Front cover: Three Kingdoms period, Silla Kingdom (57 B.C.E.-935 C.E.) Pedestalled Jar, 5th-6th century stoneware with impressed and combed decoration and natural ash glaze deposits, h. 16 inches (40.6 cm); Gift of Brooks McCormick Jr., 1999.13.

Back cover: The Smart Museum’s Vera and A.D. Elden Sculpture Garden, recently re-landscaped with a gift from Joel and Carole Bernstein.


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1998-99 was a banner year for the Smart Museum in exhibitions, programs, and acquisitions. As prescribed in our 1997 Long Range Strategic Plan, we began to increase our commitment to contemporary art through an expanded program of contemporary exhibitions, including the groundbreaking Transience: Chinese Experimental Art at the End of the Twentieth Century. We acquired 164 works of art for the collection, focusing on areas of greatest strength and potential, including modern and contemporary photographs and German modernist graphics, and East Asian art. We hosted some of our most successful programs and events ever, including the Transience opening reception and performance, which attracted over 400 people; two international symposia on contemporary Chinese art; and a special Father’s Day Family Day in June, co-sponsored by the Oriental Institute Museum, which drew over 300 members of the University and greater Chicago community.

As a university art museum, we strive to serve audiences within the University of Chicago by enriching the cultural and intellectual life of the campus in ways that only contact with original works of art can do. To this end, we continued to pursue a vigorous program of events planned specifically for students, including our “Thursday Nights” series of student performances and readings in the museum’s galleries. We also strive to bring the fruits of the university community’s research and thinking to a broader audience in greater metropolitan Chicago, the nation, and the world. This goal is accomplished through ambitious exhibitions such as Transience, which was curated by Wu Hung, the I Larrie A. Vanderstappen Distinguished Service Professor of Chinese Art History at the University of Chicago. Smaller-scale but equally intellectually distinctive exhibitions also serve this goal, such as Weimar Bodies: Fantasies about the Body in Weimar Art, Science, and Medicine, curated by Sander Gillman, the Henry R. Luce Distinguished Service Professor of the Liberal Arts in Human Biology, and Stephanie D’Alessandro, our former Coordinating Curator of Mellon Projects.
We are grateful to these scholars, and to the many other faculty members and students who worked with us to present distinctive programs and exhibitions to an ever increasing public. We are also grateful to the Andrew W. Mellon Foundation, whose ongoing support has underwritten our collaborations with faculty and students to such exciting effect.

Furthering our ties with the community, we once again offered a full range of school programs for children. Both our Docent for a Day and MaxArt programs flourished, creating numerous opportunities for local schoolchildren and teachers to integrate the museum and its resources into their classrooms. We also expanded our efforts to strengthen the Smart's ties with the south-side community through a new collaborative program initiative with the North Kenwood/Oakland Charter School, of which the University of Chicago is one of the founding partners.

In the spring, we were extremely pleased to celebrate the renovation of the Vera and A.D. Elden Sculpture garden, thanks to a generous gift by Smart Museum Board member Joel Bernstein and his wife Carole. This gift to re-landscape and endow the garden was especially significant, for it benefits not only the Smart Museum, but also the Department of Art History, the Court Theatre, and the entire University campus. We also launched the Smart Museum's Silver Anniversary Renewal Campaign to fund the $2 million renovation and reinstallation of the entire museum that began in April. As we go to press, we have raised $1.7 million toward our goal, and the museum has just reopened to great acclaim. Our new facilities allow us to present larger and more ambitious special exhibitions and more of our burgeoning American and European modern, contemporary, and East Asian collections. We have also reinstalled our Old Master and classical collections in an exciting new thematic display, which will rotate regularly and better reflect contemporary trends in art-historical thinking and museum exhibition practices. Our new Education Study Room better serves both university students and primary and secondary school groups, and our new storage space now comfortably houses our growing collection of paintings, prints, drawings, and photographs. Designed by John Vinci and Phil Hamp of Vinci/Hamp Architects, the renovation also includes upgrades of our security and climate control systems and a new state-of-the-art lighting system.

More ambitious activities require greater levels of funding, and we enjoyed our most successful fundraising year ever, with individual, foundation, and corporate support increasing by 75 percent over the previous year. We express our gratitude to the many friends and supporters who made possible all our activities. To all our donors, both to annual funds and to the Silver Anniversary Renewal Campaign, we extend hearty thanks. Their names are listed on pages 52–54. We are also grateful to the many generous donors of works of art to the collection; these gifts are detailed on pages 25–35. Finally, we are very pleased to announce the receipt of a bequest of $5 million from Paul A. and Miriam H. Kirkley, which will be used to establish the museum's first endowed acquisition fund.

Many thanks for your interest in the University of Chicago'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. 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, the Museum presents exhibitions, 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. 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.

Approved by the Smart Museum Board of Governors on September 17, 1997.

Richard Gray
Chairman, Board of Governors

Kimberly Rorschach
Dana Fedler Director

Mission Statement

In support of the University of Chicago'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. 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, the Museum presents exhibitions, 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. 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.
In 1952, at the age of thirty-seven, the British sculptor Bernard Meadows received wide-spread international attention and critical acclaim on the occasion of an exhibition of eight young British sculptors at the British Pavilion of the Venice Biennale. Titled New Aspects of British Sculpture, the exhibition included Robert Adams, Kenneth Armetage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Eduardo Paolozzi, and William Turnbull in addition to Meadows. The selection of artists had been made by a committee of the British Council, but the guiding force was the pre-eminent British critic Herbert Read. Before World War II, Read had promoted modernist art in England, especially geometric abstraction and Surrealism. In particular, he had supported the efforts of Henry Moore and Barbara Hepworth, sculptors who had espoused the aesthetic of direct carving in wood and stone, the concept of "truth to material," and the internationalism of modern British art.

As its title suggests, the timing of New Aspects of British Sculpture was both ideological and symbolic. The show's appearance as the British entrant in the 1952 Venice Biennale followed one-person shows of the sculpture of Henry Moore and Barbara Hepworth in the 1948 and 1950 Biennales, respectively. With the memory of those two exhibitions still fresh—stimulated in part by the placement of a sculpture by Moore at the entrance to the pavilion—the scenario was complete. Moore and Hepworth represented an ongoing tradition of modernist British sculpture that had been informed by the humanist positivism and artistic internationalism of the decades between the two world wars. The next generation of British sculptors had been conditioned by very different historical realities: the massive devastation and inhumanity of the years 1939-1945 and threat of nuclear annihilation in the resulting Cold War. In the essay of the accompanying catalogue, Read first used the expression, "the geometry of fear," to describe the work of this new generation of sculptors in Britain. The 1952 show thus announced unequivocally and in a highly visible international artistic arena that a quite different artistic climate had arisen in Great Britain.

A number of the sculptors in the New Aspects show, like Meadows, had had their nascent artistic careers disrupted by World War II. Others emerged from the art schools of London and elsewhere in Britain in the second half of the 1940s and made sojourns to Paris, where they were exposed to new developments in French art and literature that are linked conceptually to the existentialist writings of Paul Camus and Jean-Paul Sartre. A common formal device of many of the sculptures exhibited in the 1952 show was the unrefined surfaces of their direct-metal pieces and castings. This acted as a collective, if not consciously formulated, group simile for the anxiety-ridden psyche of post-war Britain. Meadows used such a device in a series of crab and bird sculptures of the 1950s, and in a three-dimensional plaster figure of Agamemnon for a production of The Flies.
by Sartre, staged in London in 1951. Ten years later Meadows turned back to this protean period of his career with a series of warrior figures cast in a similar style.

In 1997, when the Smart Museum organized a thematic exhibition from its extensive modern British art collection, many significant movements and directions of twentieth-century British art from Vorticism to early Pop were represented in the collection. While the Smart Museum has exceptional holdings of work by Moore, Hepworth, and most of the sculptors from the 1942 New Aspects exhibition, Meadows was represented in the show by just one work, a medium-sized cast bronze relief of a desiccated and decomposing fish, from 1951 (fig. 1). This situation changed when three sculptures from Meadows’ warrior series—Little Augustus (1962, Bowness BM 72), Armed Bust V (1963), Bowness BM 77)—and Head and Shoulders of Standing Armed Figure (1962, Bowness BM 75)—were acquired by the Smart Museum in 1999 (figs. 2-4). These works formed part of a major gift from Janice and Henri Lazarof that included seven bronze sculptures and nine watercolor drawings and prints executed by Meadows between 1961 and 1984. This article will analyze the three newly acquired warrior sculptures in the context of a transitional moment in Meadows’ work in the early 1960s, when he redirected an iconography drawn primarily from the world of animals to one based on a recognizable human form in the guise of alternatively battered, defiant, and threatening personages.

In addition to a common imagistic concern and shared iconography, these works evince similar formal properties. Little Augustus and Armed Bust V exhibit bulky torsos from which spindly legs, stake- or talon-like stunted arms, and disorted cranial extensions protrude. Head and Shoulders of Standing Armed Figure may be seen as a form study of imagery—blocky head and neck encased by an enveloping armor protecting torso and shoulders—more fully realized and integrated into full-length figures such as Little Augustus. Surfaces of all three works are generally rough in texture and marred by slashes, gouges, nicks, and other intrusive or destructive markings. Forms that are smooth, curvilinear, and polished to a luster rarely appear among this series, with the notable exception of prominently protruding eyes, as in Armed Bust V.

Figure 1. Bernard Meadows (British, born 1915), Fish Relief, 1955, cast bronze, 15 1/8 x 22 1/8 in. (39.4 x 57.5 cm.), The Joel and Lila H. S. Starrett, Jr. Memorial Collection, 1974.295.

