

The Smart Museum of Art

BULLETIN 1997-1998





**The Smart Museum of Art Bulletin
1997-1998**

The David and Alfred Smart Museum of Art
The University of Chicago

Volume 9, 1997-1998.
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ISSN: 1099-2413

Editor: Courtenay Smith
Design: Joan Sommers Design
Printing: M&G Commercial Printing

Photography Credits: Pages 8-15, Jerry Kobylecki
Museum Photography. Pages 18-26, figs. 1-3,
Tom van Eynde; fig. 5, Jerry Kobylecki Museum
Photography; fig. 6, Tom van Eynde. Pages 28-32,
34-36, Tom van Eynde. Page 38, Tom van Eynde.
Page 40, Tom van Eynde. Page 41, Matthew
Gilson. Page 42, Matthew Gilson. Page 43, fig. 1,
Matthew Gilson; figs. 2 and 3, Jim Newberry. Page
45, Jim Newberry. Front cover, Tom van Eynde.

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Report of the Chair and Director

1997-98 was a year of great activity for the Smart, as we continued to carry out the initiatives of our new Long-Range Strategic Plan, developed with the advice of McKinsey & Company and adopted by the Smart's Board of Governors in September 1997. We began planning for an extensive renovation of our facilities and reinstallation of our collections, which will allow us to present larger special exhibitions and more of our burgeoning American and European modern, contemporary, and East Asian collections. The renovation will also provide for a more flexible thematic display of our Ancient and Old Master works, which will better reflect contemporary trends in art-historical thinking and museum display. We are also creating a new Education Study Room, which will allow us to better serve both university students and primary and secondary school groups, and new storage space for our growing collection of paintings, prints, drawings, and photographs. Designed by John Vinci of Vinci/Hamp Architects, the renovation will also include upgrades of our security and climate control systems, and a new state-of-the-art lighting system. This important project will require an investment of two million dollars, much of which has already been pledged by members of the Smart Museum's Board of Governors and other generous friends. During 1997-98 we worked to lay the groundwork for this fundraising effort, the Silver Anniversary Renewal Campaign, which

we expect to complete as the museum celebrates its 25th anniversary in 1999.

In June of 1997, Joan and Robert Feitler and the Smart Family Foundation announced their intention to endow the Smart's directorship in memory of their daughter Dana Feitler. In 1998, Kimerly Rorschach became the first Dana Feitler Director of the Smart Museum. The museum was very honored to receive this gift, which is both the first endowed position at the Smart Museum and the first position other than a faculty chair to be endowed at the University of Chicago.

1997-98 was an exciting year for exhibitions at the Smart. We organized and circulated the international exhibition *Still More Distant Journeys: The Artistic Emigrations of Lasar Segall*, which brought to public attention the career of an important but still too-little-known artist. Born in Vilna, Lithuania in 1891, Segall studied in Berlin and Dresden, where he was part of the German expressionist movement. He later emigrated to Brazil, where he worked until his death in 1957. Assembled from collections in Brazil, and supported by grants from the Nathan Cummings Foundation, the Smart Family Foundation, the Brazilian Ministry of Culture, and Safra Bank, Brazil, our exhibition traveled to the Jewish Museum in New York after its showing at the Smart. The fully-illustrated color catalogue, by Stephanie D'Alessandro with contributions by Vera d'Horta and

University of Chicago art history professor Reinhold Heller, is the first substantial work in English on Segall. We also sponsored a major international symposium entitled *Jews, Society, and Art after the Shoah*, featuring speakers from Brazil, England, and the U.S.

During the year, we also mounted exhibitions on art from ancient Sumer from the Oriental Institute Museum collection, African art from the Richard Faletti family collection, the British art nouveau designer Archibald Knox, and an influential show of young contemporary painters entitled *Post-Pop, Post-Pictures*. All these exhibitions were accompanied by programs including lectures, symposia, performances, and films, for audiences ranging from university students and the broader cultural and visual arts community to local school children and families.

We acquired 96 works of art in 1997-98, thanks to the generosity of many donors, whose names are listed in the Acquisitions section and to whom we are especially grateful. We added to the collection important paintings by Robert Barnes and Robert Colescott; sculptures by David Smith, Ivan Albright, and Red Grooms; and works on paper by Lovis Corinth, Joseph Yoakum, Jim Nutt, and Chuck Close; a large group of prints by Roger Brown; and photographs by Graciela Iturbide, Ruth Thorne-Thomsen, and Toshio Shibata. We were also given one of the original light fixtures designed by Frank Lloyd Wright for the Robie House dining room table, which will be restored and put on display in proximity to the replica fixtures now gracing the table. Our Asian collections have also been substantially enhanced with significant Chinese and Japanese paintings, including a group of Zen calligraphies; Han dynasty ceramics; and a Japanese Jomon period jar. Some of these were purchases made possible by the Brooks McCormick, Jr. Fund for Asian art, which continued its generous support of our acquisitions program.

Our education programs continued to flourish and expand, supported as in the past by a substantial grant from the Sara Lee Foundation, with additional support from Polk Bros. Foundation and Chicago Arts Partners in Education (CAPE). We piloted several new

programs, including gallery workshops for local community mentoring groups, and continued our renowned *Docent for a Day* and *MusArts* programs for Chicago public school children in 5th-8th grades. We continued our distinctive education methodology of working collaboratively with local schools and other community partners to create programs that are effective and responsive to the needs of our education program partners. As always, our efforts were sustained not only by our education department staff, but by our wonderful corps of University of Chicago student docents. We were saddened to say goodbye to our longtime education director Kathleen Gibbons, who left behind an impressive legacy of first-class museum education initiatives. We were pleased, however, to welcome her replacement, Jacqueline Terrassa, former education director at the Hyde Park Art Center.

Finally, one of the year's most significant events was the second Joseph R. Shapiro Award Dinner, honoring John H. Bryan, Chairman of the Board and Chief Executive Officer of Sara Lee Corporation, which was held on September 30, 1997. We were extremely pleased to be able to honor John Bryan, a leader in international business circles who is also widely known as a discerning collector and a model of leadership in corporate philanthropy of the visual arts. We were also pleased that J. Carter Brown, director emeritus of the National Gallery of Art, was able to be with us as the keynote speaker. This dinner, which honors a distinguished collector of art whose vision and connoisseurship have been instrumental in recognizing, preserving, and promoting the work of important artists, movements, or traditions in the visual arts, attracted 400 attendees and raised over \$100,000 for the museum. As we write this report, we are making plans for the third Shapiro Award dinner in the spring of 2000.

Many thanks for your interest in the University of Chicago's David and Alfred Smart Museum of Art. We greatly value your support.

Richard Gray
Chairman, Board of Governors

Kimerly Rorschach
Dana Feitler Director

Mission Statement

The David and Alfred Smart Museum of Art is the art museum of the University of Chicago. In support of the University's educational mission, the Smart Museum collects, preserves, exhibits, and interprets works of art for the benefit of the University community, the citizens of greater Chicago and other general audiences, and the scholarly world at large. By means of both its own collection and loaned works, the Museum presents exhibitions of scholarly and visual merit, in the belief that contact with original works of art in a museum setting is an essential component of a liberal education and a key factor in understanding the world in which we live. To further enrich understanding of the visual arts, the Museum produces catalogues and other publications, and sponsors programs such as lectures, symposia, readings, and tours to elucidate the works on view and connect them to a wider intellectual, historical, and cultural discourse. In view of the University's long-standing commitment to interdisciplinary understanding in all

spheres of study, the Museum especially seeks to foster a cross-disciplinary understanding of the visual arts by means of its exhibitions and programs. While embracing and serving the University of Chicago audience, the Museum also reaches beyond this audience, serving general adult visitors, the greater scholarly and artistic community, and primary and secondary school students. By means of its exhibitions, programs, and publications, the Museum makes available the University's unique intellectual resources to this wider audience, thus providing a public "window" on aspects of the University's scholarly discourse. At the same time, the Museum serves as a training ground for future teachers, artists, and museum professionals, involving a wide range of University of Chicago students in essential museum activities. In doing so, we serve not only the University, but also the larger community, by enlarging the pool of individuals committed to increasing understanding of the visual arts among a range of diverse audiences.



STUDIES IN THE
PERMANENT
COLLECTION

Mo(o)re on the Other Side

In 1997 the Smart Museum mounted an exhibition of nearly one hundred works of modern British art from its permanent collection, including all twenty of its drawings by the sculptor Henry Moore (1898–1986).¹ These drawings, which date from 1928 to 1956, span three of Moore's most decisive decades, from his early commercial success and first public commission as a promising but little-known modernist sculptor in London to the very prominent position he held as an internationally acclaimed artist. Although six of the Smart's Moore drawings are double sided, only one of the versos was reproduced and commented on in the exhibition catalogue.² This article examines the other five of these rarely seen and even less discussed sides. They, like Moore's drawings in general, are especially rewarding when his working sketches and more fully realized independent compositions are viewed within the parameters of their original role and function in Moore's broader artistic activity.

Moore produced drawings throughout his career. The sheer number of his extant drawings, nearly five thousand known sheets,³ suggests the significance that such works held for the artist, who steadfastly considered himself first and foremost a sculptor. Some are single, loose sheets, while others were originally in bound notebooks, some of which have since been dispersed. Moore often drew on both sides of a sheet, especially in the sketchbooks, although double-sided single sheet drawings occur as well. Moore's drawings

may be grouped according to a wide spectrum of recurring subjects, themes, and types. For the period between 1928 and 1956, the five most prominent groups are: life drawings from the model, copies after Old Master paintings and sketches of ancient and tribal sculpture, ideas for sculpture, independent pictorial compositions, and studies for prints and illustrations for literary publications. Three of the double-sided drawings in the Smart Museum collection (figs. 1, 3, 4) fall into the large category of studies for ideas for sculpture. One (fig. 6) is a figural composition of the type that appeared in the artist's work with greater frequency after 1945, and another (fig. 5) a rarer sketch used for a magazine cover illustration.

Moore's engagement with drawing was not static. Not only did he employ a variety of media over time, often in combination, and experiment with new processes, but he also executed drawings for different reasons and uses. For example, in the 1930s—perhaps his most innovative decade, when he abandoned his earlier reductive, primitivistic figure style and experimented with abstraction and Surrealism—he relied on quick drawn studies as a convenient way of experimentally generating and exploring a new sculptural vocabulary and its potential variations. He then refined selected designs as the starting points for new sculptural projects. In the decade of the fifties, by contrast, drawings seldom played a role in the genesis of a new carving or bronze. Rather the drawings of this period—most often figure-in-landscape

RICHARD A. BORN

compositions that would have been unrealizable as sculptures—have an independent status that continues a direction begun with his *Shelter* and *Coal Mining* drawings made during World War II and the numerous *Family Group* studies beginning in 1945.

Shifting Dynamics Among "Ideas for Sculpture" Drawings

The earliest of the double-sided drawings in the collection dates from 1929 (fig. 1).⁴ The similarities of style and execution between the verso and recto indicate that they are contemporaneous working drawings. Both are examples of the innovative "primitivist" style that also characterized Moore's reductive, abstracted figural sculptures of the late 1920s. At the time, he was deeply interested in and formally influenced by the art of ancient and non-western cultures, such as the sculpture of pre-Classical Greece (in particular Cycladic figurines), Egypt, and Sumeria; the stone carving of pre-Conquest Mexico and Peru; and the tribal sculpture of sub-Saharan Africa.

On each side of this sheet, he used brush and a distinctive red ink wash to define simplified figural shapes with thick, blunt outlines. He used the same brush and ink wash to give these initial forms additional definition, adding a few interior markings to denote facial and body features. Individual elements have been reduced to elemental shapes: for instance, the eye is an unadorned circular outline.

Moore filled both surfaces of the sheet from top to bottom with small studies of the same motif, here the human head in profile and cut at the neck or shoulder. This motif is repeated, rebuslike, over a dozen times, in four more or less vertically stacked rows of up to four discrete motifs each; several free floating heads appear to the right of these rows. The ground is left blank. The heads in the lower half of the sheet and at the right edge are solitary, but the first two rows include several paired heads, always a female head overlapping its male counterpart. The contours of these paired groupings are blocklike, and the coiffures of the women end in distinctive squared, stepped buns. These features suggest the influence of ancient Sumerian and pre-Columbian Mexican sculpture, ancient sculptural traditions that had

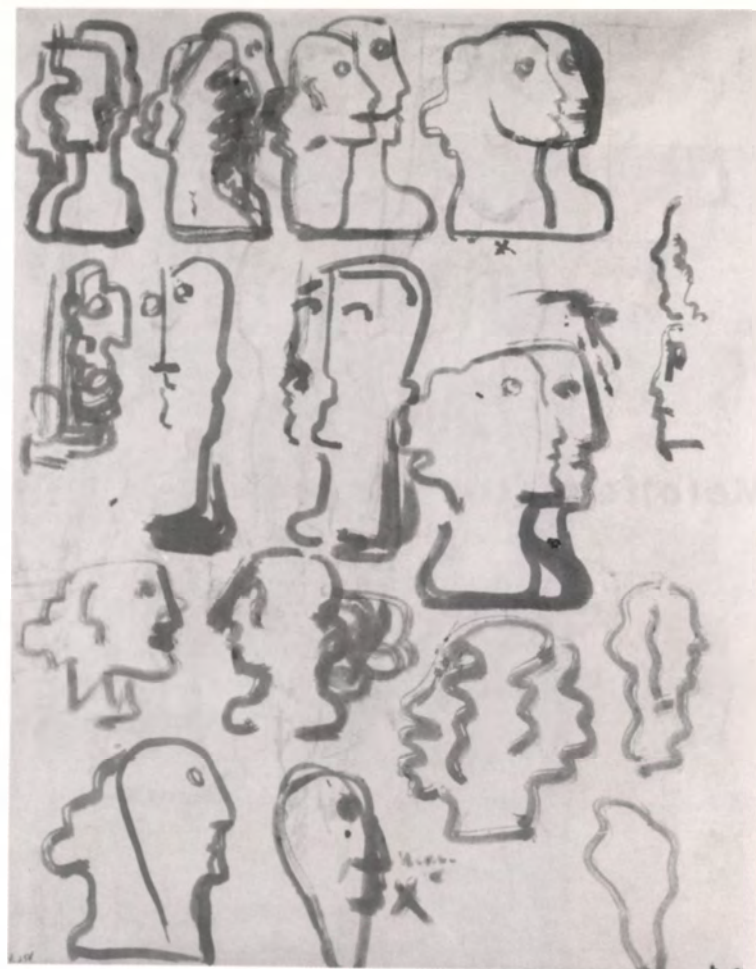


Figure 1.
Henry Moore (British,
1898–1986), *Head Studies*
(verso), 1929, brush and ink on
wove paper, 16 7/8 x 13 9/16 in.
(42.9 x 34.5 cm), H.M.F. 740,
The Joel Starrels, Jr. Memorial
Collection, 1974.254.

exerted a profound impact on Moore's sculptural vocabulary at the end of the 1920s.⁵ The motif of paired heads itself is remarkably close to a type of painted handle on Middle Corinthian and Attic column-kraters from pre-Classical Greece. An example from Corinth in the Smart Museum collection is especially close in conception, even in such small details as the incised round eye of the male head (fig. 2).⁶ There is little evidence of any direct connection, however, to judge from Moore's known studies after ancient works of art. Instead, another aspect of the pairs—the tendency of the male head to be slightly taller than the female's—points to yet another ancient source, one acknowledged in a different context fifty years later by the artist: dynastic Egyptian art, especially free-standing New Kingdom stone carvings of officials formally seated next their wives. In accordance with ancient Egyptian systems of proportion and hierarchy, Moore has chosen to show the man as slightly greater in height than the woman.⁷ The impact of these kinds of stone carvings surfaced

Figure 2.
Greek, Corinth, Middle
Corinthian Column-Krater
Fragment, circa 575 B.C.E.,
unglazed earthenware with
incised and slip-painted
decoration, 3 5/8 x 4 9/16 in.
(9 x 11.5 cm), University
Transfer, The F.B. Tarbell
Collection, 1967.115.246.

