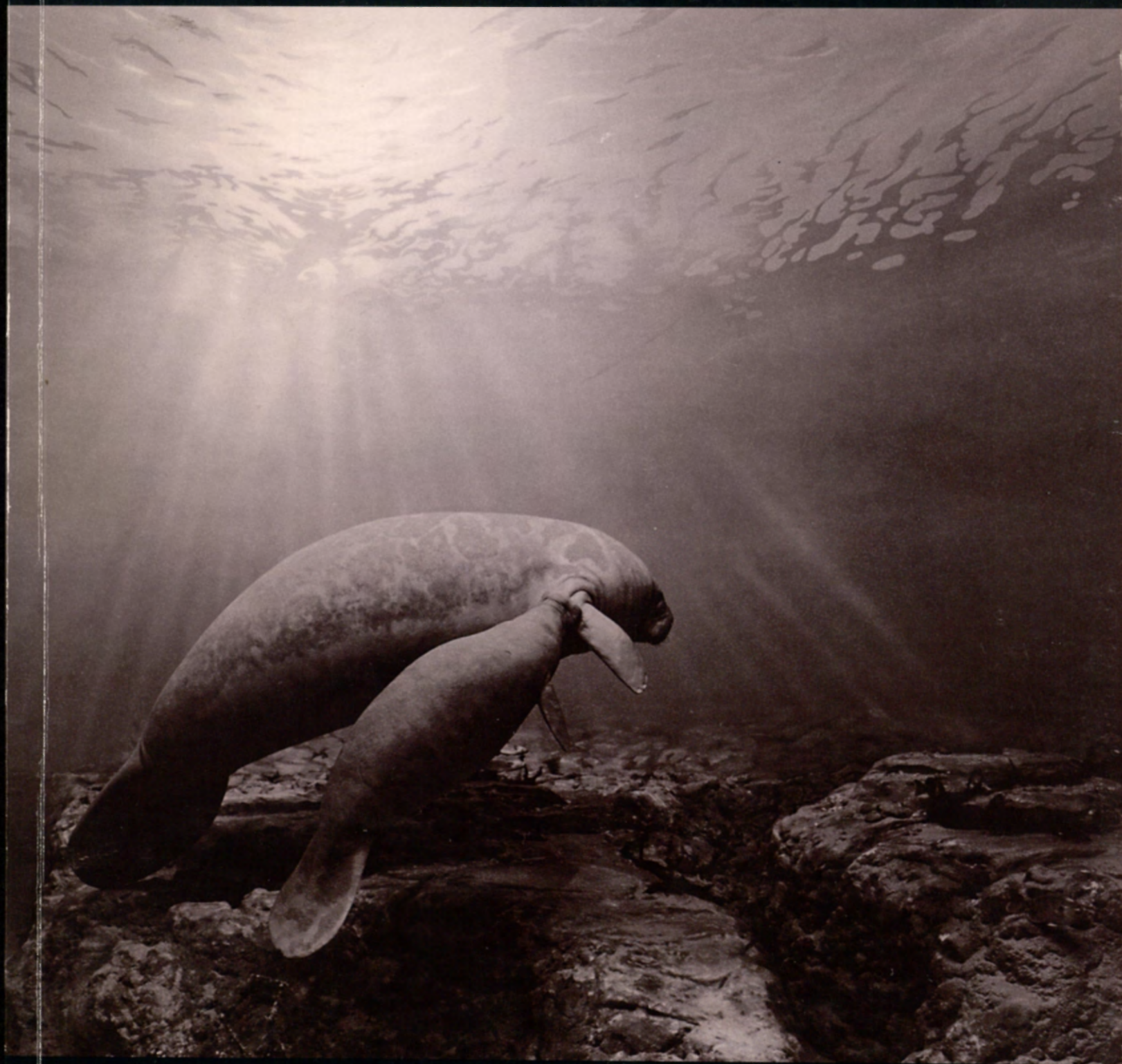
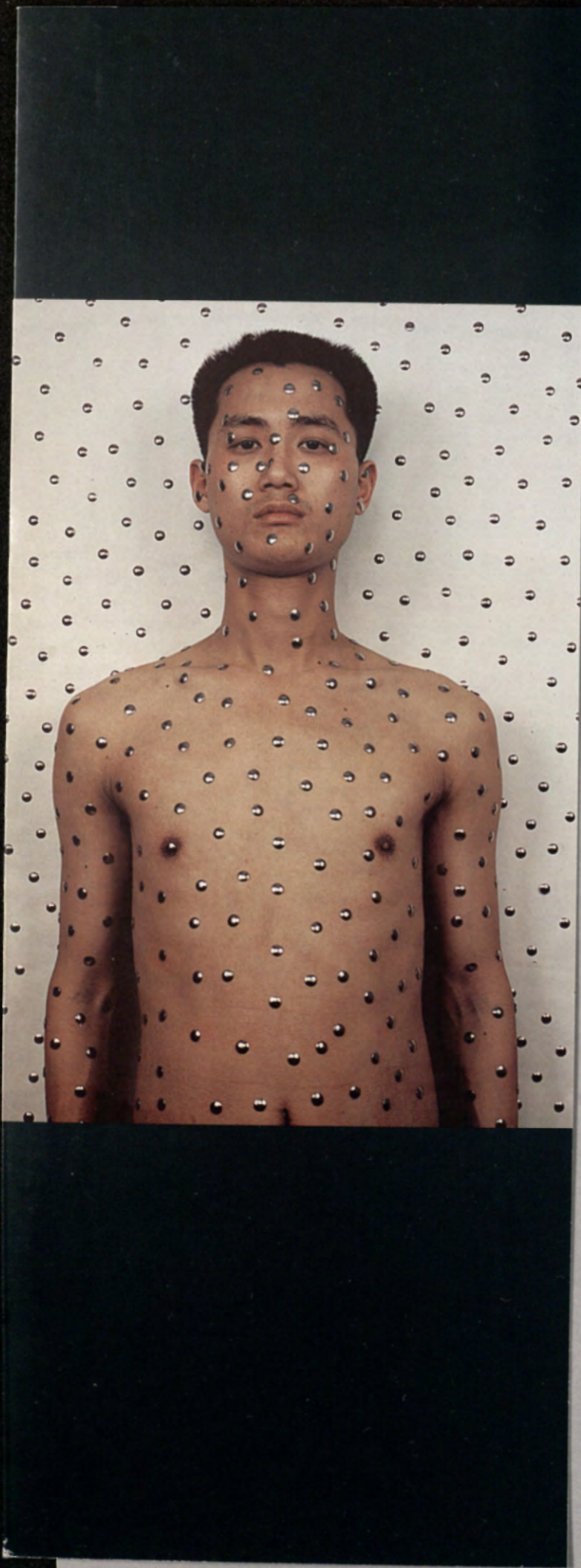