Figure 2. Bernard Meadows (British, born 1915), Little Augustus, 1962, cast bronze, h. 13 in. (33 cm.), From the collection of Janice and Henri Lazarof, 1999.41.

The battered and bruised surfaces of Little Augustus, Armed Bust V, and Head and Shoulders of Standing Armed Figure relate to those of the artist’s immediately preceding series of bird sculptures. This series was begun in 1955 and culminated in two large bronzes, each entitled Shot Bird, from 1959 and 1966 (Bowness 66 and 70, respectively). In a 1955 statement, Meadows offered a clue to the meaning of the scarred surfaces in his animal sculptures:

I look upon birds and crabs as human substitutes. They are vehicles, expressing my feelings about human beings. . . . Lately I have been interested in the tragedy of damaged figures, maybe one half destroyed, the bone structure crushed to pulp and the other half alive and striving to carry the damaged side. There is little so tragic as being half alive: a brain fully alive and a body only half working. A bird with a damaged wing trying to fly. A man with an arm or leg useless trying to get out of danger. Meadows visited Florence in 1960, a year after making this statement, and the experience led to a major change in his sculpture, first announced in the large bronze, Armed Bust I, of 1961 (Bowness BM 72) which displays a marked shift from “animal to human, from victim to aggressor.” Meadows was impressed by the dark side of the history of the Renaissance city rather than its enlightened past as the cradle of the humanism revital of antiquity. For him, Florence and its public monuments, most visible in the fortified, rusticated facades of its palaces, civic structures, and towers, represented a city of fear and terror, characterized not by the dispassionate scholar’s studio but by the conflict of warring social factions who were ruled by wealthy Condotteri brutally seeking and exercising power for the political domination of the city-state.

Diverse sources helped focus this initial response into the new sculptural vocabulary heralded in Armed Bust I. Foremost among these is Michaelangelo’s unfinished marble bust of the infamous Roman statesman-assassin Brutus (Bargello Museum), which the Renaissance master himself likened to “a beast in human form.” Another imposing Florentine Renaissance sculpture, a monumental stone figure of the Ghibelline leader Giovanni dalle Bande Nere portrayed in antique Roman armor, is especially close in pose and psychological intensity to Meadows’ bronzes of scarred (and standing) armor-clad personages.
In Meadows’ words: “The figures [of Brutus and Bande Nere] are armoured, aggressive, protected, but inside the safety of the shell they are completely soft and vulnerable.”

Meadows’ language here recalls the metaphoric analogies that he established a decade earlier in his images of crabs. When Meadows began to explore animal forms as vehicles that expressed the condition of contemporary life, he mined an experience from his service in the Royal Air Force during World War II. During the war he had been posted to the Cocos Islands, 500 miles south of Java in the Indian Ocean. His most profound impression of this period was the natural life of the island, in particular the crabs that teemed on the beaches and in the forests. In her discussion of the impact of this experience on Meadows, Penelope Curtis vividly recounts: “Meadows observed ponderous tree-crabs, fast mosquito crabs, slow tank-like crabs living out their cycle beside him; attacking, escaping, hiding and disappearing.” The artist incorporated these memories into the sculptures and drawings that were exhibited in the New Aspects show at the 1952 Venice Biennale. Two cast bronze crab sculptures and several drawings on the crab theme likened the horrific side of human life in the modern nuclear age to the uncertain and contentious existence of the crab. The tough armor-like exterior shell hides and protects a soft, vulnerable body.

Although the applicability of Read’s phrase, “geometry of fear,” to the work of the artists in the New Aspects show has been questioned, his identification of a collective anxiety in the work of this emerging generation of British sculptors is especially appropriate to Meadows. The ties to Meadows’ imagery and its underlying meaning become especially clear when the celebrated phrase is returned to Read’s original passage:

Read appropriated his marine allusion from T.S. Eliot’s The Love Song of J. Alfred Prufrock (1917), in which Prufrock fantasizes, “I should have been a pair of ragged claws / Scuttling across the floors of silent seas,” of excoriated flesh, frustrated sex, the geometry of fear.

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David Mellor has argued persuasively that the critical language of Read’s “geometry of fear” relates to a larger cultural perception of anxiety grounded in French Existentialist thought, and nuanced by the repertory of guilt and spiritual bleakness in Eliot’s verse and drama, which of necessity must protrude from their protective coatings. A close examination of Little Augustus reveals other mining by Meadows of his work from the early 1950s, but prior to his development of the crab/human simile. Meadows had worked as a studio assistant to Henry Moore during the late 1930s, and several of Meadows’ freestanding...
sculptures from 1950 and 1951 betray Moore's influence in the modified Surrealist formal vocabulary employed in these carvings and castings of smooth, organic surfaces.20 The choice of the standing human figure motif, and the use of carefully incised details to delineate parts of the anatomy—eyes and mouths, in particular—recall properties of Moore's sculpture after 1936. Prominent, even defining, motifs in many of Meadows' standing figures are pairs of legs executed in the round that support solid tonos, truncated or missing arms, and the careful execution of eyes, whether small incised dots or openings cut through the matrix of the head.21 These anatomic features reappear in Meadows' work in 1961, when he re-introduced the human body into his sculptural repertoire. Meadows had, in part, abandoned the human figure for animal imagery as a way of distancing himself from Moore's influence and finding his own sculptural idiom. He did this also by replacing the flawless surfaces he shared with Moore with the scarred "flesh" of his tragic birds. As the visible expression of an existential reality, these expressive surfaces were perfectly suited to the terror and fear of Meadows' armed warrior imagery. Memories of the Italian sojourn that had stimulated the sculptor to return to direct human imagery are explicitly recalled in titles such as Little Caesar and Augustus, which offered specific reference to Imperial Rome and its military legacy in Renaissance Florence. They provide an historical reading of the otherwise open-ended interpretation of other works from the series called Armed Bust and Standing Armed Figure.

With the series of armed warriors, Meadows redirected the idealized standing figures of the early years of the 1950s, which had denied the dashed hopes of the years before World War II. By referring to the intervening groups of crab and bird sculptures, he recast his standing and seated armor-clad figures of the early 1960s into sites of emotional tension and apocalyptic chaos. It may not be entirely coincidental that this significant shift in Meadows' sculpture coincides with the continuing uncertainty of an entrenched Cold War that came to points of crisis in Europe and the Americas in the early 1960s with the erection of the Berlin Wall and the Cuban missile crisis. In his sculptural series of armed warriors, Meadows developed memorable images that elided the destructive militarism of ancient, early modern, and mid-twentieth-century life into universal statements of aggression, anxiety, and resilience in the face of ever present dangers.

Richard A. Born is Senior Curator of the Smart Museum of Art. He has published works on early modernism in England, most recently the Smart Museum exhibition catalogue From Blast to Pop: Aspects of Modern British Art, 1915–1965 (1997).
Black and White and Red All Over: Continuity and Transition in Robert Colescott’s Paintings of the Late 1980s

Robert Colescott (American, b. 1925) has famously described his painting strategy as a “one-two punch”: a sensuous, colorful style combined with discomforting social content. The metaphor may be slightly misleading, however, for Colescott’s paintings are never hamhanded assaults. This is perhaps most clear in his paintings since the late 1980s, in which figures and objects fill interlocking spaces. The relationships among these spaces and images are rarely obvious, although they are clearly meant to challenge the viewer to think about issues such as sexuality, social justice, relationships within and across racial boundaries, and everyday interactions among people. These works are also clearly about painting, both in terms of the pleasure Colescott so obviously takes in making these objects, and also in relation to the history of Western art that informs his work. Colescott’s paintings since the late 1980s do not “punch,” but instead guide the viewer toward provocative ideas: their complexity encourages one to linger, look and make connections among the overlapping images contained within the paintings.

In 1998, the Smart Museum acquired an important Colescott painting, *Inside/Outside* (1987) (fig. 1). This gift enriches the museum’s strong holdings of contemporary figurative paintings and fills a significant gap, for the museum has no other works by Colescott, who prefigured, participated in, and outlasted the so-called revival of large-scale figurative painting during the 1980s. The work was also made at a particularly important moment in the artist’s career. *Inside/Outside* was the first painting Colescott made after he returned to his work as an art professor in Tucson, Arizona following eight months of painting in the New Mexico desert. During that time in New Mexico, Colescott had refined and developed the intricate compositions and allusive/elusive content that mark his mature style. This essay will place *Inside/Outside* within the context of this transitional moment in the artist’s career, paying particular attention to the development and implications of Colescott’s increasingly complex spatial strategies.

After receiving his B.A. and M.A. degrees from the University of California at Berkeley, studies with Fernand Leger in Paris, and several years working in Egypt, Colescott first attracted wide notice in the mid-1970s when he began to revise images from art history and popular culture by changing the races of the figures and painting them in a loose, cartoon-like style. In *George Washington Carver Crossing the Delaware: Page from an American History Textbook* (1975, Sims RC 15), for example, Colescott transforms the figures in Emmanuel Leutze’s well-known painting *Washington Crossing the Delaware* (1851). The famous black scientist supplants our first president, and stereotypical figures of African-Americans replace the other members of the crew. Through such paintings, Colescott lampoons the limited representations of African-Americans within mainstream American history and culture. Curator and art historian Lowery Sims has described the...
satiirical "what if" factor in these works. In a later painting that takes this question to the movies, the question is "what if child star Shirley Temple's skin were not?" (Shirley Temple Black and Bill Robinson White, 1980, Sims RC:R 19) (fig. 2). This simple, painting transformation—seemingly the visual equivalent of a one-liner, or perhaps a punch—actually raises a host of tough questions about race and gender. As Sims notes, "the work produces revelation as we consider the extent to which we associate specific behavior and social position with groups of people."