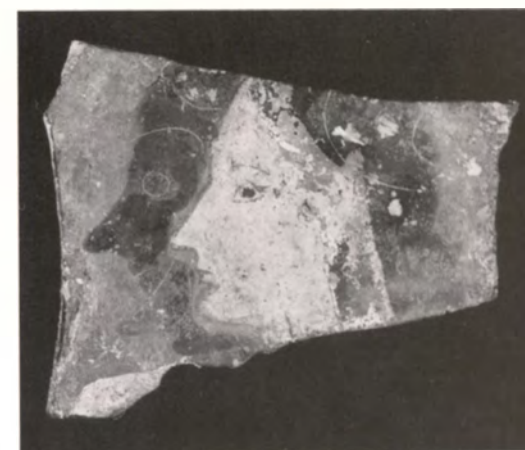


Figure 3.
Henry Moore (British,
1898–1986), *Composition—
Figure* (verso), 1950, pencil on
wove paper, 9 5/8 x 9 in. (24.4 x
22.8 cm), H.M.F. 2647, The Joel
Starrels, Jr. Memorial
Collection, 1974.252.

more openly in Moore's 1952–53 monumental bronze of a seated king and queen (L.H. 253), and years later, when discussing the difference in height between the figures of this bronze grouping, the sculptor wrote of his admiration for Egyptian sculpture.⁸

The X marks next to two of the head studies (similar to shorthand notations of the type used on the sheet's other side) probably indicate that Moore considered these motifs to be particularly interesting, sculptural ideas he might develop into a carving in stone or wood. These markings enabled him to review quickly his many studies when he was preparing to begin a new sculpture.⁹ A distinctive feature in several of the head studies in the Smart Museum drawing is the cursory treatment of the eyes. Two head carvings from 1930 (L.H. 88 and 89), each conceived in profile and carved from flat slabs of stone, exhibit simple eyes that have been realized in the stony matrix as round or oval depressions, one cut fully through to the other side. The woman's head in the paired group at the extreme upper right of the sheet, which is marked with an X, is even more directly related to a contemporaneous sculpture. In this alabaster carving (L.H. 73) from the same year as the drawing, Moore conceived the woman's head in strict profile: the insistence of clear-cut, continuous contour edges, the prominent squared curve of the jaw, and the distinctive stepped hair bun are all three-dimensional translations of motifs found in the two-dimensional outlines of this or a similar drawn study.

The verso of another double-sided drawing in the Smart collection (fig. 3), which dates from 1950, is also a study of ideas for sculpture, but its relationship to sculpture is more circumspect than was typical of works like the preceding, from twenty years earlier. It, too, is realized in an economic outline manner, but in fine pencil lines rather than broad brush-and-ink wash. The numbers "49" and "50" in pencil in the artist's hand on the upper corners of recto and verso, respectively, indicate that this sheet was detached from a bound notebook.¹⁰ In contrast to the richly colored and technically complex mixing of media on page 49, the verso is drawn in pencil only (the few ragged patches of wash are not part of the original composition). The working, even expendable nature of this composition is underscored by the

artist's notation in pencil script along the upper edge, "Drawings with pastel on wet paper," a remark that does not relate to this study or to the fully realized *Two Figures in a Landscape* on the other side, neither of which employs pastel. It is probably a reminder the artist wrote to himself about a particular drawing process that interested him at the time.¹¹ The contrasts in composition and execution between the two sides of this sheet are startling—especially if one considers them contemporaneous if not necessarily consecutive productions as the artist worked through the blank pages of his notebook, from front to back—but understandable if one considers the changing function of drawing for Moore around 1950.

Whereas previously he had used drawn studies as essential devices in generating ideas for sculptural projects, in the 1950s he began to fashion small, hand-held maquettes in modeled clay or carved hardened plaster, and virtually ceased using drawings as studies for sculpture after 1960. Released from their role as the inception of a new work, drawings like the one on the recto of this Smart Museum notebook sheet were more often now generated as independent pictorial compositions.

The simple pencil study on the verso suggests in this case a slightly different use by Moore of the drawn study, one in which the artist experimented with individual motifs or formal concepts rather than specific sculptural compositions. Although difficult to decipher, the T-shaped configuration with a dot at each end of the crossbar in the uppermost portion of the large central shape identifies this protrusion as the head of a human figure. Emphatic outlines give the figure its initial shape, demarcating contours and principal interior regions. The latter are further enlivened by patterns of thin lines, some parallel to one another, others coming closer together as they move across a shape and, in one instance, meet at a point. Along the bottom of the sheet are smaller isolated studies that appear to be enlarged details of similar linear motifs. The date of this drawing, 1950, is instructive in an understanding of the meaning of such linear schemes. The following year, Moore completed his large bronze, *Reclining Figure*, which had been commissioned by the British Arts Council for the 1951 Festival of Britain (L.H. 293). The monumental bronze

itself had been preceded by two small preparatory maquettes (L.H. 292a and b), both completed in 1950. One of these studies and the full-sized model for the Festival sculpture included the innovative feature of strings glued to the surface of the plaster. The strings served the same function as the two-way sectional lines of Moore's figure drawings. The sculptor had devised this system of drawing—in which lines move in two directions, both down and across the forms, thus leading the eye over the fictive swellings and depressions of the two-dimensional image—in 1928.¹² As Moore later commented:

It is a technique that I've used sculpturally to emphasise a projection, by drawing lines round the projection so that they gradually disperse in order that the eye is drawn to a focal point Similarly, in some of my drawings I have used imaginary sectional lines, going down and across forms to show their shape, without the aid of light and shade.¹³

Sectional lines in low relief appear again on the four leaf figure bronzes of 1952 (L.H. 323–326) and in *Head: Lines* of 1955 (L.H. 397). The small maquette for the latter bronze incorporates lines that have actually been drawn in pencil.¹⁴

Near the center of the figure in the Smart Museum drawing is a small rectangular area filled with parallel lines that rise perpendicular to its oblong length. This configuration and its placement in a relatively blank section of the drawing is comparable to visually active zones of thin raised ridges set in otherwise smooth surface areas of the Festival sculpture.¹⁵ The complex figure/ground and mass/space relationships of the drawing also find their counterparts in the Festival bronze, especially when the reclining figure is viewed from the head and foot ends.¹⁶ Although probably not a design for a particular sculpture, the Smart Museum composition is clearly a sculptural study related to Moore's exploration of a new surface treatment in his bronzes at the time, one that had its origins in a familiar drawing technique invented two decades earlier.

A third sketch for sculpture on a double-sided drawing in the Smart Museum collection dates to the second half of the 1950s, when Moore undertook few preparatory drawings for sculp-



Figure 4.
Henry Moore (British,
1898–1986), *Two Ideas for
Sculpture: Organic Columns*
(verso), 1956, pencil and
crayon on wove paper,
10 3/8 x 8 3/4 in. (26.4 x 22.3
cm), H.M.F. 2909, The Joel
Starrels, Jr. Memorial
Collection, 1974.253.

ture. The verso (fig. 4) shows the lower halves of two vertically rising abstract configurations of interlocking, curvilinear biomorphic shapes, labeled "organic columns" by the artist at the bottom of the sheet. Since the Surrealist-inspired Transformation drawings of 1932, Moore had often sought new sculptural ideas in the small natural objects he collected by altering the initial straightforward sketch of a flint, for example, with a skein of pencil overlays until it had become transformed into human shape.¹⁷ Animal bones were important sources of inspiration, and the zig-zag meeting of two curvilinear motifs in the left-hand section of *Organic Columns*, emphasized in the drawing by dense shading, recalls these earlier explorations of bone morphology. Such studies reveal that Moore was interested not only in the discrete shapes found in nature, but also in their organic structure, and, more broadly, in natural rhythmic forces.

The *Organic Columns* study followed a year of intense sculptural activity by the artist, when he was engaged in fulfilling a commission destined for the new Olivetti office in Milan. Seeking an "upright rhythm," as he called it later,¹⁸ Moore fashioned thirteen small maquettes in plaster, each between nine and twelve inches in height, which he called *Upright Motives*. These small columnar sculptures, inspired in part by Native American totem poles of the Northwest Coast, allowed the sculptor to experience the full three-dimensional potential of the entire structure. At this stage in his career, Moore felt that two-dimensional drawn studies, such as *Organic Columns*, limited the sculptural conception to a few key points of view. Now he started by actually testing combinations of *objets trouvés*—stones, bits of wood, shells, nuts, and animal bones—that he collected and stored in his studio. He could further modify the plaster casts taken from such natural objects (through carving and the addition of more plaster) and create potentially endless combinations with other cast elements until he was satisfied with the result. In Moore's words, such sculptures, when constructed "by balancing different forms one above the other . . . gained more unity also perhaps became more organic."¹⁹

Moore's rejection of the *Organic Columns* drawing is indicated by his having cut down the top of the sheet, thereby destroying the integrity of the original composition. In the two column motifs, Moore has set down lines of varying thickness and drawn attention to individual sections with dense gatherings of parallel strokes, a manner of drawing that has its counterpart on the other side of the sheet in the uppermost of two reclining figure studies. Although the drawings are contemporaneous, it is not possible to identify with certainty which preceded the other. Consequently, it is not known if the trimming of the paper was done to "cancel" the work on the verso because the artist was unhappy with the design, to modify the sheet's format to begin a new drawing on its unused reverse side, or to provide better *mise-en-page* placement of the two reclining figure studies in an existing composition on the recto. In any event, the relationship between drawing and sculpture in Moore's work of the 1950s does not follow a predictable trajectory.

Studies for Illustrated Texts

Moore had varied experience in producing drawings that had nothing to do with sculpture. Beginning in the early 1940s, he was involved intermittently with literary projects, designing covers for poetry journals and prints used as illustrations for poems.²⁰ As was the case with his sculptures of this same period, such projects began with drawings, either new compositions or a selection of older sketches the artist deemed suitable either for re-use or reworking. For example, Moore based fifteen color lithographic prints and illustrated letters for the 1950 publication of André Gide's translation of Goethe's poem *Promethee* on preparatory drawings of 1948–50.²¹

One of the verso drawings in the Smart Museum collection (fig. 5) is an infrequently encountered study for a cover illustration. The upper half of the sheet consists of many small and a few larger pen-and-ink studies, some abstract doodles and others suggesting two seated human figures. These are set above a technically more complex motif, rendered in crayon resist technique with a dark blue wash over white crayon script, spelling the word "listen." The pen-and-ink sketches exemplify Moore's drawing mode of the late 1930s, when he was engaged with Surrealist ideas and methods, including automatic drawing, as a relatively unmediated way of generating shapes and sculptural ideas. Also typical of the artist's drawings from that period are the distorted anatomy of the seated figures; the reduction of heads to proportionally small extensions of torsos internally defined by short lines, dots, and spiky outlines; and the simplification of facial features.²² The drawing on the recto was later misdated by the artist as 1942, but it actually was drawn around 1939.²³ This suggests that the studies on the verso were also executed around the same time.

Two decades later, Moore designed three covers for a small-format quarterly review of poetry and criticism, *Listen*, published by the Marvel Press in Hessle, East Yorkshire beginning in 1954. In preparation for these cover designs, which appeared in vol. 2, no. 4 (Spring 1958), vol. 3, no. 2 (Spring 1959), and vol. 3, nos. 3 and 4 (Spring 1960), Moore apparently reviewed drawings he had kept in reserve as handy visual resources: the



Figure 5.
Henry Moore (British, 1898–1986), *Listen (verso)*, circa 1939 and/or 1958, pen and ink, crayon, and watercolor on wove paper, 10 11/16 x 7 1/8 in. (27.1 x 18 cm), H.M.F. 1469, The Joel Starrels, Jr. Memorial Collection, 1974.261.

1960 cover, for example, is composed of a selection of drawings done in 1938 and 1939.²⁴ Perhaps he felt that these earlier pen and pencil studies were more suited for this project than his recent mixed-media pictorial drawings. The covers of the early volumes of *Listen* are executed in inexpensive off-set lithography printed on colored stock, and possibly financial restrictions did not allow more technically complex color reproduction.

The cover Moore produced for the 1958 issue features a large abstract design composed of several continuous lines that twist back on themselves to form an irregularly-shaped rectangle. Its genesis lies in the related, but far less intricate

motif above and to the right of the two seated figures in the Smart Museum drawing. Both motifs in the drawing and the cover design share an essentially linear style and abstract quality, and both are liberally scattered with judiciously placed blocks of zigzag jottings. Finally, in both the drawing and cover, the word "listen" appears below, but on the cover it is written in capital letters and not in the lowercase script of the drawing, indicating that the Smart Museum study is an intermediary work, since it is not the definitive design of the actual cover. This lettering probably dates to the period of the 1958 cover illustration; the magazine did not exist until 1954, making an earlier date for this part of the Smart Museum drawing unlikely. The date of execution of this verso drawing is thus problematic. It is unclear if some parts of the



Figure 6.
Henry Moore (British, 1898–1986), *Three Seated Figures in a Landscape (verso)*, 1950–51, pencil, crayon, gouache, and wash on wove paper, 11 3/8 x 9 1/4 in. (28.9 x 25.3 cm), H.M.F. 2672, The Joel Starrels, Jr. Memorial Collection, 1974.244.

design are from around 1939, or if the entire composition was conceived later, in 1958. Was the text added to a late 1930s drawing, or was the composition executed in its entirety in 1958, although in an earlier style?

This is not the first time that Moore had mined earlier studies when beginning a magazine illustration. For instance, in 1942 he designed several covers for the magazine *Poetry London*, two of which were used for issues no. 7 (October–November 1942) and no. 8 (November–December). His preparatory drawings for these covers elaborated pencil studies in a sketchbook dated 1935 and 1942.²⁵

Sometime after the completion of the 1958 cover for *Listen*, the artist defaced the verso of the Smart Museum sheet with a diagonal pencil line drawn from the bottom left to the upper right. Moore further indicated his preference for the studies of reclining figures on the recto by noting "other side" in the center of the verso. When the double-sided drawing entered the art market in the 1960s and was eventually acquired by Joel and Celeste Starrels, who donated to the Smart Museum in 1974, it was this "other side" that was chosen for display as the more important of the two drawings.

Drawings in the Art Market

During the 1950s Moore produced compositions that are distinct from his working studies for sculpture. For example, a sheet in the Smart Museum, detached from a 1950–51 notebook, has on its verso (originally page 135) three seated figures in an imaginary landscape (fig. 6) and on its recto (page 134) a solitary figure seated in a richly colored atmospheric spatial setting. In such works he continued to develop the pictorial and coloristic effects he had first achieved in the wartime Shelter drawings and then in the many Family Group drawings from the second half of the 1940s.²⁶ The verso remains unfinished, especially noticeable when one compares the seated figure at the right to her companions, whose classicizing faces and garments are more fully articulated and richly colored. Instead of bringing this work to completion, the artist abandoned it when he wrote "Hanover" in the upper right corner of the sheet. This word is a reference to his London dealer, the

Hanover Gallery, and it apparently signals the rejection of this side of the drawing in favor of the other as the artist released this detached sketchbook sheet from the studio into the art market.

Such notations on the backs of double-sided drawings refer to a little-studied aspect of Moore's drawings: their negotiation from expendable studio aid to commodified object. This occurred relatively early in the artist's career; indeed, in the late 1920s and 1930s the sale of drawings provided one of his principal means of financial support. In 1928, for instance, Moore had his first one-person exhibition at the Warren Gallery, London. Only two sculptures sold (for a total of £60), and the remainder of sales consisted of thirty drawings, priced at £1 each.²⁷ As he recalled later, "... in my first four or five shows it was the drawings that kept me going, not the sculptures."²⁸ In the 1930s, he included and offered for sale large-format drawings of ideas for sculpture in his exhibitions at the Leicester Galleries, London. While these were working drawings, they were executed on larger sheets than the small notebook sketches of the previous decade, which the artist never considered for exhibition or sale.²⁹ In a 1935 exhibition at the Zwemmer Gallery in London, the drawings were displayed independent of the sculptures. During this period Moore began to work toward a more fully developed surface finish and pictorial complexity in his drawings, setting forms within imaginary environments; increasingly at the end of the decade, he took fuller advantage of color in his drawn compositions, and such chromatic effects added another layer to the formal complexity and visual appeal of his drawings.

In the early years of World War II, when the bombing of his London studio prevented him from making sculpture, Moore turned to drawing exclusively, embarking on an extensive series of studies of the fantastic subterranean scenes of wartime life in the tunnels of the London Underground, where people took shelter during the fearsome night-time air raids of the Blitz. Eventually these studies filled two notebooks; two other sketchbooks were left unfinished and later broken up and some of the sheets sold. Moore made

about sixty-five finished drawings that are enlarged revisions of studies in the notebooks. The War Artists' Advisory Committee purchased seventeen of these, which were later distributed among museums throughout England. The sale of the drawings allowed the artist to support himself without recourse to part-time teaching.³⁰ Whereas the drawings of the 1930s—whether true working studies or individual sheets related in style and subject to these ideas for sculpture but made expressly for exhibition or sale—have a clear-cut relation to Moore's activity as a sculptor, the Shelter drawings were a departure for the artist, conceived as they were literally outside the sculpture studio and without regard for his work as a sculptor. By the time Moore created and then rejected the verso of the detached notebook sheet in the Smart Museum, such pictorial compositions were a fully developed and commercially successful genre of drawing for the artist.

