

The Smart Museum of Art BULLETIN 1998-1999





**The Smart Museum of Art Bulletin
1998-1999**

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

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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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Report of the Chair and Director



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 art, 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 Harrie 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 Gilman, 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 *MusArts* 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 50-54. 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 David and Alfred Smart Museum of Art. We greatly value your involvement and support.

Richard Gray
Chairman, Board of Governors

Kimerly Rorschach
Dana Feitler 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.

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



STUDIES IN THE
PERMANENT
COLLECTION

Metaphor and Metamorphosis: The Sculpture of Bernard Meadows in the Early 1960s

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.¹ Titled *New Aspects of British Sculpture*, the exhibition included Robert Adams, Kenneth Armitage, 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.² 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.³

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*

RICHARD A. BORN

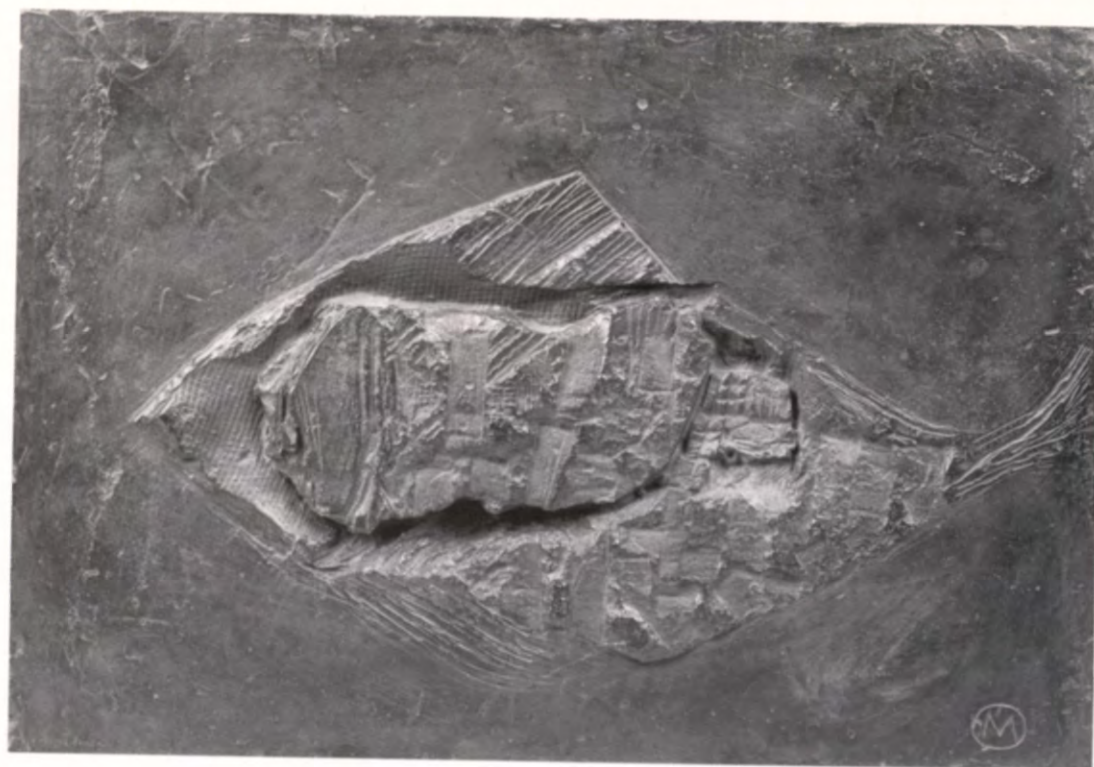


Figure 1.
Bernard Meadows (British,
born 1915), *Fish Relief*, 1955,
cast bronze, 15 1/2 x 22 5/8 in.
(39.4 x 57.5 cm.), The Joel
Starrels, Jr. Memorial
Collection, 1974.295.

by Sartre, staged in London in 1951.⁴ 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.⁵ While the Smart Museum has exceptional holdings of work by Moore, Hepworth, and most of the sculptors from the 1952 *New Aspects* exhibition, Meadows was represented in the show by just one work, a medium-sized cast bronze relief of a dessicated and decomposing fish, from 1955 (fig. 1).⁶

This situation changed when three sculptures from Meadows' warrior series—*Little Augustus* (1962, Bowness BM 72), *Armed Bust V* (1963, Bowness BM 94) and *Head and Shoulders of Standing Armed Figure* (1962, Bowness BM 77)—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 1962 and 1984.⁷ 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 alternately 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 distorted 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*.⁸ 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*.

The battered and bruised surfaces of *Little Augustus*, *Armed Bust V*, and *Head and Shoulders*



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.

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 1960 (Bowness 66 and 70, respectively). In a 1959 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.⁹

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."¹⁰ Meadows was impressed by the dark side of the history of the Renaissance city rather than its enlightened past as the cradle of the humanist revival 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 Condottiere brutally seeking and exercising power for the political domination of the city-state.¹¹

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."¹² 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 seated (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."¹³

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.¹⁴ 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."¹⁵ 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.¹⁶ 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 all 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:



Figure 3.
Bernard Meadows (British, born 1915), *Armed Bust V*, 1963, cast bronze, h. 22 1/4 in. (61 cm.), From the collection of Janice and Henri Lazarof, 1999.36.



Figure 4.
Bernard Meadows (British, born 1915), *Head and Shoulders of Standing Armed Figure*, 1962, cast bronze, 5 1/4 x 11 1/4 x 7 1/2 in. (13.3 x 28.6 x 19.1 cm.), From the collection of Janice and Henri Lazarof, 1999.42.

These new images belong to the iconography of despair, or of defiance; and the more innocent the artist, the more effectively he transmits the collective guilt. Here are images of flight, of ragged claws "scuttling across the floors of silent seas," of excoriated flesh, frustrated sex, the geometry of fear.¹⁷

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."¹⁸ 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 enjoyed great prestige in London in the late 1940s.¹⁹ For Meadows and Read, crab imagery served as a powerful metaphor of the inevitable tragedy of the human condition in post-war life, in which destabilized bodies experience the physical suffering and mental stress of a ruined world again under attack by the threat of nuclear annihilation.

Meadows' development of crab imagery paralleled his investigation of bird forms as a

second powerful metaphor of modern man's uncertain fate. By 1955, he turned exclusively to bird compositions that increasingly manifested states of human tragedy, severe injury and heroic resistance in the face of death or adversity. Nevertheless, the formal and thematic lessons learned in his crab sculptures remained important points of reference in these later works and reappear in allusive motifs in his warrior figures of the early 1960s. There is a telling detail in Meadows' *Armed Bust V*, for instance, in which the "soft" flesh of the caparisoned human figure's ocular orb—a round, polished surface—pops above the corroded, protective corselet of the torso. This motif underscores the parallel the sculptor is drawing in the work of the early 1960s between crab and human (or humanoid) existence: the literal "chink in the armor" of crabs are the eyes, 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 torsos, 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 excoriated "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*.

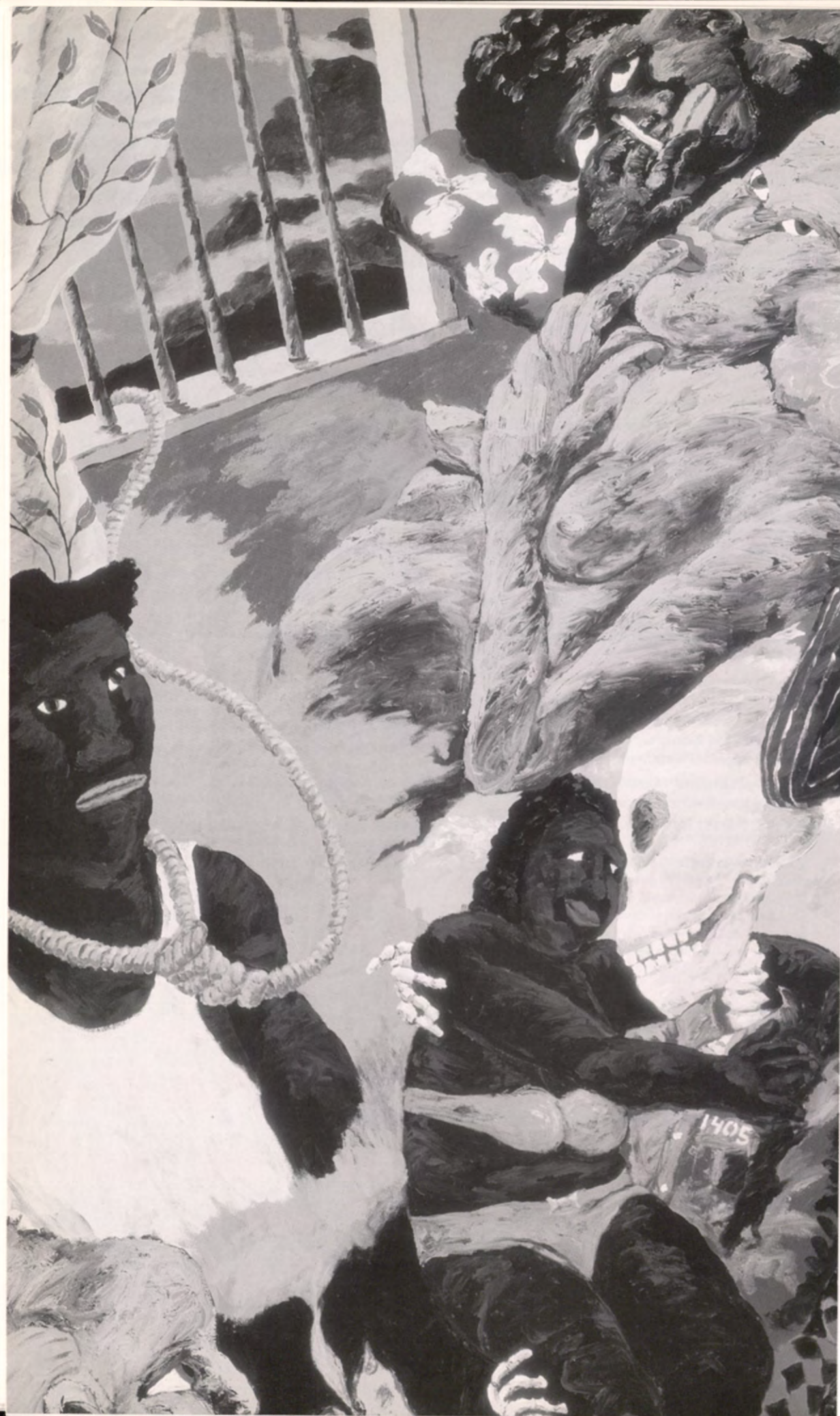
With the series of armed warriors, Meadows redirected the idealized standing figures of the early years of the 1950s, which had denied the dashed hopes of the years before World War II. By referring to the intervening groups of crab and bird sculptures, he recast his standing and seated armor-clad figures 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).