The spatial construction of Shirley Temple Black and Bill Robinson White reinforces these responses. Like most of Colescott's works from the 1970s and early 1980s, this painting relies on a fairly conventional, if cartoonish, depiction of space. Colescott modeled the work on a representational source—the painting suggests a frozen moment in a movie or a film still—and used Renaissance-style perspectival tricks to depict three-dimensional space. A board walkway, for instance, recedes from the lower edge of the painting. This visually pulls the viewer into the deep space of an Edenic garden; one could imagine stepping into this technicolor, topsy-turvy parallel universe. Composition and content work together to undermine the ways that the almost believable worlds depicted in movies and paintings support stereotypes.

In the early 1980s, the solid, singular space of the earlier paintings was gradually replaced by something more fragmented and complex. In paintings like Listening to Amos and Andy (1982, Sims RC:R 20), Colescott uses the equivalent of the split screen in movies: he divides the painting into several areas, with day-dreams, thoughts, or other situations contained within the otherwise believable space of the rest of the paintings. During this period, Colescott also returned to his earlier series of revisionist paintings. He moved away from the representational spaces of paintings like Shirley Temple Black and Bill Robinson White, instead reworking the fractured spaces of classic modernist images by Cézanne and Picasso. He refined these spatial strategies in 1986 with the series Knowledge of the Past is the Key to the Future. In these works, Colescott's compositions became even more complex, crowding figures from many different moments in time and space onto the canvas. The artist pushed these developments further during 1987, the year he painted Inside/Outside. That January, Colescott unpacked his paintbrushes and a drum set inside two small studios in the high flat desert of southeastern New Mexico (fig. 3). These two spare buildings and a cluster of others form the Roswell Artist-in-Residence Program near Roswell, New Mexico. Colescott had been invited to participate as a distinguished senior artist, rather than going through the usual application process. Stephen Fleming, the current director of the Roswell program and an artist in residence during Colescott's stay, recognized a difference in focus between Colescott and the younger artists. As Fleming describes it, "there are two categories of artists who do residencies. Some know what to do and do it, and others are in transition, meditating on why they do what they do. Colescott was in the first category. He wasn't there to put his feet up; he worked straight through and then sat down to play the drums by 5:30 every day." Fleming also noted a connection between Colescott's focus and maturity, and a sure-handed technique. After laying down a magenta ground, Colescott sketched the composition, and once he started painting he rarely overpainted or reworked the canvas. The Roswell residency was an extremely productive time for Colescott, who made around a dozen large, spatially complex paintings during his eight-month stay, but curator Miriam Roberts overstates the case when she describes the Roswell residency as the year that Colescott first moved "away from single, unified compositions to structures broken up into multiple parts, each
competing element existing in its own cubist, isolated space." As discussed above, fractured spaces had appeared in Colescott's work in the early 1980s and were crucial to the *Inside/Outside* of the Past series. Still, the Roswell residency offered Colescott uninterrupted time and a stack of blank canvases on which to refine these tactics. As he describes it, the residency allowed him to "step away from all the things that I had been doing in terms of surface, color, composition. I thought about space as a cubist thing rather than as confined within the frame, and thought about the ways figures operate in a creative rendition of three-dimensional space." Many of these paintings were exhibited at the Roswell Museum and Art Center in July and August 1987. In these works Colescott continued to explore the expressive potential of overlapping, disjointed spaces. In one work of these paintings, *A Letter from Willy* (fig. 4), the center and right side of the picture contains a shackled, dark-skinned young man sitting on a bed, beneath a barred window set in a brick wall. The young man's space is conventionally depicted, but it is not stable, for the angles of the walls and floors tilt toward the center of the painting. Several other spaces and times seem to collide around this young man, that were related to his earlier works, and used terms of surface, color, composition. I thought about space as a cubist thing rather than as confined within the frame, and thought about the ways figures operate in a creative rendition of three-dimensional space."

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Colescott's compositions from the late 1980s, including the works painted during the Roswell residency, have sometimes been linked to the structures of jazz. Sims has tried to limit this interpretive model by noting that "Colescott's paintings are inevitably interpreted through the modality of jazz, the roots of least resistance in the analysis of the work of African-American visual artists. To be sure, Colescott's work of the last decade does exhibit syncopation and repetitiveness, but the artful balance of shapes of different sizes comes directly out of Western painting and the need to navigate and balance multi-episodic compositions of serious portent." Sims rightly calls attention to the fact that Colescott is a well-traveled, well-educated artist thoroughly steeped in Western art history. The spatial constructions of his work since the mid-1980s certainly owe a [of] Western painting and the need to navigate and balance multi-episodic compositions of serious portent." Sims rightly calls attention to the fact that Colescott is a well-traveled, well-educated artist thoroughly steeped in Western art history. The spatial constructions of his work since the mid-1980s certainly owe a[16] influence on Colescott's paintings. Instead, they make an illuminating connection between Colescott's visual art and his practice as an amateur musician.

Colescott's late-1980s compositions can also be analyzed in relation to film. More specifically, these paintings function like "associational" films. Scholars David Bordwell and Kristin Thompson use this term to describe experimental films that "suggest expressive qualities and concepts by grouping images.... The very fact that the images and sounds are juxtaposed prods us to look for some connection—an association that binds them together." Colescott's paintings from the late 1980s seem to work in a similar fashion. Carefully chosen moments are arranged in the paintings—edited or "cut" together—to suggest particular stories, concepts and moods. A wide but not endless array of associations is set into play as the viewer makes connections among the various images in the paintings. This marks a shift from *Shirley Temple Black and Bill Robinson White*, a painting that also referred to film and that dealt with issues of similar complexity to the late 1980s work. By shifting to this new, less stable space, Colescott has made the lack of narrative stability and the viewer's role in constructing the meaning of each painting both more obvious and better aligned with the complexity and mutability of the issues his paintings address.

As in *A Letter from Willy*, the central images in *Inside/Outside* relate to jail, evoking the links between those in jail and those outside as well as the social problems that propel a disproportionate number of young African-American men into and out of jail. Colescott draws his iconography from contemporary culture, using images like bars and skeletons to provide cues for the viewer. The books, for instance, work on several levels. They might make the viewer wonder what is written; the words that form their titles—"The Plague, The Trial, [Les] Miserables"—reinforce the imagery of the painting; and the novels to which the titles refer also present fictional worlds in which people become caught within unjust bureaucratic structures. In his own description of the work, however, Colescott pushes further. He notes that we are all locked up in one way or another, not just those who have literally been to prison: "the economic system puts us all in the position of being captives of our future and our past." To expand on Colescott's comments, "inside" and "outside..."
become arbitrary divisions, both in relation to the work’s content and to its composition. Since these spaces are interconnected, none of the characters are securely inside or outside: once again Colescott depicts an “insane collage of relationships.” The spatial metaphors set up by the painting’s title, composition, and imagery reinforce the associative links between one image and the next while setting other possible meanings into play. As in the immediately preceding works, the placement of figures and objects within complex, jazzy spaces opens a range of possible meanings for the paintings. In 1997 Colescott represented the United States at the Venice Biennale. The exhibition included paintings from 1987 through 1997, and showed both change and continuity between works like Inside/Outside and his more recent paintings.21 In this way, his paintings have become more abstract, and text has become increasingly prominent within the works. Colescott no longer confines his wordplay to punning references in titles (Shirley Temple Black) or words attached to objects (the books in Inside/Outside). Instead, he manipulates both the formal and contextual possibilities of language by painting titles and other words directly onto his canvases and by giving some figures “speech balloons.” Despite these changes, however, Colescott’s recent works share many of the strategies of his late-1980s paintings. He remains interested in the same kinds of topics, and continues to address them by filling his paintings with evocative, overlapping spaces and images. Words simply provide another means through which Colescott simultaneously expands and limits our readings of his paintings. Given Colescott’s penchant for humor, it seems fitting to end with a joke: Question: What’s black and white and red all over? Answer: A newspaper. Answer 2: A bloody zebra. One can answer: we Americans are black and white and red all over. Colescott gives form to our mixed racial and ethnic backgrounds by painting muddily combinations of black, brown, red, white and yellow skin over the magenta backgrounds.22 Echoing his compositional strategies, colors bleed together and divisions are unclear. To shift from these racial connotations to the puppet, the linking shift between “red all over” and “read all over” suggests the activity of visually scanning a surface in order to make sense of it. As with many of Colescott’s paintings, the newspaper in this joke is not just read, but read all over, suggesting an unstable or multiple point of view.

As Inside/Outside and Colescott’s other works since the late 1980s demonstrate, the artist does not offer us one-two punches or simplistic jokes. Instead, he sets up a play of associations and possible meanings that shift and shuffle as the viewer spends time with his works. Colescott offers a dazzling array of paintings themselves. Often funny and always humane, these complex structured and lushly painted works evoke the messily intertwined realities of contemporary American culture.

NOTES

1. I would like to thank Robert Colescott, Stephen Fleming, Director of the Smart Art, and Roswell Russell, Curator at the Roswell Museum and Art Center, for their generosity in sharing memories of Colescott’s time in Roswell and insights into his work of that period. G.B. N’Ndi Gallery in Chicago, and Phyllis Kind Gallery in Chicago and New York, also provided helpful information.

