim 8 1/16 (20.5)
Gift of Dr. Harry and Mrs. Lucia Miller, 1995.85

TIBETAN: PAINTINGS

Thanka: Green Tara, probably late-18th–early 19th century
Hanging scroll, pigment on cloth, 33 1/4 x 23 5/16 (84.5 x 59.2) (painting)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.99

Thanka: Lamaist Monk, probably late-19th–early 20th century
Hanging scroll, pigment on cloth, 22 3/4 x 16 1/2 (57.8 x 41.9) (painting)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1995.100

AFRICAN

SCULPTURE

Liberia or Ivory Coast, Dan people
Mask, 20th century
Carved wood, forged iron, and cut aluminum (?), 10 3/8 (26.3)
The George Veronda Collection, 1996.38

Mali, Dogon people
Mask, 20th century
Carved wood, cowry shells, beads, and mirrors, 25 1/2 (64.8)
The George Veronda Collection, 1996.41

Ivory Coast, Guro people
Mask, 20th century
Carved wood with painted decoration, 13 3/4 (34.9)
The George Veronda Collection, 1996.39

Ivory Coast, Guro people
Mask, 20th century
Carved wood with painted decoration, 21 (53.3)
The George Veronda Collection, 1996.40

Marka people
Mask, 20th century
Carved wood, metal, and string, 13 (33)
The George Veronda Collection, 1996.37

OCEANIC

SCULPTURE

New Guinea, Sepik River
Mask-like Dagger, 20th century
Bone (?) staff with mud decorated with cowry shells, colored beads, feathers, and boar tusks, 16 (40.6)
The George Veronda Collection, 1996.42

New Guinea, Sepik River
Mask, 20th century
Carved wood braided rope strips and feathers, 19 1/2 (49.5)
The George Veronda Collection, 1996.43

New Guinea, Sepik River
Mask, 20th century
Carved wood with shell, cowry shell, and feather decoration, 19 3/4 (50)
The George Veronda Collection, 1996.44

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 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, 1883–1971
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, designer
American, 1867–1959
Arm Chair, 1900
Oak, 34 1/2 x 36 1/2 x 28 (87.6 x 92.7 x 71.1) (overall)
Designed for the Harley Bradley House, Kankakee, Illinois
University Transfer, Gift of Mr. Marvin Hammack, Kankakee, 1967.66

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, Gift of Mr. Marvin Hammack, Kankakee, 1967.68

Frank Lloyd Wright
Barrel Arm Chair, 1900
Oak with (replacement) upholstered seat, 27 x 27 1/2 x 28 (68.6 x 69.8 x 71.1) (overall)
Designed for the Harley Bradley House, Kankakee, Illinois
University Transfer, Gift of Mr. Marvin Hammack, Kankakee, 1967.70

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

Frank Lloyd Wright
Dining Table Side Chair for a Child, 1907–10
Oak with (replacement) leather slip seat, 52 1/2 x 18 x 19 1/4 (133.3 x 45.7 x 48.9) (overall)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.81

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, 1967.83

Frank Lloyd Wright
Window, circa 1909
Wood and metal with clear and colored leaded glass, 49 1/4 x 30 5/8 (125.6 x 77.8)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.86

Frank Lloyd Wright
Window, circa 1909
Wood and metal with clear leaded glass, 33 3/4 x 35 5/8 (85.7 x 90.5)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.87

Frank Lloyd Wright
Window, circa 1909
Wood and metal with clear and colored leaded glass, 47 7/8 x 38 5/8 (124.5 x 76.8)
Designed for the Frederick C. Robie Residence, Chicago
University Transfer, 1967.89

Milwaukee Art Museum, Milwaukee, Wisconsin
Prairie School Collaborators: Frank Lloyd Wright and George Mann Niedecken
6 October 1995–4 February 1996

Frank Lloyd Wright, designer
American, 1867–1959
Side 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)
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

Installation view of *Looking to Learn: Visual Pedagogy at the University of Chicago*

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, Associate 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–2 June, 1996

Through eleven drawings from the permanent collection of The Arts Club, including works by André Derain, Paul Klee, Henri Matisse, Joan Miró, 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-François 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 Regenstein Library's Department of Special Collections. This project was supported by a grant from the Andrew W. Mellon Foundation.