As a group, the five versos of double-sided drawings by Henry Moore examined in this article are visually less spectacular than their counterparts on the other sides. The rectos are the kinds of drawn studies and independent compositions normally collected and exhibited as "significant" works of art by this seminal modernist British sculptor. But the versos are no less instructive as permanent records of Moore's activity as a draftsman over the course of three decades. Although they may lack the "finish" and formal complexity of the drawings prized by the private collector and museum curator alike, they are, nonetheless, products of the same protean imagination. Moreover, they offer an unembellished glimpse into Moore's working methods in the genesis of new sculptural forms and design principles, themes and subjects. Such works reveal the less public side of Moore's artistic activity, and bring into sharper focus his wide-ranging innovations and accomplishments as a sculptor and draftsman.

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NOTES

I would like to acknowledge the invaluable support of Ann Garrould, editor of the multi-volume Henry Moore catalogue raisonné of drawings, who first brought to my attention the formal intricacies and sometimes complex issues of connoisseurship of Henry Moore's drawings in 1985 when cataloguing the twenty sheets in the Smart Museum. Her provisional data sheets for these works, on file in the Smart Museum's Documentation Files, were the starting point for my own review of the versos of the five doubled-sided drawings featured in this article. All errors of interpretation are, however, solely those of the author.

1. Richard A. Born and Keith Hartley, *From Blast to Pop: Aspects of Modern British Art, 1915–1965* (Chicago: David and Alfred Smart Museum of Art, University of Chicago, 1997).

2. *Ibid.*, 60, cat. no. 34.

3. A catalogue raisonné of the drawings is being published under the editorship of Moore's niece, Ann Garrould. Three of the projected six volumes have appeared; see Ann Garrould, ed., *Henry Moore: Complete Drawings*, vols. 1 (1916–1929), 5 (1977–81), 6 (1982–83) (London: Henry Moore Foundation in association with Lund Humphries, 1994–1996). In 1985, Garrould reviewed the drawings by Moore in the Smart Museum collection. They have since been assigned Henry Moore Foundation (hereafter cited as H.M.F.) numbers, but only two have since been published in this series, in volume 1 (AG 28.171 and 29.66, Smart Museum acc. nos. 1974.247 and 1974.254, respectively).

4. *Ibid.*, vol. 1, AG 29.66.

5. Born and Hartley, *Blast to Pop*, 26.

6. See Gloria Ferrari, Christina M. Nielsen, and Kelly Olson, eds., *The Classical Collection of the David and Alfred Smart Museum of Art* (Chicago: David and Alfred Smart Museum of Art, University of Chicago, 1998), 22 (entry by Emil Bova).

7. Henry Moore, *Henry Moore at the British Museum* (New York: Harry N. Abrams, 1981), 38.

8. *Ibid.*

9. Born and Hartley, *Blast to Pop*, 26. The normal shorthand notation is an X surrounded by four dots.

10. This point was confirmed by Ann Garrould when cataloguing the Smart Museum drawing in 1985.

11. The other text below this one, "Drawing opposite," also in Moore's hand, is most likely a note to his dealer or a framer that the other side of the sheet was to be shown.

12. For a discussion of Moore's sectional line technique and its use in a 1949 drawing in the Smart Museum's collection (acc. no. 1974.268), see Born and Hartley, *Blast to Pop*, 60, cat. no. 34.

13. Henry Moore and John Hedgecoe, *Henry Spencer Moore* (London: Thomas Nelson and New York: Simon and Schuster, 1966), 263.

14. Alan G. Wilkinson, *Henry Moore Remembered: The Collection of the Art Gallery of Ontario in Toronto* (Toronto: Art Gallery of Ontario, 1987), 136–37, 167.

15. This is especially clear in the photograph of the Festival bronze reproduced in John Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore* (New York: Stewart, Tabori & Chang, 1998), ill. on p. 119.

16. Compare, for example, photographs from these angles: *ibid.*; and Wilkinson, *Henry Moore Remembered*, 136.

17. For a discussion of an example of the Transformation drawings in the Smart Museum collection (acc. no. 1974.243), see Born and Hartley, *Blast to Pop*, 29, cat. no. 6.

18. Moore (speaking in 1960), quoted in Philip James, ed., *Henry Moore on Sculpture* (London: MacDonald, 1966), 253.

19. *Ibid.*

20. Moore's first poetry illustration is probably a print he executed around 1946 for a poem by the British art historian, critic, and poet Herbert Read, who was a personal friend of the artist and early supporter of Moore's sculpture. The etching and aquatint incorporates the text of the poem, which was transcribed by Read himself and transferred to the plate by heliogravure. See Gérald Cramer, Alistair Grant, and David Mitchinson, *Henry Moore: Catalogue of Graphic Work (1931–1972)* (Geneva: Gérald Cramer, 1973), Cramer 4.

21. Alan G. Wilkinson, *The Drawings of Henry Moore* (London: Tate Gallery in association with Art Gallery of Ontario, 1977), 45. See also *ibid.*, Cramer 18–32.

22. See, for example, the 1936 Smart Museum drawing entitled *Ideas for Sculpture* (acc. no. 1974.267), in Born and Hartley, *Blast to Pop*, 33, cat. no. 10.

23. *Ibid.*, 55.

24. I wish to thank Ann Garrould for bringing these cover designs to my attention and sharing her commentary on the Smart Museum drawing in the forthcoming vol. 2 (for the years 1930–39) of the catalogue raisonné of Moore's drawings.

25. Wilkinson, *Drawings of Henry Moore*, 149. One is tempted to speculate that Moore's later misdating of the recto of the Smart Museum study is in part the result of a conflated remembrance of these two projects for poetry magazine cover illustrations.

26. Several such drawings in the Smart Museum's collection are discussed and reproduced in Born and Hartley, *Blast to Pop*, 56–59.

27. Wilkinson, *Drawings of Henry Moore*, 17.

28. Moore quoted in James, *Henry Moore on Sculpture*, 44.

29. Wilkinson, *Drawings of Henry Moore*, 17.

30. For a discussion of the Shelter drawings and their relationship to the War Artist's Advisory Committee, see *ibid.*, 28–36. The Shelter drawings were also successfully marketed in the United States. Beginning in 1943, Moore had been promoted in America by Curt Valentin, who ran the Buchholz Gallery in New York, and it is largely through his efforts that a number of Shelter drawings from one of the disbound sketchbooks found their way into American collections. See Ann Garrould, *Henry Moore Drawings* (New York: Rizzoli, 1988), 26.

Artifacts of a Scholar: The Oracle-Bone Calligraphy of Dong Zuobin

Archaeological discovery in China during the twentieth century has not only engendered a profound rethinking of China's most distant past, but has also had a considerable impact on artistic innovation in modern China, especially in the field of calligraphy. Four hanging scrolls of *jiaguwen*, or oracle-bone calligraphy (Shang dynasty, circa 1250–1045 B.C.E.)—an ancient script carved into bone and shell as part of divinatory rituals—have recently entered the Smart Museum's Asian art collection (see figs. 1–3). Brushed by the eminent Chinese archaeologist Dong Zuobin (1895–1963), these works of oracle-bone calligraphy exemplify a recent phenomenon in Chinese art: the appropriation of archeological discovery for artistic use. Since oracle bones were only “rediscovered” by the academic community as recently as 1899, the script that Dong utilized in these four hanging scrolls, while thousands of years old, is a recent addition to the repertoire of Chinese calligraphy. The association of this recondite script with paleographic circles, coupled with Dong's repute as a pioneering scholar in the excavation and study of oracle bones, lends a distinctly academic flavor to these works. Thus, the significance of this style of calligraphy rests as much on its scholarly content as on its artistic merit. Like an excavated artifact, Dong Zuobin's calligraphy is imbued with a multitude of meanings, and it relies on context, both academic and artistic, to be understood thoroughly. Originally given by Dong to the eminent sinologist and professor at the University of Chicago,

Herrlee G. Creel (1905–1994), as a token of their friendship, these scrolls were part of a larger bequest of paintings and calligraphy made by Creel's wife, Lorraine, to the University of Chicago in 1996 and subsequently transferred to the Smart Museum.¹ While Professor Creel's pedagogical collection of early Chinese antiquities has been an invaluable resource at the Smart since 1986, his personal collection of hanging scrolls remained relatively unknown.² This collection comprised nine paintings, many purchased in Beijing where Creel lived from 1932 to 1936, and thirteen scrolls of calligraphy, written by some of the leading intellectuals of Republican Beijing.

After Creel completed his Ph.D. at the University of Chicago, he secured a post-doctoral fellowship to study in Beijing with the support of the well-known sinologist Bertold Laufer. As the former imperial capital, pre-World War II Beijing was an intriguing place, described by one author as a city in “twilight amid uneasy splendor.”³ Talk of the archaeological excavations that were daily de-mystifying the legendary foundations of early Chinese history buzzed through the air, resulting in a stimulating, vibrant intellectual atmosphere. Creel later recalled that the “most important intellectual institution of that Peking was one not only completely informal but perhaps even unrecognized: the frequent dinners in restaurants, attended by scholars” where opinions were freely exchanged and ideas flowed as freely as the drinks.⁴ It was probably at just such an occasion

that Creel became acquainted with Dong, through the introduction of Mei Guangdi, his well-connected professor from Harvard. Over the next three years, Dong became not only a teacher and mentor to Creel but also a close friend.

Dong's reputation as one of the leading scholars of early China had been well established by the time Creel met him in 1932. In 1928, under the auspices of the fledgling Academia Sinica, Dong, at the age of thirty-four, had been invited to head the inaugural excavation outside of present-day Anyang in the suburban village of Xiaotun—a ritual center used by the Shang royalty (see fig. 4).⁵ Located not far from the Yellow River in central China's Henan province, the vicinity in and around modern Anyang, had once been the final site in a series of peripatetic capitals of the Shang dynasty, China's first historical dynasty.⁶ In the course of this initial excavation and the fourteen subsequent ones, thousands of fragmentary oracle bones were unearthed, not to mention a myriad of bronze and jade artifacts. Dong participated in nearly all of these excavations before digging ceased in 1937 due to the Japanese invasion of North China. The ensuing scholarship not only refashioned the historical concept of early China, but greatly advanced paleographic studies by shedding much-needed light on the evolution of the Chinese language.

Oracle-bone script was incised principally on bovine scapula or tortoise plastrons and was utilized by Shang kings as part of ritual divination. The primary means of augury was a process known as pyromancy—a type of divination employing fire. After a series of well-ordered hollows were drilled or incised on the back of cleaned, highly polished bones or plastrons, a discrete heat source would be applied, inducing the bone or shell to crack along its surface. These cracks were interpreted by a diviner, and the prognostication was then inscribed directly onto the so-called oracle bone by means of a stylus-like implement.⁷

These inscriptions operated in a fundamentally different manner from later ink-and-brush calligraphy as shown by a comparison of a fragment from the Smart's own collection of oracle bones (see fig. 5) with a hanging scroll of calligraphy brushed by the Ming Dynasty calligrapher Chen Xianzhang (1428–1500), also recently



Figure 1.
Dong Zuobin (Chinese, 1895–1963), *Original Couplet Written in Oracle-Bone Calligraphy*, pair of mounted hanging scrolls, ink on paper, each 53 3/8 x 9 1/8 in. (135.5 x 23.2 cm), Gift of the Estate of Lorraine J. Creel, 1996.82a–b.

acquired by the Smart (fig. 6).⁸ Chen freely linked characters together with energetic, spontaneous strokes, skillfully fluctuating the width of each stroke to create a richly varied composition. By contrast, the smoothly delineated incisions of oracle-bone graphs rely on constant regulation of speed, pressure and positioning. The translation of these incised graphs—oracle-bone script—to a brushed aesthetic—oracle-bone calligraphy—requires a different approach than that taken in Chen's calligraphy.

The first person to apply a calligraphic format to oracle-bone script was Luo Zhenyu (1866–1940), an etymologist already deeply interested in the ancient Chinese language.⁹ Shortly after the legendary rediscovery of oracle bones by Wang Yirong and Lie Tieyu in 1899,¹⁰ Luo began to study the enigmatic script and eventually became familiar enough with the novel morphology of oracle-bone graphs to add them to his own

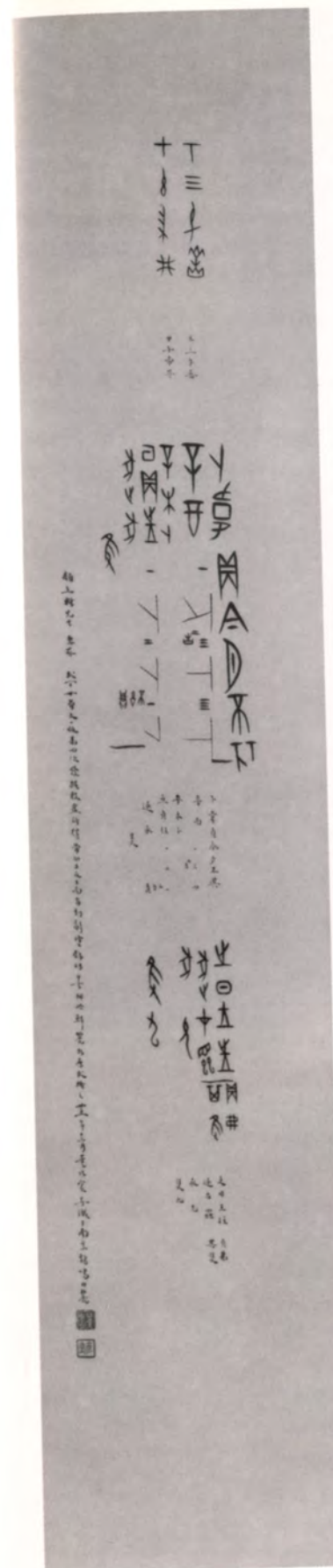


Figure 2.
Dong Zuobin (Chinese, 1895–1963), *Three Fragmentary Shang Inscriptions Written in Oracle-Bone Calligraphy*, mounted hanging scroll, ink on paper, 49 1/16 x 9 3/4 in. (124.6 x 24.7 cm), Gift of the Estate of Lorraine J. Creel, 1996.81.

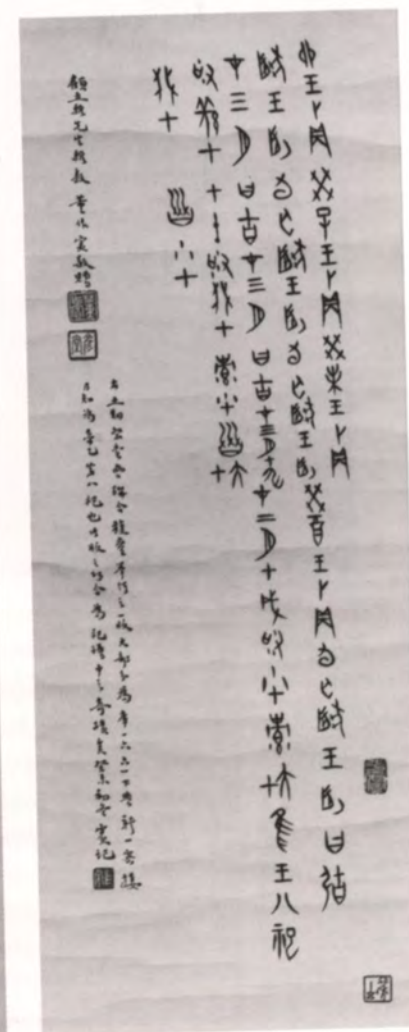


Figure 3.
Dong Zuobin (Chinese, 1895–1963), *Shang Inscription Written in Oracle-Bone Calligraphy*, mounted hanging scroll, ink on paper, 20 1/2 x 7 11/16 in. (52.1 x 19.5 cm), Gift of the Estate of Lorraine J. Creel, 1996.85.

calligraphic repertoire.¹¹ A versatile calligrapher, Luo adapted the governing aesthetics of another script, *zhuan-shu*, or seal script—found inscribed or cast into ritual bronzes of the Zhou dynasty (roughly 1045–221 B.C.E.)—to the calligraphic rendering of the newly discovered but considerably more ancient oracle-bone script. Seal script, as it appears both in bronze and ink, is arranged according to a grid format in which characters are evenly and uniformly spaced (see fig. 7). A consistent, even application of ink is required to create the tense, stalwart appearance desired by the literati class.

Luo distanced himself from the Shang context of oracle-bone script by re-applying the formal qualities of the characters to a modern subject matter. In one of his couplets, for example, he evoked the form of the graph while endowing the glyphs with a decidedly Confucian content.