2. In a 1988 statement Colescott wrote, “When I get my work up to a gallery, you see this room full of big, serious paintings. It’s the first thing that people get. They walk in and say, ‘Oh wow!’ and then, ‘Oh damn!’ when they see what they have to deal with in subject matter. It’s an integrated ‘one-two punch’: it gets them every time.” Colescott, “Cultivating a Subversive Palette,” in Remapping America: The Art of Social Change, Mark O’Brien and Craig Little eds. (Philadelphia, Pennsylvania and Santa Cruz, California: New Society Publishers, 1991), p. 271. The phrase has been widely circulated, as in Sally Foreman’s article “One Two Punchinello,” in Artforum/W (4 June 1997). Colescott has mentioned jazz musician Charlie Parker as the “one-two punch.” In another 1989 statement, Colescott wrote of Picasso’s Guernica, “It’s like a bloody zebra. One can ask the obvious question, ‘What’s black and white and red all over?’ The artist answers: we Americans are black and white and red all over.” Colescott gives form to our mixed racial and limits our readings of his paintings.


4. Ibid, p. 5.

5. The 1985 series As the Butterflies Paul Stina BCR 21-27 is at least partially a homage to Giotto, while Desnudas (1994) is a revision of Picasso’s cubist classic Les Demoiselles d’Avignon. Colescott created some abstracted images earlier in the transition series. For example, I Got a Trail Tat. When Jeve Koo (1978) is reproduced, in Sims, “Robert Colescott’s New World of Jokes,” in Artforum (March 1981). 27 grants the gritting head of Aimee Jemina onto one of Willem de Kooning’s Wives within a shallow, abstract space. 5. Two works from the series are reproduced in Sims, BCR 28 and 29.

6. 1978 also marked Colescott’s first large one-person museum exhibition, Robert Colescott: A Retrospective (see note 3). The exhibition was organized by the San Jose Museum of Art and toured to nine venues across the United States from 1978 through 1979.

7. The Roswell Artist-In-Residence Program was founded by businessman John B. Anderson in 1967, and is run as a partnership with the Roswell Museum and Art Center. The residency offers visiting artists residencies ranging from one to six months a year, in a locale perhaps best known as a Mecca for those who believe in UFOs and extra-terrestrial life.


13. Roberts, for instance, describes Colescott’s work of this period as polyrhythmic and improvisational, “combining European and African sources and constantly blurring the distinctions between classical, popular, and folk idioms.”

14. Ibid.

15. Colescott feels that these abrupt transitions are a basic element of jazz, but has mentioned jazz musician Charlie Parker as particularly influential. Robert Colescott, telephone interviews with the author, January 20, 2000 and March 10, 2000. As another example, one related to the notion of the “one-two punch,” in 1989 Colescott wrote that “I was brought up to make paintings that were important visually, with an internal structure in which crafts people, surpises them, and moves them, like Duke Ellington. (1974).” 16. Colescott’s drumming was a significant, memorable part of his residency; it was one of the first things mentioned by Stephen Fleming and Wesley Russell, Curator at the Roswell Museum and Art Center, during our telephone conversations. Colescott confirmed this when we spoke, and noted that the level of his activity as a drummer “comes and goes. I haven’t analyzed my relationship to the drums.”

17. Other commentators have used the analogy to film in relation to Colescott’s work of this period, although without exploring its implications. See Sims, p. 15, or Sims, “Robert Colescott Recluse,” pp. 33 and 36.


19. Colescott wrote “Inside Outside-October 1987” (1987 Robert Colescott Tour) in art in Roswell after Robert N.M. “on the back of the stretcher.” He has described that notation as simply a way to locate the painting in time and space. Telephone conversation with the author, January 20, 2000.

20. Ibid.

21. Robert Colescott: Recent Paintings (San Jose) is the catalogue for this exhibition, which is still traveling and will eventually be seen at eight venues in the United States in addition to the Venice presentation. The exhibition included two works from the Roswell residency, The Stare A View from the Pinnacle (1987) and Hard Hair (1987), BCRP 15 and 16.

22. Sims notes that “Colescott resembles dark values into light in his figures—and vice versa—as if to remind us of the inevitable interconvertability of the races” in “Robert Colescott’s Recluse,” p. 44.
Acquisitions to the Permanent Collection

Objects listed below entered the permanent collection from July 1, 1998 through June 30, 1999. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue rational references follow dimensions.

EUROPEAN AND AMERICAN PAINTINGS

MANIERRE DAWSON
American, 1887—1969
Two Trees Before Bridge, 1910
Oil on wood panel, with artist's original frame, 10 x 15 (25.4 x 38.1)
Gift of Mary and John Gedo, 1998.59a-b

RICHARD FLORSHEIM
American, 1916–1979
Vision of an Atomic Age, 1947
Oil on canvas, sight: 37 ½ x 37 ½ (95.3 x 95.3)
Marcia and Gerard Specks Collection, 1998.129

MIYOKO ITO
American, 1918—1983
Untitled, circa 1983
Oil and charcoal on canvas, 45 x 36 (114.3 x 81.3)
Gift of Alan Ichiyasu, 1999.30

LESTER JOHNSON
American, born 1919
Untitled, 1966
Oil on canvasboard, 30 x 36 ½ (76.2 x 92.7)
Gift of Lannan Foundation, 1999.54

ED PASCHKE
American, born 1939
Mighty Mask, 1969
Oil on canvas, in artist's original frame, 36 x 26 (91.4 x 66)
Gift of Arthur Paul, 1998.65

SCULPTURE

LYNN CHADWICK
British, born 1914
Two Lying Figures on Base II, 1974
Cast bronze, ed. 8/8, 8 ½ x 18 ½ x 13 ½ (21.6 x 47.6 x 34.9)
Farr-Chadwick 6801
From the collection of Janice and Hessel Lammert, 1999.47

Manierre Dawson, Two Trees Before Bridge, Geo, 1998.59a—b
LYNN CHADWICK
Three Sitting Figures, 1976
Cast bronze, ed. 8/8, 79 x 12 x 30.5 x 22.9
Farr-Chadwick 634S
Gift of John N. Stern, 1998.108

PAUL MOUNT
Victory, 1979
Cast bronze, 8 1/4 x 8 1/3 x 6 1/4
(21 x 21 x 15)
From the collection of Janice and Henri Lazarof, 1999.41

JUNE LEAF
American, lives in Canada, born 1929
Arter's Studio, 1969
Pencil, pen and ink, and watercolor on wove paper, sheet: 38 x 29 1/2
Gift of Arthur Paul, 1998.61

BERNARD MEADOWS
British, born 1915
Head and Shoulders of Standing Armed Figure, 1962
Cast bronze, 12 1/4 x 9 1/3 x 6 3/5
(31.8 x 13.3 x 17.3)
From the collection of Janice and Henri Lazarof, 1999.44

BERNARD MEADOWS
American, born 1935
Handbuilt stoneware with Canadian, lives in U.S.A., born 1938
Suitcase, 1969-70
Handmade stoneware with graphite and watercolor on paper, sight: 7 3/4 x 6 1/3 x 2 1/2
(19.7 x 16.2 x 6.4)
From the collection of Janice and Henri Lazarof, 1999.43

BERNARD MEADOWS
British, born 1915
Large "Watches", 1979
Cast bronze, 8 1/3 x 5 1/4 x 4 1/3
(21.6 x 13.3 x 13.3)
From the collection of Janice and Henri Lazarof, 1999.51

BERNARD MEADOWS
British, born 1938
Redlining Painted Figure, 1964
Graphite and watercolor on paper, sight: 6 1/4 x 8 1/4 x 3 1/3 (15.9 x 21 x 10)
From the collection of Janice and Henri Lazarof, 1999.52

BERNARD MEADOWS
British, born 1941
Redlining Painted Figure, 1964
Graphite and watercolor on paper, sight: 6 1/4 x 8 1/4 x 3 1/3 (15.9 x 21 x 10)
From the collection of Janice and Henri Lazarof, 1999.53

BERNARD MEADOWS
British, born 1941
Little Augustus, 1962
Hand built stoneware with graphite and watercolor on paper, sight: 11.4 x 9 1/2 x 6 1/2 (29 x 24 x 16.5)
Gift of Arthur Paul, 1998.64

BERNARD MEADOWS
British, born 1915
Pointing Figure with Child, 1964
Cast and partially polished bronze, two units, ed. of 5, 16 1/3 x 20 1/4 x 9 1/2

BERNARD MEADOWS
British, born 1915
Suitcase, 1969-70
Handmade stoneware with graphite and watercolor on paper, sight: 7 3/4 x 6 1/3 x 2 1/2
Gift of Arthur Paul, 1998.61

BERNARD MEADOWS
British, born 1915
Large "Watches", 1979
Cast bronze, 8 1/3 x 5 1/4 x 4 1/3
(21.6 x 13.3 x 13.3)
From the collection of Janice and Henri Lazarof, 1999.51
ASAPH BEN-MENAHEM
A Couple and a Beast, W-23, 1983
Woodcut, artist's proof impression, sheet: 28 7/8 x 24 5/16 (73.2 x 62.3)
Marcia and Granvil Specks Collection, 1998.72

LOVIS CORINTH
German, 1858–1925
Female Nude, Bent Backwards, 1919
Woodcut, proof impression, block: 9 1/4 x 6 15/16 (23.5 x 23)
Schwarz 58
Marcia and Granvil Specks Collection, 1998.76

CHARLES (CARL) CRODEL
German, 1884–1947
Bather at Banff, 1924
Color lithograph and woodcut, artist's hand-pulled impression, composition: 9 1/4 x 9 1/8 (23.9 x 23.5)
Steckner 232/III
Marcia and Granvil Specks Collection, 1998.77

CHARLES (CARL) CRODEL
Nudes, 1912
Color lithograph, composition: 11 1/2 x 9 1/4 (30 x 23)
Steckner 234/IV
Marcia and Granvil Specks Collection, 1998.78

FRANCIS DODD
English, 1874–1949
Zanzibar, n.d.
Drypoint, plate: 9 1/4 x 10 3/16 (23.5 x 25.6)
Paulson 121
Gift of Neil Harris and Teri J. Edelstein, 1998.93