Events

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.

Gallery talks by participating artists: Erik S. Lieber, Morgan Santander, and Karen Louise Wilson, 30 July 1995. Anthony Elms, Marc Fischer, Duncan Webb, 6 August 1995.

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

Members' Opening Reception: 22 September 1995.

Lecture: "The Gender of Japanese Art," Professor Kaori Chino, Department of Japanese Art History, Gakushuin University, Tokyo, 22 September 1995.

Conference: "Images of Women in Japanese Culture," DePaul University, 23 September 1995.

Japanese Tea Ceremony: "Music and Dance of Japan," co-sponsored by Mostly Music, 1 October 1995.

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

Members' Opening Reception: 21 October 1995.

Symposium: "Twenty-Five Years of African-American Art: Multiple Perspectives." Participants included: Valerie Mercer, Curator of Collections, The Studio Museum in Harlem; Paul Rogers, Assistant Professor, Department of Art, University of Chicago; Ramon Price, Chief Curator, DuSable Museum of African American History; exhibition artists Richard Hunt, Kerry James Marshall, and William T. Williams. Co-sponsored by the DuSable Museum, 21 October 1995.

Video Screenings: "Two Centuries of Black American Art." Award-winning film survey of African-American art by Carlton Moss, weekly screenings from 20 October through 8 December 1995.

Jazz concert: Featured Chicago-based musicians Jimmy Ellis and Beverly Pickens, co-sponsored by Mostly Music, 11 November 1995.

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:

Newberry's Very Merry Bazaar: participation in a holiday bazaar featuring Chicago's museums, cultural centers, and other non-profit organizations at the Newberry Library, Chicago, 17–19 November 1995.

Hyde Park Youth Symphonetta Concert: 2 December 1995.

Members' New Year's Open House: 5 January 1996.

Mostly Music Concert: Chicago Baroque Ensemble presented J.S. Bach's *Goldberg Variations* and other works, 14 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.

Lecture: "Reasoning Rothko: An Introductory View," David Anfam, art historian and author of the forthcoming Rothko catalogue raisonné, 3 February 1996.

Mostly Music Symposium and Concert: *From Surrealism to Existentialism: 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 Expressionism: Interconnections Between the Visual Artist, the Poet, and the Composer," and a concert by CUBE Contemporary Chamber Ensemble.

Collectors' Series Brunch: "Mark Rothko: Seeking Universal Meaning in Abstract Form," gallery presentation by Russell Bowman, Director, Milwaukee Art Museum, 17 February 1996.

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*, 4 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.

Lecture: "The Myths of Primitivism," Robert L. Herbert, exhibition curator and Professor of Art on the Alumnae Foundation, Mount Holyoke College, 20 April 1996.

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

Collectors' Series Brunch: "Connoisseurship and Collecting of French Prints and Drawings," at R.S. Johnson Fine Art. Stanley Johnson, art dealer, discussed prints from his collection, 4 May 1996.

Lecture: "Toiling the National Soil: Physiocrats and Peasants in Nineteenth-Century France," Philippe Desan, Professor of French Language and History of Culture, University of Chicago, 16 May 1996.

Special events accompanying the exhibition *Looking to Learn: Visual Pedagogy at the University of Chicago*:

Students' Opening Reception: 7 May 1996.

Mostly Music Concert: Arianna Quartet, winner of the 1994 Fischoff Grand Prize, performed Mozart, 12 May 1996.

Annual Friends' Meeting: 23 May 1996.