The Smart Museum of Art **BULLETIN 1999-2000**





THE SMART MUSEUM OF ART BULLETIN
1999-2000

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



Volume 11, 1999-2000

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Report of the Chairman and Director



It is no exaggeration to say that 1999–2000 was the most extraordinary year in the Smart Museum's history. On November 19, 1999, we celebrated our twenty-fifth anniversary by reopening the museum after seven months of extensive renovation and reinstallation, made possible by our Silver Anniversary Renewal Campaign. Led by the Smart's Board of Governors, our friends and supporters contributed two million dollars, which made possible a complete renovation and internal expansion of our physical facilities. We are grateful to those whose generosity made this physical transformation of the museum possible. They are identified on page 62.

The Smart Museum's capital improvement project has provided new special exhibition and permanent collection galleries, a new café and reception area, and more commodious and convenient art storage and study spaces. These ample new facilities have had a dramatic effect on all aspects of the museum's activities. Our annual attendance has increased by 22%, and we have been able to present larger and more ambitious special exhibitions and garner increased press coverage and attention. We also have significantly increased the number of education programs offered to the university community, local school children, and adult audiences from metropolitan Chicago and beyond. We have much to be proud of, and we thank all our supporters and members who have helped make this growth possible. This annual report documents in detail the notable exhibitions and programs presented last season, and highlights the growing strength of the collection through the acquisition of forty-seven significant new works.

As we write this report, the University of Chicago is engaged in new initiatives to effectively integrate the arts into the core mission, campus life, and ongoing community involvement of the university. Our new president, Don Michael Randel, advocates an increased role for the arts at the University of Chicago. The Smart Museum already plays a

catalytic role on campus. Through its collaborations with a range of departments, other presenting organizations, and a broad range of scholars and students, the museum brings together the visual arts, the performing arts, and other disciplines, connecting practitioners, theorists, and scholars in both historical and contemporary visual arts. As emphasis on the arts at the University of Chicago

grows, we look forward to playing a continued leadership role. The two essays that follow put our activities in historical context and highlight the unique role of the university art museum.

Richard Gray
Chairman, Board of Governors

Kimerly Rorschach
Dana Feitler Director

Mission Statement

The David and Alfred Smart Museum of Art is the art museum of the University of Chicago. In support of the University 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. By means of both its own collection and loaned works, the Museum presents exhibitions of scholarly and visual merit, in the belief that contact with original works of art in a museum setting is an essential component of a liberal education, and a key factor in understanding the world in which we live. To further enrich understanding of the visual arts, the Museum produces catalogues and other publications, and sponsors programs such as lectures, symposia, readings, and tours to elucidate the works on view and connect them to a wider intellectual, historical, and cultural discourse. In view of the University's long-standing commitment to interdisciplinary understanding in all spheres of study, the Museum especially seeks to foster a cross-disciplinary understand-

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

In accordance with the museum's ten-year strategic plan, a new mission statement was adopted in September 1997 (replacing a 1988 revision of the statement).



The Smart Museum in Context: A Brief History of the Visual Arts at The University of Chicago

In November 1999, the David and Alfred Smart Museum of Art celebrated its twenty-fifth anniversary with the reopening of the museum after significant renovations and the reinstallation of the collection (FIGURE 1). The newly reopened museum presents our collection in a different way, emphasizing our strengths. Eschewing our previous chronological survey, we decided to present our collection thematically, with new galleries devoted to pre- and post-war modernism in the U.S. and Europe, an expanded Asian gallery, and galleries to showcase our Old Master holdings and works on paper in a series of thematic exhibitions. All these displays have been conceived by our curators in collaboration with our own education department and University of Chicago faculty members. In re-presenting ourselves to the university community and the public in this way, we strive to support the university's intellectual inquiry in the visual arts, and to engage broader audiences in a more thoughtful way, developing and presenting our collections as best befits an institution dedicated to education in a wider sense.