FRIEDRICH FEIGL
Austro-Hungarian-Czechoslovakian (born in Prague), 1887–1963
Theater Box, 1924
Lithographic stone with still life, composition: 11 1/4 x 7 1/8 (28.7 x 18)
Steckner 232/I
Marcia and Granvil Specks Collection, 1998.79

RUDOLF GROSSMANN
German, 1878–1941
The Old Gardener, 1922
Etching, plate: 5 3/16 x 4 1/2 (13 x 11.5)
Paulson 121
Gift of Neil Harris and Teri J. Edelstein, 1998.94

KARL HOFER
German, 1878–1955
Zenana, 1925
Portfolio of 10 lithographs (in original Marcel-Gessellschaft mat) with title/collage page, ed. 90/120, each sheet varies: 12 1/8 x 10 1/4
Steckner 232/IV
Marcia and Granvil Specks Collection, 1998.82

MIYOKO ITO
American, 1948–1983
Untitled, circa 1949
Lithographic stone with still life, composition in lithographic crayon, 19 x 16 x 2 5/8 (48.3 x 40.6 x 7)
Gift of Alan Ichiyasu, 1999.32

RICHARD JANHTHUR
Court of Justice (Scene from Donizetti's 'The Beakers Karamezzani'), 1919
Lithograph, composition: 19 1/2 x 12 1/4 (50.4 x 48.7)
Marcia and Granvil Specks Collection, 1998.83

RICHARD JANHTHUR
A Couple and Children Who Are Playing in the Street, circa 1920
Lithograph, ed. 15/50, composition: 12 1/4 x 10 7/8 (31 x 27.4)
Marcia and Granvil Specks Collection, 1998.84

RICHARD JANHTHUR
Robinson Crusoe in His Cabin, 1921
Plate 31 from the series, Robinson Crusoe
Colored lithograph, composition: 8 1/8 x 7 1/2 (21.8 x 19.7)
Marcia and Granvil Specks Collection, 1998.90

RICHARD JANHTHUR
Robinson Crusoe is Astonished to Find a Footprint, 1921
Plate 16 from the series, Robinson Crusoe
Colored lithograph, composition: 8 1/8 x 7 1/2 (21.8 x 19.7)
Marcia and Granvil Specks Collection, 1998.91

RICHARD JANHTHUR
A Ship, 1921
Plate 17 from the series, Robinson Crusoe
Colored lithograph, composition: 8 1/8 x 7 1/2 (21.8 x 19.7)
Marcia and Granvil Specks Collection, 1998.92

RICHARD JANHTHUR
Dane of the Savages, 1921
Plate 20 from the series, Robinson Crusoe
Colored lithograph, composition: 8 1/8 x 7 1/2 (21.8 x 19.7)
Marcia and Granvil Specks Collection, 1998.93

RICHARD JANHTHUR
Those who Remain Await Their Departure, 1921
Plate 27 from the series, Robinson Crusoe
Colored lithograph, composition: 8 1/8 x 7 1/2 (21.8 x 19.7)
Marcia and Granvil Specks Collection, 1998.94
Qing dynasty (1644-1912), underglaze blue six character seal of the Qianlong Emperor reign (1736-95)

Pair of Bowls, 18th century
Porcelain with underglaze blue decoration, h. 5 (12.7) and h. 5 (12.7), diam. of mouth 1 (2.5)
From the collection of Sydney R. Zatz, Gift of Shirley Berc, 1999.9 and 1999.10

Qing dynasty (1644-1912), spurious inscription six character seal of the Ming dynasty Xuande Emperor reign (1426-35)

Zhage, 17th-18th century
Qing dynasty (1644-1912), underglaze blue six character seal of the Qianlong Emperor reign (1736-95)

Pair of Bowls, 18th century
Porcelain with underglaze blue decoration, h. 5 (12.7) and h. 5 (12.7), diam. of mouth 1 (2.5)
From the collection of Sydney R. Zatz, Gift of Shirley Berc, 1999.9 and 1999.10

Qing dynasty (1644-1912), Fujian province, possibly for the Japanese market

Beer Pot, 18th-19th century
Soft-paste porcelain (tsubaki) with molded and applied decoration, h. 4 1/2 (11.4), diam. of mouth 4 1/4 (10.6)
From the collection of Sydney R. Zatz, Gift of Shirley Berc, 1999.11

Sumiyoshi Gukei, Imperial Outing, 1998.19

Japanese: Painting

ARTIST UNKNOWN

Edo period (1603-1688), signature of Moronobu

Brush Scroll, late 17th century
Hanging scroll, ink and color on paper, painting: 20 1/2 x 18 1/2
Gift of Robert W. Christy, 1998.22

ARTIST UNKNOWN

Edo period (1603-1688)

Letters, 18th century
Three sheets mounted as a hanging scroll, each sheet: brush and ink on paper, top: 6 x 8 1/2 (15.2 x 21.9), middle: 6 x 4 1/4 (15.2 x 11), bottom: 7 x 11 (17.8 x 29)
Gift of Brooks McCormick Jr., 1998.26

Kanchu, Dates unknown

Honsu Viewing the Moon, 19th century
Hanging scroll, ink and color on paper, painting: 41 1/2 x 13
Gift of Brooks McCormick Jr., 1998.41

KANO TSUNENOBU

KANTÜDAI JITSÜI

Die'd 1842

Waka Poem, 17th century
Poem slip (eszashi), ink on paper with printed gold and silver decoration, 13 3/4 x 2 1/2 (35.2 x 5.9)
Gift of Brooks McCormick Jr., 1998.38

ITO JOSOKU

Circa 1803-circa 1865

Waka Poem, 19th century
Poem slip (eszashi), ink on paper with printed silver and painted (?) brown decoration, 14 1/4 x 2 1/2 (36 x 5.9)
Gift of Brooks McCormick Jr., 1998.39

KANO TSUNENORI

1856-1873

Fukurokuju, late 19th century
Hanging scroll, ink on paper, painting: 9 x 6 1/4 (22.9 x 15.8)
Gift of Robert W. Christy, 1998.29

SAITÔ MUNÔ Heka, Honyoshibi

1811-1868

Enagara, late 19th century
Folding fan mounted as a hanging scroll, ink on mica-covered paper, 8 x 10 1/2 (20.3 x 27)
Purchase, Brooks McCormick Jr. Fund, 1998.57

OHÖ

1656-1744

Chinese: Metalwork

Eastern Zhou dynasty (770-256 B.C.E.)

Garment Hook (Ganmian), circa 4th-3rd century B.C.E.
Carved bronze with silver and gold (?)
Gift of Mrs. Geraldine Schnitt-Poor and Dr. Robert J. Poore, 1998.113

Han dynasty (206 B.C.-220 A.D.)

Square Wine Jar (Fanghu), circa 3rd century B.C.E.
Carved bronze, h. 3 1/2 (8.9), squared diam. of mouth 1 3/4 (4.8)
From the collection of Sydney R. Zatz, Gift of Shirley Berc, 1999.12

Robert W. Christy, Gifts, 1998.21-25

GIFTS FROM THE ROBERT W. CHRISTY COLLECTION
Loans from the Permanent Collection

Exhibitions to which works of art from the permanent collection have been lent are listed alphabetically by the city of the organizing institution. Dimensions are in inches followed by centimeters; height precedes width precedes depth.

Loans listed date from July 1, 1998 through June 30, 1999.

The Chicago Cultural Center, Chicago

Vera Klement: Paintings, 1935–1999
May 8–July 18, 1999
Vera Klement
American, born in Danzig, born 1919
Summer, 1938
Diptych, oil on canvas, 62 1/2 x 144 1/2 (158.1 x 367) (overall)
Gift of the artist, 1993.21

Swimmer, 1988
Vera Klement
Diptych, oil on canvas, 62 1/2
Gift of the artist, 1993.21

Roger Brown Memorial Exhibition
February 21–August 2, 1998

February 21–August 2, 1998
Roger Brown
American, 1941–1997
Mask for Chairman of the Board of Directors, 1974
Acrylic on wood construction with leather thongs, 37 9/16 x 24 3/4 x 35 43/64
The George Veronda Collection, 1996.16

Ente Casa Buonarroti, Florence, Italy
Cecco Bravo: Pittore seuza regula
June 22–September 30, 1999
Francesco Montelatici (called Cecco Bravo)
Italian, Florentine School, 1607–1661
Oil on canvas, 18 3/8 x 14 3/8 (47.6 x 36.7)

Museum of Our National Heritage, Lexington, Massachusetts
Designing in the Wright Style: Furniture and Interiors by Frank Lloyd Wright and George Mann Niedecken
February 11–September 6, 1999

George Mann Niedecken (designer, in association with Frank Lloyd Wright)
American, 1878–1941
Side Chair, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Oak and metal, 38 x 17 1/2 x 20 (96.5 x 44.5 x 51.8)
University Transfer, 1967–64

George Mann Niedecken (designer, in association with Frank Lloyd Wright)
Arm Chair, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Oak, 39 1/2 x 31 1/2 x 31 (100.4 x 80 x 78.8)
University Transfer, 1967–67

George Mann Niedecken (designer, in association with Frank Lloyd Wright)
Rockeriin Chair, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Oak, 31 1/2 x 24 (80 x 61)
University Transfer, 1967–58

Frank Lloyd Wright (designer)
American, 1867–1959
Arm Chair, 1906
Designed for the B. Harley Bradley House, Kankakee, Illinois
Oak, 36 1/2 x 32 x 28 (92.7 x 81.3 x 71.1)
University Transfer, Gift of Mr. Marvin Hammack, Kankakee, 1967.67