NOTES

1. For a general history of the British Pavilion at the 1952 Venice Biennale, see Sophie Bowness and Clive Philipot, eds., *Britain at the Venice Biennale 1895–1995* [exh. cat.] (London: British Council, 1995). The excitement generated by the British show at the Venice Biennale for two American visitors and art enthusiasts, who subsequently advocated the acquisition of works by these sculptors for the University of Michigan Museum of Art, Ann Arbor, is recounted in Diane Kirkpatrick, "Modern British Sculpture at the University of Michigan Museum of Art," *Bulletin, Museums of Art and Archaeology, The University of Michigan* 4 (1981): 55.
2. See Herbert Read, "A Nest of Gentle Artists," in Marlborough Fine Art, *Art in Britain 1930–1940 Centered Around Axis, Circle, Unit One* [exh. cat.] (London: Marlborough Fine Art and Marlborough New London Gallery, 1965), pp. 6–7.
3. Moore and Hepworth sought this internationalism through association with recent continental movements and artists, many of whom—Naum Gabo, László Moholy-Nagy, and Piet Mondrian, for example—briefly lived in London at the end of the 1930s, in proximity to Moore and Hepworth, as they followed a path of exile from the Fascist cultural policies and political aggression of Nazi Germany on the eve of World War II.
4. This figure (Bowness BM 15) was destroyed.
5. See Richard A. Born and Keith Hartley, *From Blast to Pop: Aspects of Modern British Art, 1915–1965* [exh. cat.] (Chicago: David and Alfred Smart Museum of Art, University of Chicago, 1997).
6. *Ibid.*, pp. 86–87, cat. no. 61.
7. All the works by Meadows and six additional contemporary British sculptures, by Kenneth Armitage, Paul Mount, and William Turnbull, are listed below, under Acquisitions to the Permanent Collection, pp. 25–27, 30.
8. *Head and Shoulders of Standing Armed Figure* appears to be a working model for the larger bronze, *Head and Shoulders of Augustus* (Bowness BM 89), begun in 1962 but finished two years later.
9. Meadows quoted from a statement prepared for an exhibition at Gimpel Fils gallery in London, in Kirkpatrick, "Modern British Sculpture," p. 61. The second version of *Shot Bird* coincides with Meadows being named Professor of Sculpture of the Royal College of Art in London, the senior academic for sculpture in Britain.

10. Alan Bowness, "Meadows and the 'Geometry of Fear,'" in Bowness, *Bernard Meadows: Sculpture and Drawings* (London: Henry Moore Foundation in association with Lund Humphries, 1995), p. 15.
11. *Ibid.*, 15, and Penelope Curtis, "Bernard Meadows: An Interior World," in Bowness, *Bernard Meadows*, pp. 19–20.
12. Michelangelo quoted in Bowness, "Meadows and the 'Geometry of Fear,'" p. 15.
13. *Ibid.*
14. A photograph taken around 1941 shows Meadows observing a large crab on a beach in the Cocos Islands (Bowness, *Bernard Meadows*, frontispiece).
15. Curtis, "Bernard Meadows: An Interior World," p. 19.
16. For a photograph of the installation of Meadows' crab sculptures and drawings at the 1952 Venice Biennale, see Sandy Nairne and Nicholas Serota, eds., *British Sculpture in the Twentieth Century* [exh. cat.] (London: Whitechapel Art Gallery, 1981), p. 145.
17. Read quoted in Dennis Farr and Eva Chadwick, *Lynn Chadwick Sculptor: With a Complete Illustrated Catalogue 1947–1988* (Oxford: Clarendon Press; New York: Oxford University Press, 1990), p. 8.
18. *Ibid.*, p. 17, n. 30.
19. David Mellor, "Existentialism and Post-War British Art," in Francis Morris, *Paris Post War: Art and Existentialism 1945–55* [exh. cat.] (London: Tate Gallery, 1993), p. 55.
20. In 1936, the young art student met Moore for the first time, and soon after was engaged as a studio assistant. In 1939, Meadows assisted Moore in the carving of the Horton stone *Recumbent Figure* (Lund Humphries 191) and helped with the Dale stone *Three Standing Figures* (Lund Humphries 268), carving most of the left-hand figure in 1947–48. Bowness, "Meadows and the 'Geometry of Fear,'" pp. 8–10.
21. See, for example, the sculptures, all titled *Standing Figure*, reproduced in Bowness, *Bernard Meadows*, pp. 135–36, Bowness BM 2, 4, 6–8, and 16.



STUDIES IN THE
PERMANENT
COLLECTION

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.¹ 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).² 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 Léger 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:R 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

STEPHANIE P. SMITH



Figure 1.
Robert Colescott
(American, b. 1925),
Inside/Outside, 1987,
acrylic on canvas,
90 x 114 inches
(228 x 289.6 cm),
Gift of Elisabeth and
William Landes, 1998.14.

satirical "what if" factor in these works.³ In a later painting that takes this question to the movies, the question is "what if child star Shirley Temple's skin were the same color as her later, married surname—Black—and her dance partner Bill Robinson's were not?" (*Shirley Temple Black and Bill Robinson White*, 1980, Sims RC:R 19) (fig. 2). This simple, punning 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."⁴

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 as Colescott combines acerbic humor, comic strip style and perspectival space 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.⁵ He refined these spatial strategies in 1986 with the series *Knowledge of the Past is the Key to the Future*.⁶ 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*.⁷

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.⁸ 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."⁹ 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



Figure 2.
Robert Colescott (American,
b. 1925), *Shirley Temple Black
and Bill Robinson White*, 1980,
acrylic on canvas, 84 x 72
inches (213.4 x 182.8),
Collection Arlene and Harold
Schnitzler, Portland, Oregon.

competing element existing in its own cubist, isolated space."¹⁰ As discussed above, fractured spaces had appeared in Colescott's work in the early 1980s and were crucial to the *Knowledge 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."¹¹

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* (1987) (fig. 4), the center and right side of the picture contain 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: the head of an older man hovers above, several scantily clad, dark-skinned women occupy the margins, and a pale woman with a long, distorted face holds the eponymous letter and also appears "outside" the window, peering up through the bars. For Colescott, such spatial distortions were inextricably tied to the content of the paintings. In a statement in the exhibition brochure, he wrote that

There's a comic-maniac edge to these paintings produced by gross exaggerations and crazy juxtapositions. It's expressive of the insane collage of relationships I'm dealing with. We do laugh and cry at the same things. Consider the intricate network of human relations and interdependencies that have existed since dim pre-history (it's no coincidence that the darker Europeans live closer to Africa). Then consider that most people of either race go around acting like we're not even related. It adds up to a historic absurdity of tragic dimensions.¹²

In the Roswell paintings Colescott explored topics that were related to his earlier works, and used



Figure 3.
Robert Colescott with his
drums in his temporary studio
at the Roswell Artist-in-
Residence Program, Roswell,
New Mexico, 1987.

some of the same painterly tricks and caustic humor within the convoluted compositions that have remained a hallmark of his work to the present.

Colescott's compositions from the late 1980s, including the works painted during the Roswell residency, have sometimes been linked to the structures of jazz.¹³ Sims has tried to limit this interpretive model by noting that "Colescott's paintings are inevitably interpreted through the modality of jazz, the route 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."¹⁴ 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 loving and self-conscious debt to the politicized German expressionist artists of the 1910s and 20s, to cubist treatments of space and time as experienced from a number of perspectives, and to surrealist blurs between the spaces of dream, reality, and imagination.

It seems neither gratuitous nor a race-based default to use jazz as a means to understand

Colescott's work, however, since the artist himself has underscored the connections between his compositional structures and those of jazz. Describing his work of the late 1980s, Colescott has used analogies between the spaces in his paintings and the abrupt shifts found in some jazz music, as both use quick cuts rather than even transitions.¹⁵ Further, Colescott played the drums nearly every day during his residency at Roswell, so the staccato rhythms and syncopated textures of jazz drumming formed a daily counterpoint to the fractured spaces and quick cuts of the paintings. One might also link the complex structures of jazz to those found in the modernist European and American paintings that inspire Colescott, for jazz music and artistic culture have mingled at various points in the century (for example, the 1920s Parisian fascination with African-American jazz). These references do not minimize the importance of Western art history as an influence on Colescott's paintings. Instead, they make an illuminating connection between Colescott's visual art and his practice as an amateur musician.¹⁶

Colescott's late-1980s compositions can also be analyzed in relation to film.¹⁷ 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."¹⁸ 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.

Inside/Outside shares thematic concerns and compositional strategies with works produced in

1986 and in New Mexico, for it was the first painting Colescott made after his time in Roswell.¹⁹ This complex, unstable composition features several overlapping or adjacent figures which Colescott painted in a range of "white" and "black" skin tones, from beige to yellowish brown to mahogany to brownish black. These figures seem to be dreaming, contemplating or conjuring up one another. On the left side of the painting, a rope leads through the bars of a window and around the neck of a man in a white tank top. The rope reappears at the other side of the painting, where it connects a tiny man with a suitcase, purple suit and hat back through an open door and into a crazily-angled red brick jail. This man reappears in the center of the painting, surrounded by a swirl of figures: a woman watches him as she sits near a group of objects that includes a purse, a gun, and several books; another woman sits on the lap of a skeleton wearing a prison uniform; a man eats a sandwich; smoke from another man's cigar and burning money forms a halo around the noosed man; a nude man and woman share a cigarette. These figures are intricately connected not only through the narrative links suggested by Colescott's images, but also through the compositional devices of doubling, filmic associational spaces, and the directional lines that draw the viewer's eye from one to the next.

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 in 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 mark the woman near them as well-read; the words that form their titles—*The Plague*, *The Trial*, *[Les] Misérables*—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."²⁰ 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 associational 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 painting.

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 Overall, 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 1: A newspaper. Answer 2: A bloody zebra. One can take this as a simple, dumb joke, but it works on other levels. In the joke, the mundane and the violently exotic are triangulated through the pun on red/read. The colors in question are also loaded, for black, white, and red are abstractions for skin color, as well as for the imposed or self-chosen categories that link and separate groups of people. When brought into contact with Colescott's work since the late 1980s, the joke suggests a third answer: we Americans are black and white and red all over. Colescott gives form to our mixed racial



Figure 4.
Robert Colescott (American,
b. 1925), *A Letter from Willy*,
1987, acrylic on canvas,
84 x 72 inches (213.4 x 182.8),
Roswell Museum and Art
Center, Roswell, New Mexico.

and ethnic backgrounds by painting muddy 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 another link, the punning 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 shimmy as the viewer spends time with his works. Colescott offers us the paintings themselves. Often funny and always humane, these complexly structured and lushly painted works evoke the messily intertwined realities of contemporary American culture.

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NOTES

I would like to thank Robert Colescott; Stephen Fleming, Director of the Roswell Artist-in-Residence Program; and Wesley Rusnell, 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.R. N'Namdi Gallery in Chicago, and Phyllis Kind Gallery in Chicago and New York, also provided helpful information.

1. In a 1988 statement Colescott wrote, "When I get my work up in a gallery, you see this room full of big, sensuous paintings. It's the first impact that people get. They walk in and say, 'Oh wow!' and then, 'Oh shit!' 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 *Reimagining America: The Arts of Social Change*, Mark O'Brien and Craig Little eds., (Philadelphia, Pennsylvania and Santa Cruz, California: New Society Publishers, 1990), p. 305. The phrase has been widely circulated, as in Sally Euclaire's article "One-two Punchinello," in *ArtNEWS* 96 (June 1997): 104-107 and Quincy Troupe's poem, "Robert Colescott's One-Two Punch" in Colescott, *Robert Colescott: Recent Paintings*, [exh. cat.], (SITE Santa Fe and the University of Arizona Museum of Art, 1997), pp. 8-9.

2. *Inside/Outside* (1987), gift of Elisabeth and William Landes, 1998.14.

3. See Sims, "Robert Colescott, 1975-1986," in Sims, *Robert Colescott: A Retrospective*, [exh. cat.] (San Jose, California: San Jose Museum of Art, 1987), pp. 3-5.

4. Ibid., p. 5.

5. The 1985 series *At the Bathers Pool* (Sims RC:R 25-27) is at least partially a homage to Cézanne, while *Demoiselles d'Alabama: Vestidas* and *Les Demoiselles d'Alabama: Desnudas* (both 1985) (Sims RC:R 21 and 22, respectively) revise Picasso's cubist classic *Les Femmes d'Alger*. Colescott created some abstracted images earlier in the revisionist series. For example, *I Gets a Thrill Too When I Sees de Koo* (1978, reproduced in Sims, "Bob Colescott Ain't Just Misbehaving," in *Artforum* (March 1984): 57) grafts the grinning head of Aunt Jemima onto one of Willem de Kooning's *Women* within a shallow, abstract space.

6. Two works from the series are reproduced in Sims, RC:R 28 and 29.

7. 1987 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 1987 through 1989.

8. 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 visual artists residencies ranging from six months to a year, in a locale perhaps best known as a Mecca for those who believe in UFOs and extra-terrestrial life.

9. Stephen Fleming, telephone conversation with the author, January 19, 2000.

10. Roberts, "Robert Colescott: Recent Paintings," in Colescott, *Robert Colescott: Recent Paintings*, (San Jose), p. 10.