In addition to new galleries, beautifully designed by John Vinci and Phil Hamp of Vinci/Hamp Associates, our renovation included much-needed new climate control, lighting, and security systems, a beautiful new education study room for university classes and student groups, and a complete renovation and expansion of our storage facilities. To pay for this work, we conducted our first-ever capital campaign, the Silver

Anniversary Renewal Campaign, which raised two million dollars to fund the project. We are extremely grateful to our campaign donors, whose names are listed elsewhere in this publication (see page 62), and most especially to our lead donors: Joan and Robert Feitler and Ellen S. and Will Oswald of the Smart Family Foundation, Elisabeth and William M. Landes, and Mary L. and Richard Gray. As our board chairman, Richard Gray led the campaign with great energy and acumen.

The Smart Museum's twenty-fifth anniversary marks an important moment for the University of Chicago in terms of the role of the arts on campus. Increased interest in the arts among students, faculty, and administrators is paralleled by a growing awareness of our rich array of campus arts institutions, and a realization that we have not developed a vision or strategy for promoting wider interaction among these organizations and activities on campus and in the community. These institutions include the Oriental Institute, with its peerless collection of ancient Near Eastern archaeological materials; the Renaissance Society, one the nation's most innovative and exciting venues for the exhibition and elucidation of contemporary art; and Court Theatre, one of Chicago's leading professional theaters. As we consider how best to support and nurture the arts at this university, it seems appropriate to reflect on the history of the Smart Museum in the context of the history of the visual arts here, and against the

KIMERLY RORSCHACH



Figure 1.
Works by Chicago Imagists
and others on view in the
Smart Museum's new
Contemporary Gallery.

backdrop of the history of American university art museums more generally.

At the University of Chicago's founding in 1892, museums were recognized as essential components of a university of the highest caliber. Two of the first buildings constructed on the main quadrangles were museums: the Walker Museum for natural history (built in 1893) and the Haskell Oriental Museum for religious artifacts from the ancient Near East (built in 1896). In his comments at the cornerstone ceremony for Haskell, university President William Rainey Harper stressed the importance of museums as a high priority for the new university.¹ As at other universities during this period, original artifacts were seen to be essential to teaching and research, and museums to house them safely were thus also necessary.²

Because these objects were used quite intensively for teaching and research in the disciplines of classical languages and literatures, archaeology, the history of religion, and art history, among others, they had to be housed near the relevant departments and classrooms, and professors and students had to be permitted free access to them. The university's collection of classical Greek and Roman antiquities, for example, was housed first in the Walker Museum, then in Haskell after it opened, and finally in 1915 in the new Classics building, to remain in close proximity to the appropriate classrooms and professors (FIGURE 2).³ Thanks to

the efforts of William Rainey Harper and James Henry Breasted in ancient Near Eastern archaeology, the Haskell Museum's collection eventually outgrew the museum and was transferred to the Oriental Institute's new building in 1931. This building also contained classrooms and faculty offices, and the collection continued to be used in teaching and research, as it is to this day. This collection has also become increasingly important for broader educational outreach. Over the years, as university teaching methods and research interests evolved, original artifacts seemed less essential in some fields.⁴ For example, the Walker Museum's natural history and paleontology collections were transferred to the Field Museum in 1953, presumably because the proximity of these materials was no longer viewed as necessary for teaching.

The University of Chicago's Department of Art History was founded in 1902, when its name was changed from the Department of Classical Archaeology. As this would suggest, the discipline was at this time closely linked to the study of classical archaeology and ancient history, literature, and philosophy. After 1915, the department was housed in the new Classics building, where the classical collection was housed. As time went on and the discipline expanded to cover a wider span of eras and fields, this collection was of limited use to art history. As we shall see, it was not until the