Frank Lloyd Wright (designer)
Barrel Arm Chair, 1902
Designed for the B. Harley Bradley House, Kankakee, Illinois
Oak with (replacement) upholstered seat, 27 1/2 x 52 1/2 x 18 x 19 1/2 (70 x 133.4 x 45.7 x 49.5)
University Transfer, Gift of Mr. Marvin Hammack, Kankakee, 1967.70

Frank Lloyd Wright (designer)
Dining Table Chair, 1907–10
Designed for the Frederick C. Robie Residence, Chicago
Oak with (replacement) leather slip seat, 15 1/4 x 18 1/2 x 18 1/2 (38.7 x 46.9 x 46.9)
University Transfer, 1967.82

Frank Lloyd Wright (designer)
Headboard, 1908
Designed for the guest room bed designed for the Frederick C. Robie Residence, Chicago
Oak, 46 x 63 x 4 3/4 (116.8 x 160 x 12.1)
University Transfer, 1967.65

Frank Lloyd Wright (designer)
Window, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Original painted and varnished wood casing, clear and colored leaded glass and original metal hardware, 39 1/4 x 57 3/4 x 7 1/2 (100.6 x 197.3 x 19)
University Transfer, 1967.83

Tokyo Metropolitan Teien Art Museum, Tokyo

The Liberty Style
13 June–21 July 1999
Edmond Johnson (manufacturer)
Voids, Fifty-Seven, 1994
The Ardagh Chalice, circa 1874 (after 7th-century original)
Silver, glass and enamel, h. 6 1/4, diam. of mouth: 7 1/2 (15.9, 19.1)
Gift of Mr. and Mrs. Edward A. Maoz, 1977.123
Edmond Johnson (manufacturer)
The Shrine of St. Patrick's Bell, circa 1892 (after a 12th-century original)
Gilt over unidentified metal, silver and glass, h. 11 (28)
University Transfer, Gift of the Field Museum of Natural History, 1967.122.1
Exhibitions


Get Out: Nine Artists from Midway Studios, University of Chicago
July 16–August, 1998
This exhibition presented work by nine students graduating from the University of Chicago's Midway Studios. The culmination of two years as Master of Fine Arts students, Get Out represented a variety of concerns of the studio art department. It also reflected the pluralism of contemporary artistic practice: the use of media once considered non-traditional (such as video, computers, and found objects), an interest in temporality that took the form of short-lived installations, and the exploration of performative work. Get Out featured Kurt Andermach, Victoria Beat, Jessica Buben, Noelle DeLage, Shawn Dubay, Julie Nauman, Zena Sakowski, Steve Wetzel, and Amy Zucker.

Get Out was organized by Courtenay Smith with assistance from Amy Bingaman, Curatorial Intern and MFA Coordinator. A color brochure with an introductory essay by Smith accompanied the exhibition. Get Out was made possible through the support of the Visiting Committee on the Visual Arts at the University of Chicago.

Recent Acquisitions: Modern and Contemporary Art
August 25–October 18, 1998
This intimate exhibition showcased 20th-century works acquired by the Smart Museum since 1996. It featured paintings and sculpture by Robert Barnes, Robert Colescott, Joseph Goto, Red Grooms, Miyoko Ito, Edward Kienholz, and David Smith, many of which had not previously been on public view. The exhibition addressed the cultural, regional and stylistic diversity of American art since World War II, and marked the Smart Museum's commitment to enhancing its collection of 20th-century art.

Recent Acquisitions was organized by Richard A. Born.

Blunt Object
September 11–October 25, 1998
Blunt Object offered a humorous and fresh look at contemporary sculpture. The exhibition featured both well-known and emerging artists from Europe and the United States, and explored a recent shift in object making from the large-scale and heroic to the vernacular, sly, and blatant. The exhibition included Aaron Baker, John Bower, Mark Cole, Meredith Danluck, Bill Davenport,
Sally Elesby, Tom Friedman, Matt Harle, Elizabeth McGrath, Charles Long, Franz West, Sarah Whipple, Alan Wiener, and Daniel Wiener.

Blind Object was organized by Courtney Smith. A color catalogue with an essay by Smith accompanied the exhibition.

*Weimar Bodies: Fantasies About the Body in Weimar Art, Science, and Medicine*
November 4 1998-January 10, 1999

Weimar Bodies brought together art works and other kinds of images to explore the range of popular ideas about the human body in Weimar Germany and to provide a sense of how the short-lived Weimar Republic (1919-1933) saw itself. The exhibition placed images of the body within a broad cultural perspective, and addressed the ways that vast and varied audiences responded to them. The exhibition included prints and drawings from the Smart Museum and the Regenstein and Crerar Libraries, as well as contemporary anthropological, sociological, and medical texts.

*Weimar Bodies* was organized by Sander Gilman, Henry R. Luce Distinguished Service Professor of the Liberal Arts in Human Biology, University of Chicago, and Stephanie D'Alessandro, formerly of the Smart Museum's Coordinating Curator of Mellon Projects, now Andrew W. Mellon Curatorial Fellow, Art Institute of Chicago. A brochure with an essay co-authored by Gilman and D'Alessandro accompanied the exhibition. *Weimar Bodies* was funded in part by a multiple-year grant from the Andrew W. Mellon Foundation.

*Space/Sight/Self*
November 19, 1998-January 10, 1999

This exhibition addressed contemporary portraiture as the nexus of three issues: visuality, location, and identity. It was the culmination of a University of Chicago interdisciplinary course in art, art history, and gender studies that investigated the practices, paradigms, and aesthetics of contemporary portraiture. The course also explored the role of seeing in knowledge production, identity formation, and visual education. *Space/Sight/Self* was the collaborative result of students' research and thinking about these issues. It featured artists Lynn Barlow, Dawnal Bey, Brett Bloom, Alex Hargrave, Jürgen Mayer Hermann, Byron Kim, Nina Levitt, Ana Mendietta, Holly Rittenhouse, Inez van Lamwoerde, and Francesca Woodman.

*Space/Sight/Self* was organized by Laura Letinsky, Assistant Professor, Committee on the Visual Arts, University of Chicago with assistance from Elizabeth Bloom, Curatorial Intern and Ph.D. candidate in art history at the University of Chicago. The exhibition was accompanied by a catalogue featuring an essay co-authored by Letinsky and Bloom, as well as contributions by students in the course. The exhibition was funded through the generosity of the Smart Family Foundation, Inc., and Dorie and Dr. Paul Sternberg.

*Transience: Chinese Experimental Art at the End of the Twentieth Century*
February 13-April 18, 1999

This groundbreaking exhibition documented major trends in current Chinese experimental art ( Shiyan Meishu), which is characterized by a strong desire to explore new territories in artistic expression. The twenty-one featured artists come from different parts of mainland China or are living abroad in Europe and the United States, and their styles and modes of expression vary. These artists work primarily for a domestic audience, and they respond directly to China's complex, rapidly changing culture. Many of these artists derive materials, techniques, and concepts from both western and traditional Chinese aesthetics. Their pathbreaking experiments thus address the relationship between regionalism and globalization in contemporary art, and demonstrate convincingly how originality can be constituted by combining an Asian art tradition with artistic internationalism. *Transience* explored these issues through paintings, sculptures, photographs, videos, and installations presented in three thematically linked sections: "Demystification," "Ruins," and "Transience."

*Transience* was curated by Wu Hung, Harris A. Vanderstappen Distinguished Service Professor in Chinese Art History, University of Chicago. The exhibition was accompanied by a color catalogue written by Wu Hung, with contributions from Kris Erecins, Curatorial Intern and Ph.D candidate in art history at the University of Chicago. The exhibition was funded through the generosity of the Smart Family Foundation, Inc.; the Lannan Foundation; the Andy Warhol Foundation for the Visual Arts; and the Nathan Cummings Foundation, with the support and encouragement of Mrs. Beatrice Cummings Mayer; Mary and Roy Cullen; and the John Naveen Company. Following its presentation in Chicago, *Transience* traveled to the University of Oregon Museum of Art in Eugene, Oregon and the Hood Museum of Art, Dartmouth College in Hanover, New Hampshire.
ACTIVITIES AND SUPPORT/ EXHIBITIONS, PROGRAMS AND EVENTS

Education Programs and Public Events

As an integral part of its mission, the Smart Museum offers education programs and public events that make its collections and exhibitions accessible to a diverse audience. These events and programs encourage cross-disciplinary insight and provide the participants with tools to engage art, explore its context, and find meaning and pleasure. In January 1999, the permanent collection went into storage to make room for the extraordinary exhibition Transience: Chinese Experimental Art at the End of the 20th Century. In April, all of the galleries were closed as we began renovation. Despite these disruptions, 1998–1999 was an exciting and innovative year of programming.

Programs and Events

During the 1998–1999 season, the Smart Museum offered an engaging, challenging series of exhibition-related programs. Many of these events were co-sponsored by other cultural organizations or University of Chicago departments. In conjunction with Get Out: Nine Artists from Midway Studios, University of Chicago, New Art Examiner editor Ann Wiens lectured on alternative exhibition strategies in Chicago, and exhibition curator Courtenay Smith led a special tour. A number of programs offered insight into Blunt Object, including a curator’s tour by Smith and provocative lectures by critic, artist and art historian Johanna Drucker and artists Stefan Eberstadt and Charles Long. Artists Jürgen Mayer Hermann and Liisa Roberts both explored the issues raised by Space/Sight/Self in public talks. Smart Museum members explored art in a different context when they toured the corporate collection of LINC Capital, Inc. during the fall Collectors Series event.