11. Robert Colescott, telephone conversation with the author, January 20, 2000.

12. Statement by the artist in Colescott, *Robert Colescott: Recent Paintings* [exh. brochure], (Roswell New Mexico: Roswell Museum and Art Center, 1987), n.p.

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." Roberts, p. 10, 12.

14. Sims, "Robert Colescott Redux," in *Robert Colescott: Recent Paintings* (San Jose), p. 40.

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 1988 Colescott wrote that "I was brought up to make paintings that were important visually, with an internal structure and rhythm that grabs people, surprises them, and moves them, like Duke Ellington . . ." ("Cultivating a Subversive Palette," p. 304).

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 Rusnell, 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 Roberts, p. 10, or Sims, "Robert Colescott Redux," pp. 32 and 36.

18. David Bordwell and Kristin Thompson, *Film Art, an Introduction*, fourth edition, (New York, McGraw Hill, 1993), p. 127.

19. Colescott wrote "Inside-Outside © September 1987 Robert Colescott Tucson AZ Acrylic / 1st painting in Tucson after Roswell 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 Star: A View from the Pinnacle* (1987, RC:RP p. 13) and *Hard Hats* (1987, RC:RP p. 27).

22. Sims notes that "Colescott scumbles dark values into light in his figures—and vice versa—as if to remind us of the inevitable interchangeability of the races" in "Robert Colescott Redux," 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 raisonné 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: 31 1/4 x 37 1/4 (80.7 x 95.9)
 Marcia and Granvil Specks Collection, 1998.109

MIYOKO ITO

American, 1918–1983
Untitled, circa 1983
 Oil and charcoal on canvas, 46 1/8 x 42 (118.4 x 106.7)
 Gift of Alan Ichiyasu, 1999.29

MIYOKO ITO

Untitled, circa 1983
 Oil and charcoal on canvas, 45 x 32 (114.3 x 81.3)
 Gift of Alan Ichiyasu, 1999.30

LESTER JOHNSON

American, born 1919
Untitled, 1960
 Oil on canvasboard, 30 x 36 1/8 (76.2 x 76.5)
 Gift of Lannan Foundation, 1999.34

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

KARL WIRSUM

American, born 1939
Chain Smoker, circa 1975
 Acrylic on vinyl (reverse painting) with folded cigarette pack frame, 17 x 14 (43.2 x 35.6)
 Gift of Arthur Paul, 1998.69

SCULPTURE

LYNN CHADWICK

British, born 1914
Two Lying Figures on Base II, 1974
 Cast bronze, ed. 3/8, 8 1/2 x 18 1/4 x 13 1/4 (21.6 x 46.4 x 34.9)
 Farr–Chadwick 680S
 From the collection of Janice and Henri Lazarof, 1999.47



Manierre Dawson, *Two Trees Before Bridge, Geo*, 1998.59a–b



Ed Paschke, *Mighty Mask*, 1998.65

LYNN CHADWICK

Three Sitting Figures, 1976
Cast bronze, ed. 8/8, 7 1/4 x 12 x 9 (19.7 x 30.5 x 22.9)
Farr-Chadwick 634S
From the collection of Janice and Henri Lazarof, 1999.48

JEAN-LÉON GÉRÔME

French, 1824–1904
Victory, circa 1900
Gilded and polychromed cast bronze affixed to stone (alabaster?) base, h. without base 9 3/8 (24.5), h. with base 14 3/8 (37.2)
Gift of John N. Stern, 1998.108

TED HALKIN

American, born 1924
Canned Art, 1961
Mixed-media painted construction, 16 1/4 x 10 7/8 (41.3 x 25.7)
Gift of John F. Pelozo, 1998.111

PAUL VAN HOEYDONCK

Belgian, born 1925
Cyb Hand, 1969
Mixed media, h. 16 (40.6)
Gift of Arthur Paul, 1998.61

ROBERT HUDSON

American, born 1938
Diamond Back, 1964
Painted welded steel, h. 65 1/4 (165.7)
Gift of Allan Frumkin, 1998.110

MARILYN LEVINE

Canadian, lives in U.S.A., born 1935
Suitcase, circa 1970
Handbuilt stoneware with oxide stains, 14 x 19 x 9 (35.6 x 48.3 x 22.9)
Gift of Arthur Paul, 1998.63

BERNARD MEADOWS

British, born 1915
Head and Shoulders of Standing Armed Figure, 1962
Cast bronze, 5 1/4 x 11 1/4 x 7 1/2 (13.3 x 28.6 x 19.1)
Bowness BM 77
From the collection of Janice and Henri Lazarof, 1999.42

BERNARD MEADOWS

Little Augustus, 1962
Cast bronze, 13 x 8 1/4 x 4 (33 x 21 x 10.2)
Bowness BM 78
From the collection of Janice and Henri Lazarof, 1999.41

BERNARD MEADOWS

Armed Bust V, 1963
Cast bronze, ed. 3/6, 22 1/4 x 25 x 13 1/4 (61 x 63.5 x 34.9)
Bowness BM 94
From the collection of Janice and Henri Lazarof, 1999.36

BERNARD MEADOWS

Armed Bust: Two Eyes, 1965
Cast and partially polished bronze, two units, ed. of 5, 14 1/2 x 19 1/2 x 5 1/4 (36.8 x 49.5 x 14.6)
Bowness BM 97
From the collection of Janice and Henri Lazarof, 1999.40

BERNARD MEADOWS

Pointing Figure, 1967
Cast polished bronze, ed. 2/6, 17 1/2 x 11 1/8 x 27 1/2 (44.5 x 28.9 x 69.9)
Bowness BM 106
From the collection of Janice and Henri Lazarof, 1999.38

BERNARD MEADOWS

Pointing Figure with Child, 1967
Cast polished bronze, ed. 2/6, 14 1/2 x 15 x 22 1/4 (36.8 x 38.1 x 56.5)
Bowness BM 113
From the collection of Janice and Henri Lazarof, 1999.37

BERNARD MEADOWS

Large "Watchers", 1979
Cast bronze, ed. 2/6, 18 1/2 x 22 1/2 x 8 3/4 (47 x 57.2 x 22.2)
Bowness BM 126
From the collection of Janice and Henri Lazarof, 1999.39



Jean-Léon Gérôme, *Victory*, 1998.108



Robert Hudson, *Diamond Back*, 1998.110

PAUL MOUNT

British
The Argument
Cast bronze, 12 1/2 x 5 1/4 x 5 1/4 (31.8 x 13.3 x 13.3)
From the collection of Janice and Henri Lazarof, 1999.44

PAUL MOUNT

Chiave, 1976
Cast bronze, 8 1/4 x 8 1/4 x 5 3/4 (21 x 21 x 14.6)
From the collection of Janice and Henri Lazarof, 1999.45

PAUL MOUNT

Interlock, circa 1979
Cast and polished bronze, ed. 4/6, 4 1/4 x 7 1/2 (12.1 x 19.1)
From the collection of Janice and Henri Lazarof, 1999.46

WILLIAM TURNBULL

British, born 1922
Metamorphosis II, 1980
Cast bronze, ed. 2/9, 15 7/8 x 15 x 1/4 (47.6 x 38.1 x 11.4)
From the collection of Janice and Henri Lazarof, 1999.43

DRAWINGS

JUNE LEAF

American, lives in Canada, born 1929
Artist's Studio, 1969
Pencil, pen and ink, and watercolor on wove paper, sheet: 38 x 49 1/2 (96.5 x 125.7)
Gift of Arthur Paul, 1998.62

ROBERT LOSTUTTER

American, born 1939
Untitled, 1971
Watercolor on wove paper, sight: 23 1/4 x 16 1/4 (60.3 x 42.6)
Gift of Arthur Paul, 1998.64

BERNARD MEADOWS

British, born 1915
Reclining Pointed Figure, 1964
Graphite and watercolor on paper, sight: 6 1/4 x 8 (15.9 x 20.3)
From the collection of Janice and Henri Lazarof, 1999.50

BERNARD MEADOWS

Drawings for Sculpture, 1974–75
Graphite and watercolor on paper, three sheets, sight: 4 x 4 1/2 (10.2 x 11.4), 4 x 4 1/2 (10.2 x 11.4), 4 1/4 x 7 (12.1 x 17.8)
From the collection of Janice and Henri Lazarof, 1999.55

BERNARD MEADOWS

The Attack, 1976
Graphite and watercolor on paper, sight: 7 x 7 (17.8 x 17.8)
From the collection of Janice and Henri Lazarof, 1999.57

BERNARD MEADOWS

Watchers, 1979
Graphite and watercolor on paper, sight: 5 x 5 (12.7 x 12.7)
From the collection of Janice and Henri Lazarof, 1999.56

BERNARD MEADOWS

Fruit, 1979
Graphite and watercolor on paper, sight: 9 1/4 x 11 (23.5 x 27.9)
From the collection of Janice and Henri Lazarof, 1999.52

BERNARD MEADOWS

Fruit Forms: A Pair, 1979–80
Graphite and watercolor on paper, sight: 5 x 6 1/4 (12.7 x 15.9)
From the collection of Janice and Henri Lazarof, 1999.54

BERNARD MEADOWS

Small Crab, 1980
Graphite and watercolor on paper, sight: 8 1/2 x 8 (21.6 x 20.3)
From the collection of Janice and Henri Lazarof, 1999.53

BERNARD MEADOWS

Watcher, 1984
Graphite and watercolor on paper, sight: 6 1/4 x 5 1/4 (15.9 x 14.6)
From the collection of Janice and Henri Lazarof, 1999.51

JULES PASCIN (JULIUS PINCHAS)

American, born in Bulgaria and active in France, 1885–1930
Two Girls, 1922
Pencil on wove paper, sight 17 1/4 x 23 1/4 (43.8 x 60.3)
Gift of Arthur Paul, 1998.66

KARL WIRSUM

American, born 1939
Untitled, 1966
Colored pencils on spiral notebook page, sheet: 13 3/4 x 11 (34.9 x 27.9)
Gift of Arthur Paul, 1998.68

PRINTS

ARTIST UNKNOWN

after a preparatory drawing by
Marten van Heemskerck
(Dutch, 1498-1574)
Probably Dutch, 16th-17th century
Tobit's Dispute with His Wife,
Anna, n.d.
Plate 2 from a series of
10 engravings, *History of Tobit*
Engraving, plate: 8 x 9 1/2
(20.3 x 24.1)
Hollstein 513
Gift of Neil Harris and Teri J.
Edelstein, 1998.47

ARTIST UNKNOWN

after T. De Thulstrup and
Charles Graham
American, 19th century
*The New Orleans Exposition—
The Approach to the Horticultural
Hall*, published in *Harper's Weekly*,
3 January 1885
Wood engraving, block: 13 1/2 x 9
(34.3 x 22.9)
Gift of Neil Harris and Teri J.
Edelstein, 1998.46

JIRI ANDERLE

Czech, born 1936
Soldier, Girl and Parents, 1980
From the series, *Illusion and Reality*
Drypoint and mezzotint with
attached photograph, ed. of 35,
sheet: 37 1/16 x 25 3/16 (95.6 x 63.8)
Gift of Anne Baruch in memory of
Ray Poplett, 1998.56

ASAPH BEN-MENAHEN

Israeli, born 1940
Three Figures on a Beach, W-16, 1976
Woodcut, artist's proof impression,
sheet: 18 x 24 1/8 (45.8 x 61.2)
Marcia and Granvil Specks
Collection, 1998.70

ASAPH BEN-MENAHEN

W-17, 1976
Woodcut, artist's proof impression,
sheet: 24 1/8 x 17 7/16 (61.2 x 44.2)
Marcia and Granvil Specks
Collection, 1998.71

ASAPH BEN-MENAHEN

A Couple, W-18, 1977
Woodcut, ed. 2/50, sheet: 28 3/8 x
24 1/8 (72 x 61.2)
Marcia and Granvil Specks
Collection, 1998.72