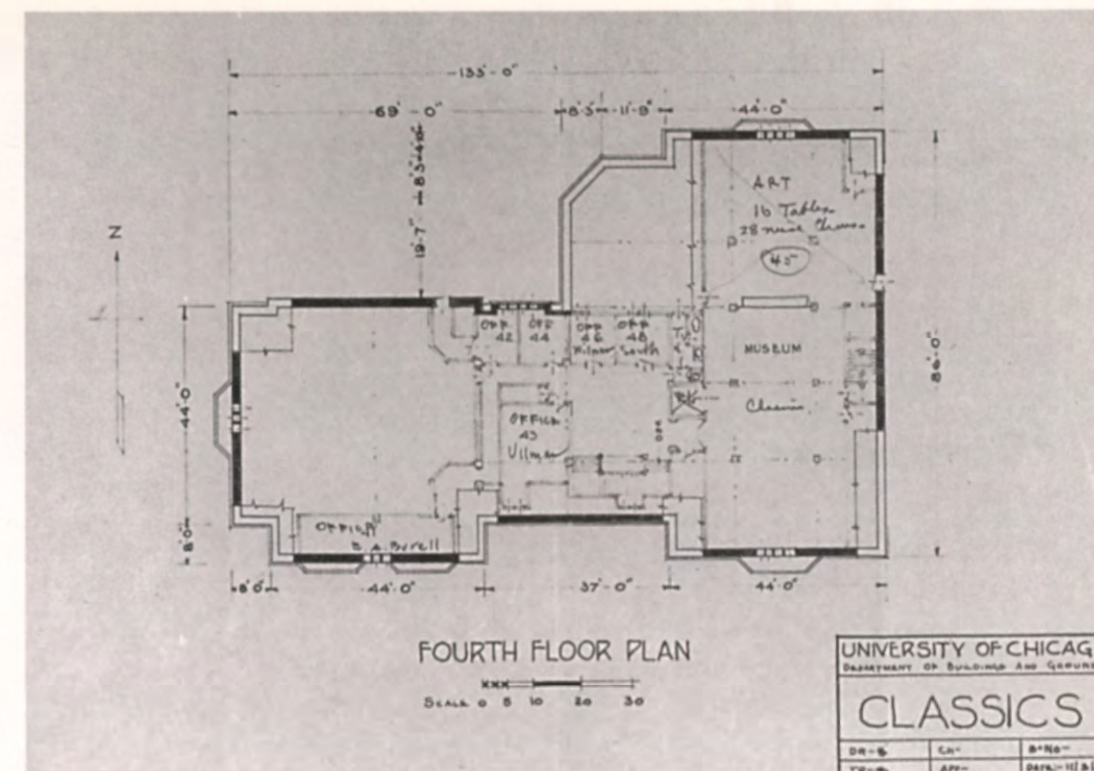


Figure 2.
Floor plan of the fourth
floor of the Classics
Building, with museum
space designated
(c. 1915).

early 1970s that it was deemed important to develop a university collection of works of art to support the discipline, despite the essential educational role that such collections had long played at other leading institutions such as Harvard, Yale, and Princeton.⁵

The study of studio art at the university had also begun in 1902 under the auspices of the Department of Education. But curriculum and facilities remained modest, especially in studio art, which had no specifically dedicated classrooms or facilities. In 1924, under Professor Walter Sargent, the Department of Art History was merged with the studio art curriculum and the Department of Art was born, ushering in a period where the study of art history tended to lean more heavily on visual and formal analysis and less on its connections to history, literature, and philosophy.

In 1925, President Ernest Dewitt Burton published a visionary planning document entitled *The University of Chicago in 1940*, which considered how every area of the University ought best to develop and what kinds of facilities and resources would be necessary to carry out these recommendations. Burton recognized the need to build a stronger presence for the fine arts, and called for the erection of "at least one beautiful building

devoted wholly to the fine arts." Although he left unspecified exactly what should go on within this building, he was clear about the purpose the fine arts would serve in the university's educational mission. He stated that the fine arts were needed as a counterbalance to the sciences, which he characterized as "severe, exact, and exacting" and which allowed "little provision for appreciations and emotions." He wrote that:

[Science] must grow and extend, but lest, as it dominates the historical and literary studies through which we once gained culture and cultivated appreciation, our education become poorer instead of richer, we need to supplement science and the scientific study of all branches of knowledge with the finer arts of music and painting, of sculpture and architecture. We owe it to our students, to whom it is our ambition to give the best possible education. We owe it to our professors, that they not become dry-as-dust investigators and lecturers but symmetrically developed and cultivated personalities. We owe it to our community, who naturally look to the University for a rounded-out and balanced interpretation of life.⁶

In 1926, presumably in response to Burton's identification of this need, planning for such a building began. In 1929, university benefactor Max Epstein pledged \$1 million for an "Institute of Fine

Arts" building (over \$10 million in today's dollars), likening the need for state-of-the-art facilities for the fine arts to the university hospital's need for the medical clinics he had earlier funded.⁷ The architect Paul Cret, who had designed the Detroit Institute of Arts, produced drawings for the building, which was to contain facilities for the study of art history, an exhibition gallery, and studio art facilities (FIGURE 3).⁸ But the great stock market crash in October 1929 prevented Epstein from making good on his pledge; the funds he had advanced were used for more pressing needs, with his consent, and the Institute of Fine Arts was never built.⁹

Meanwhile, the university's studio art program was still without facilities of its own. Back in 1906, the university had offered an abandoned brick building that it owned to the sculptor Lorado Taft (1860–1936), who established his own studio there. Originally located at the southwest corner of Ellis Avenue and 60th Street (and later moved one block west), the building, which Taft christened Midway Studios, housed Taft and a group of aspiring sculptors, whom he taught there.¹⁰ At Taft's death in 1936, the building seems to have reverted to the university, which had always owned the land under it. The building was used mostly for storage during the 1940s, but beginning in 1956, with the appointment of Harold Haydon as director, the studio art program was expanded and Midway Studios was renovated to house it.



Figure 3.
Paul Cret, proposed *Institute of Fine Arts Building*, University of Chicago (c. 1926–1931).

Elsewhere on campus, the first foray into the field of visual art exhibitions and programming at the University of Chicago had been made by the Renaissance Society. The Society was founded in 1915 under the auspices of university faculty and trustees "to stimulate the love of the beautiful and to enrich the life of the community through the cultivation of the arts."¹¹ Internationally known today for its exhibitions of leading-edge contemporary art, the Renaissance Society was originally envisioned to cover a wider range of art history by organizing exhibitions of art of all periods, promoting the acquisition of suitable works by the university, and organizing programs to engage the university community with the visual and performing arts. Although founded by faculty

Figure 4.
Edward Larrabee Barnes, *Proposal for Arts Center at 55th Street and Greenwood Avenue* (1972).



Figure 5.
Exterior view of the Cochrane-Woods Arts Center and the Smart Museum (1999).

members and others closely connected to the university and housed in rent-free space donated by the university, the Society's official relationship with the university has varied over the years. Nevertheless, since its founding, it has played a vital role in bringing important exhibitions and artists to the campus and the city.¹² In its early years, the Society was housed in Wieboldt Hall and later in Goodspeed Hall, adjacent to the Department of Art on the main quadrangle. Since 1979, the Renaissance Society's home has been the Bergman Gallery on the fourth floor of Cobb Hall. Originally created in 1967 through the generosity of Edwin and Lindy Bergman to house the undergraduate studio art program, including classrooms, studios, and exhibition space, the Bergman Gallery was also the site for an annual exhibition of works by graduating University of Chicago M.F.A. students, which continued there until 1981, when the exhibition was moved to the Smart Museum. In 1989, the undergraduate studio art program was moved back to Midway Studios, and the Society was allocated the full run of the Bergman Gallery, renovated to serve solely as an exhibition space.