The Three Virtues and Six Actions in the *Great Learning* are taught,
The Five Winds and Ten Rains in the prospering year remain.¹²

Similarly, in his later oracle-bone calligraphy, Dong Zuobin also appropriated Shang writing for modern, or at the very least, non-Shang subject matter. Of the three hanging scrolls brushed in oracle-bone calligraphy by Dong in the Smart Museum's collection, two hanging scrolls are transcriptions from actual Shang oracle bones, and two constitute a couplet. On the paired set of scrolls (fig. 1a and 1b) he used the style of oracle-bone writing to create an original composition, dedicated to Creel, and rejoicing in the cycle of life.

Forests deliver the rain so the fish's offspring may go out,
Gardens surround the wind so the bird's offspring may come in.¹³

Yet, while a creative appropriation of ancient styles to modern sentiment is a feature of both Luo's and Dong's couplets, the differences in the two renditions arise from distinct approaches to the script. As discussed above, Luo based his oracle-bone calligraphy more on the observation of historic calligraphic styles than on the actual Shang inscriptions. In Luo's couplet the beginning and ending points of each stroke—where the inked brush initially touches and is then finally

lifted from the paper—are blunt and rounded, while Dong gradually lifted his brush off the paper to create characters that trail off as if a knife were gradually leaving the incision it had just made. This accounts for the more incised look of Dong's calligraphy.

Unlike Luo's hybridized stylization, Dong's oracle-bone calligraphy grew out of a studied, meticulous observation of the original script as it appeared carved into bone and shell. He spent much of his career filling notebooks with precisely drawn recreations of scapula and plastrons, beginning with the publication of *Treatises on the History of Yin (Shang)* compiled during the early years of World War II.¹⁴ The example reproduced in figure 8 was given to the Harvard—Yenching Library in 1948, while Dong was lecturing at the University of Chicago.¹⁵ This plastron, excavated during the thirteenth season at Anyang, exemplifies oracle-bone writing from the period of Shang ruler Wu Ding (1200–1181 B.C.E.), the earliest of five periods according to Dong's division.¹⁶ It was from these notebook renderings that Dong drew the material employed in his larger hanging scrolls.

One example of this type of hanging scroll is represented in the Smart Museum's collection (fig. 2). It is based on three fragmentary inscriptions.¹⁷ Distinct from the excavated material from which it is derived, Dong rendered the calligraphy using a hair brush (or *maobi*) with red and black ink on paper, handsomely mounting it in a traditional, vertical format. The long inscription to the left of the main body, punctuated by two vermilion seals at the bottom and brushed in Dong's methodically tidy handwriting, records a date of 1936, the year Creel left China for Chicago. Made while Dong was in Nanjing, the inscription begins with a dedication to Herrlee G. Creel and continues by explaining the provenance of the oracle-bone inscription: unearthed during the fourth excavation at Anyang, like the Harvard—Yenching plastron mentioned above, it is datable to the period of Shang ruler Wu Ding. As examples of period I writing, these three fragments were featured in numerous articles by Dong, among which was the ground-breaking article in which he first proposed the five-period division of Shang oracle-bone inscriptions.¹⁸

The varied width of the brushed strokes employed to render the characters in each of the



Figure 4.
Photograph of Dong Zuobin on the site of a Shang sacrificial pit in the village of Xiaotun, Henan, the thirteenth excavation at Anyang, 1936. Reproduced in Dong Zuobin *Wanxiang: Jiaguwen shi hua ji (di san ban) mulu*, 3rd ed. (Taipei, 1983), 36.



Figure 5.
Fragmentary Oracle Bone from the Shang Dynasty (1200–1050 B.C.E.), Gift of Professor and Mrs. Herrlee G. Creel, 1986.392.

three discrete sections demonstrates Dong's close observance of actual Shang inscriptions, most noticeable in rubbings from the originals (see fig. 9).¹⁹ As Creel himself observed, "when one tries to draw these characters in facsimile it is virtually impossible to prevent his mental preconceptions from influencing the copy."²⁰ Dong has nonetheless preserved some striking touches of authenticity in his work.

The top and bottom inscriptions brushed with sinuous, delicate lines, frame the larger middle inscription, which includes characters written with thick, robust strokes. The vermilion ink added to half of the central inscription indicates the residual pigmentation found on the bone itself, a detail that demonstrates Dong's attempt to contextualize the inscription, and furthermore underscores the lengths to which Shang engravers

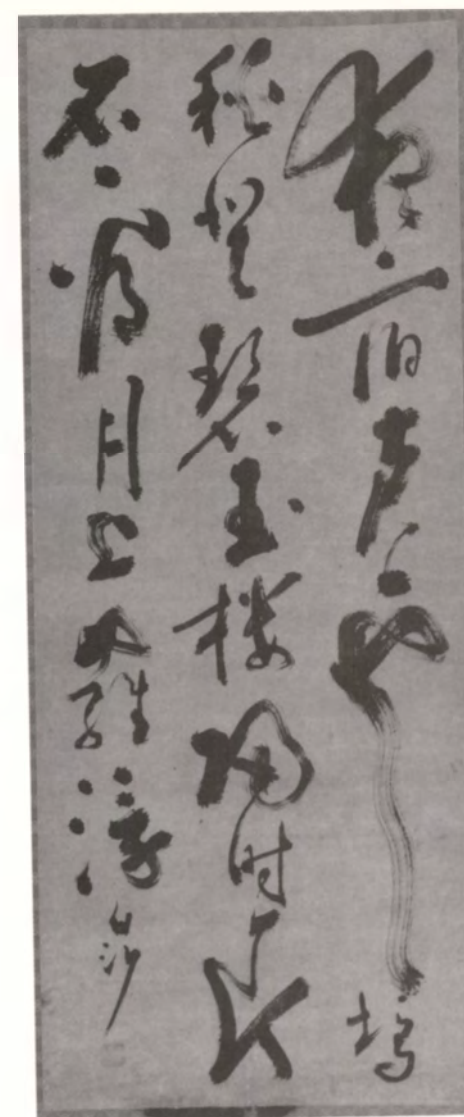


Figure 6.
Chen Xianzhang (hao Naisha) (Chinese, 1428–1500), *Calligraphy: Poem*, late 15th century, mounted hanging scroll, ink on paper, 49 x 20 in. (124.5 x 50.8 cm), Gift of Alice and Barry Karl, 1995.65.

went to invest these objects with an aesthetic appeal. Interestingly, Dong noted that the remaining portion of the central inscription was filled in with a black pigment. Although the precise reason for the application of pigments remains a mystery, they were presumably utilized to add a degree of readability, or in the case of red pigments to highlight an important inscription.²¹

In the central fragment Dong also included the crack notations found on the original scapula (see fig. 9). Crack notations were indicators inscribed during the diving process to record the sequence in which the pyromancy was performed. Since the inscription took place after the ritual act of divining, "sacplimantic and plastromantic inscriptions," as David N. Keightley observes, "were not simply regarded as prayers or magical letters formed to the spirits," but were partially historic or bureaucratic in nature.²² This may

account for the formulaic nature of most Shang oracle-bone inscriptions, including each of the inscriptions on this scroll.

The top inscription begins with a preface, including the *ganzhi* or cyclical date, in this instance, *jiawu*:

Jiawu (day thirty-one) Fu Jing²³ . . . instructs year three . . . Que . . .

Speculation persists as to why these dates are so meticulously recorded. Keightley remarks that the reason is probably equally grounded in religion and history: "The date of the divination recorded



Figure 7.
Luo Zhenyu (Chinese, 1866–1940), *Couplet Written in Oracle-Bone Calligraphy*. Reproduced in *Zhongguo Shufa Quanj: Jinxiandai bian* (Beijing: Xinhua Shudian, 1993), 110.

the time when the spiritual forces of the universe, revealed by the cracks, had been identified . . . documenting the orderly execution of the ritual schedule upon which the goodwill of the ancestors depended."²⁴

The middle inscription is divided into two different sections. The first, which is written slightly larger in red ink, includes a dated preface and the name of the diviner, and it continues with a fragmentary portion of the inscription termed the "charge," or the topic of the divination:

Xinyou (day fifty-eight) making cracks, Wei divines: Tonight we ought not to . . .

The content of the charge ranged from the mundane to matters of national significance. In this case, "tonight we ought not to" is part of a negative charge. Debate continues as to whether charges were intended as questions; nonetheless, they were often composed in negative and positive pairs, usually positioned on opposite sides of the same shell or bone.²⁵ By phrasing the charge in a "yes-no" format, a cogent reply could be more readily solicited from the ancestral spirits. The second part of the central inscription explicates the charge: a royal outing presumably to seek out and hunt wild pigs:

Xinwei (day eight) making cracks, Xuan divines: To go in pursuit of pigs . . . one pig . . .

Once the charge had been proposed, and the cracks interpreted and noted, the regal prognostication would be recorded, followed by a post-facto verification. By documenting what had happened after the rite, the verification served to validate the divination process.²⁶ The final fragmentary inscription included on this scroll contains an example of a verification:

. . . on that day, the king went in pursuit at Chong, in actuality (captured) nine wild pigs.

A more complete version of a verification can be seen on an unmounted calligraphy given by Dong to Creel and now in the archives of the Department of Special Collections, Regenstein Library, University of Chicago (fig. 10). Written in vermilion ink, it lists the animals caught after a royal hunting trip, and even at a glance the shape of clawed turtles, deer with and without antlers, and even a tiger, positioned on its side and supported



Figure 8.
Drawing of a complete turtle plastron, Xiaotun, no. 301861, by Dong Zuobin, in the collection of the Harvard-Yenching Library, Cambridge, Mass. Reproduced in *Harvard Journal of Asiatic Studies* 11 (1948).

by a curved tail, can be discerned. However, original inscriptions are not always as clear as this calligraphic rendering. A rubbing taken from the actual tortoise plastron illustrates the "static" caused by stray cracks and the fragmentary lacunae resulting from rejoining that Dong has eliminated in his lucid rendering (fig. 11).²⁷

Dong continued to present an idealized rendering of a Shang context in the third hanging scroll to be considered from the Smart collection (fig. 3). In contrast to the intimate excerpts found in the previous works, Dong has chosen a consid-



Figure 9.
Rubbing of a fragmentary bovine scapula excavated at Xiaotun, no. 3339. Collection of Academia Sinica, Taipei.



Figure 10.
Dong Zuobin, *Shang Inscription Written in Oracle-Bone Calligraphy*. The Herrlee G. Creel Papers, The Department of Special Collections, Regenstein Library, University of Chicago.



Figure 11.
Rubbing of incomplete turtle plastron no. 10198. Reproduced in *Shang Zhou jiaguwen zongji*, vol. 4 (Yiwen yinshuai yinxing).

erably longer oracle-bone inscription for this composition. The characters, densely clustered at the top of the oblong paper panel, cascade downward like a waterfall, dwindling to a trickle at the base of the scroll. The stability of each individual character—formed out of thickly applied ink—is dramatically undermined by the slightly oblique layout of the inscription on the elongated sheet. Although the slanted arrangement bespeaks a commitment to the mimetic format of his earlier recreations, by tuning out the "static"—that is, by clearing the inscription of interruptions evident in

the rubbing and formatting it in a more palatable and readable manner—Dong moved beyond merely referencing the inscription to stylistically interpreting it.

The long marginal inscription, formatted inversely from the central display inscription, indicates that the original bovine scapula was first published in the bone drawings of Frank H. Chalfant (fig. 12).²⁸ Together with Samuel Couling, Chalfant was one of the first foreign scholars to study and collect oracle bones. Although his collection was dispersed primarily to British institutions, several pieces eventually found a home at the Field Museum in Chicago.²⁹ The fragment reproduced here as a rubbing entered the British Library's collection in the early part of the twentieth century and was recently rejoined with other fragments creating a more complete version of the inscription than that depicted by Dong in the Smart scroll (fig. 13).³⁰ The inscription deals with the ritual sacrifices so vital to maintaining the link between the Shang king and his deceased ancestors. Unlike the inscription featured in the previous hanging scroll dating to period I, Dong has assigned this inscription to the reign of Di Yi, a period V ruler. Since the top portion of the Smart's inscription is incomplete, this sample translation begins with the fifth character from the top right-hand side, which begins a new charge:

Guisi (day thirty) the king making cracks divines: "In the (next) ten-day cycle (*xun*) there will be no disaster." The king prognosticating says: "Auspicious." In the third month, on *jiaowu* (day thirty-one) we performed rites to Qian Jia (and) Xie (?) Xiao Jia.³¹

Since most bones both scientifically and non-scientifically excavated at Xiaotun were fragmentary, Shang scholars such as Dong were faced with the daunting task of reassembling a massive jigsaw puzzle from thousands of disparate and dispersed pieces of bone and shell. Yet, by reconstituting these fragments, inscriptions can be completed, placed in relation to one another, and eventually the original context understood, allowing for a fuller comprehension of inscriptional relationships. Through his own "epigraphic detective work," Dong was able to rejoin vast amounts of these fragments.³² Therefore, from the perspective of his own scholarship, this scroll is a manifestation of an activity that consumed Dong's life and

career. As a representative work in his creative oeuvre, it demonstrates a move away from the mimetic facsimiles reproduced in scholarly publications to a more interpretive idealization, in which the context is preserved but also beautified to grant a more pleasing appearance to the classically trained scholar. Given Dong and Creel's relationship, Dong's oracle-bone calligraphy has a special significance in light of Creel's own study collection of forty-one oracle bones now in the Smart collection. Therefore, the scientific context to which Dong's works owe their existence has been intricately interwoven with artistic and personal choices to create a highly unique manifestation of archaeological discovery.

Although scholars such as Luo Zhenyu and Dong Zuobin have long since ceased brushing oracle-bone calligraphy, this special form of written expression has not remained static. Originally associated with academic circles, it has since become a major creative resource in contemporary Chinese calligraphy. Several artists featured in a recent exhibition at Columbia University's Wallach Art Gallery have distanced themselves from Dong's traditional context-based approach to explore new ways of imbuing this ancient form of writing with a sense of modern vitality. Among them is Wang Youyi, one of the most innovative contemporary calligraphers working with oracle-bone script.³³ His zoomorphic figures writhing and squirming across the page (see fig. 14) evince an unbridled energy and zest lacking in Dong's work. Yiguo Zhang, the curator of this exhibition, observes, "Wang Youyi varies the way he moves his brush, combining straight with curved. Each character appears in its own unique form, rendering the entire composition irregular and uneven."³⁴ Resurrected from two millennia of obscurity, oracle bones are precious artifacts that have revealed the life and culture of the distant Shang. They are also a source of inspiration to long-held traditions in Chinese calligraphy. From the works of Dong Zuobin to those of Wang Youyi, this archaic script reminds us of the past while inspiring the future.

Kris Imants Ercums is a graduate student in the University of Chicago's Department of Art History, and serves as a curatorial intern at the Smart Museum. His current research focuses on early China.



Figure 12.
Drawing of fragmentary bone no. 1661, by Frank H. Chalfant. Reproduced in *Kufang ershicang jiagu puci* (Shanghai, 1935), 104.

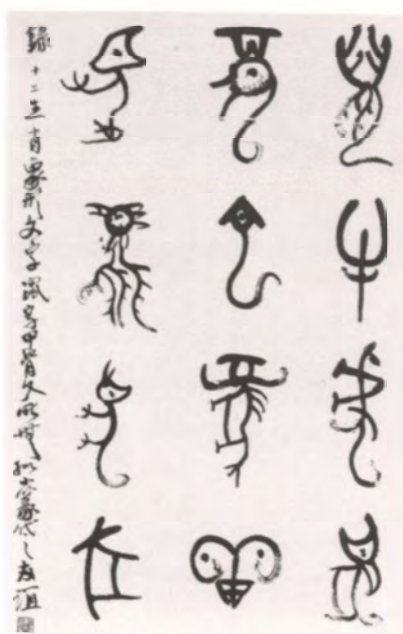


Figure 14.
Wang Youyi (Chinese, born 1949), *Twelve Animals*, 1997, ink on paper, 103.8 x 69 cm. Reproduced in *Brushed Voices: Calligraphy in Contemporary China* (New York: Miriam and Ira D. Wallach Art Gallery, Columbia University), cat. no. 53.

Figure 13.
Rubbing of rejoined bone fragments no. 2503, in the collection of the British Library, London. Reproduced in *Oracle Bone Collections in Great Britain*, vol. 1, pt. 2.

NOTES

My thanks to Richard A. Born for his many helpful comments, and to Professor Shaughnessy for introducing me to the complex issues surrounding oracle-bone inscriptions.

1. For a complete listing of these paintings and calligraphy, see *The Smart Museum of Art Bulletin* 1996-1997 (Chicago: David and Alfred Smart Museum of Art, 1998), 32-33.