ASAPH BEN-MENAHEN

A Couple and a Beast, W-23, 1983
Woodcut, artist's proof impression,
sheet: 18 x 12 (45.8 x 30.5)
Marcia and Granvil Specks
Collection, 1998.73

ASAPH BEN-MENAHEN

Untitled, 1984
Woodcut, artist's proof impression,
sheet: 36 1/16 x 24 1/8 (91.4 x 61.2)
Marcia and Granvil Specks
Collection, 1998.74

BERT VAN BORK

German, lives in U.S.A., born 1928
City, 1994
Portfolio of 6 etchings, trial proof
impressions, each plate (one
horizontal): 19 3/4 x 15 15/16
(50.2 x 40.5)
Marcia and Granvil Specks
Collection, 1998.75a-f

THOMAS COOK

English, 1697-1764
Harlots Progress (after William
Hogarth), 1732 (plate, this
impression 1812)
Plate 1 from the Hogarth series,
A Harlot's Progress
Etching and engraving,
plate: 11 1/4 x 14 1/2 (29.9 x 36.8)
Paulson 121
Gift of Neil Harris and Teri J.
Edelstein, 1998.50

THOMAS COOK

Harlots Progress (after William
Hogarth), 1732 (plate, this
impression 1812)
Plate 2 from the Hogarth series,
A Harlot's Progress
Etching and engraving,
plate: 11 1/4 x 14 1/2 (29.9 x 36.8)
Paulson 122
Gift of Neil Harris and Teri J.
Edelstein, 1998.49

THOMAS COOK

*The Industrious Prentice Lord Mayor
of London* (after William Hogarth),
1747 (plate, this impression 1812)
Plate 12 from the Hogarth series,
Industry and Idleness
Etching and engraving,
plate: 10 1/2 x 15 1/2 (26.7 x 39.4)
Paulson 179
Gift of Neil Harris and Teri J.
Edelstein, 1998.48

LOVIS CORINTH

German, 1858-1925
Female Nude, Bent Backwards, 1919
Woodcut, proof impression, block:
9 7/8 x 9 1/16 (25 x 23)
Schwarz 369
Marcia and Granvil Specks
Collection, 1998.76

CHARLES (CARL) CRODEL

German, 1894-1973
Bathers at Siljan, 1924
Color lithograph and woodcut,
artist's hand-pulled impression,
composition: 15 1/4 x 13 (40 x 33)
Steckner 232/III
Marcia and Granvil Specks
Collection, 1998.77

CHARLES (CARL) CRODEL

Nudes, 1923
Color lithograph,
composition: 11 1/16 x 9 1/16 (30 x 23)
Steckner 234/II/c/B
Marcia and Granvil Specks
Collection, 1998.78

FRANCIS DODD

English, 1874-1949
Zaragoza, n.d.
Drypoint, plate: 9 3/8 x 16 7/8
(24.5 x 42.9)
Gift of Neil Harris and Teri J.
Edelstein, 1998.45

FRIEDRICH FEIGL

Austro-Hungarian/Czechoslovakian
(born in Prague), 1884-1966
Prague, circa 1923
Portfolio of 10 lithographs with
title/colophon page, each hand-
colored in watercolor, edition II,
no. XIV, each sheet: 15 1/4 x 21 1/4
(38.7 x 54)
Marcia and Granvil Specks
Collection, 1998.79a-j

OTTO GLEICHMANN

German, 1887-1963
Guests at Table, 1918
Lithograph, composition:
10 3/8 x 8 3/8 (27 x 22)
Marcia and Granvil Specks
Collection, 1998.80

OTTO GLEICHMANN

*Second Book of Maccabees: Judas
Maccabäus*, circa 1920
Portfolio of 10 lithographs, ed. 2/50,
each composition approx.:
7 3/4 x 6 3/8 (19.7 x 16.2)
Marcia and Granvil Specks
Collection, 1998.81a-j



Gerhard Marcks, *Cain and Abel*, 1998.100

OTTO GLEICHMANN

*Second Book of Maccabees:
Antiochus*, circa 1920
Portfolio of 10 lithographs, ed. 2/50,
each composition approx.:
7 3/4 x 6 3/8 (19.7 x 16.2)
Marcia and Granvil Specks
Collection, 1998.82a-j

OTTO GLEICHMANN

Theater Box, 1922
Lithograph, composition:
12 1/16 x 9 7/16 (30.6 x 24)
Marcia and Granvil Specks
Collection, 1998.83

RUDOLF GROSSMANN

German, 1882-1941
The Old Gardener, 1921
Etching, plate: 7 11/16 x 5 11/16
(19.5 x 14.5)
Marcia and Granvil Specks
Collection, 1998.84

OTTO HERBIG

German, 1889-1971
Mother Kissing Her Reclining Child,
1923
Lithograph, composition: 9 7/16 x 11
13/16 (24 x 30)
Marcia and Granvil Specks
Collection, 1998.85

KARL HOFER

German, 1878-1955
Zenana, 1923
Portfolio of 10 lithographs (in
original Marecs-Gesellschaft mats)
with title/colophon page, ed. 90/120,
each sheet varies: 18 3/16-18 3/4 x
13-13 3/16 (46.1-47.6 x 33-33.4)
Rathenau 173-182
Marcia and Granvil Specks
Collection, 1998.86a-j

MIYOKO ITO

American, 1918-1983
Untitled, circa 1949
Lithographic stone with still life
composition in lithographic crayon,
19 x 16 x 2 1/8 (48.3 x 40.6 x 5.4)
Gift of Alan Ichiyasu, 1999.31

MIYOKO ITO

Untitled, circa 1949
Lithographic stone with still life
composition in lithographic crayon,
11 1/4 x 15 1/4 x 2 1/4 (29.2 x 40 x 7)
Gift of Alan Ichiyasu, 1999.32

RICHARD JANTHUR

German, 1883-1956
A Winter's Tale (from Shakespeare),
1918
Lithograph, composition:
11 13/16 x 7 7/8 (30 x 20)
Marcia and Granvil Specks
Collection, 1998.87

RICHARD JANTHUR

*Court of Justice (Scene from
Dostoevski's "The Brothers
Karamazoff")*, 1919
Lithograph, composition:
14 3/8 x 10 1/2 (36.4 x 26.7)
Marcia and Granvil Specks
Collection, 1998.88

RICHARD JANTHUR

*A Couple and Children Who Are
Playing in the Street*, circa 1920
Lithograph, ed. 15/30, composition:
12 1/16 x 10 1/4 (31 x 26)
Marcia and Granvil Specks
Collection, 1998.89

RICHARD JANTHUR

Robinson Crusoe in his Cabin, 1921
Plate 11 from the series,
Robinson Crusoe
Colored lithograph,
composition: 8 7/16 x 5 3/4 (21.8 x 14.7)
Marcia and Granvil Specks
Collection, 1998.90

RICHARD JANTHUR

*Robinson Crusoe is Astonished to
Find a Footprint*, 1921
Plate 16 from the series,
Robinson Crusoe
Colored lithograph,
composition: 8 3/4 x 5 1/2 (21 x 14)
Marcia and Granvil Specks
Collection, 1998.91

RICHARD JANTHUR

A Ship, 1921
Plate 18 from the series,
Robinson Crusoe
Colored lithograph,
composition: 8 3/4 x 5 11/16 (21 x 14.5)
Marcia and Granvil Specks
Collection, 1998.92

RICHARD JANTHUR

Dance of the Savages, 1921
Plate 20 from the series,
Robinson Crusoe
Colored lithograph, composition:
8 7/16 x 5 11/16 (21.5 x 14.5)
Marcia and Granvil Specks
Collection, 1998.93

RICHARD JANTHUR

*Those who Remain Await Their
Departure*, 1921
Plate 27 from the series,
Robinson Crusoe
Colored lithograph, composition:
8 7/16 x 5 11/16 (21.5 x 14.5)
Marcia and Granvil Specks
Collection, 1998.94

PAUL KLEINSCHMIDT

German, 1883–1949
Two Bathing Female Nudes, 1914
 Etching, plate: $6\frac{1}{16} \times 5\frac{11}{16}$
 (15.7 x 14.5)
 Marcia and Granvil Specks
 Collection, 1998.95

PAUL KLEINSCHMIDT

Pregnant Woman II, circa 1920
 Etching and drypoint,
 plate: $7\frac{11}{16} \times 5\frac{1}{4}$ (19.6 x 14.7)
 Marcia and Granvil Specks
 Collection, 1998.96

PAUL KLEINSCHMIDT

At the Fortune Teller's, 1922
 Etching and drypoint,
 plate: $13 \times 8\frac{13}{16}$ (33 x 22.7)
 Marcia and Granvil Specks
 Collection, 1998.97

PAUL KLEINSCHMIDT

Woman at Her Toilette, 1923
 Etching and drypoint,
 plate: $9\frac{11}{16} \times 12\frac{1}{4}$ (24.7 x 32.4)
 Marcia and Granvil Specks
 Collection, 1998.98

PAUL KLEINSCHMIDT

Reclining Female Nude, 1923
 Lithograph, composition:
 $11\frac{1}{8} \times 15\frac{1}{8}$ (28.3 x 39.1)
 Marcia and Granvil Specks
 Collection, 1998.99

GERHARD MARCKS

German, 1889–1981
Cain and Abel, 1923
 Woodcut, block: $11\frac{1}{8} \times 13\frac{1}{2}$
 (29 x 34.3)
 Lammek H 83
 Marcia and Granvil Specks
 Collection, 1998.100

BERNARD MEADOWS

British, born 1915
Mullan, 1966
 Twenty etchings and aquatints,
 printed horizontally four per sheet,
 ed. 6/10, each sheet: 7×22
 (17.8 x 55.9)
 From the collection of Janice and
 Henri Lazarof, 1999.49

HANS MEID

German, 1883–1957
Nikolaus Lenau: Faust, 1921
 Portfolio of 10 etchings, proof
 impressions, ed. of 10, plates 1, 2 and
 5: $5\frac{1}{4} \times 4\frac{1}{8}$ (13.3 x 10.5), plate 3: $5\frac{1}{4}$
 $\times 4\frac{1}{8}$ (13.3 x 11.1), plates 4, 6 and 8:
 $5\frac{1}{8} \times 4\frac{1}{8}$ (13 x 11.1), plates 7 and 9:
 $5\frac{1}{8} \times 4\frac{1}{8}$ (13.7 x 11.1), plate 10: $5\frac{1}{4}$
 $\times 4\frac{1}{2}$ (13.3 x 11.4)
 Jentsch 327–336
 Marcia and Granvil Specks
 Collection, 1998.101a–j

LUDWIG MEIDNER

German, 1884–1966
Old Man, 1919
 Lithograph, composition:
 $12\frac{9}{16} \times 11\frac{11}{16}$ (32 x 30)
 Tenner 22
 Marcia and Granvil Specks
 Collection, 1998.102

LUDWIG MEIDNER

The Actor Eugen Klöpfer, 1922
 Etching, plate: $10\frac{7}{16} \times 8\frac{3}{16}$
 (26.5 x 20.8)
 Marcia and Granvil Specks
 Collection, 1998.103

ED PASCHKE

American, born 1939
Bad, 1991
 Color screenprint, ed. 12/60,
 composition: $14\frac{13}{16} \times 12\frac{1}{16}$
 (37.9 x 30.8)
 Gift of the artist, 1999.23

ED PASCHKE

Flamenco, 1991
 Color screenprint, ed. 8/60,
 composition: $21\frac{1}{8} \times 23\frac{7}{8}$
 (54.9 x 60.6)
 Gift of the artist, 1999.24

ED PASCHKE

In America, 1997
 Color etching, aquatint and
 photo etching, ed. 80/80,
 plate: $17\frac{11}{16} \times 23\frac{13}{16}$ (45.3 x 60.4)
 Gift of the artist, 1999.25

ED PASCHKE

Missile, 1997
 Color lithograph, ed. 13/44,
 composition: $11\frac{1}{2} \times 18\frac{3}{4}$
 (29.2 x 47.6)
 Gift of the artist, 1999.26