In the late 1960s, the university tried again to implement President Burton's vision for a building devoted to the fine arts. This time, however, the focus was on establishing a university art museum to support teaching and research in art history on the model of museums at other major universities, along with providing better and more spacious facilities for the art and music departments.¹³ The architect Edward Larrabee Barnes, already renowned as a designer of art museums such as the Carnegie Museum of Art's Scaife Gallery addition in Pittsburgh and the Walker Art Center in Minneapolis, was commissioned to draw up plans for a complex that would include classrooms and offices for the art history and music department faculty, art and music libraries, and a music recital hall as well as an art museum (FIGURE 4). But in the end, again because of a lack of sufficient committed funds in the face of many other needs, these plans were not fully realized.

Happily, thanks to generous donations from the Smart family and the Cochrane and Woods families, the university's first complex of buildings devoted to the visual arts—the David and Alfred



Figure 6.
Installation view of the newly
reinstalled Asian galleries
(1999).

Smart Gallery (its name was changed to the David and Alfred Smart Museum of Art in 1990) and the Cochrane-Woods Art Center, housing the art history faculty and classrooms—was built in 1974 (FIGURE 5). The space in Goodspeed Hall vacated by the art history faculty was renovated to provide expanded facilities for the music department. This new complex brought the study of art history together with an art museum housing collections for teaching and research. But with the Renaissance Society still in Goodspeed Hall (and, as of 1979, in Cobb Hall), and studio art activities at Cobb and Midway Studios, the study and presentation of the visual arts on campus were still far-flung. This remains the case today.

Under the direction of art history professor Edward Maser, who had previously directed the Spencer Museum of Art at the University of Kansas, the Smart Museum was established as the University of Chicago's fine arts museum. Its mission from the beginning was to build a broad-based collection, to support teaching and research in art history and studio art, and to communicate

with the general public through its collection displays, special exhibitions, and educational programs. Many of these roles had previously been played, on a more modest scale, by the Renaissance Society, but in 1974, under the leadership of Susanne Ghez, the Society reaffirmed its mission as a non-collecting institution that would focus exclusively on presenting contemporary art.

Maser set to work to build the Smart's collection, mount a program of special exhibitions, and draw students into the museum by means of class visits and research projects. The new museum soon attracted a number of important collections as gifts, including Joel and Celeste Starrels' collection of modern European sculpture and drawings given in memory of their late son Joel Starrels, Jr. Also, a number of collections on campus, some of which had originally been housed in the Walker and Haskell Museums and used for specific teaching purposes as described above, were transferred to the new art museum and would henceforth be primarily regarded as objects illustrating the history of art rather than as teaching aids for other

disciplines.¹⁴ An additional treasure trove was the collection of Frank Lloyd Wright-designed furniture from the Robie House, which had been acquired by the University in 1967.¹⁵

With the very modest acquisition funds at his disposal, Maser worked to build the collection through the judicious purchase of medieval, Old Master, and nineteenth-century paintings and sculpture, with several fine works from his own area of specialty, the baroque of Eastern Europe. Generous donors including Eloise Martin, Mr. and Mrs. Eugene Davidson, the Woods Charitable Fund, and the University of Chicago's Women's Board also helped the museum add works to the collection during this period. Although it was not his own specialty, Maser also acknowledged the importance of modern and contemporary art and design. Curators Katharine Lee and Richard Born helped shape this aspect of the collection with acquisitions of twentieth-century European and American works. The museum has also built a collection of works by Chicago Imagist artists through gifts from artists and collectors, with generous assistance from university alumnus Dennis Adrian, one of Chicago's foremost collectors and critics of this movement.

Early in its history, the Smart also established an ongoing interest in Asian art to complement the University's strong programs in Asian studies

(FIGURE 6). Although the Smart's curatorial staff has never been large enough to include a specialist curator for Asian art, the museum has benefited from the continuing advice of Professor Harrie A. Vanderstappen. He has helped the museum build a collection of Chinese and Japanese painting with the assistance of purchase funds provided by Mr. and Mrs. Gaylord Donnelley and several anonymous donors. The museum's second director, John Carswell, curated a ground-breaking exhibition in 1985 devoted to Asian blue-and-white porcelain; its catalogue is still a standard reference in this area.¹⁶ In 1986, the Smart received a major bequest from the noted sinologists Professor and Mrs. Herlee G. Creel of over one hundred Chinese bronze-age ritual vessels, weapons, and artifacts.¹⁷ More recently, Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History, has advised the museum on the acquisition of both ancient and contemporary Chinese art. The widely noted 1996 *Fragrance of Ink* exhibition of Korean literati paintings from Korea University Museum, which the Smart circulated to university museums across the country, has helped to consolidate our leadership position in this area, as has the recent generosity of Brooks McCormick Jr., who in 1997 established the Brooks McCormick Jr. Fund for the purchase of Asian art.