Performance Art Day: The culminating event of University of Chicago lecturer Steven Totland's Performance Art course that featured individual performance art pieces by students. Co-sponsored by the Committee on General Studies in the Humanities and University Theater, and supported by an Andrew W. Mellon Foundation grant to the Museum, 24 May 1996.

Annual Family Day: An open house at the Smart Museum, co-sponsored by the Oriental Institute and Hyde Park Arts Center, that featured professional artists Molly Cranch and Kerri Sancomb, and kitemaker Julio Flores, 23 June 1996.

Annual Family Day participants, 23 June 1996.

(Left) Student docent Matt Irvin discusses art with young museum visitors during the Smart's Annual Family Day, co-sponsored by the Oriental Institute and Hyde Park Art Center, 23 June 1996.

(Below) University of Chicago students participate in Performance Art Day, co-sponsored by the Committee on General Studies in the Humanities and University Theater, and supported by an Andrew W. Mellon Foundation grant to the Museum, 24 May 1996.

Art dealer Stanley Johnson discusses a print from his collection during the Collectors' Series Brunch: "Connoisseurship and Collecting of French Prints and Drawings," at R. S. Johnson Fine Art, 4 May 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 this workshop took place at Murray Language Academy where students created sculptures and paintings inspired by works seen in *The Studio Museum in Harlem* exhibition.

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.

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

MusArts (*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 *MusArts* program and toward the creation of a Museum Education Advisory Committee in 1997. This year, nine local schools participated in *MusArts* and over 300 students were given tours on "Expressionism in Art." Thanks to the Polk Bros. Foundation, the program will be expanded in 1997.

The *MusArts* program, geared to sixth-, seventh-, and eighth-graders, is an integrated curricular program that exposes students to new ideas and traditions in music and art. The first segment of this four-part, in-school program introduces students to works of classical and

Students at Murray Language Academy display their sculptures and paintings inspired by artists Kerry James Marshall and Richard Hunt, both of whom were represented in the *Studio Museum in Harlem* exhibition.

contemporary composers via audiotapes and teaching materials provided by the Smart. In the second segment, students visit the Museum for a guided tour that focuses on expressive qualities in different styles of art. Back in the classroom, students "compose" works of visual art in response to music. Finally, participating teachers, students, and families attend a culminating event at the Museum: a live musical concert where students' works are on display and awards are given by a volunteer jury of professional artists and musicians.

International Partnerships Among Museums Program (*IPAM*): This partnership with the Johannesburg Art Gallery (JAG) of South Africa began in April 1995 when Dammon Rice, JAG's Curator of Education, spent six weeks working with Kathleen Gibbons, the Smart Museum's Education Director, on a joint project for elementary and high school students. Using the Smart's *Docent for a Day* program as a model, Ms. Rice implemented a similar program at the Johannesburg Art Gallery upon her return. Primary support for this project was provided by the United States Information Agency and the American Association of Museums.

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 fourth 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, touring parents 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. Classroom

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 knowledge of art history and refine their teaching skills. By leading tours through the Museum for both the *Docent for a Day* and the *MusArts* 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

UC²MC: 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.

Natsuko 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.

Sources of Support

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

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

Revenues	
Government grants and contracts	$ 53,000
Private and state gifts, grants, and contracts	213,000
Investment income (includes reserve from 1994–95)	165,000
University allocation for direct expenses	242,000
University allocation for physical plant expenses	125,000
University allocation for capital improvements	40,000
Bookstore sales, gallery rental, and other income	100,000
TOTAL REVENUES	938,000
Expenses	
Staff salaries	352,000
Benefits	63,000
TOTAL COMPENSATION	415,000
Operations and maintenance of physical plant	125,000
Amortized capital improvement expense	40,000
Supplies and services	287,000
Insurance	10,000
TOTAL EXPENSES	877,000
Operating surplus (deficit)	61,000
Transferred to reserves for 1996–97 programs	(61,000)
Net operating results	0

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