MAX PECHSTEIN

German, 1881–1955
The Critic (Dr. Paul Fechter), 1921
 Etching and drypoint, unsigned ed.
 of 150, plate: $15\frac{1}{4} \times 12\frac{1}{4}$
 (38.7 x 31.1)
 Krüger R124
 Gift of John F. Pelozo, 1998.112

JAMES ROSENQUIST

American, born 1933
*A Drawing While Waiting for an
 Idea*, 1966
 Lithograph, ed. 30/52, sight:
 $11\frac{1}{2} \times 8\frac{1}{2}$ (29.2 x 21.6)
 Gift of Arthur Paul, 1998.67

PETER SAUL

American, born 1951
World of America No. 2, 1967
 Color lithograph on black wove
 paper, ed. 1/25, sheet: $23\frac{1}{4} \times 18$
 (60.3 x 45.7)
 Gift of John F. Pelozo, 1998.113

GEORG TAPPERT

German, 1880–1957
The Entombment of Christ, 1917
 Etching, plate: $6\frac{7}{8} \times 11\frac{1}{16}$
 (16.8 x 29.4)
 Karsch 63, Wietek 165
 Marcia and Granvil Specks
 Collection, 1998.104

GEORG TAPPERT

Christ on the Mount of Olives, 1917
 Etching, plate: $12\frac{1}{16} \times 9\frac{1}{4}$
 (31.6 x 23.5)
 Karsch 64, Wietek 166
 Marcia and Granvil Specks
 Collection, 1998.105

FRANZ URBAN

Austrian, b. 1868
Sleeping Couple, circa 1920
 Woodcut, block: $11\frac{1}{8} \times 13$
 (28.3 x 33)
 Marcia and Granvil Specks
 Collection, 1998.106

OSSIP ZADKINE

Russian, active in France, 1890–1967
The Labors of Hercules, 1960
 Portfolio of 28 lithographs, ed.
 6/350, each sheet: $27\frac{1}{16} \times 20\frac{7}{8}$
 (69 x 53)
 Marcia and Granvil Specks
 Collection, 1998.107a–bb



Imre Kinszki, *Untitled*, 1999.58

PHOTOGRAPHS**JAROMÍR FUNKE**

Czech, 1896–1945
Untitled [Glass and Shadows],
 circa 1923
 Vintage chlorobromide print, sheet:
 $9\frac{7}{8} \times 11\frac{7}{16}$ (23.2 x 29.1)
 Purchase, Bequest of Joseph Halle
 Schaffner in memory of his beloved
 mother, Sara H. Schaffner, by
 exchange, 1999.59

IMRE KINSZKI

Hungarian, 1901–1943?
Untitled [Street Scene from Above],
 circa 1930
 Vintage gelatin silver print,
 sheet: $6\frac{1}{2} \times 4\frac{3}{4}$ (16.5 x 12.1)
 Purchase, Bequest of Joseph Halle
 Schaffner in memory of his beloved
 mother, Sara H. Schaffner, by
 exchange, 1999.58

STEFAN THEMERSON

Polish, 1910–1988
*Collage of Thirteen Images from the
 Film Short Circuit*, 1935
 Vintage gelatin silver prints mounted
 on card stock, stock sheet: 12×10
 (30.5 x 25.4)
 Purchase, Bequest of Joseph Halle
 Schaffner in memory of his beloved
 mother, Sara H. Schaffner, by
 exchange, 1999.60

DECORATIVE ARTS

Hellenistic, South Italy
Guttus (Oil Feeder),
 circa 325–275 B.C.E.
 Molded and modeled earthenware
 with applied, incised and black
 slip-painted decoration, diam. of
 bowl $4\frac{1}{4}$ (10.8), h. $3\frac{3}{8}$ (8.6)
 Anonymous gift, 1999.22

JIM HODGES

American, born 1957
*If There Had Been a Pool, It Would
 Have Reflected Us*, 1998
 Blanket, 52×72 (132.1 x 182.9)
 Gift of The Peter Norton Family,
 1998.125

**GERTUD NATZLER AND
OTTO NATZLER**

American, born in Austria,
 1908–1971 and born 1908
 (respectively)
Bowl, n.d.
 Glazed earthenware, h. $4\frac{1}{2}$ (11.4),
 diam. of mouth $7\frac{1}{8}$ (18.1)
 Gift of Mary and John Gedo,
 1998.60

PABLO PICASSO (DESIGNER)

Spanish, lived in France, 1881–1973
 French, Villauris, Madoura Pottery
 Works (manufacturer)
Centaur, 1956
 Molded partially glazed earthenware
 plate with engobe decoration,
 ed. 50/100, diam. $16\frac{1}{2}$ (42)
 Anonymous gift, 1998.58

ASIAN**CHINESE: PAINTING****JIFEI RUYI (SOKUHI JOITSU)**

Active in Japan, 1616–1671
Reading a Sutra Under the Moon,
 probably between 1657–71
 Hanging scroll, ink on paper,
 painting: $19\frac{3}{4} \times 12\frac{1}{4}$ (50.3 x 31)
 Gift of Robert W. Christy, 1998.28

**MUAN XINGDAO (MOKUAN
SHOTO)**

Active in Japan, 1611–1684
*Single Line Calligraphy: The Great
 Teacher and Grand Patriarch
 Daruma*, n.d.
 Hanging scroll, brush and ink on
 paper, calligraphy panel: $52 \times 10\frac{7}{8}$
 (132.1 x 27.6)
 Purchase, Brooks McCormick Jr.
 Fund, 1999.28

CHINESE: CERAMICS

Late Neolithic period–Late Shang
 dynasty
Liding (Tripod Cooking Vessel),
 2000–1300 B.C.E.
 Burnished black earthenware,
 h. $10\frac{1}{8}$ (26.4)
 Gift of Isaac S. and Jennifer A.
 Goldman, 1999.4

Late Neolithic period–Late Shang
 dynasty
Li (Tripod Cooking Vessel),
 2000–1300 B.C.E.
 Red-orange earthenware,
 h. $4\frac{1}{8}$ (10.5)
 Gift of Isaac S. and Jennifer A.
 Goldman, 1999.3

Han dynasty (206 B.C.E.–220 C.E.)
Vase, 206 B.C.E.–8 C.E.
 Unglazed earthenware with remains
 of polychrome cold-painted
 decoration, h. $5\frac{1}{2}$ (14)
 Gift of Isaac S. and Jennifer A.
 Goldman, 1999.27

Ming dynasty (1368–1644), made for
 the Japanese market, with spurious
 Xuande mark
Dish, circa early 17th century
 Porcelain with underglaze blue-and-
 white decoration, diam. of rim 6 (15)
 Gift of Robert W. Christy, 1998.32

Late Ming (1368–1644)–early Qing
 dynasty (1644–1912),
Footed Tray (Sweetmeat Tray),
 17th century
 Transitional ware, porcelain with
 underglaze blue decoration,
 h. $3\frac{1}{2}$ (8.9), diam. of tray $9\frac{1}{2}$ (24.1)
 From the collection of Sydney R.
 Zatz, Gift of Shirley Berc, 1999.7

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. 2 3/8 (6), diam. of
mouth 5 (12.7) and h. 2 1/16 (5.9),
diam. of mouth 4 7/8 (12.4)
From the collection of Sydney R.
Zatz, Gift of Shirley Berc, 1999.8
and 1999.9

Qing dynasty (1644–1912),
Fujian province, possibly for
the Japanese market
Brush Pot, 18th–19th century
Soft-paste porcelain (*huashu*) with
molded and applied decoration,
h. 4 1/2 (11.4), diam. of mouth
4 1/4 (11.4)
From the collection of Sydney R.
Zatz, Gift of Shirley Berc, 1999.10

Qing dynasty (1644–1912),
underglaze blue six character seal
of the Guangxu Emperor reign
(1875–1908)
Footed Tray (Sweetmeat Tray),
late 19th–early 20th century
Porcelain with underglaze blue
decoration, h. 4 (10.2),
diam. of tray 6 3/4 (17.2)
From the collection of Sydney R.
Zatz, Gift of Shirley Berc, 1999.11

CHINESE: METALWORK

Eastern Zhou dynasty
(770–256 B.C.E.)
Garment Hook (Guimou), circa
4th–3rd century B.C.E.
Cast bronze with silver and gold (?)
inlay, l. 6 3/8 (16.2)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor, 1998.123

Han dynasty (206 B.C.E.–220 B.C.)
Square Wine Jar (Fanghu),
circa 2nd century B.C.E.
Cast bronze, h. 11 1/4 (28.6)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor, 1998.124

Qing dynasty (1644–1912), spurious
inscribed six character seal of the
Ming dynasty Xuande Emperor
reign (1426–35)
Fanghu, 17th–18th century (?)
Cast bronze, h. 3 1/4 (8.3), squared
diam. of mouth 1 7/8 (4.8)
From the collection of Sydney R.
Zatz, Gift of Shirley Berc, 1999.12

JAPANESE: PAINTING

ARTIST UNKNOWN
Edo period (1610–1868), signature
of Moronobu
Brothel Scene, late 17th century
Hanging scroll, ink and color on
paper, painting: 20 1/2 x 18 1/4
(52.1 x 46.4)
Gift of Robert W. Christy, 1998.22

ARTIST UNKNOWN
Edo period (1610–1868)
Letters, 18th century
Three sheets mounted as a hanging
scroll, each sheet: brush and ink on
paper, top: 6 x 8 3/4 (15.2 x 22.2),
middle: 6 x 14 3/4 (15.2 x 37.5),
bottom: 5 13/16 x 11 1/4 (15.1 x 29.9)
Gift of Brooks McCormick Jr.,
1999.5a–c

ARTIST UNKNOWN
Edo period (1610–1868)
Waka Poem, 18th century
Poem sheet (*shikishi*), brush and ink
on paper with painted gold
decoration, 9 x 6 13/16 (22.9 x 17.3)
Gift of Brooks McCormick Jr.,
1999.6

ARTIST UNKNOWN
Edo period (1610–1868), signature
and seal of Sesshu Toyo
Winter Landscape, 18th century (?)
Hanging scroll, ink on paper,
painting: 18 x 12 1/4 (45.7 x 30.8)
Gift of Robert W. Christy, 1998.26

ARTIST UNKNOWN
Meiji period (1868–1912), signature
and seal of Tani Buncho
Kanzan, late 19th–early 20th century
Hanging scroll, ink and light color
on paper, painting: 52 1/4 x 16 1/4
(132.7 x 42.2)
Gift of Robert W. Christy, 1998.27

ARTIST UNKNOWN
Meiji period (1868–1912), signature
and seal of Hokusai
*Landscape and Figures: Spring and
Autumn*, late 19th–early 20th
century
Pair of hanging scrolls, ink and color
on silk, each painting: 44 3/4 x 20
(113.7 x 50.8)
Gift of Robert W. Christy, 1998.35
and 1998.36



Muan Xingdao, *Single Line
Calligraphy*, 1999.28

ARTIST UNKNOWN
Meiji period (1868–1912),
seal of Korin
Vine and Wisteria, late 19th–early
20th century
Diptych, ink and color on silk, each
painting: 8 1/2 x 7 1/4 (21.6 x 19.4)
Gift of Robert W. Christy, 1998.33
and 1998.34

ARTIST UNKNOWN
Meiji period (1868–1912), signature
and seal of Sotatsu
Moon and Beans, late 19th–early
20th century
Hanging scroll, ink and color on
paper, painting: 41 1/2 x 13
(105.3 x 32.5)
Gift of Robert W. Christy, 1998.23

EIICHI
Dates unknown
Hotei Viewing the Moon,
19th century
Hanging scroll, ink and light colors
on paper, painting: 38 x 11
(96.2 x 28.1)
Gift of Robert W. Christy, 1998.21

HOKUZANTEI [OSAN ISAI]
1821–1880
Kensu, n.d.
Hanging scroll, ink on paper,
painting: 44 3/4 x 20 (113.7 x 50.8)
Gift of Robert W. Christy, 1998.29