In the realm of Old Master works, one of the founding gifts to the Smart Museum was from the Samuel H. Kress Foundation, a group of twenty-one sixteenth- and seventeenth-century paintings and sculptures, primarily by Italian artists. The museum also received a collection of some 1,000 Old Master prints and drawings that were transferred from the Max Epstein Archive.¹⁸ In addition to Maser's pioneering Old Master exhibitions on German and Austrian art of the eighteenth and nineteenth centuries, more recently the museum has organized a series of thematic exhibitions drawn primarily from the collection, curated by University of Chicago faculty and students in collaboration with the Smart Museum's curators, and supported by grants from the Andrew W. Mellon Foundation.¹⁹ These projects involved students from relevant university courses, giving them the opportunity to participate in interdisciplinary approaches to learning and to research and write for the exhibition catalogues

Figure 7.
Installation view of *Transforming
Images: The Art of Silver Horn and
His Successors* in the Richard and
Mary L. Gray Gallery (2000).



published by the museum and distributed by the University of Chicago Press.

In building its collections and programs, the Smart Museum has always been guided by its mission as an educational institution and by its close links to teaching and research at the University of Chicago, most particularly in art history but also in other disciplines. Perhaps more than many other university art museums, because it is situated in a large city that is home to one of the world's great comprehensive art museums, the Smart Museum is conscious of its obligation to offer something different, to embrace more esoteric subjects and make them engaging for a range of students, scholars, and visitors, and to build a collection that is particularly useful for teaching and university-level research. At the same time, the Smart serves as a kind of "window" onto certain intellectual activities of the university, and makes this thinking accessible to a diverse public audience. Over the past decade especially, beginning under the leadership of the museum's third director, Teri Edelstein, the Smart has become particularly well known for its distinctive and effective education programs for Chicago schoolchildren (led by University of Chicago students trained by Smart staff educators), and for the high scholarly caliber of its special exhibitions and catalogues on significant but sometimes unfamiliar themes and subjects.²⁰ (FIGURE 7) Often conceived in collaboration with University faculty members, many of these exhibitions have traveled to museums across the country.

In considering the Smart Museum's history and measuring its progress and achievements, it is useful to view the Smart in the larger context of the history of university art museums. Unfortunately, a historical survey of university art museums in the United States has yet to be written, and it has not proved possible within the scope of this project to establish a comprehensive chronology of their founding.²¹ Clifford Olds points out that the American university art museum's intellectual ancestor is the Ashmolean Museum at Oxford, founded through a gift from Elias Ashmole and opened in 1683. Established as a "cabinet of curiosities" on the continental European model, containing a mixture of objects from the natural world, artifacts of various kinds, and works of art,

the purpose of this kind of museum was to house and preserve specimens useful for research and the advancement of knowledge among a relatively small group of scholars and cognoscenti. Like the university itself, the cabinet of curiosities sought to encompass all of nature and knowledge. Following this English model, a similar collection was established at Harvard in the early decades of the eighteenth century.²² Dartmouth established a museum of paintings, natural specimens, and ethnographic objects in 1791.²³ In 1811, James Bowdoin III left his collection of European paintings, prints, and drawings to Bowdoin College, together with his library, scientific equipment, and mineral collection. At Yale, an art gallery was established in 1831–32 through the efforts of the artist John Trumbull, who donated a series of his own paintings of scenes from American history in exchange for a life annuity. With the possible exception of Yale, all these institutions of higher learning seem to have been motivated by the intellectual example of the Ashmolean and the understanding that such collections were necessary instruments in the acquisition and production of knowledge.

As the nineteenth century advanced, a few more university art museums were founded, including those at Vassar (1863) and Mount Holyoke (1875). Others such as Princeton (1882), Stanford (1885), Wellesley (1889), and Harvard (1895) appeared only after a civic-spirited museum movement beginning in the 1870s gave birth to the great municipal museums such as the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, and the Art Institute of Chicago. These university museums focused more specifically on art, as opposed to the "universal" collections of the older cabinet-type collections. They built collections for teaching and research in the field of studio art and the emerging discipline of art history. Many also recognized a more general mandate to give students an opportunity to develop into more cultivated, well-educated adults through contact with original works of art in a university campus setting. This motivation grew even stronger in the twentieth century, especially during the expansion of higher education after World War II.

As the discipline of art history grew and matured during the twentieth century, more uni-

versity art museums were founded, including those at Oberlin (1917), Smith (1920), the University of Oregon (1922), the University of Washington (1927), the University of Kansas (1928), Indiana University (1941), the University of Michigan (1958), the University of North Carolina (1958), the University of California at Berkeley (1965), and the University of Iowa (1967), to name but a few. The University of Chicago's Smart Museum of Art seems to have been established at least partly in recognition of the fact that few universities of Chicago's stature lacked such tangible evidence of their commitment to education in the visual arts.

Many of these university art museums were initially run by art historians from within academic departments, who took on the museum in addition to their regular academic duties. This arrangement had the benefit of helping insure that the museum's mission, practices, and programs would be integrated into the art history department's curriculum. But as university art museums grew, their collections became larger and more valuable and their operations more complex, and universities recognized that they must be staffed by directors and curators who regarded the museum as their primary focus and had the necessary administrative and technical training and experience.

Meanwhile, during the 1970s and 1980s, the public role of art museums expanded dramatically, stimulated by the new phenomenon of the "blockbuster" exhibition and by the increasing availability of public funds. Many of the new funders, including the National Endowments for the Arts and Humanities, the federal Institute of Museum Services, and the state arts councils, insisted that the museums they supported should continue to broaden their audiences and educational impact. This development also affected university art museums, many of which, despite their traditional internal focus, also served as municipal or regional art museums for the cities and towns in which they were located. In many cases, parent universities encouraged this evolution, for they were eager to maintain strong community relations and, especially in the case of public universities receiving large state appropriations, to show that they were giving something tangible back to the community despite their tax-free status. At the same time, the

discipline of art history became increasingly theoretical, heavily influenced by structuralist and post-structuralist literary theory, and original art objects began to play a less central role in academic art history.