Many special programs were held in conjunction with Transience: Chinese Experimental Art at the End of the Twentieth Century. At the crowded, festive opening, artist Yin Xiuzhen performed and exhibition curator Wu Hung offered welcoming remarks. Seven of the exhibiting artists participated in a seminar in February for University of Chicago students and the general public. Later in the month the film Good Morning Beijing was screened in collaboration with the University of Chicago’s DOC Films. The Smart Museum also worked with the Department of Cultural Affairs to present a free concert by renowned pipa player Min Xiao-Fen, which drew an enthusiastic crowd of over 300 people. Guests at the museum’s spring Collectors Series event joined exhibition curator Wu Hung and graduate research assistant Kris Ercums for brunch and behind-the-scenes insights into the process of organizing the exhibition. During the final weekend of the exhibition, a symposium, Global Perspectives on Contemporary Chinese Art, explored the issues raised by Transience within a two-day, interdisciplinary conference on modern East Asian culture sponsored by the Regional Worlds Program, Globalization Project, Center for...
For all exhibitions, the museum offered tours for the general public as well as for private groups. Tours for Transience were available in both Mandarin and English. As in past years, the Smart Museum also hosted a series of Sunday afternoon concerts sponsored by Mostly Mozart. Before each concert, museum docents led tours of special exhibitions and permanent collection galleries.

Programs and Events for University of Chicago Students

University of Chicago graduate and undergraduate students form the core of the Museum’s docent program. This unique program provides paid positions for students from all departments and trains them to be educators within the museum setting. The program connects University of Chicago students with the greater Chicago community and fulfills the Museum’s mission of making its resources available to the general public as well as for private groups. Tours for Transience were available in both Mandarin and English. As in past years, the Smart Museum also hosted a series of Sunday afternoon concerts sponsored by Mostly Mozart. Before each concert, museum docents led tours of special exhibitions and permanent collection galleries.

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University of Chicago graduate and undergraduate students also learned about museum practices through paid internships in several departments. During 1998–1999, curatorial interns assisted with many exhibitions, including researching and writing wall texts and catalogue entries. Education interns researched and wrote guides for teachers and families, and developed the Music and Art Loan Box and the background materials for the Transience Docent for a Day program. Projects for the registration interns included adding images and provenance information to the museum’s collections database. The public relations and marketing interns helped spread the word about the museum by writing press releases and other materials. Internships like these enhance the overall learning experience for many University of Chicago students, make possible the successful realization of the museum’s programs, and provide an important service to the larger museum and academic communities.

The university of Chicago community also participated in a variety of other special events during 1998–1999. The Museum’s education staff collaborated with the Chinese Scholars and Students Association, the Asian Student Union, the Center for East Asian Studies, the Chinese Undergraduate Students Association, and DOC Films to present a series of concerts and a poetry reading. University faculty members, students and Smart Museum staff to research and present materials from the Museum’s permanent collection. Their thematic organization will allow familiar objects and rarely displayed works to be viewed side by side in a new context.

Mellon Projects

1998–1999 was a year of preparation for three upcoming exhibitions supported by a grant from the Andrew W. Mellon Foundation. These collaborative projects offer an important opportunity to experiment with and expand the unique role of the university art museum. They bring together University faculty members, students and Smart Museum staff to research and present materials from the Museum’s permanent collection. Their thematic organization will allow familiar objects and rarely displayed works to be viewed side by side in a new context.

During 1998–1999, Coordinating Curator for Mellon Projects Elizabeth Rodini worked with professors and students to develop these projects. In a winter 1998 seminar, Associate Professor of Art History Ingrid Rowland and her graduate students selected the objects for The Place of the Antique in Early Modern Europe (November 23, 1999–February 29, 2000). They spent much of the following year writing the text for the accompanying catalogue. During this same period Assistant Professor Linda Seidel, also in Art History, helped to define the thematic emphases of the exhibition Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance. These graduate students are writing the catalogue, while the exhibition (March 14–September 10, 2000) will serve as a three-dimensional “textbook” for an undergraduate course on medieval piety. In the spring of 1999, Assistant Professor Larry Norman from the Department of Romance Languages and Literatures taught a graduate seminar on the relationship between theater and the visual arts in the seventeenth century. Through readings, discussions, and work with visiting scholars, students helped define a set of issues to be explored in the resulting exhibition, The Theatrical Baroque (January 9–April 2, 2000). Norman and his graduate students are writing the accompanying catalogue.

School Programs

Interdisciplinary school programs encourage students and teachers to look carefully, think critically and share ideas, opinions and discoveries. The museum focuses on providing in-depth, sequential art experiences to elementary, middle and high school students.

In 1998–1999, the Smart Museum joined the Hyde Park Art Center, the University of Chicago's Music
Families look at 5th graders' personal collections at the culminating event for the Smart's collaboration with the North Kenwood/Oakland Charter School.

Department, University Theater, the Oriental Institute Museum, and Court Theater to implement the University of Chicago/Regents Park Fine Arts Partnership's first year of programs. This new initiative was spearheaded by Bruce Clanton, Chairman of The Clinton Company, and the University of Chicago's Community Affairs office with the purpose of expanding arts experiences for schoolchildren in the community.

This partnership enabled the Smart Museum to develop new programs at Kenwood Academy High School and at North Kenwood/Oakland Charter School. At Kenwood Academy High School, Education Director Jacqueline Terrassa and Education Assistant Sara Skelly worked closely with English, architecture, and fine arts faculty to incorporate Smart Museum resources into their curriculum. Activities included a teacher workshop, slide talks at the school by Museum staff, a student visit to Transience, and the development of curriculum materials. At the new North Kenwood/Oakland Charter School, founded by the University of Chicago's Center for School Improvement and the Center for School Improvement and North Kenwood/Oakland Charter School. (CAPE) initiative. As part of the year's programs, 9th Ray School third graders visited the Museum to look at how artists depict the human body as part of a multi-disciplinary curriculum unit. An eighth grade class explored the exhibition Space/Sight/Self as part of a language arts and fine arts project focused on issues of identity. Smart Museum staff also provided curriculum consultation and materials to Ray School and Murray Language Academy and helped plan and evaluate activities during monthly SSAP steering committee meetings.

In addition to offering thematic visits and guided tours of its special exhibitions to school groups, the Smart Museum continued to offer two popular programs—Docent for a Day and MusArts. In 1998, this unique program was made possible through a grant from the Polk Bros. Foundation. A total of 1,100 students participated in teacher-led classroom discussions. Works by 440 students were on view during the final event exhibition. In addition to classroom discussions, artmaking sessions, and visits to the Smart Museum, the program included music workshops for students led in each of the schools by prominent performers from the Association for the Advancement of Creative Musicians (AACM). These workshops were so successful that the Museum plans to make them a central part of the program next year. Students and their families had a chance to see these talented musicians perform during the final event concert in March.

Family and Community Programs

The Smart Museum continues to offer a welcoming environment in which families and community members can explore art. We encourage our visitors, young and not-so-young, to imagine, inquire, and share ideas about what they see.

Family programs during 1998-1999 ranged from afternoons of art-making to specialized gallery guides. At a Family Workshop held in September 1998, families participated in tours of the exhibition Blunt Object, and explored the process of making sculpture through hands-on activities. Another successful family event was held in June 1999, when the Smart Museum, the Oriental Institute Museum, and the Hyde Park Art Center presented a special Father's Day Family Day at the Oriental Institute. Over 400 people enjoyed tours of the Egyptian Gallery, sing-alongs, and face-painting. Children created Egyptian-style crowns for their fathers, and family members made portraits of each other. With families in mind, the education staff also developed Take a Look gallery guides for the Blunt Object and Space/Sight/Self exhibitions to help young visitors engage contemporary art.

The Smart Museum also continued to offer community-based programming. For the third year, the museum collaborated with the Harper Court Foundation, the South East Chicago Commission, the Hyde Park Art Center, the Museum of Science and Industry, Artwork Gallery, and Regents Park by the Clinton Company to present Artuque. For four days in early October, artists worked on the streets of Hyde Park and created artwork inspired by the neighborhood. The Smart Museum hosted the awards reception on October 22, 1998. The Museum also collaborated with the Harper Court Foundation and several Hyde Park institutions and groups to produce and distribute a 1998-1999 Hyde Park Cultural Calendar.
Public events sponsored, co-sponsored or organized by the Smart Museum from June 30, 1998 through July 1, 1999. Events organized for teachers, classes and private groups were not included in this list.