TOKUDAIJI JITSUI
Died 1682
Waka Poem, 17th century
Poem slip (*tanzaku*), ink on
komugami paper with painted gold
and silver decoration,
1 3/8 x 2 1/16 (35.2 x 5.9)
Gift of Brooks McCormick Jr.,
1998.38

ITO JOSOKU
Circa 1805–circa 1865
Waka Poem, 19th century
Poem slip (*tanzaku*), ink on paper
with printed silver and painted (?)
brown decoration,
1 4/16 x 2 3/16 (36 x 5.9)
Gift of Brooks McCormick Jr.,
1998.39

KANCHU
Dates unknown
Waka Poem, 2nd half of 19th century
Poem slip (*tanzaku*), ink on paper
with printed green and mica
decoration, 1 4/4 x 2 3/8 (36.2 x 6)
Gift of Brooks McCormick Jr.,
1998.41

KANO TSUNENOBU
1636–1713
Fukurokuju, late 17th century
Hanging scroll, ink on paper,
painting: 11 1/2 x 15 1/4 (29.2 x 39.2)
Gift of Robert W. Christy, 1998.20

**DAIMYO [LORD] NABESHIMA
NADEIRO**
1846–1921
Waka Poem, late 19th century–early
20th century
Poem slip (*tanzaku*), ink on paper
with printed gold and spattered
gold stencil decoration, 1 4/16 x 2 3/8
(36 x 6)
Gift of Brooks McCormick Jr.,
1998.42

NANTENBO TOJU
1839–1925
Sun Rise Enso, 1920
Folding fan mounted as a hanging
scroll, ink on mica-covered paper,
8 x 18 1/4 (20.3 x 46.4)
Purchase, Brooks McCormick Jr.
Fund, 1998.57

OHO
1808–1841
Crane, 2nd quarter of 19th century
Hanging scroll, ink on paper,
painting: 24 x 9 3/4 (61 x 24.8)
Gift of Robert W. Christy, 1998.24

SENSO
Dates unknown
Sixteen Rakan, early 20th century
Hanging scroll, ink and color on silk,
painting: 51 1/2 x 16 1/4 (130.8 x 42.5)
Gift of Robert W. Christy, 1998.25



Sumiyoshi Gukei, *Imperial Outing*, 1998.19

SUMIYOSHI GUKEI

1631-1705
Imperial Outing, late 17th century
 Hanging scroll, ink and light color
 on paper, painting: 15 x 25 1/2
 (37.8 x 64.8)
 Gift of Robert W. Christy, 1998.19

UJO

Dates unknown
Waka Poem, 1st half of 19th century
 Poem slip (*tanzaku*), ink on paper
 with spattered gold stencil
 decoration, 14 1/16 x 2 1/8 (36 x 6)
 Gift of Brooks McCormick Jr.,
 1998.40

JAPANESE: PRINTS**CHIKANOBU YOUSHU**

1832-1912
Reflection of the Period: Kanei
 (1624-1643), 5 August 1897
 Color woodblock, sheet: 14 1/8 x 9 7/8
 (35.9 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.14

CHIKANOBU YOUSHU

Reflection of the Period: Genroku
 (1688-1704), 5 June 1897
 Color woodblock, sheet: 14 1/8 x 9 7/8
 (37 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.15

CHIKANOBU YOUSHU

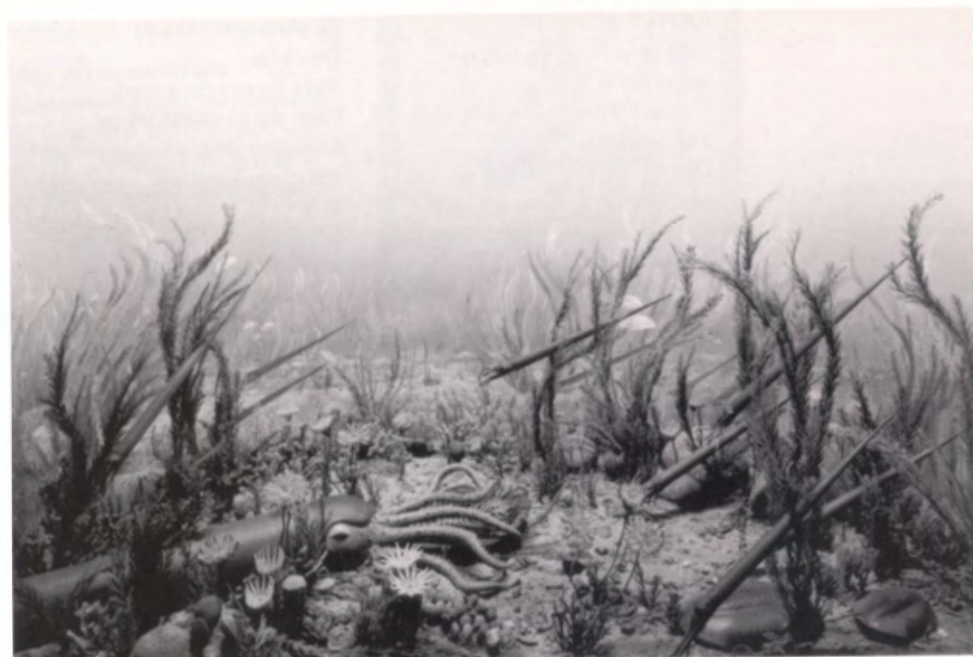
Reflection of the Period: Kyoh-bo
 (1716-1733), 5 June 1897
 Color woodblock, sheet: 14 1/8 x 9 7/8
 (37 x 24.9)
 Gift of Brooks McCormick Jr.,
 1999.16

CHIKANOBU YOUSHU

Reflection of the Period: Meiwa
 (1764-1771), 1 February 1897
 Color woodblock, sheet: 14 1/8 x 9 7/8
 (37.2 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.17

CHIKANOBU YOUSHU

Reflection of the Period: Anei
 (1772-1780), 5 August 1897
 Color woodblock, sheet: 14 1/2 x 9 7/8
 (36.8 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.18



Hiroshi Sugimoto, *Ordovician Period*, 1999.61

CHIKANOBU YOUSHU

Reflection of the Period: Tenpo
 (1830-1843), 5 August 1897
 Color woodblock, sheet: 14 1/8 x 9 7/8
 (37.2 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.19

CHIKANOBU YOUSHU

Reflection of the Period: Meiji
 (1868-1912), 5 January 1898
 Color woodblock, sheet: 14 1/8 x 9 7/8
 (37.5 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.20

CHIKANOBU YOUSHU

Reflection of the Period: Meiji
 (1868-1912), 5 January 1898
 Color woodblock, sheet: 14 1/16 x 9 7/8
 (37.3 x 25.1)
 Gift of Brooks McCormick Jr.,
 1999.21

HASUI KAWASE

1883-1957
Snow on Mukojime, December 1931
 Color woodblock, sheet: 14 1/4 x 9 1/2
 (36.2 x 24.1)
 Gift of Robert W. Christy in memory
 of Robert Anders Park, 1998.53

HASUI KAWASE

Shiobara Hatakeshita, 1946
 Color woodblock, sheet: 14 x 9 1/16
 (35.6 x 23.3)
 Gift of Robert W. Christy in memory
 of Robert Anders Park, 1998.54

KUNICHIKA

1835-1900
Series of Fourteen Actor Prints, n.d.
 Color woodblocks, each sheet:
 6 7/8 x 4 1/2 (17.5 x 11.4)
 Gift of Robert W. Christy,
 1998.37a-m

MUNAKATA SHIKO

1903-1975
Seated Bodhisattva with Owl, 1960
 Woodblock, block: 12 1/16 x 9 1/2
 (31 x 24.1)
 Gift of Kenji and Chibako Kajiware,
 1998.52

KATSUHIRA TOKUSHI

1904-1971
Sasamaki, Akita, 1942
 Color woodblock, block: 10 7/8 x 14 1/4
 (27.6 x 37.5)
 Gift of Robert W. Christy, 1998.55

**JAPANESE:
PHOTOGRAPHS****HIROSHI SUGIMOTO**

Born 1948
Ordovician Period, 1992
 Gelatin silver print, sheet: 20 x 24
 (50.8 x 61)
 Purchase, Bequest of Joseph Halle
 Schaffner in memory of his beloved
 mother, Sara H. Schaffner, by
 exchange, 1999.61

JAPANESE: CERAMICS

Muromachi period (1333-1568),
 Echizen kilns
Storage Jar (Tsubo), 14-15th century
 Stoneware with natural ash glaze and
 kiln deposits, h. 14 (35.6)
 Gift of Brooks McCormick Jr., 1999.1

Meiji period (1868-1912)
Water Basin, late 19th century
 Stoneware with applied modeled
 and underglaze iron-oxide and green
 overglaze decoration (Oribe ware),
 h. 9 3/8 (23.9), max. diam. of squared
 rim 20 1/2 (52.1)
 Gift of Alan Ichiyasu, 1999.33



Seated Buddha, 1999.2

Meiji period (1868-1912)
Incense Box in the Shape of a Crane,
 late 19th-early 20th century
 Unglazed modeled earthenware
 (Bizen ware), l. 2 1/4 (6.8)
 Gift of Robert W. Christy, 1998.31

HAMADA SHINSAKU

Born 1930
Squared Curved Flask, n.d.
 Glazed molded and modeled
 stoneware, h. 7 1/4 (18.4)
 Gift of Mr. and Mrs. Michael R.
 Cunningham in honor of Fr. Harrie
 A. Vanderstappen S.V.D., 1998.51

**JAPANESE:
DECORATIVE ARTS**

Meiji period (1868-1912)
Gourd-shaped Box, circa 1900
 Lacquer, l. 3 1/2 (8.9)
 Gift of Robert W. Christy, 1998.30

KOREAN: SCULPTURE

Choson dynasty (1392-1910)
Seated Buddha (Amit'a),
 15th-16th century
 Cast bronze with traces of gilding,
 h. 7 1/4 (18.4)
 Purchase, Brooks McCormick Jr.
 Fund, 1999.2

KOREAN: CERAMICS

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 (40.6)
 Gift of Brooks McCormick Jr.,
 1999.13

TIBETAN: PAINTING

Thangka, 19th-20th century
 Hanging scroll, woodblock (?)
 printed in red on gold cloth, image
 panel: 23 3/8 x 16 1/8 (59.4 x 41)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.114

Thangka: Green Tara?,
 19th-20th century
 Hanging scroll, pigment on cloth,
 painting: 16 1/4 x 13 1/4 (41.3 x 33.7)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.115

Thangka, 19th-20th century
 Hanging scroll, pigment on cloth,
 painting: 20 1/4 x 15 1/4 (51.4 x 40)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.116

*Thangka: Cakrasamvara and
 Vajravara*?, 19th-20th century
 Hanging scroll, pigment on cloth,
 unmounted painting: 34 x 27 3/8
 (86.4 x 70.8)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.117

Thangka, 19th-20th century
 Hanging scroll, pigment on cloth,
 painting: 12 3/8 x 10 3/8 (31.4 x 27)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.118

Thangka, 19th-20th century
 Hanging scroll, pigment on cloth,
 unmounted painting: 21 3/8 x 14 1/8
 (54.3 x 35.9)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.118

Thangka, 19th-20th century
 Hanging scroll, pigment on cloth,
 painting: 13 3/8 x 8 3/8 (33.3 x 21.3)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.120

Thangka, 19th-20th century
 Hanging scroll, pigment on cloth,
 painting: 10 7/8 x 8 (27.6 x 20.3)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.121

Thangka, 19th-20th century
 Hanging scroll, pigment on cloth,
 painting: 23 3/8 x 17 (58.7 x 43.2)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1998.122

AFRICAN

Burkina Faso, Mossi peoples
Female Figure, 20th century
 Carved wood, h. 11 (27.9)
 Gift of Richard J. Faletti, 1998.43

Ivory Coast, Senufo peoples
Heddle Pulley, 20th century
 Carved wood, h. 6 1/2 (16.5)
 Gift of Richard J. Faletti, 1998.44

Loans from the Permanent Collection

Exhibitions to which works of art from the permanent collection have been lent are listed alphabetically by the city of the organizing institution. Dimensions are in inches followed by centimeters; height precedes width precedes depth. Loans listed date from July 1, 1998 through June 30, 1999.