During the past decade, many academic art historians have refocused their interest on museums, not only as repositories for individual objects that interest them particularly, but also as art historical phenomena, highly significant modes of organizing and representing knowledge, and important intellectual elements of modernity. Academic scholars in many other fields, too, are exploring new ways of working and teaching, with objects and visual evidence as well as texts, and new ways of presenting their work to wider audiences. In the age of the public intellectual, the university art museum is newly relevant. At the University of Chicago, given the scholarly prominence of its faculty and the intellectual fecundity of its students, these developments have been particularly exciting for the Smart Museum, and have led to new partnerships and collaborations with students, faculty, and other institutions across campus. The rapid national growth of the non-profit arts sector and the increasing demand for well-educated employees with relevant experience have further fueled our engagement with students, who acquire substantive museum experience through their work with us.

With the help of many generous supporters, both within the University of Chicago and outside it, the Smart Museum has built collections and programs to engage the university community and broader audiences on many different levels. During the past five years, we have consolidated our position as a leading university art museum by organizing and traveling groundbreaking exhibitions, producing scholarly catalogues, working effectively with university faculty and students to help create new knowledge, and creating innovative education programs for many different audiences. The numbers reflect this surge in activity: during this time we have doubled our operating budget, increased our endowment sixfold, and made almost 1,000 additional acquisitions for our collection. We will continue to make a difference within our university, our local community, and our metropolis and region, as well

as nationally and internationally, and we will continue to be guided by our specific mission of education in the visual arts: the creation and presentation of new knowledge by means of engagement with original works of art.

I am grateful to those who provided information for this essay: Richard A. Born, John W. Boyer, Herbert George, Susanne Ghez, Richard Gray, Neil Harris, Katy Kline, Tom Mapp, Daniel Meyer, Robert S. Nelson, David Robertson, Elizabeth Rodini, Jay Satterfield, Joel M. Snyder, and Karen Wilson.—KR

Kimerly Rorschach is the Dana Feitler Director of the Smart Museum of Art, and is a specialist in eighteenth-century British art. She is a member of the Association of Art Museum Directors, and is a Senior Lecturer in the Department of Art History and a Lecturer at the University of Chicago Law School.

NOTES

1. Linda Seidel and Katherine Taylor, *Looking to Learn: Visual Pedagogy at The University of Chicago* (Chicago: David and Alfred Smart Museum of Art, 1998): 15.
2. See Peter Conn, *Museums and American Intellectual Life, 1876–1926* (Chicago and London: University of Chicago Press, 1998) for an overview of how university museums were founded for this purpose during the late nineteenth century.
3. See G. Ferrari, C.M. Nielsen, and K. Olson, *The Classical Collection* (Chicago: David and Alfred Smart Museum of Art, 1998): 3–4.
4. Conn argues that, by the 1920s, universities had clearly superseded museums as the locus of new knowledge in the natural sciences and anthropology. He suggests that this was not the case in the field of art history, where the value of contact with original works and artifacts remained crucial. While I believe he is essentially correct, I also suggest that he did not sufficiently take into account the overlap between anthropological objects, archaeological objects, and works of art in drawing this distinction. For a different view from a later period, see Laurence Vail Coleman's fascinating polemic *College and University Museums: A Message for College and University Presidents* (Washington, D.C.: American Association of Museums, 1942). Coleman stresses the importance of university museums and collections in all fields, but warns that their teaching and research mission must not be subverted to other ends, and they must not be required or expected to serve broader audiences.
5. See Marilyn Aronberg Lavin, *The Eye of the Tiger: The Founding and Development of the Department of Art and Archaeology, 1883–1923*, Princeton University (Princeton: Department of Art and Archaeology and The Art Museum, 1983); James Cuno, "Edward W. Forbes, Paul J. Sachs, and the Origins of the Harvard University Art Museums," in

Harvard's Art Museums: 100 Years of Collecting (New York: Abrams, 1996): 11–35, and Clifton J. Olds, "The Intellectual Foundations of the College Museum," in *The Legacy of James Bowdoin III* (Brunswick, ME: Bowdoin College Museum of Art, 1994): 33–51.

6. I am grateful to John W. Boyer, Dean of the College, for calling this document to my attention. He quoted Burton's remarks on the fine arts in his speech at the University of Chicago Dean's Circle dinner on May 9, 2000.

7. *Looking to Learn*: 34–36.

8. Two locations for this building were considered. A letter from University Superintendent of Building L.R. Flook to Professor Walter Sargent of May 28, 1926 refers to blue prints that show the building on the southwest corner of 58th Street and Woodlawn Avenue, north of Rockefeller Chapel and adjacent to the site that was being contemplated for the new Oriental Institute. A location between Woodlawn and Kenwood on 60th Street, south of the Midway, was reported in the minutes of the Board of Trustees meeting on November 13, 1930, as having been approved by the Committee on Instruction and Equipment.

9. In 1937, Max Epstein gave a gift of over \$100,000 to fund renovations in Goodspeed Hall for the Department of Art History and the art library established there, and this donation seems to have been viewed as satisfying his earlier pledge to create facilities for the study of art at the University.