2. Richard Born recalls Creel's personal feelings about his collection: "Professor Creel considered these examples of documentary and archaeological interest rather than for display, certain that he did not have the resources to secure 'museum pieces.'" see Harrie A. Vanderstappen et al., eds., *Ritual and Reverence: Chinese Art at the University of Chicago* (Chicago: David and Alfred Smart Gallery, University of Chicago, 1989), 8. For a comprehensive treatment of the Creel collection of oracle bones, see Edward L. Shaughnessy, "Shang Oracle-Bone Inscriptions," in *ibid.*, 68-90. And for drawn facsimiles, Xia Hanyi (Edward L. Shaughnessy), "Zhijie daxue suocang Shangdai jiagu" (The University of Chicago Collection of Oracle Bones), in *Zhongguo tusu wenshi lunji* (Collected Essays on Chinese Bibliography, Literature and History: A Festschrift in Honor of the Eightieth Birthday of Professor Tsuen-hsuei Tsien), ed. Ma Tai-loi (Taipei: Zhengzhong Shuju, 1991), 197-207.

3. John Blofeld, *City of Lingering Splendor: A Frank Account of Old Peking's Exotic Pleasures*, (Boston: Shambhala, 1989), 1.

4. Herrlee G. Creel, "On the Birth of *The Birth of China*," *Early China* 11-12 (1985-87): 2.

5. Anyang is a modern city encompassing several Shang archaeological sites. Xiaotun, the name of a modern suburban village, is one of these sites. For further discussion see Li Chi, *Anyang* (Seattle: University of Washington Press, 1977), and Tung Tso-pin (Dong Zuobin), *Fifty Years of Studies in Oracle Inscriptions* (Tokyo: Centre for East Asian Cultural Affairs, Toyo Bunko, 1964).

6. Artifacts pre-dating the Anyang period discovered at the Erligang site in present-day Zhengzhou have been attributed by some to the so-called Xia Dynasty (circa 2000-1600 B.C.E.), which, legend has it, preceded the Shang. Debate continues as to whether or not this site is an early Shang settlement or possibly the remains of the Xia. For a cogent discussion of the issues surrounding this complex problem, see Chang, Kwang-chih, *The Archaeology of Ancient China*, 4th ed. (New Haven: Yale University Press, 1986), 307-16, and Yin Wei-Chang, "A Reexamination of Erh-li-t'ou Culture," in *Studies in Shang Archaeology: Selected Papers from the International Conference on Shang Civilization*, ed. K. C. Chang (New Haven: Yale University Press, 1986), 1-13.

7. For a comprehensive treatment of Shang oracle-bone inscriptions, see David N. Keightley, *Sources of Shang History: The Oracle-Bone Inscriptions of Bronze Age China* (Berkeley: University of California Press, 1978).

8. Also known by his *hao* (or fancy name), Baisha. See Yujiro Nakata, ed., *A History of the Art of China: Chinese Calligraphy* (New York: Weatherhill; Tokyo: Tankosha, 1983), 146-49.

9. Cong Wenjun, "Xuetang shufa xulun" (Discussion of Calligraphy from Snow Hall), in *Zhongguo Shufa Quanji: Jinxindai bian* (Collection of Chinese Calligraphy), ed. Liu Zhengcheng (Beijing: Xinhua shudian, 1993), 18-21.

10. In the most popular version of this story, Wang recognized oracle-bone writing on some "dragon bones" included in a prescription for malaria. See Dong Zuobin, "Jiagu nianbao" (Oracle Bone Chronicles), *Guoli Zhongguo yanjiu yanjiusou jikan* (Bulletin of the Institute of History and Philology of the Academia Sinica) 2, no. 2 (1930): 241-60; for an English version, see Li Chi, *Anyang*, 4-13.

11. Luo Zhenyu, *Yinxu shuji boubian* (Later Supplement to the Oracle-Bone Inscriptions at Yinxu), 2 vols., lithographed in 1915.

12. All translations are my own.

13. For a collection of similar calligraphy see Dong Zuobin, *Wanxiang jiaguwen shibua ji* (Ten Thousand Images: A Collection of Painting and Calligraphy in Oracle-Bone Script) (Taipei, 1983).

14. Dong Zuobin, *Yinlibu* (Treatise on the History of Yin) (Nanji, Sichuan, lithographed in 1945).

15. Tung Tso-bin (Dong Zuobin), "Ten Examples of Early Tortoise-Shell Inscriptions with resumé, notes and foreword by Lien-sheng Yang," *Harvard Journal of Asiatic Studies* 11 (1948): 119-28.

16. For a contemporary discussion of oracle-bone periodization in English, see Edward L. Shaughnessy, "Recent Approaches to Oracle-Bone Periodization: A Review," *Early China* 8 (1982-83): 1-13.

17. A version of these three inscription by Dong is reproduced in Léon Long-yien Chang and Peter Miller, *Four Thousand Years of Chinese Calligraphy* (Chicago: University of Chicago Press, 1990), 67, fig. 3.8.

18. Dong Zuobin, "Jiaguwen duandai yanjiu li" (Studies in the Periodization of Oracle Bone Script), *Zhongguo yanjiusou jikan waibian* 1 (1933): 323-424. Reprinted in Dong Zuobin *xiansheng quanji* (The Collected Works of Dong Zuobin), vol. 2 (Taipei: Yiwen yinshuai, 1983).

19. Rubbing numbers 3339, 3340, 3341, in Dong Zuobin, *Xiaotun di er ben: Yinxu wenzi: jianbian* (Xiaotun, the Second Volume . . .) (Nanjing, 1948; repr. Taipei, 1977).

20. Herrlee G. Creel, *Studies in Early Chinese Culture: First Series* (Baltimore: American Council of Learned Societies in Chinese and Related Civilizations, 1938), 108.

21. Keightley, *Sources of Shang History*, 54-56.

22. *Ibid.*, 40.

23. Fu Jing is the name of a consort to the Shang king Wu Ding.

24. Keightley, *Sources of Shang History*, 30.

25. See Qiu Xigui, "An Examination of Whether the Charges of Shang Oracle-Bone Inscriptions Are Questions," and discussion by Fan Yuzhou, David N. Keightley, Jean A. Lefebvre, Li Xueqin, David S. Nivison, Rao Zongyi, Edward L. Shaughnessy, and Wang Yuxin, in *Early China* 14 (1989).

26. Keightley, *Sources of Shang History*, 42-44.

27. Rubbing number 101098, in *Shang Zhou jiaguwen zongji*, vol. 4 (Taipei: Yiwen yinshuguan yinxing, 1989).

28. Fang Falian (Frank H. Chalfant) and Bo Ruihua (Roswell S. Britton), *Kufang ershicang jiagu puci* (Shanghai, 1935; repr. Taipei, 1966), 104.

29. *Ibid.*, preface.

30. Rubbing number 2503 in Li Xueqin et al. *Yingguo suo zang jiagu ji*, (Oracle-Bone Collections in Great Britain) vol. 1, pt. 2 (London: School of Oriental and African Studies University of London; Beijing: Zhonghua shuju, 1992).

31. Presumably the temple names for two ancestors.

32. Keightley, *Sources of Shang History*, 151.

33. Yiguo Zhang, *Brushed Voices: Calligraphy in Contemporary China* (New York: Miriam and Ira D. Wallach Art Gallery, Columbia University, 1998), 98-101. For more on Wang's oracle-bone calligraphy, see Zou Tao, "Gui zai shen-zao qiu qi tong: qiantan Wang Youyi shufa de tansuo," *Zhongguo Shufa*, no. 3 (1991): 48-49.

34. *Ibid.*, 99.



ACTIVITIES AND SUPPORT/ COLLECTIONS

Acquisitions to the Permanent Collection

Objects listed below entered the permanent collection from 1 July 1997 through 30 June 1998. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue references follow dimensions.

EUROPEAN AND AMERICAN

PAINTINGS

ROBERT BARNES

American, born 1934
Reunion, 4 April 1966
Oil on canvas, 20¹/₄ x 22 (51.4 x 55.9)
Gift of Mrs. Edwin A. Bergman,
1998.2

ROBERT BARNES

Belle Haleine, eau de Violette, 1996
Oil on canvas, 73 x 67¹/₂ (185.4 x 171.5)
Purchase, Anonymous Gift,
1997.101

ROBERT COLESCOTT

American, born 1925
Inside Outside, 1987
Acrylic on canvas, 90 x 114
(228.6 x 289.6)
Gift of Elisabeth and William
Landes, 1998.14

JOSEPH GOTO

American, 1920–1994
Untitled, 1954
Oil on canvas, 24 x 10¹/₄ (61 x 26)
Gift of Richard Gray, 1997.41

O. LOUIS GUGLIELMI

American, born in Egypt,
1906–1956
Festa, 1940
Oil on canvas, 31³/₄ x 23¹/₂
(80.6 x 59.7)
The Mary and Earle Ludgin
Collection, 1997.105

O. LOUIS GUGLIELMI

War News, 1942
Oil on canvas, 11 x 20¹/₄
(27.9 x 51.1)
The Mary and Earle Ludgin
Collection, 1997.109

MIYOKO ITO

American, 1918–1983
Tanima or Claude M. Nutt, 1974
Oil on canvas, 45 x 32 (114.3 x 81.3)
Gift of Muriel Kallis Newman in
honor of her Grandchildren: Ellen
Steinberg and Peter Steinberg,
1997.14

ISAAC SOYER

American, 1902–1981
Students, circa 1940
Oil on canvas, 35¹/₂ x 25³/₄
(90.2 x 65.4)
Gift of the Joel and Carole Bernstein
Family Collection, 1997.54



Robert Colescott, *Inside Outside*, 1987, 1998.14

SCULPTURE

IVAN ALBRIGHT

American, 1897–1983
The Head of Adam Emery Albright, 1935
 Cast bronze, h. 15 (38.1)
 The Mary and Earle Ludgin Collection, 1997.107

LEONARD BASKIN

American, born 1922
John Donne in His Winding Cloth, 1955
 Cast bronze, h. with wood base 23 1/8 (68.7)
 The Mary and Earle Ludgin Collection, 1997.108

RED GROOMS

American, born 1837
Chicago, 1968
 Cut and bent sheet metal with tempera painting, 16 x 20 1/2 x 21 1/2 (40.6 x 52.1 x 54.6)
 Gift of Allan Frumkin, 1997.13

DAVID SMITH

American, 1906–1965
Low Landscape, 1946
 Cast and welded steel and bronze, 9 1/4 x 7 7/8 x 7 7/8 (23.5 x 20 x 20)
 Krauss 205
 Bequest of Joseph Halle Schaffner in memory of his beloved mother, Sara H. Schaffner, 1998.8

DRAWINGS

LOVIS CORINTH

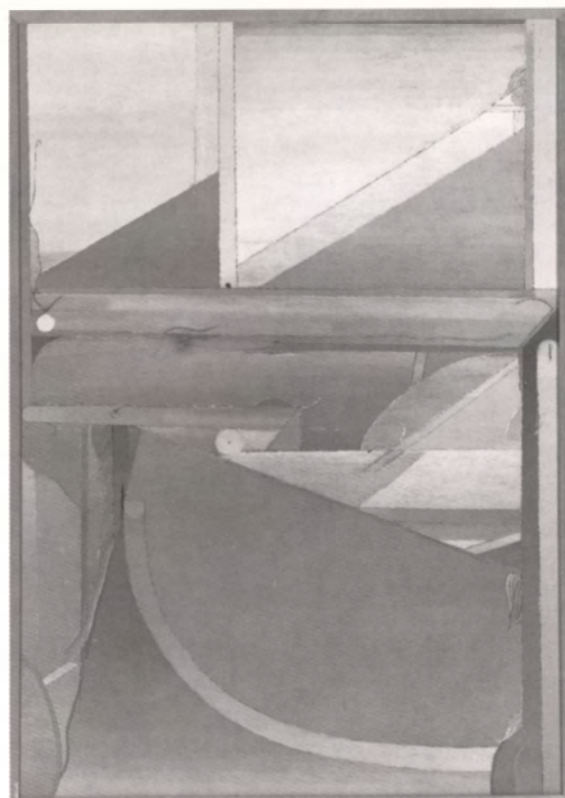
German, 1858–1925
Three Academic Studies: Male Nudes, 1886
 Pencil on wove paper, three sheets, each: 20 1/2 x 13 1/2 (52.1 x 34.4)
 Gift of Richard Gray, 1997.38–1997.40

MARTHA ERLEBACHER

American, born 1937
Girl with Arms Raised, 1982
 Pastel on paper, sheet: 26 x 19 (66 x 48.2)
 Gift of the Joel and Carole Bernstein Family Collection, 1997.51

RAFAEL FERRER

Puerto Rican, born 1933
Untitled, August 21, 1976
 Black and gray crayon on brown paper bag, sheet: 10 3/4 x 7 3/8 (27.3 x 19.4)
 The George Veronda Collection, 1997.64



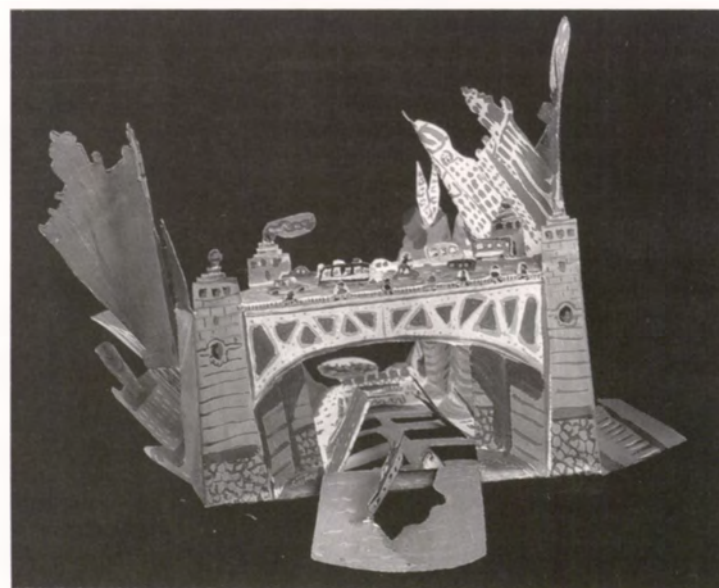
Miyoko Ito, *Tanima or Claude M. Nutt*, 1974, 1997.14

HANK KETCHUM

American
Porky the Pig, circa 1950s
 Color animation cell, sheet: 7 1/2 x 9 1/2 (19 x 24.1)
 Gift of the Joel and Carole Bernstein Family Collection [campus loan program], 1997.58

HANK KETCHUM

Dennis the Menace, circa 1950s
 Color animation cell, sheet: 8 1/2 x 7 (21.6 x 17.8)
 Gift of the Joel and Carole Bernstein Family Collection [campus loan program], 1997.56



Red Grooms, *Chicago*, 1968, 1997.13



David Smith, *Low Landscape*, 1946, 1998.8

IRWIN KREMEN

American, born 1925
The 6th of Tammuz. No. 4 (In Memory of Perry Kremen), 1986
 Paper collage, 6 15/16 x 6 1/16 (17.6 x 15.4)
 Purchase, Gift of Dr. Samuel Kremen in memory of his mother, Reva Kremen, 1997.44

REUBEN NAKIAN

American, 1897–1986
Untitled, 1958–59
 From the series, *Mars and Venus*
 Wash and brush and ink on wove paper, sheet: 13 7/8 x 16 7/8 (35.2 x 42.9)
 Gift of Mr. and Mrs. Phil Shorr, 1997.47

BARBARA ROSSI

American, born 1940
Very Rich Hims and Hers, 1970
 Colored pencils on wove paper, sheet: 29 x 22 7/8 (73.7 x 58.2)
 Gift of Mrs. Edwin A. Bergman, 1998.3

H.C. [HORACE CLIFFORD] WESTERMANN

American, 1922–1981
Illustrated Letter, 16 January 1959
 Pen and ink on wove paper, sheet: 10 1/2 x 7 1/4 (26.7 x 18.4)
 Gift of Maryrose Carroll, 1998.9

KARL WIRSUM

American, born 1939
Untitled, 7 December 1965
 Mixed media on wove paper, sheet: 14 x 10 3/8 (35.6 x 26.4)
 Gift of Richard Gray, 1997.42

KARL WIRSUM

Untitled, 9 May 1967
 Mixed media on wove paper, sheet: 14 x 10 3/8 (35.6 x 26.4)
 Gift of Richard Gray, 1997.43

JOSEPH YOAKUM

American, 1886/88–1976
Transylvanian Alps near Ramnicu Valcea Romania in Asia, 24 August 1964
 Black ball-point pen on newsprint, sheet: 12 x 18 (30.4 x 45.7)
 The George Veronda Collection, 1997.61