The Chicago Cultural Center, Chicago
Vera Klement: Paintings 1965-1999
May 8-July 18, 1999

Vera Klement
American, born in Danzig, born 1929
Swimmer, 1988
Diptych, oil on canvas, 62 1/4 x 144 1/2
(158.1 x 367) (overall)
Gift of the artist, 1993.21

Museum of Contemporary Art, Chicago
Roger Brown Memorial Exhibition
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 x 9 x 14 (94 x 22.9 x 35.6)
The George Veronda Collection, 1996.16

Ente Casa Buonarroti, Florence, Italy
Cecco Bravo: Pittore senza regola
June 22-September 30, 1999

Francesco Montelatici (called Cecco Bravo)
Italian, Florentine School, 1607-1661
Angelica and Ruggiero, circa 1660
Oil on canvas, 18 1/4 x 23 1/2 (47.6 x 59.7)
Gift of the Samuel H. Kress Foundation, 1973.42

Museum of Our National Heritage, Lexington,
Massachusetts
Designing in the Wright Style: Furniture and Interiors
by Frank Lloyd Wright and George Mann Niedecken
February 13-September 6, 1999

George Mann Niedecken (designer, in association
with Frank Lloyd Wright)
American, 1878-1945
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 50.8)
University Transfer, 1967.54

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, 1967.57

George Mann Niedecken (designer, in association
with Frank Lloyd Wright)
Rocking Chair, circa 1909
Designed for the Frederick C. Robie Residence,
Chicago
Oak, 35 x 17 1/2 x 24 (88.9 x 44.1 x 61)
University Transfer, 1967.58

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



Frank Lloyd Wright, *Barrel Arm Chair*, 1967.70

Frank Lloyd Wright (designer)
Arm Chair, 1900
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, 1900
Designed for the B. Harley Bradley House,
Kankakee, Illinois
Oak with (replacement) upholstered seat,
27 x 27 1/2 x 28 (68.6 x 69.8 x 71.1)
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,
52 1/2 x 18 x 19 1/2 (133.4 x 45.7 x 49.5)
University Transfer, 1967.80

Frank Lloyd Wright (designer)
Headboard, 1908
From the guest room bed designed for the
Frederick C. Robie Residence, Chicago
Oak, 46 x 63 x 4 1/4 (116.8 x 160 x 12.1)
University Transfer, 1967.63

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 3/8 x 30 1/4 (100.6 x 78.1)
University Transfer, 1967.85

Tokyo Metropolitan Teien Art Museum, Tokyo
The Liberty Style
12 June-25 July 1999
Traveling to: Hokkaido Obihiro Museum of Art,
Obihiro, August 6-September 15, 1999; Hakodate
Museum of Art, Hokkaido, September 19-October
23, 1999; Daimaru Museum, Kobe, October
28-November 9, 1999; Daimaru Museum, Umeda-
Osaka, February 23-March 13, 2000; The Museum of
Art, Kochi, April 1-23, 2000; Kumamoto Prefectural
Museum of Art, April 2-May 28, 2000; Hiroshima
Museum of Art, June 3-July 9, 2000

Edmond Johnson (manufacturer)
Irish, 1840s-before 1902
The Ardagh Chalice, circa 1892
(after 8th-century original)
Silver, glass and enamel, h. 6 1/4 (15.9),
diam. of mouth: 7 1/2 (19.1)
Gift of Mr. and Mrs. Edward A. Maser, 1977.125

Edmond Johnson (manufacturer)
The Shrine of St. Patrick's Bell, circa 1892
(after circa 1100 original)
Gilt over unidentified metal, silver and glass,
h. 11 (28)
University Transfer, Gift of the Field Museum of
Natural History, 1967.121.1



Exhibitions

Permanent collection, loan, and traveling exhibitions from July 1, 1998 through June 30, 1999. Please note that the museum closed for renovation and reinstallation on April 19, 1999.

Get Out: Nine Artists from Midway Studios, University of Chicago
July 16–August, 9 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 Andernach, Victoria Beal, 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, punky, and blatant. The exhibition included Aaron Baker, John Beech, Mark Cole, Meredith Danluck, Bill Davenport,



Installation view of *Blunt Object*

Sally Elesby, Tom Friedman, Matt Harle, Elizabeth McGrath, Charles Long, Franz West, Sarah Whipple, Alan Wiener, and Daniel Wiener.

Blunt Object was organized by Courtenay 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 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, Dawoud Bey, Brett Bloom, Alice Hargrave, Jurgen Mayer Hermann, Byron Kim, Nina Levitt, Ana Mendieta, Holly Rittenhouse, Inez van Lamsweerde, 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.



Installation view of *Space/Sight/Self*



Visitors at the opening reception for *Transience*

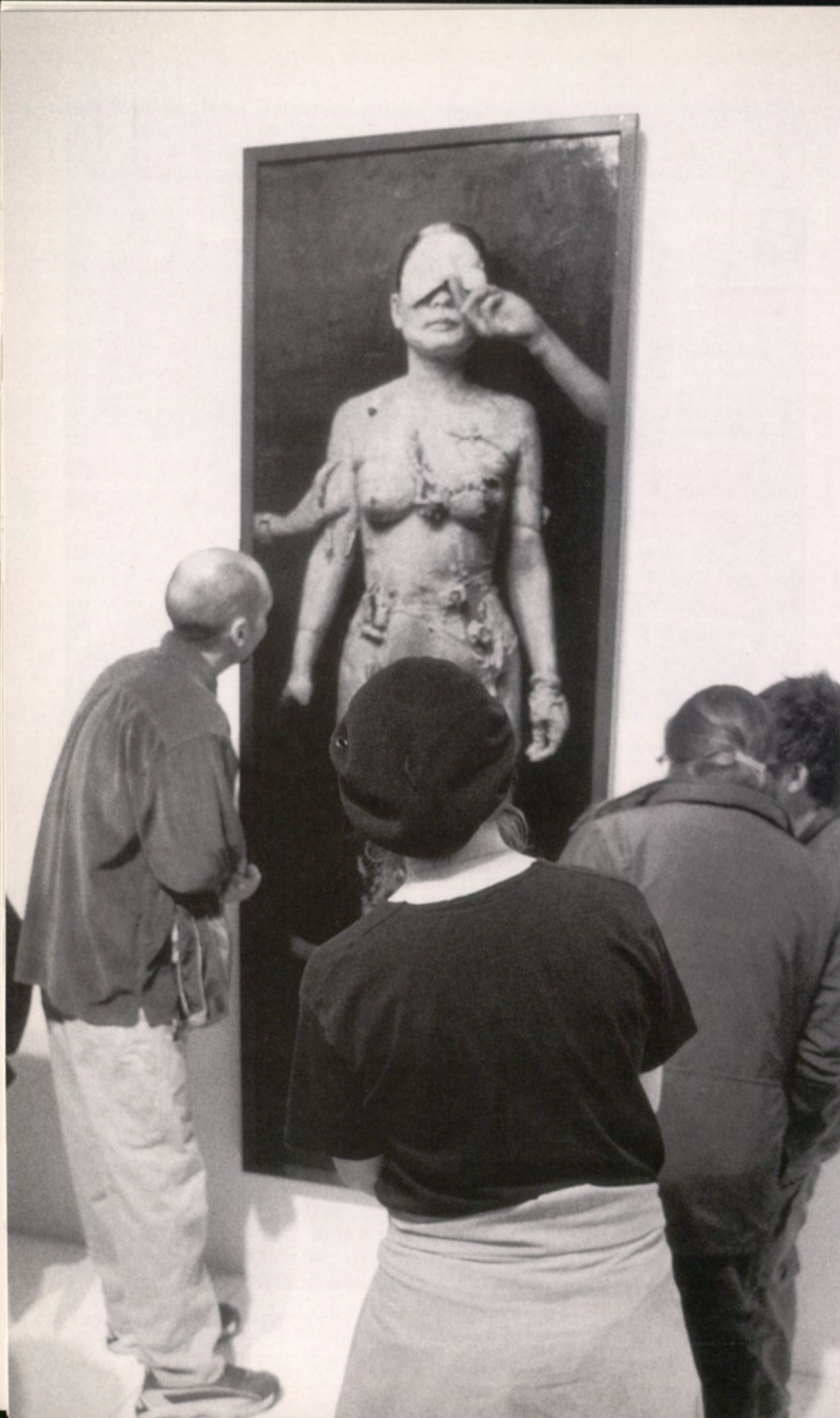
Transience: Chinese Experimental Art at the End of the Twentieth Century

February 18–April 18, 1999

This groundbreaking exhibition documented major trends in current Chinese experimental art (*shiyuan 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 regionality 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, Harrie 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 Ercums, 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 Nuveen 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.



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



Transience curator Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History, lectures at the exhibition opening.

International Studies, and Center for East Asian Studies, the University of Chicago.

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 Music. 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 a broad public. *Transience* offered the docents new opportunities to expand their interpretive skills. Through a series of special training sessions, they became familiar with contemporary art practices and gained insight into a remarkable period of recent Chinese art. They applied this knowledge by leading eighteen tours for high school, college, and adult visitors, and at a special Docent for a Day program focused on the exhibition.

Space/Sight/Self offered a special opportunity for students to learn about contemporary art, critical theory, and curatorial practices. The project began with a course on portraiture taught by Laura Letinsky, Assistant Professor, Committee on the Visual Arts, University of Chicago. Students in this interdisciplinary course explored ideas about vision, identity, and contemporary art. Under Letinsky's guidance, with assistance from Smart Museum staff, these ideas were translated into an exhibition and a catalogue.

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 intern 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.



Associate Professor of Art History Martha Ward and a group of students examine works from the Smart Museum's collection.



Seminar students and Assistant Professor of Romance Languages and Literatures Larry Norman meet in the Smart Museum's sculpture garden to discuss *The Theatrical Baroque*.

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 programs in conjunction with *Transience*, including the artists' seminar, the screening of *Good Morning Beijing* and a Student Open House. The Smart Museum also continued its Thursday Night student performance series, designed to introduce students to the Museum. Last year's series featured a series of concerts and a poetry reading.

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 three 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 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*. Three 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 22, 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 Clinton, 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, the Smart Museum initiated an exciting partnership. Museum education staff worked with 5th grade teachers Dr. Marvin Hoffman and Lou Bradley to design and implement an intensive program focused on the theme of collections. Terrassa and Skelly visited the school on a weekly basis to lead ten sessions with fifth graders. The students learned why people collect, developed their own collections of objects, wrote essays about these objects, visited the Art Institute of Chicago to see how collections can be presented, and prepared their own displays. The program culminated

in a special evening for NKOCH families in May that included student presentations and an exhibition of student collections. Each family received a copy of an informal catalog showcasing the students' essays.

1998-1999 marked the sixth year of the South Side Arts Partnership (SSAP), a Chicago Arts Partnerships (CAPE) initiative. As part of the year's programs, 90 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 October, teachers participated in the Docent for a Day Teacher Workshop; the MusArts Workshop was held in December. During these training sessions teachers became familiar with the programs, received teaching materials, and learned strategies for leading art discussions and activities in their classrooms.

Six classrooms participated in Docent for a Day during the fall, including a fourth grade classroom from the University's Laboratory Schools. As in past years, the fall program used the Museum's permanent collection to introduce students to art, museums, and

visual language. Students developed public speaking skills during final presentations in which each child talked in the Museum's galleries about an artwork of his or her own choice. In February and March, four classrooms participated in a special Docent for a Day program focused on *Transience*. Fifth and sixth graders learned about recent Chinese history in preparation for their visits. Over the course of five museum sessions and a series of classroom hands-on sessions, they became familiar with visual language and contemporary art processes and explored the relationship between art and social context. During the final events, students shared with their families and friends their own interpretations of the works in the exhibition. 1998-1999 Docent for a Day programs were supported through generous grants from the Sara Lee Foundation and Kraft Foods, Inc.