Get Out: Nine Artists from Midway Studios, University of Chicago
Opening reception: July 16, 1998
Featuring a slide presentation and lecture on alternative exhibition strategies in Chicago by Ann Wiens, editor of New Art Examiner. Held at the University of Chicago Art History Department.
Curator’s Tour: August 9, 1998
Blunt Object
Opening reception: September 13, 1998
Family Workshop: September 27, 1998
In conjunction with the 1998 University of Chicago Humanities Open House.
Lecture: October 17, 1998
Featuring Johanna Diederick, artist, critic, and art historian. Held at the University of Chicago Art History Department.
Artist talk: October 20, 1998
Featuring German sculptor Stefan Eberstadt. Held at the University of Chicago Midway Studios.
Artist talk: October 21, 1998
Featuring sculptor Charles Long. Held at the University of Chicago Art History Department.
Thursday Night: September 24, 1998
Featuring musical improvisations by the Long/Payne/Vida Trio.
Artoscope
Street Festival: October 1-4, 1998
Community event co-sponsored by the Harper Court Foundation, the South East Chicago Commission, the Hyde Park Art Center, the Museum of Science and Industry, Artwork Gallery, and Regents Park by the Clinton Company.
Awards reception: October 22, 1998
Mostly Music Concert: November 1, 1998
Art Americans in Paris: Bach, Baroque and Contemporary Works featuring harpsichordist Jory Vinikour accompanied by40boob Patricia Morehead.
Weimar Bodies: Fantasies About the Body in Weimar Art, Science, and Medicine
Opening reception: November 4, 1998
Featuring a lecture by Maria Tatar, Professor of German, Harvard University. Held at the University of Chicago Art History Department.
Space/Sight/Self
Opening reception: November 22, 1998
Featuring an artist talk by Jürgen Mayer Hermann, held at the University of Chicago Art History Department.
Artist talk: November 19, 1998
Featuring multi-media artist Lisa Roberts. Held at the University of Chicago Film Studies Center and co-sponsored by the University of Chicago Center for Gender Studies.
Collectors Series Event: December 1, 1998
Public exhibition tours: November 29, 1998; December 13, 1998; January 13, 1999
Thursday Night: December 3, 1998
Featuring the student a cappella group Men in Drag.
Mostly Music Concert: December 13, 1998
The Incomparable Ray Still featuring Ray Still, Emeritus Chair of the Chicago Symphony Orchestra performing on oboe, with a string quartet of young artists.
New Year’s Open House: January 7, 1999
Featuring a gallery walk through Weimar Bodies led by exhibition co-curator Professor Sander Gilman, a tour of Space/Sight/Self led by student Jasmine Davila, and live music by the Jazz X-Tet.
Transience: Chinese Experimental Art at the End of the Twentieth Century
Opening reception: February 18, 1999
Featuring a performance by Beijing-based artist Yin Xiuzhen and a talk by exhibition curator Professor Wu Hung.
Seminar: February 19, 1999
Chinese Experimental Art at the End of the Twentieth Century, featuring artists Cai Jin, Xu Bing, Yin Xiuzhen, Xu Fan, Wang Zhan, Zhang Hongtu, and Zhang Huan. Held at the University of Chicago Art History Department and sponsored by the Adelyn Buegert Fund of the Franke Institute for the Humanities, the University of Chicago.
Film screening: February 27, 1999
Good Morning Beijing (1995, directed by Zhang Nuanxun), with an introduction by Tang Xiaobing, Associate Professor, Department of East Asian Languages and Civilizations, the University of Chicago. Co-sponsored by and held at DOC films, Mark Palevsky Cinema.
Student Open House: March 4, 1999
Concert: March 4, 1999
Min Xiao-Fen, internationally renowned master of the pipa. Co-sponsored by the Chicago Department of Cultural Affairs as part of the New Millennium/New Music Series, held at the Chicago Cultural Center.
Collectors Series Event: April 3, 1999
Featuring exhibition curator Wu Hung and graduate research assistant Eric Edstrom.
SOURCES OF SUPPORT

Cash and in-kind contributions received from July 1, 1998 through June 30, 1999.

Corporate and Foundation Grants

Grants of $50,000 or more
- The Andrew W. Mellon Foundation
- The Smart Family Foundation, Inc.

Grants of $25,000-$49,999
- The Nathan Cummings Foundation, Inc.
- Leman Foundation
- The Sara Lee Foundation
- The Andy Warhol Foundation for the Visual Arts

Grants of $10,000-$24,999
- The Chicago Community Trust
- Getty Grant Program
- Illinois Arts Council, a state agency
- Polk Bros. Foundation
- The University of Chicago Visiting Committee on the Visual Arts

Grants $2,500-$9,999
- American National Can Company
- Artel Foundation
- Kraft Foods, an operating company of Philip Morris Companies Inc.
- The John Noveren Company
- The University of Chicago/Regents Park Fine Arts Partnership
- The Women's Board of The University of Chicago

Silver Anniversary Renewal Campaign

- $500,000 and above
  - The Smart Family Foundation, Inc.
  - The Sara Lee Foundation
  - The Andy Warhol Foundation for the Visual Arts

- $250,000 and above
  - Richard and Mary L. Gray
  - Elizabeth and William M. Lander
  - $100,000 and above
  - Joel and Caroline Bernstein
  - Richard and Gail M. Elden
  - $50,000 and above
  - Mrs. Edwin A. Bergman
  - Joan and Irving B. Harris
  - John N. Stem
  - $25,000 and above
  - Lorna C. Ferguson and Terry N. Clark
  - Judith Neisser
  - The John Noveren Company

- $10,000 and above
  - Gowanon Capital Management, L.P.
  - Jack and Helen Halpern
  - Ruth Harwich
  - Ardis I. Lauer
  - The Women’s Board of The University of Chicago

- $5,000 and above
  - Bruce Sagan and Bette Cerf Hill
  - Mary J. Harvey
  - Minson Saito, in honor of Brooks McCormick Jr.

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  - Elizabeth Baum
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Re-landscaping of the Vera and A. D. Elden Sculpture Garden, thanks to a gift from Joel and Carol Bernstein, 1998.
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- Eileen Hastings Duncan in memory of Ardith Lauerman
- Mr. and Mrs. A.J. Laskin in memory of Bernice Feitler
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- Mr. and Mrs. Ernest F. Rice in memory of Bernice Feitler
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- Mrs. John G. Sickle in memory of Bernice Feitler
- Arthur Strauss in memory of Bernice Feitler

**Gifts in Kind**

- The Arts Club of Chicago
- Hyde Park Co-Op
- Chicago Arts Partnership in Education

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*These gifts benefit the Smart Museum, the Department of Art History, and Midway Studios*

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**Operating Statement**

Statement of operations (unaudited) from July 1, 1998 through June 30, 1999.

**Revenues**

- Earned income: $66,000
- Corporate grants: $75,000
- Foundation grants: $294,000
- Government grants: $15,000
- Individual contributions: $206,000
- Gala benefit: $75,000
- University allocation for direct expenses: $278,000
- University allocation for physical plant expense: $125,000
- University allocation for capital improvements: $40,000
- Endowment payout: $287,000

**Total Revenues**: $1,399,000

**Expenses**

- Staff salaries: $410,000
- Benefits: $75,000
- Operations and maintenance of physical plant: $125,000
- Amortized capital improvement expense: $40,000
- Supplies and services: $637,000
- Contingency/Reserve fund: $99,000

**Total Expenses**: $1,399,000

**Net Operating Results**: $0
Kimberly Rorschach, Dana Feitler Director
Burton Avery, Administrative Assistant
Rudy I. Bernal, Chief Preparator
Richard Born, Curator
LaShawn Bryant, Receptionist (through March 1999)
Brian Ferriso, Assistant Director
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Elizabeth Rodini, Coordinating Curator for Mellon Projects
Sara Skelly, Education Assistant (as of October 1998)
Courtney Smith, Associate Curator (through March 1999)
Priscilla Stratten, Operations Manager
Jacqueline Terrassa, Education Director (as of August 1998)
Stefanie White, Public Relations and Marketing Manager
Jennifer Widman, Registrar (as of September 1998)
Allison Zitron, Education Programs Coordinator (through September 1998)

Interns
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Elizabeth Bloom, Curatorial
Joseph Catalani, Preparation
Kris Escuna, Curatorial
Rose Grayson, Public Relations and Marketing
Matthew Irwin, Education
Nerette Laurence, Education
Chris Rich, Curatorial
Stefania Roseenstein, Curatorial
Olga Stefan, Curatorial, Education, and Registration
Jennifer Tsai, Registration

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Cory Korkow
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Stefania Roseenstein
Sueleva Seiling
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Jenny Tsai
Aaron Zengendaft
Rachel Ziemba

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Elizabeth Bloom, Curatorial
Joseph Catalani, Preparation
Kris Escuna, Curatorial
Rose Grayson, Public Relations and Marketing
Matthew Irwin, Education
Nerette Laurence, Education
Chris Rich, Curatorial
Stefania Roseenstein, Curatorial
Olga Stefan, Curatorial, Education, and Registration
Jennifer Tsai, Registration

Volunteers
Helen Higby, Curatorial
Joseph P. Inter, Curatorial
Agnes Zellner, Curatorial

Guards
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Aaron Q. Black
Michael S. Chang
Chia C. Chou
Kyle R. Cole
Laura E. Collbran
Marc D'Otranto
Sonia V. Diaz
Trent A. Drake
Anthony Gannon
Sally A. Gee
Tiffany J. Gholar
Rose Grayson
Karin A. Hambel
Brioni E. Huff
Gail A. Hughes
Zachary A. Intranor
Lance C. Jackson
Drake Jenkins
Jason C. Laine
Kathryn E. Lefton
Benjamin David Kerman
Todd A. Komokowski
Mario K. Krasinski
Daniel S. Kunzecke
Long Qiang T. Le
Yojuo Lee
Justin Mathes
Cory C. Mclure
Simon I. Miller
Alexis Mills
Joanna E. Moon
Jaima T. Moore
Peter O'Keefe
Andrew Penner
Anik Padilla
Gloria E. Padilla
Frances Ramos
Kara I. Ramos
Kavita Reddy
Noemi Robinson
Louisa K. Shulze
Michelle N. Sauer
Sean M. Stevenson
Michael D. Stratten
Alen Tahalsh
Jane Taylor
Maurice Thompson
Tejwana L. Witt
Albert Yu
Adam Zarefski
Assistant Curator
David Gates
Seth Clappard
Rahine Soltan

Cafe Attendants
Marc D'Otranto
Rhina Echols
Meredith Goodwin
Peter M. Hartan
Elizabeth V. Mekin
Jaimea T. Moore
Karla I. Ramos

Security Supervisors
Joe Monaghan
Mauricio Victorino

Student Docents
Nancy Barry
Ellie Boyer
Siena Brown
Wen-shing Chou
Catherine Cooper
Carolee Craskait
Rhina Echols
Adrienne Hoek
Matthew Irwin
Robin Kim
Cory Korkow
Pamela Raboy
Stefania Roseenstein
Sueleva Seiling
Cynthia Straughn
Jenny Tsai
Aaron Zengendaft
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