JOSEPH YOAKUM

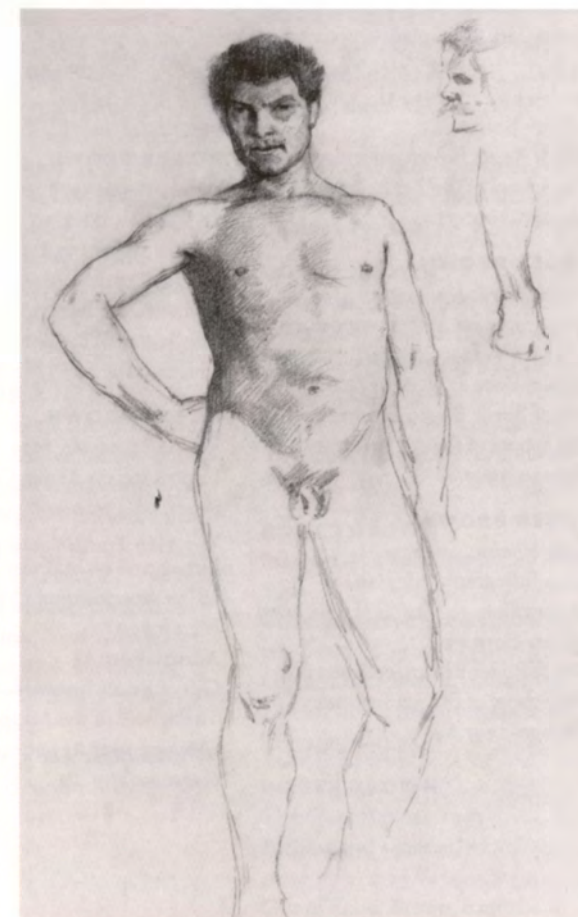
A Seen [sic] near Coolie Dam in Columbia near Olympia Washington, 1 September 1964
 Blue ball-point pen and watercolor on newsprint, sheet: 12 x 18 (30.4 x 45.7)
 The George Veronda Collection, 1997.62

JOSEPH YOAKUM

Sardenia Island Out From Tunisia State of Africa. The Capital City-Tunis: in Mediterranean Sea, 8 October 1964
 Blue ball-point pen and watercolor on newsprint, sheet: 12 x 18 (30.4 x 45.7)
 The George Veronda Collection, 1997.60

JOSEPH YOAKUM

Platt River Through Denver Colorado, n.d.
 Blue ball-point pen on newsprint, sheet: 12 x 18 (30.4 x 45.7)
 The George Veronda Collection, 1997.63



Lovis Corinth, (one of) *Three Academic Studies: Male Nudes*, 1886, 1997.38–1997.40

PRINTS

ROBERT BECHTLE

American, born 1932
Untitled, 1973
 Color lithograph, ed. 4/150, sheet:
 20 x 14 1/2 (50.8 x 36.8)
 Gift of the Joel and Carole Bernstein
 Family Collection [campus loan
 program], 1997.55

ROGER BROWN

American, 1941–1997
Sboelaces, 1967
 Silkscreen, proof impression
 (no regular edition), sheet 25 x 23
 (63.5 x 58.4)
 Adrian–Born 3 III
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.69

ROGER BROWN

Magic, 1967
 Color silkscreen, proof impression
 (no regular edition), composition:
 9 3/8 x 7 1/4 (23.3 x 18.4)
 Adrian–Born 4 III
 Silkscreen (only black outlines),
 proof impression (no regular
 edition), composition:
 9 3/8 x 7 1/4 (23.3 x 18.4)
 Adrian–Born 4 II
 Color silkscreen (skirt only), proof
 impression (ed. of 4), composition:
 4 3/4 x 4 1/2 (37.5 x 11.4)
 Adrian–Born 4 I
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.74–1997.76,
 respectively

ROGER BROWN

Roads, 1967
 Color silkscreen, proof impression
 (no regular edition), composition:
 9 1/4 x 9 1/4 (23.2 x 23.2)
 Adrian–Born 5
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.72

ROGER BROWN

Untitled, 1968 (plate, 6 proof
 impressions pulled in 1987)
 Etching, proof impression (no regu-
 lar edition), plate: 3 15/16 x 3 15/16
 (10 x 10)
 Adrian–Born 15
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.86

ROGER BROWN

Famous Artists from Chicago, 1970
 Color offset lithograph commercially
 printed, from an original drawing
 made for the purpose, sheet: 22 x 17
 (55.8 x 43.2)
 Poster for a group exhibition at the
 Sacramento State Art Gallery,
 Sacramento, California, 10–24
 March 1970
 Adrian–Born 37
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.85

ROGER BROWN

*Standing While All Around Are
 Sinking*, 1977
 Etching and aquatint with hand
 burnishing, ed. 9/50,
 plate: 19 3/4 x 15 9/16 (50.1 x 39.5)
 Adrian–Born 20
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.70

ROGER BROWN

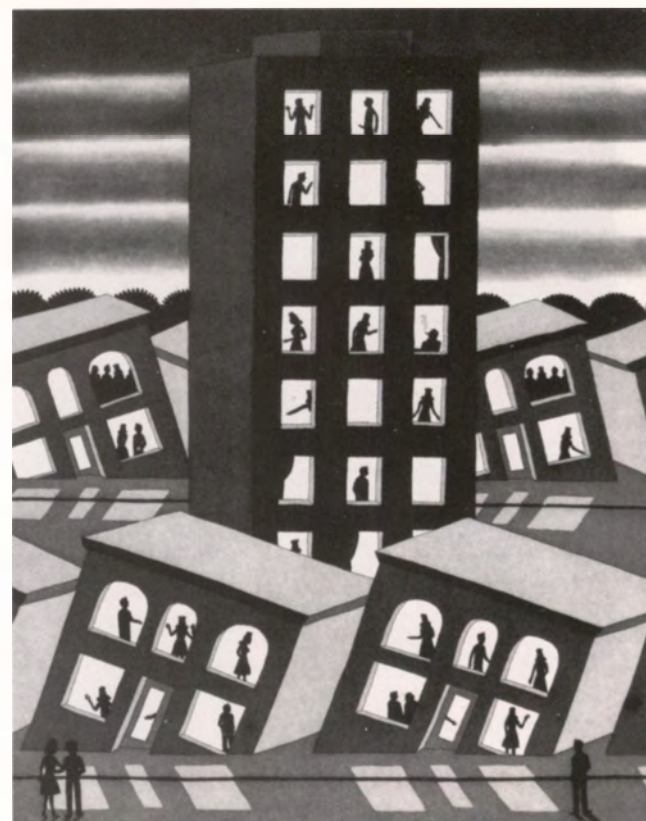
Sinking, 1977
 Etching and aquatint with hand bur-
 nishing, ed. 8/50, plate (trapezoid):
 19 3/4–17 13/16 x 12 1/2–12 3/4
 (50.1–45.3 x 31.7–32.3)
 Adrian–Born 21
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.71

ROGER BROWN

Which Way Is Up?, 1979
 Lithograph, ed. 3/20, composition:
 8 13/16 x 8 3/4 (22.3 x 22.2)
 Adrian–Born 22
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.88

ROGER BROWN

Little Nimbus, 1979
 Color lithograph, ed. 7/50,
 composition: 10 x 10 1/2 (25.3 x 26.7)
 Adrian–Born 23
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.89



Roger Brown, *Standing While All Around Are Sinking*, 1977, 1997.70

ROGER BROWN

i of the storm, 1979
 Lithograph, ed. 2/20, composition:
 7 13/16 x 10 9/16 (19.8 x 26.8)
 Adrian–Born 24
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.87

ROGER BROWN

Rolling Meadows, 1979
 Lithograph on Arches Cover White
 paper, ed. 17/20, composition: 5 5/8 x
 9 15/16 (14.3 x 25.2)
 Lithograph on buff wove paper, ed.
 20/20, composition: 5 5/8 x 9 15/16
 (14.3 x 25.2)
 Adrian–Born 25
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.83 and 1997.82,
 respectively

ROGER BROWN

Così Fan Tutte, 1979
 Color lithograph, artist's proof 4
 and ed. 73/75, composition:
 26 x 18 (66 x 45.7)
 Adrian–Born 26
 The George Veronda Collection and
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.90 and 1997.91,
 respectively

ROGER BROWN

Colorado Condos, 1981
 Lithograph, proof impression
 (no regular edition), composition:
 5 1/2 x 3 13/16 (14 x 9.6)
 Adrian–Born 28
 The George Veronda Collection,
 1997.92

ROGER BROWN

Giotto in Chicago, 1981
 Color lithograph and photolitho-
 graph, ed. 30/50, sheet:
 22 1/4 x 30 3/16 (56.4 x 76.6)
 Adrian–Born 29
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.79

ROGER BROWN

Cathedrals of Space, 1983
 Color lithograph and silkscreen, ed.
 10/65, composition: 40 x 30 1/16
 (101.6 x 76.2)
 Adrian–Born 31
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.93

ROGER BROWN

Sketchbook 1982, 1983
 Bound sketchbook consisting of 23
 folios with 20 individual composi-
 tions, lithograph with collage from
 10 aluminum plates drawn by the
 artist and 2 photo plates; letterpress
 on title page by Grenfell Press, New
 York; bound and slip-covered by
 Sendoe Binders, New York, ed.
 16/50, overall book dimensions:
 11 1/4 x 9 3/8 x 3 3/4 (28.5 x 23.8 x 1.9)
 Adrian–Born 32
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.95

ROGER BROWN

1986 Navy Pier, 1986
 Color lithograph and silkscreen, ed.
 20/50, composition: 31 1/8 x 23
 (79 x 58.4)
 Adrian–Born 33
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.81

ROGER BROWN

Shit to Gold, 1986
 Transfer paper lithograph, trial
 proof (no regular edition), sheet:
 11 9/16 x 10 1/16 (29.4 x 25.5)
 Adrian–Born 34
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.84

ROGER BROWN

Mother and Child, 1986
 Lithograph, ed. 4/50, composition:
 13 x 9 (33 x 22.9)
 Adrian–Born 35
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.73

ROGER BROWN

The Jim and Tammy Show, 1987
 Color lithograph, ed. 6/50, composi-
 tion and sheet: 22 3/16 x 32 1/4
 (56.4 x 81.9)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.80

ROGER BROWN

1 Share Art Stock, 1989
 Color lithograph, artist's proof ed.
 24/25, composition: 13 1/2 x 18 3/4
 (34.3 x 47.6)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.77

ROGER BROWN

Museum of What's Happening Now,
 1992
 Color lithograph, artist's proof 24,
 composition: 17 x 13 (43.1 x 33)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.78

ROGER BROWN

Talk Show Addicts, 1993
 Etching and aquatint, ed. 62/80,
 plate: 17 1/2 x 23 1/4 (44.5 x 59)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.96

ROGER BROWN

Saguaro's Revenge, 1993
 Color lithograph, ed. 3/30,
 composition: 22 x 16 (55.9 x 40.6)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.97

ROGER BROWN

Hear No Evil, 1993
 Lithograph, artist's proof ed. 1/10,
 composition: 30 x 29 7/8 (76.2 x 75.9)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.98

ROGER BROWN ET AL.

The Chicago Imagist Print, 1987
 Color offset lithograph, ed. 15/250,
 sheet: 22 3/16 x 32 1/4 (56.4 x 81.9)
 Gift of Roger Brown, courtesy of
 The School of the Art Institute of
 Chicago, 1997.94

CHUCK CLOSE

American, born 1940
Portrait of Bill Clinton #1 (frontal),
 1996
 Photolithograph, ed. 24/175, sheet:
 30 x 23 (76.2 x 58.4)
 Gift of the Joel and Carole Bernstein
 Family Collection, 1997.52

CHUCK CLOSE

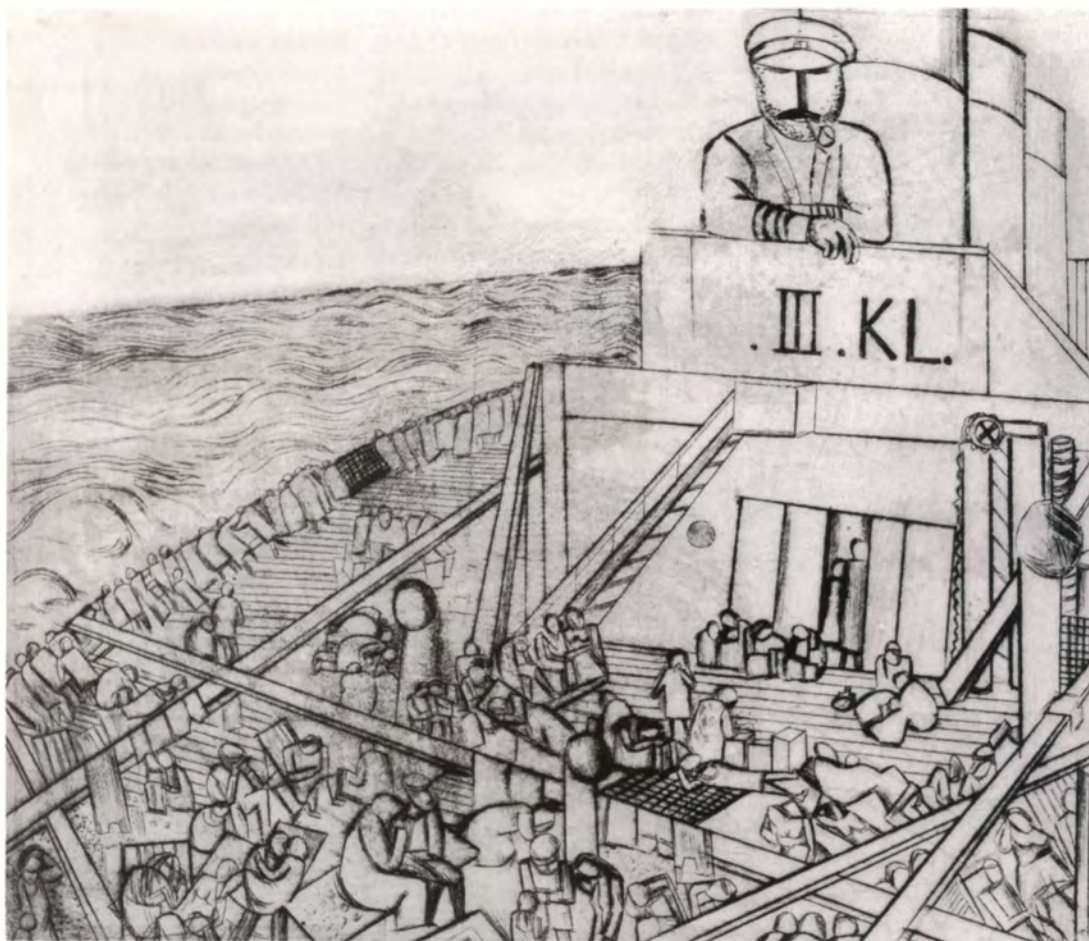
Portrait of Bill Clinton #2 (profile),
 1996
 Photolithograph, ed. 24/175, sheet:
 30 x 23 (76.2 x 58.4)
 Gift of the Joel and Carole Bernstein
 Family Collection, 1997.53

ROBERT MICHEL

German, 1897–1983
MEZ (Mitteleuropäische Zeit), No. 1,
 1919–20
 From a series of four woodcuts,
 MEZ
 Woodcut printed in silver ink on
 black paper, sheet: 18 1/8 x 14 3/4
 (46 x 37.5)
 Purchase, Bequest of Joseph Halle
 Schaffner in memory of his beloved
 mother, Sara H. Schaffner, by
 exchange, 1998.16

JIM NUTT

American, born 1938
you-boo little boy, 1977
 Etching with plate tone, ed. 5/50,
 plate: 3 15/16 x 4 3/16 in.
 (10 x 10.9 cm.)
 Adrian–Born 195 III
 The George Veronda Collection,
 1997.65



Lasar Segall, *Third Class*, 1928, 1997.50

JIM NUTT

I'm not stopping, 1977
Etching with plate tone, ed. 5/50,
plate: 3¹⁵/₁₆ x 6⁷/₈ (10 x 17.4)
Adrian-Born 196 II
The George Veronda Collection,
1997.66

JIM NUTT

your so coarse (tish tish), 1977
Etching with plate tone, ed. 5/50,
plate: 8¹⁵/₁₆ x 7¹⁵/₁₆ (22.6 x 20.1)
Adrian-Born 197 III
The George Veronda Collection,
1997.67