Sixth, seventh, and eighth grade students from ten schools on Chicago's South Side explored the expressive connections between jazz and visual art during the 1998-1999 MusArts program. As in past years, 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 480 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, Artwerk Gallery, and Regents Park by the Clinton Company to present *Artscape*. 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.

Education Advisory Committee

Supported by funding from the Polk Bros. Foundation, the Smart Museum's Education Advisory Committee continued to serve as an essential planning and evaluation tool not only for the education staff, but for the entire museum. The committee met quarterly at the Museum. Advice and ideas gathered during the meetings helped the staff find effective ways to communicate with the community, initiate plans for expanded family programs, and more effectively plan the development of an education web page. Five new members joined the group in 1998-1999: Candida Alvarez (School of the Art Institute of Chicago), Dawoud Bey (Columbia College Chicago), Theresa Carson (University of Chicago News Office), Kay Grissom Kiely (Hyde Park Art Center), and Dr. Marvin Hoffman (Center for School Improvement and North Kenwood/Oakland Charter School).

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
Curator's Tour: October 10, 1998
In conjunction with the 1998 University of Chicago Humanities Open House.
Lecture: October 15, 1998
Featuring Johanna Drucker, 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.

Artscape

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, Artwerk Gallery, and Regents Park by the Clinton Company.
Awards reception: October 22, 1998

Mostly Music Concert: November 1, 1998
An American in Paris: Bach, Baroque and Contemporary Works featuring harpsichordist Jory Vinikour accompanied by oboist 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.

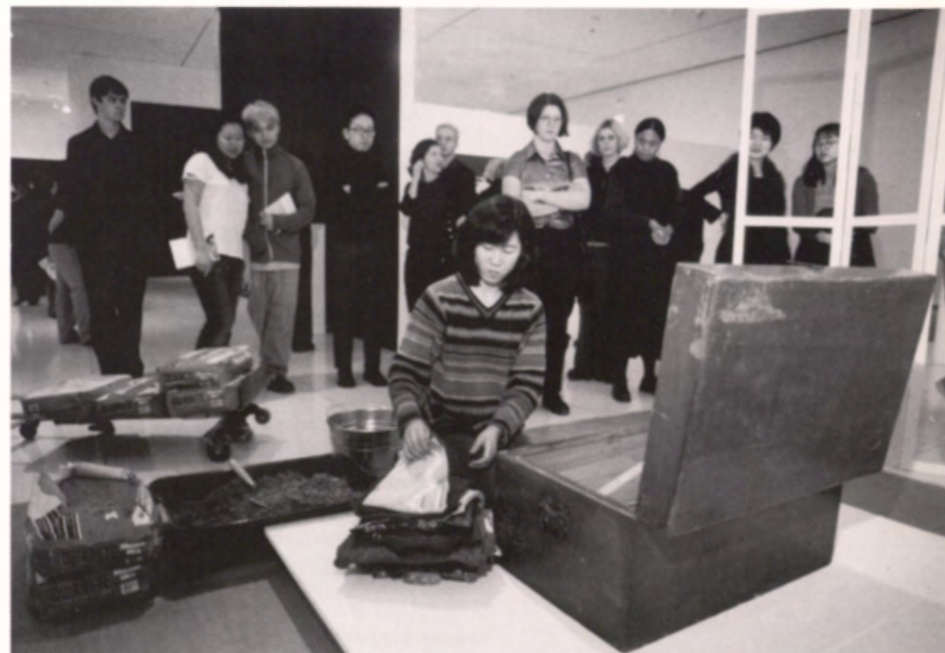
Space/Sight/Self

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 Liisa 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 5, 1998
Tour of LINC Capital, Inc., corporate art collection. Led by LINC collection curator Lynne Sowder.
Public exhibition tours: November 29, 1998; December 13, 1998; January 13, 1999

Thursday Night: December 3, 1999
Featuring the student *a capella* 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.



Artist Yin Xiuzhen performs *Suitcase* (1995) at the opening of *Transience*.



Making art at the *Blunt Object Family Day*.

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, Yu Fan, Zhan Wang, Zhang Hongtu, and Zhang Huan. Held at the University of Chicago Art History Department and sponsored by the Adelyn Bogert Fund of the Franke Institute for the Humanities, the University of Chicago.

Film screening: February 27, 1999
Good Morning Beijing (1990, directed by Zhang Nuanxin), 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, Max Palevsky Cinema.

Student Open House: March 4, 1999

Concert: March 28, 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 Kris Ercums.

Public exhibition tours: February 28; March 14; March 28; April 11, 1999
Available in English and Mandarin.

Symposium: April 17, 1999
Global Perspectives on Contemporary Chinese Art featuring exhibition curator Professor Wu Hung; Johnson Chang of the Hanart TZ Gallery, Hong Kong; Gao Minglu, curator of the exhibition *Inside Out: New Chinese Art*; Hou Hanru, Paris-based critic and curator; and Andrew Solomon of the *New York Times*. Part of a larger conference on visual culture, regional identities and transnational modernities in East Asia, sponsored by the Regional Worlds Program, Globalization Project, Center for International Studies, and Center for East Asian Studies, the University of Chicago. Held at the Donnelley Biological Sciences Learning Center.

Mostly Music Concert: February 21, 1999
Salute to the Exhibit "Transience" featuring Betty Yang, on erhu, Wei Yang on pipa and yangqin, and Martha L. Faulhaber as accompanist.

Thursday Night: February 25, 1999
Featuring a poetry reading organized by the Minority Graduate Student Association.

Thursday Night: March 4, 1999
Featuring musicians Petr Dolak and Anna Milazzo.

MusArts Final Event: March 13, 1999
Featuring an exhibition of student artwork and a concert by members of the Association for the Advancement of Creative Musicians.

Young at Art: May 16 and May 17, 1999
University of Chicago/Regents Park Fine Arts Partnership final events held at Ida Noyes Hall and Kenwood High School. Co-sponsored by the University's Community Affairs Office, the University of Chicago Music Department, Court Theater, the Hyde Park Art Center, University Theater, and the Oriental Institute.

North Kenwood/Oakland Charter School Final Exhibition: May 18, 1999
Featuring a display of students' collection projects and student presentations.

Reception in honor of Carole and Joel Bernstein: June 16, 1999
Reception to celebrate their gift to re-landscape and endow the Vera and A.D. Elden Sculpture Garden.

Father's Day Family Day: June 20, 1999
Co-sponsored by the Oriental Institute Museum and the Hyde Park Art Center. Held at the Oriental Institute.

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Mr. and Mrs. Michael Goodkin
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Leo S. Guthman
Jack and Helen Halpern
Mr. and Mrs. David C. Hilliard
Mr. and Mrs. Marshall Holleb
Ruth Horwich
Ardith M. Lauerma
Julius Lewis
Mrs. Robert B. Mayer
Brooks McCormick Jr.
Mr. and Mrs. Marshall J. Padorr
Mr. and Mrs. Harvey B. Plotnick
The Otto L. and Hazel T. Rhoades Fund
Irmgard Rosenberger
Joseph P. Shure
Mr. and Mrs. John N. Stern
Dr. Paul and Dorie Sternberg
Mary Adams Young

Donors to the Collection

Anonymous (2)
Anne Baruch
Shirley Berc
Robert W. Christy
Mr. and Mrs. Michael R. Cunningham
Richard J. Faletti
Allan Frumkin
Mary and John Gedo
Isaac S. and Jennifer A. Goldman
Neil Harris and Teri J. Edelstein
Alan Ichiyasu
Kenji and Chibako Kajiwar
Lannan Foundation
Janice and Henri Lazarof
Brooks McCormick Jr.
Brooks McCormick Jr. Fund
Peter Norton Family
Ed Paschke
Arthur Paul
John F. Pelozo
Joseph Halle Schaffner Bequest, by exchange
Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor
Marcia and Granvil Specks
John N. Stern

Lenders to the Collection

Anonymous (3)
Rolf Achilles
Estate of Lloyd Bowers
Henry Cohen
G.U.C. Collection
Robert W. Christy
Isaac S. and Jennifer A. Goldman
Mr. and Mrs. Lester Guttman
Julius and Harriet Hyman
Ronald B. Inden
Mary and Earle Ludgin Collection
Oriental Institute Museum
Mr. and Mrs. French Peterson
Judith and James Rhinestein
David Sharpe
Marcia and Granvil Specks
John N. and Fay S. Stern
John L. Straus Jr.

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 | 73,000 |
| University allocation for direct expenses | 278,000 |
| University allocation for physical plant expense | 125,000 |
| University allocation for capital improvements | 40,000 |
| Endowment payout | 227,000 |

TOTAL REVENUES

\$ 1,399,000

Expenses

| | |
|--|---------|
| Staff salaries | 450,000 |
| Benefits | 78,000 |
| Operations and maintenance of physical plant | 125,000 |
| Amortized capital improvement expense | 40,000 |
| Supplies and services | 637,000 |
| Contingency/Reserve fund | 69,000 |

TOTAL EXPENSES

\$ 1,399,000

Net operating results

0

Kimerly 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

Julie Gard Freeney, Membership and Special Events Coordinator

Elizabeth Rodini, Coordinating Curator for Mellon Projects

Sara Skelly, Education Assistant (as of October 1998)

Courtenay 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)

Jennifer Zitron, Education Programs Coordinator (through September 1998)

Interns

Amy Bingaman, *Curatorial*

Elizabeth Bloom, *Curatorial*

Joseph Catalano, *Preparation*

Kris Ercums, *Curatorial*

Rose Grayson, *Public Relations
and Marketing*

Matthew Irvin, *Education*

Nenette Luarca, *Education*

Chris Roch, *Curatorial*

Stefania Rosenstein, *Curatorial*

Olga Stefan, *Curatorial, Education,
and Registration*

Jenny Tsai, *Registration*

Volunteers

Helen Halpern, *Curatorial*

Joseph P. Shure, *Curatorial*

Agnes Zellner, *Curatorial*

Guards

Ayhan Akman

Camille Y. Askins

Aaron Q. Black

Michael S. Chagnon

Chia C. Chou

Kyle R. Cole

Laura E. Culbertson

Marc D'Urbano

Sonia V. Diaz

Trent A. Drake

Anthony Gannon

Sally A. Gee

Tiffany J. Gholar

Rose Grayson

Karin A. Hamberlin

Brioni E. Huff

Caitlin A. Hughes

Zachary A. Intrator

Lance C. Jackson

Drake Jenkins

Jason C. Laine

Kathryn E. Lofton

Benjamin David Kerman

Todd A. Komoroski

Maria C. Krasinski

Daniel S. Kunnecke

Long-Giang T. Le

Youjin Lee

Justin Mathes

Cory C. McClure

Simon L. Miller

Alexis Mills

Joanna E. Moon

Jauna T. Moore

Peter O'Keefe

Andrew Penner

Areli Padilla

Gloria E. Padilla

Frances Ramos

Karla I. Ramos

Kavitha Reddy

Noemi Robinson

Laquita K. Shade

Michelle N. Skaer

Sean M. Stevenson

Michael D. Stratten

Alen Takhsh

Read S. Taylor

Maurice Thompson

Tijwana L. Witt

Albert Yu

Adam Zanolini

Operations Manager

Assistants

David Gates

Seth Clippard

Rajshree Solanki

Cafe Attendants

Marc D'Urbano

Rhaina Echols

Meredith Goodwin

Peter M. Hattan

Elizabeth V. Meksin

Jauna T. Moore

Karla I. Ramos

Security Supervisors

Joe Monaghan

Mauricio Vierra

Student Docents

Nancy Barry

Elise Beyer

Sienna Brown

Wen-shing Chou

Catherine Cooper

Carolyn Cracraft

Rhaina Echols

Adrienne Hosek

Matthew Irvin

Robin Kim

Cory Korkow

Pamela Raboy

Stefania Rosenstein

Surella Seelig

Celka Straughn

Jenny Tsai

Aaron Tugendhaft

Rachel Ziemba



The Smart Museum of Art
THE UNIVERSITY OF CHICAGO