JIM NUTT

oh! my goodness (NO NO), 1977
Etching with plate tone, ed. 5/50,
plate: 9⁷/₈ x 11⁷/₈ (25.1 x 30.2)
Adrian-Born 198 IV
The George Veronda Collection,
1997.68

DANIEL P. RAMIREZ

American, born 1941
Twenty Contemplations on the
Infant Jesus: An Homage to Olivier
Messiaen, 1980
Suite of twenty mixed media intaglio
prints, ed. 5/10, each sheet: 22 x 30
(55.9 x 76.2)
Gift of Loretta Thurm, 1997.59a-t

LASAR SEGALL

Brazilian, born in Lithuania and
active in Germany, 1891-1957
Russian Village, 1913
Lithograph, composition: 15 x 12
(37.5 x 30.5)

Gift of Mauricio Segall and Oscar
Klabin Segall, 1997.48

LASAR SEGALL

Aimlessly Wandering Women II,
1919
Woodcut, block: 4³/₄ x 11⁷/₁₆
(23 x 29)
Gift of Mauricio Segall and Oscar
Klabin Segall, 1997.49

LASAR SEGALL

Third Class, 1928
Drypoint, plate: 11 x 13 (28 x 32.5)
Gift of Mauricio Segall and Oscar
Klabin Segall, 1997.50

LASAR SEGALL

Head of a Black Man, 1929 (block,
this impression 1994)
Woodcut, ed. of 100, block:
7⁷/₈ x 5¹⁵/₁₆ (22 x 15.1)
Gift of the Lasar Segall Museum,
São Paulo, Brazil, 1998.5

LASAR SEGALL

Rio de Janeiro III, 1930 (plate, this
impression 1994)
Etching, ed. of 100, plate:
8¹/₂ x 10¹/₁₆ (21.5 x 25.5)
Gift of the Lasar Segall Museum,
São Paulo, Brazil, 1998.6

KURT SELIGMANN

Swiss, active in U.S.A. 1900-1962
The Myth of Oedipus, 1944
Suite of six etchings, each plate:
17¹/₂ x 11³/₈ (44.5 x 29.5)
The Mary and Earle Ludgin
Collection, 1997.106a-f

KURT SELIGMANN

Oedipus and Antigone (EIDON),
1944
Etching, conceived for but not
included in the series *The Myth of*
Oedipus, plate: 17¹/₂ x 11³/₈
(44.5 x 29.5)
The Mary and Earle Ludgin
Collection, 1997.106g

KARA WALKER

American, born 1969
Freedom: A Fable, 1997
Pop-up silhouette book, ed. of
4,000, closed: 9³/₁₆ x 8³/₁₆
(23.7 x 21.1)
Gift of The Peter Norton Family,
1997.111

PHOTOGRAPHS

GRACIELA ITURBIDE

Mexican, born 1942
Cementerio, Juchitán, Oaxaca, 1988
(negative, later impression)
Gelatin-silver print, 18 x 12¹/₄
(46 x 31.1) (image)
Purchase, Gift of the Friends of the
Smart Museum, 1998, 1998.17

RUTH THORNE-THOMSEN

American, born 1943
Head with Ladders, 1979
Toned gelatin-silver print, ed. 19/25,
3³/₈ x 4¹/₄ (9.2 x 10.8)
Purchase, Bequest of Joseph Halle
Schaffner in memory of his beloved
mother, Sara H. Schaffner, by
exchange, 1998.18

DECORATIVE ARTS

**FRANK LLOYD WRIGHT,
DESIGNER**

American, 1867-1959
Dining Table Light Fixture, circa
1908
Designed for the Frederick C. Robie
Residence, Chicago
Leaded colored glass on original
wooden base, approximate overall
size: 27 x 20 x 18¹/₈ (68.5 x 51 x 46)
Gift of Donald P. Powell in honor of
Richard E. Twiss, courtesy of The
Art Institute of Chicago, 1998.4

ASIAN

CHINESE: PAINTING

XU YOU

Active late Ming (Chongzhen reign,
1628-1644)-early Qing (early
Kangxi reign, 1662-1722) dynasties
Five Auspicious Images, circa 1650
Hanging scroll, ink on satin, paint-
ing: 57¹/₂ x 20¹/₂ (146.1 x 52.1)
Gift of Mary M. McDonald, 1997.46

CHINESE: SCULPTURE

**HAN DYNASTY (206
B.C.E.-220 C.E.)**

Mingqi: Celestial Horse
Slip-covered modeled and molded
earthenware with cold-painted deco-
ration, h. 9³/₄ (24.8), l. 12¹/₄ (31.1)
Gift of Isaac S. and Jennifer A.
Goldman, 1997.100

**HAN DYNASTY (206
B.C.E.-220 C.E.)**

Mingqi: Well Head
Glazed modeled and molded
earthenware, h. 13 (33)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor, 1997.102

CHINESE: CERAMICS

**NEOLITHIC PERIOD,
GANSU YANGSHAO CULTURE
PHASE, BANSHAN-MACHANG
STYLE**

Storage Jar, circa 2500-2200 B.C.E.
Unglazed earthenware with slip-
painted decoration, h. 14 (35.6)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor, 1997.103

JAPANESE: PAINTING

**ARTIST UNKNOWN, EDO
PERIOD (1610-1868)**

Buddhist Trinity, 18th century
Hanging scroll, ink, opaque color
and gold on silk, painting panel:
23¹/₂ x 26³/₄ (59.7 x 68)
Gift of Brooks McCormick, Jr. in
memory of Mr. Hisazo Nagatani,
1998.13

DEIRYU

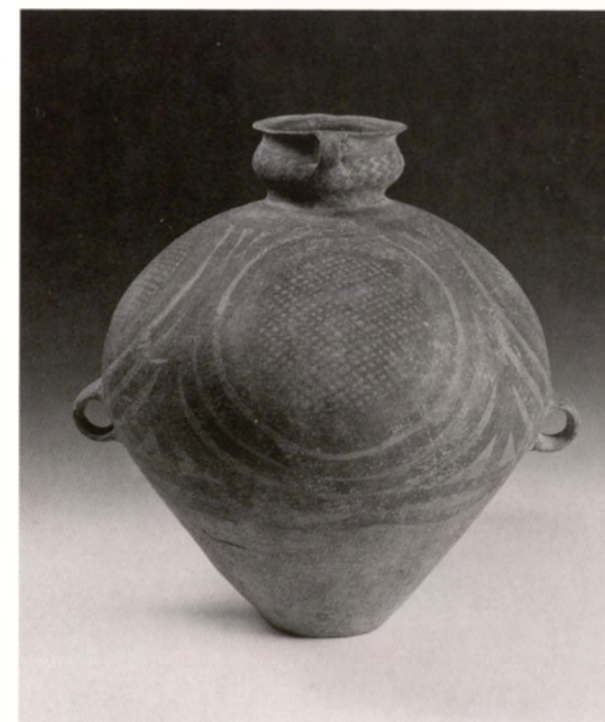
1895-1954
*Single Line Calligraphy: Originally
not one Thing*, n.d.
Hanging scroll, brush and ink on
paper, calligraphy panel:
50⁵/₈ x 13³/₄ (128.6 x 34.9)
Purchase, Brooks McCormick, Jr.
Fund, 1998.10

**MYOHO, 17TH ABBOT OF
KOSHO-JI**

1741-1830
Bequest Virtue, 1813
Hanging scroll, ink on paper,
calligraphy panel: 15¹/₂ x 33¹/₄
(39.4 x 84.5)
Purchase, Brooks McCormick, Jr.
Fund, 1998.1

RENGETSU OTAGAKI

1791-1875
*Tanzanku (Poem Slip): Picking
Chrysanthemums*, 1868
Hanging scroll, brush and ink on sil-
ver-flecked paper, painting:
14³/₁₆ x 2³/₈ (36 x 6)
Purchase, Brooks McCormick, Jr.
Fund, 1997.34



Neolithic Period, Gansu Yangshao Culture Phase, Banshan-Machang Style, *Storage Jar*, circa 2500-2200 B.C.E

RYUKA

Meiji period
Calligraphy, circa 1906
 Two-panel folding screen, brush and ink on paper, painting overall:
 53 x 52 1/2 (134.6 x 133.4)
 Gift of Brooks McCormick, Jr.,
 1997.36

SETSUDO JOUN

1718–1779
Enso and Calligraphy, n.d.
 Hanging scroll, brush and ink on paper, painting: 38 5/8 x 10 13/16
 (98.1 x 27.5)
 Purchase, Brooks McCormick, Jr.
 Fund, 1997.33

JAPANESE: PRINTS**UTAGAWA HIROSHIGE**

1707–1858
Shiba Zojoji Temple in Snow,
 early 1830s
 From the series, *Views of Famous Places in Edo*
 Color woodblock (*oban* format),
 sheet: 9 1/4 x 14 (23.5 x 35.7)
 Purchase, Gift of Robert W. Christy,
 1998.11

RYURYUKYO SHINSAI

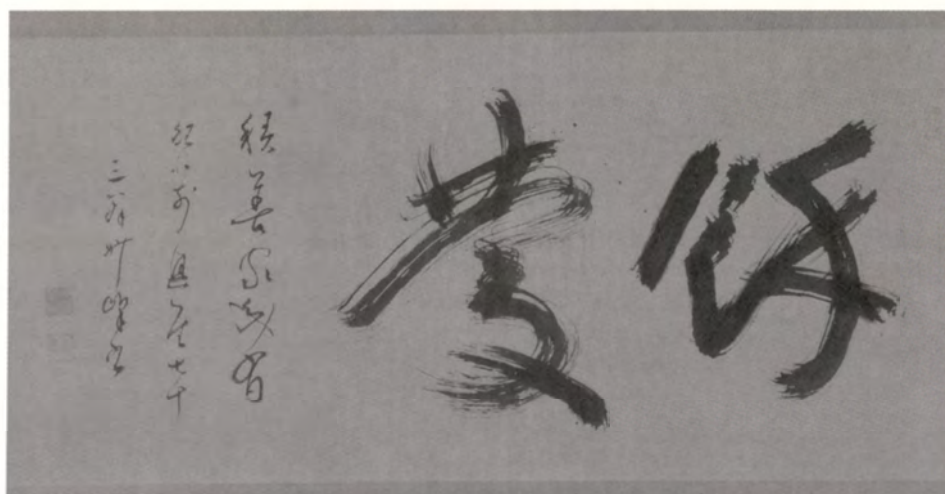
Active 1789–1817
Untitled (Landscape with view of Mt. Fuji), n.d.
Surimono woodblock, sheet:
 5 1/4 x 7 1/4 (13.5 x 18.5)
 Purchase, Gift of Robert W. Christy,
 1998.12

JAPANESE: PHOTOGRAPHS**TOSHIO SHIBATA**

Born 1949
Grand Coulee Dam, Douglas County, WA, 1996
 Gelatin silver print, ed. 1/10, sheet:
 40 x 50 (102.56 x 128.21)
 Gift of Lorna C. Ferguson, 1998.15

JAPANESE: CERAMICS**LATE JOMON PERIOD
(1500–1000 B.C.E.)**

Jar, circa 1500–1000 B.C.E.
 Unglazed burnished earthenware with incised, stamped and cord-impressed decoration,
 h. 4 7/8 (12.4), diam. of mouth
 6 in. (15.2)
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 1997.110



Myōho, 17th Abbot of Kōshō-ji, *Bequest Virtue*, 1813, 1988.1

JAPANESE: DECORATIVE ARTS**RYUKYU ISLANDS**

Large Circular Tray, late 18th century
 Black lacquer on wood with mother-of-pearl inlay, diam. of rim:
 13 1/2 (34.4)
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 1998.7

KOREAN: CERAMICS**CHOSON DYNASTY
(1392–1910)**

Bowl, late 18th–19th century
 Porcelain with blue underglaze decoration, h. 4 (10.2), diam. of mouth 4 5/8 (11.8)
 Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1997.104

AFRICAN**NIGERIA, YORUBA PEOPLES**

Pair of Staffs for Eshu, late 19th century
 Carved wood and leather, h. of male figure: 11 1/2 (29)
 Gift of Richard J. Faletti Family,
 1997.37a–b



Late Jomon Period, *Jar*, circa 1500–1000 B.C.E., 1997.110

**ACTIVITIES AND SUPPORT/
COLLECTIONS****Loans from the Permanent Collection**

Dimensions are in inches followed by centimeters; height precedes width precedes depth.

Museum of Contemporary Art, Chicago
Roger Brown Memorial Exhibition
 21 February–26 July 1998

Roger Brown
 American, 1941–1997
Mask for 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

Patrick and Beatrice Haggerty Museum, Milwaukee, Wisconsin
Matta: Surrealism and Beyond
 19 September–30 November 1997.
 Traveled to: Museo de Arte Contemporáneo (MARCO Museum), Monterey, Mexico, 12 February–10 May 1998

Robert Matta Echaurren, called Matta
 Chilean, active in U.S.A., born 1911
Je m'arce, 1949
 Oil on canvas, 76 1/4 x 55 (193.7 x 139.7)
 Gift of Lindy and Edwin Bergman, 1991.289

Kunsthaus Zug, Zug, Switzerland
Kurt Seligmann (1900–1962), Eine Retrospective
 23 November 1997–15 February 1998

Kurt Seligmann
 Swiss, active in U.S.A., 1900–1962
The Harpist (Joueuse de Harpe), 1933
 Oil on board, 32 1/4 x 41 1/4 (81.9 x 104.8)
 The Mary and Earle Ludgin Collection, 1981.78
 Kurt Seligmann
Oedipus at Colonus (Oedipus' Youth), 1944
 Etching, printed as a relief print, artist's trial proof before final state, 17 1/8 x 11 1/2 (44.8 x 29.2) (plate)
 The Mary and Earle Ludgin Collection, 1981.149

A Sense of Wonder

African Art from the Faletti Family Collection



ACTIVITIES AND SUPPORT/
EXHIBITIONS AND PROGRAMS

Exhibitions

Permanent collection, loan, and traveling exhibitions from 1 July 1997 through 30 June 1998.

In the Presence of the Gods: Art from Ancient Sumer in the Collection of the Oriental Institute Museum

1 July 1997–8 March 1998

This exhibition displayed over forty artifacts from ancient Sumer, one of the most important city-states of ancient Mesopotamia, located in present-day Iraq. Dating from the 3rd millennium B.C.E., these objects ranged from stone and metal statuettes of praying priests and worshippers to ritual vessels and ceremonial inlaid plaques. Once adorning the sanctuaries of ziggurat temples that dominated Sumer's civic life, most of these pieces were originally used in the worship of local deities.

EXIT 7: Seven Artists from Midway Studios

10 July–5 August 1997

The work of Constance Bacon, Nicole Been, Mark Clarkson, Katie Dowling, Michael Dreeben, Scott Marshall, and Jung Rhee Shim constituted the fourteenth annual Midway Studios graduate exhibition. Through the media of sculpture, painting, and photography, these artists explored such issues as fetishism, revising modernism, the social construction of identity and gender, and the power of ancient feminine myth. A brochure with an introductory essay by Courtenay Smith accompanied the show.

Post-Pop, Post-Pictures

22 August–21 September 21 1997

Highlighting the work of 11 young abstract painters from Chicago, New York, and Texas, this exhibition illustrated the current shift in abstraction away from the heroic brushwork and emotional concerns first expressed in the 1950s to painting that is more mundane and mediated because it is more self-consciously culturally

informed. The show positioned contemporary Chicago abstraction within the context of a larger tendency that has no geographical boundaries. Courtenay Smith edited a full-color catalogue of the exhibition.

Still More Distant Journeys: The Artistic Emigrations of Lasar Segall

16 October 1997–4 January 1998

Born in Vilna, Lithuania, Lasar Segall lived in Berlin and Dresden, where he was associated with the German Expressionist movement. He later emigrated to Brazil, where he lived and worked until his death. Celebrated in South America, his work is still little known in the U.S. Documenting the Diaspora of the Jews and embodying modern notions of "exoticism" and "primitivism" in modern art, Segall's work presented a range of issues significant to today's world of global culture and politics. Following its closing in Chicago, the exhibition traveled to the Jewish Museum in New York. This exhibition was co-organized by the Smart Museum and Lasar Segall Museum, São Paulo, Brazil, National Institute of the Historical and Artistic Patrimony, Brazilian Ministry of Culture, in collaboration with the São Paulo/Illinois Partners of the Americas. The exhibition was made possible by grants from the Nathan Cummings Foundation, the Smart Family Foundation, Inc., the Brazilian Ministry of Culture, and the Safra Bank, Brazil.

Accompanying the exhibition was a full-color English/Portuguese catalogue, published by the Smart Museum and edited by Stephanie D'Alessandro with contributions by Reinhold Heller and Vera d'Horta.

Archibald Knox (1864–1933), *Liberty of London Designer and Master of British Art Nouveau*

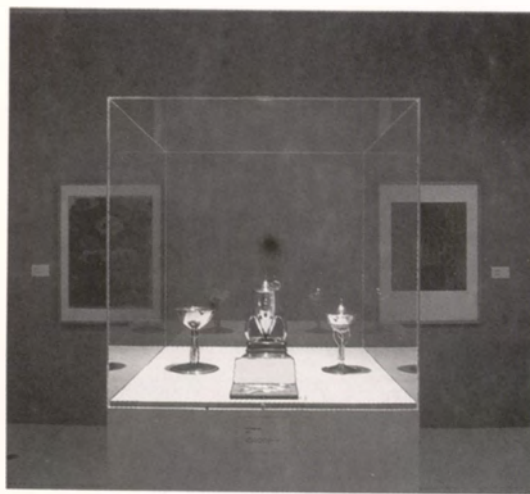
12 February–19 April 1998

Archibald Knox is one of the most influential designers in modern British history. Between 1897 and 1912, his blending of Celtic design with modern aesthetics and manufacturing processes came to define British Art Nouveau. At the same time, Knox helped the Liberty and Co. department store, which marketed his designs, become the most avant-garde design establishment in Britain. Knox's designs, together with examples of the silver, pewter, ceramics, jewelry, and textiles made from these designs, were displayed; most had never been exhibited before. This exhibition was organized by the Silver Studio Collection at the Museum of Domestic Architecture and Design, Middlesex University of London. The Smart Museum presentation was made possible in part by the John Nuveen Company and the Smart Family Foundation.

Jerome Carlin: *Autobiographical Paintings*

9 April–14 June 1998

Part of the Smart Museum's alumni artists series, this was an exhibition of paintings by Jerome Carlin (Ph.D. 1956, Sociology). Carlin's works focus on the experience of growing up in the upper-middle-class milieu of Chicago in the 1930s and 1940s.



Installation view of Archibald Knox (1864–1933), *Liberty of London Designer and Master of British Art Nouveau*.



Installation view of *Still More Distant Journeys: The Artistic Emigrations of Lasar Segall*.

Felix Nussbaum: *Assimilation & Dissimulation*

21 May–30 August 1998

This project was mounted by the Smart Museum as part of the Field Museum's city-wide programming in conjunction with the exhibition *Assignment: Rescue, the Story of Varian Fry and the Emergency Rescue Committee* (organized by the United States Holocaust Memorial Museum, Washington, D.C.). The exhibition featured the Smart Museum's rare, two-sided painting by German artist Felix Nussbaum (1904–1944) who was a victim of Nazi persecution. These expressive images explore themes of cultural identity and the alienation of European Jews in pre-World War II Europe. Both sides of the painting were displayed concurrently.

The Sublime and the Fantastic: African Art from the Faletti Family Collection

14 May–28 June 1998

This exhibition explored the range and depth of African artistic sensibility through 75 works of sub-Saharan art dating from the 16th to early 20th centuries. Drawing on African concepts, the contemplative quality of the sublime was illustrated by emblems of leadership, divination materials, and masterworks of devotional worship made from wood, ivory, parchment, and bronze. In contrast, the fantastic was evoked through polychrome spirit masks and altars constructed from juxtapositions of animal and human forms. This exhibition was organized by the Phoenix Art Museum. Its presentation was made possible in part by a grant from the John Nuveen Company. A full-color catalogue by Mary Nooter Roberts and Allen F. Roberts accompanied this show.

ACTIVITIES AND SUPPORT/ EXHIBITIONS AND PROGRAMS

Events

EXIT 7: *Seven Artists from Midway Studios*

Opening reception: 9 July 1997

Panel discussion: 31 July 1997

Discussion of contemporary art venues in Chicago moderated by Smart Assistant Curator Courtenay Smith and featuring Michael Hall, Chicago Project Room; Joel Lieb, Ten in One Gallery; Dominic Molon, Museum of Contemporary Art; and Amy Theobald, TBA Exhibition Space.

Post-Pop, Post-Pictures

Opening reception: 21 August 1997, featuring gallery talk by *Artforum* critic Tom Moody.

In the Presence of the Gods: Art from Ancient Sumer in the Collection of the Oriental Institute Museum

Opening reception: 25 September 1997

The Second Joseph R. Shapiro Award Dinner

Gala dinner benefitting the Smart Museum: 30 September 1997

Honoring John H. Bryan, Chairman and Chief Executive Officer, Sara Lee Corporation, and featuring keynote speaker J. Carter Brown, Director Emeritus of the National Gallery of Art in Washington, D.C.

Still More Distant Journeys: The Artistic Emigrations of Lasar Segall

Opening reception: 16 October 1997

Symposium: 19 October 1997

Jews, Society, and Art After the Shoah

Participants included Stephanie D'Alessandro, exhibition curator, University of Chicago; Sander L. Gilman, Henry Luce Professor of Liberal Arts in Human Biology, and Chair, Department of Germanic Studies, University of Chicago; Reinhold Heller, Professor of Art and Germanic Studies, University of Chicago; Jeffrey Lesser, Professor of History, Connecticut College; Margaret Olin, Professor of Art History, School of the Art Institute, Chicago; Sarah Wilson, Professor of Art History, Courtauld Institute of Art, London; James Young, Professor of English and Judaic Studies, University of Massachusetts at Amherst.



Celebrating the exhibition opening of *Still More Distant Journeys: The Artistic Journeys of Lasar Segall*, are (left to right) Jenny Musatti, Cultural Chair for the São Paulo Chapter of the Partners of the Americas; Marcello Mattos Araujo, Co-director of the Lasar Segall Museum, São Paulo, Brazil; Kim Rorschach, Director of the Smart Museum; Stephanie D'Alessandro, exhibition organizer; and Carlos Wendel de Magalhães, Co-director of the Lasar Segall Museum.



John H. Bryan, Chairman and Chief Operating Officer of Sara Lee Corporation, accepts the second Joseph R. Shapiro Award from University of Chicago president Hugo Sonnenschein.

Collectors Series Event for Members:
22 November 1997
Behind the Scenes: The Lasar Segall Exhibition featuring a talk by Stephanie D'Alessandro, exhibition curator.

University of Chicago Humanities Day:
25 October 1997
Featuring docent-guided tours of *Still More Distant Journeys: The Artistic Emigrations of Lasar Segall* and *In the Presence of the Gods: Art from Ancient Sumer in the Collection of the Oriental Institute Museum*.

Mostly Music Concert: 2 November 1997
Featuring Ray Still, former principal oboe of the Chicago Symphony Orchestra.

Newberry's Very Merry Bazaar:
21-23 November 1997
Participation in annual bazaar featuring Chicago's museums, cultural centers, and other nonprofit organizations at the Newberry Library, Chicago.

Mostly Music Concert: 7 December 1997
Fleur De Lys Chorale, performing English Christmas music and American madrigals.

New Year's Open House: 15 January 1998
Annual party for campus and community, featuring a dance performance by Michael Giacomini.

African American Heritage Month: February 1998
A month-long special display of recent Smart acquisitions of traditional African art.

Archibald Knox (1864-1933) Liberty of London Designer and Master of British Art Nouveau

Opening reception: 11 February 1998

Collectors Series Event for Members:

14 February 1998

Featuring Stephen A. Martin, collector, Knox expert and lender to the exhibition.

Lecture: 11 March 1998

In the Ministry of the Beautiful by Tony Jones, President of the School of the Art Institute of Chicago and leading authority on Knox and other arts and crafts designers. Co-sponsored by The Arts Club of Chicago.

Silver Metalworking Demonstration:

18 April 1998

Demonstration of Knox-inspired silver metalworking by Oak Park-based artist Veronica Fremont.

Mostly Music Concert: 1 March 1998

Featuring Dmitris Marinos performing classics, contemporary music, and popular Greek works for mandolin.

Alumni Artist Jerome Carlin: Recent Paintings

Opening reception: 19 April 1998

Mostly Music Concert: 26 April 1998

Pacifica String Quartet, with guest violinist Rachel Barton, performed the Dvorak Quintet.



Mary Nooter Roberts, co-curator of the exhibition *A Sense of Wonder: African Art from the Faletti Family Collection*, presents an introductory slide lecture *The Fantastic and the Sublime in African Art*.

Friends of the Smart Museum and members of the community attend the opening of *A Sense of Wonder: African Art from the Faletti Family Collection*.



Young visitors take part in the Smart's Annual Family Day featuring a performance by Muntu Dance Theatre and art activities for children.



Mostly Music Concert: 14 June 1998

Young Award Winners of 1997, featuring virtuosi winners of Midwest competitions.

A Sense of Wonder: African Art from the Faletti Family Collection

Opening reception: 13 May 1998

Featuring a lecture by exhibition curators Mary Nooters Roberts and Allen F. Roberts.

Lecture: 21 May 1998

If You're Talking to the Gods, What Language Do You Speak? The Dialect/ic of Art in Africa and the Diaspora, by Suzanne Blier, Professor of Fine Arts and Afro-American studies, Harvard University.

Collectors' Series Event: 6 June 1998
Featuring collector Richard Faletti.

Family Day: 7 June 1998

Annual open house at the Smart Museum co-sponsored by the Oriental Institute Museum and Hyde Park Art Center. Featured performance from the Muntu Dance Theatre of Chicago.

Concert: 17-18 May

L.V. Banks and His Swinging Blues Band, in celebration of the culmination of the 1998 MusArts program.

Annual Friends' Meeting and Brunch: 30 May 1998

Performance Art Day: 10 June 1998

Individual pieces performed by University of Chicago students from Steven Totland's performance art class at the Smart Museum.

Education Programs

School Programs

Docent for a Day: 1997-98 marked the sixth successful year of the Docent for a Day program, thanks to the support of the Sara Lee Foundation. During the year, a total of 570 fifth graders served as "docents for a day" after spending five weeks studying the elements of art and carefully looking at works in the Museum's permanent collection. Parents and friends joined the students, teachers, and museum staff for the final events featuring student-led gallery discussions.

MusArts: Supported by a grant from the Polk Bros. Foundation, MusArts is designed to help sixth, seventh, and eighth graders explore the expressive qualities of music and visual art. An all-day, hands-on teacher workshop helped teachers prepare for the program. During the academic year, 760 students from thirteen Chicago Public Schools participated in MusArts. Focusing on Blues music, they compared selected artworks to musical pieces during classroom sessions, visited the Smart Museum's permanent collection galleries, and created artworks in response to music. Student works were exhibited in the Museum's lobby and were judged by a volunteer jury of professional artists and musicians. The culminating event took place on a Sunday and featured a concert by L.V. Banks and his Swinging Blues Band and an award ceremony.

The South Side Arts Partnership: The Smart Museum continued to be an active member of the South Side Arts Partnership, a Chicago Arts Partnerships in Education initiative founded in 1992 to infuse the arts into the daily curriculum of William H. Ray School and Philip Murray Language Academy. Smart Museum education staff worked closely with teachers at Ray and Murray to create thematic visits custom-tailored to the needs of particular classrooms. Visits included *Rotbko in Writing*, *Landscape: Understanding the Forces of Nature*, and *Imagining the Universe*.

Other arts-in-education collaborations: The Smart Museum played an increasingly important role in educating Chicago area school children through collaborative programming with a variety of arts institutions and schools. For the second year, the Smart collaborated with Urban Gateways through the *Atelier Fellowship Program* to present a series of teacher/artist training sessions followed by museum visits from participating school groups. Student visits were designed to focus on themes related to the Smart's Archibald Knox and African Art exhibitions and included discussions and sketching sessions in the galleries. Nineteen classes (600 students) from Our Lady of the Garden School, Greeley School, Hartigan School, and Niños Heros participated in the program. In addition to working with classroom teachers as part of the *Atelier* program, the Smart Museum education staff developed classroom materials for the exhibition *A Sense of Wonder: African Art from the Faletti Family Collection* and worked closely with teachers to help them integrate the exhibition into their classroom activities.

On campus, the exhibition *In the Presence of the Gods: Art from Ancient Sumer in the Collection of the Oriental Institute Museum* offered the staff of the Smart Museum and the Oriental Institute an exciting opportunity to develop joint education programs. The exhibition presented works from the Oriental Institute's permanent collection in the Smart Museum's galleries. The two institutions designed a two-part gallery tour for elementary school students relating Sumerian objects to classical Greek and Roman pieces in the Smart's permanent collection. Teachers from area schools attended a workshop in October 1997; 220 students participated in the tours.

The Smart Museum also collaborated with The PEACH Club, a not-for-profit mentorship and arts organization that provides at-risk children with opportunities to develop their creativity during after-school activities. The five-week program *Spaces and Structures: Reactions to Environments*, took place at



School children enjoy live music performed by L.V. Banks and his Swinging Blues Band in celebration of the 1998 MusArts program.

the Smart Museum and other community arts organizations including the Hyde Park Art Center and Frank Lloyd Wright's Robie House.

Programs for University of Chicago Students

The Smart Museum's Docent Program is staffed by graduate and undergraduate students at the University of Chicago. The program not only fulfills the Museum's mission to make its collection and exhibitions accessible to school and community groups, but also trains University of Chicago students to be educators and offers them an opportunity to connect to the broader South Side community. The program, which is open to students from all departments in the University, provides paid positions to students who wish to expand their knowledge of art and learn more about museums and teaching. The program provides year-long training sessions and extensive opportunities to hone key communication, interpersonal, and group management skills. Many former docents have continued to work in the museum field, and now occupy curatorial, education, and other positions in museums around the country.



The MusArts 1998 awards ceremony and reception.

In 1997-98 the Smart Museum introduced evening hours and initiated an exciting series of student performances, readings, and events on Thursday evenings. Planned and presented in collaboration with individual students and student groups, this informal series was designed to introduce students to the Museum.

Community Programs

For the second year, the Smart Museum collaborated with the Harper Court Foundation, the South East Chicago Commission, the Hyde Park Art Center, the Museum of Science and Industry, Regents Park by the Clinton Company, and Artwerk Gallery to organize and present *Artscape 1997* in September. This street festival offered local residents the chance to interact with artists as they created works of art on the streets of Hyde Park. An awards reception for the artists was held at the Smart Museum on October 24.

On Sunday, June 7, 1998 the Smart Museum, the Oriental Institute, and the Hyde Park Art Center held the annual Family Day at the Smart Museum. This year, the event was organized in conjunction with the Smart Museum's exhibition *A Sense of Wonder: African Art from the Faletti Family Collection*. Over 125 children and adults enjoyed a performance by Muntu Dance Theatre, gallery tours, and a variety of hands-on activities. In connection with the exhibition *Archibald Knox (1864-1933): Liberty of London Designer and Master of British Art Nouveau*, the Museum hosted a metalsmithing demonstration featuring artist Veronica Fremont. This popular event drew over 60 participants.

As in past years, the Smart collaborated with Mostly Music to present a series of Sunday afternoon concerts at the Museum. Before each concert, Museum docents led tours of special exhibitions and permanent collection galleries for audience members.

In addition to these programs, the Smart Museum offered public tours of special exhibitions and collection galleries on Sunday afternoons, and presented guided tours to numerous adult groups.

Education Advisory Committee

Created in 1996-97 with support from the Polk Bros. Foundation, the Education Advisory Committee continued to provide crucial advice to Smart Museum staff regarding community and outreach programming for a range of audiences, including adults, school children, and the University of Chicago community. In 1997-98 the Committee members were: Mary Cobb (Teacher, William H. Ray School), Aracely Muñoz Contreras (Coordinator, UofC Community Service Center), Zach Intrater (UofC student and coordinator, UCISec), Mark Johnson (Executive Director, Harper Court Foundation), Michelle Obama (Associate Dean of Student Services and Director, UofC Community Service Center), Richard Pettengill (Director of Arts in Education, Goodman Theatre), and Jackie Terrassa (UofC alumna, artist).

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OPERATING STATEMENT

Statement of operations (unaudited) from 1 July 1997 through 30 June 1998.

Revenues

Earned income	134,000
Corporate grants	107,000
Foundation grants	73,000
Government grants	66,000
Individual contributions	147,000
Gala benefit	106,000
University allocation for direct expenses	263,000
University allocation for physical plant expense	125,000
University allocation for capital improvements	40,000
Endowment payout	225,000

TOTAL REVENUES

\$ 1,286,000

Expenses

Staff salaries	432,000
Benefits	78,000
Operations and maintenance of physical plant	147,000
Amortized capital improvement expense	40,000
Supplies and services	463,000
Contingency/Reserve fund	126,000

TOTAL EXPENSES

\$ 1,286,000

Net operating results

0

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