10. See *Lorado Taft Midway Studios: Preliminary Staff Summary of Information* (Commission on Chicago Landmarks, 1992) for details on the history of Midway Studios. The building was alternatively described as a stable or coach house. Over the years, Taft expanded it to provide more living and work space. In 1929, the University moved the building one block west, to 60th Street and Ingleside Avenue, and rebuilt it for Taft's continued occupancy.

11. Joseph Scanlan, ed., *A History of the Renaissance Society: The First Seventy-Five Years* (Chicago: The Renaissance Society, 1993): 15.

12. The Society's exhibitions and programs through 1991 are documented in Scanlan, *A History of the Renaissance Society*.

13. In 1966, a faculty committee from the art history department had prepared a prospectus for an art museum in response to a request from the Dean of the Humanities regarding the department's "needs and preferences" for a new building. Sue Taylor and Richard A. Born, eds., *The David and Alfred Smart Museum of Art: A Guide to the Collections* (New York: Hudson Hills): 15.

14. These collections included the collection of classical antiquities amassed by Classics professors beginning in the 1890s, the Buckley collection of Shinto religious objects, and the Case collection of early Christian and Byzantine objects.

15. From that time until the mid-1990s, the Robie House served as a functioning university office and could not accommodate the original furniture. See Taylor and Born, *The David and Alfred Smart Museum of Art: A Guide to the Collection*, for a detailed history of the museum's collections.

16. See John Carswell, *Blue and White: Chinese Porcelain and its Impact on the Western World* (Chicago: David and Alfred Smart Gallery, 1985).

17. See Harrie A. Vanderstappen, Richard A. Born, and Sue Taylor, eds., *Ritual and Reverence: Chinese Art at the University of Chicago* (Chicago: David and Alfred Smart Gallery, 1989).

18. Begun in 1936 as a research tool for the art history department and named for the department's early benefactor, the Max Epstein Archive included photographs as well as original prints and drawings. Initially housed in the department, the photo archive was transferred to the new Regenstein Library and the original works to the new museum in the 1970s.

19. Recent examples include *The Place of the Antique in Early Modern Europe* (1999), organized by art history professor Ingrid Rowland, *Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance* (2000), organized by her colleague Linda Seidel, and *The Theatrical Baroque* (2001), organized by Romance languages and literatures professor Larry Norman.

20. Examples include *Imagining an Irish Past: The Celtic Revival 1840–1940* (1992), *The German Print Portfolio 1890–1930: Serials for a Private Sphere* (1992), *The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty from Korea University Museum* (1996), *Still More Distant Journeys: The Artistic Emigrations of Lasar Segall* (1997), *Transience: Chinese Experimental Art at the End of the Twentieth Century* (1999), and *Transforming Images: The Art of Silver Horn and His Successors* (2000).

21. See Olds for the most extensive history and chronology of university art museums to date.

22. Joel J. Orosz, *Curators and Culture: The Museum Movement in America, 1740–1870* (Tuscaloosa and London: University of Alabama Press, 1990): 17–18.

23. According to Olds, 33, there is a reference to a museum at Dartmouth in 1772, but nothing is known of its collections.

PIOUS JOURNEYS

CHRISTIAN DEVOTIONAL ART and PRACTICE

in the LATER MIDDLE AGES and RENAISSANCE



ESSAYS

Abigail's Grandchildren: A Departmental Perspective on the Study of Art

"I must study politics and war that my sons may have liberty to study mathematics and philosophy, geography, . . . commerce, and agriculture, in order to give their children a right to study painting, poetry, architecture . . . and statuary . . ." John Adams wrote in a letter to his wife Abigail in 1780.¹ While the oft cited passage includes a hierarchical enumeration of subject areas akin to those familiar on university campuses such as our own, it should not be read as an evaluation of the absolute importance of these studies. Instead, Adams's introduction of the categories of intellectual pursuit with carefully chosen language—*must, may, in order to*—established the interdependent conditions and interrelated opportunities that he deemed necessary for productive study of the described disciplines. His precisely chosen words construct a lineage that places necessity first and makes it midwife to freely engaged, economically based inquiries; Adams then sets the results of these labors as the enabling circumstances for a variety of artistic endeavors.

Several aspects of Adams's remarks are relevant to my reflection on the relationship between this campus' art museum and art history department in the years since the former's establishment twenty-five years ago. During this period of unprecedented growth in the public audience for art, the department and museum have grown closer in philosophy and educational goals than we were at the outset. Initially we were

inwardly focused on our local and independent constituencies and responded to one another as loyal, helpful neighbors; now, we take pleasure in the openly global concerns that characterize our teaching and exhibition practices and delight in our joint successes as do members of a closely entwined family.

The basis for this transformation can be found amidst Adams's words. I fully subscribe to the way in which he situates artistic pursuits on the bedrock of equally material ones, all of which he presents as constituent parts of a larger social fabric. Such an approach to the study of art, one that understands artistic production as an economic and "social deposit" in the words of Michael Baxandall,² came to the forefront in American art historical studies around the time that the new buildings for the museum and art department opened. This way of looking at art, in contrast to the more purely formalistic one of the preceding generation, has engaged our department increasingly over the course of the past two decades; it has strengthened and broadened our curricular offerings and allowed us to participate more fully in interdisciplinary programs across the campus. Smart Museum exhibitions such as *Transforming Images: The Art of Silver Horn and His Successors* (FIGURE 1), conceived and curated by Robert Donnelley, a graduate student in the department, represent in palpable ways the notion many of us share of art as a form of visual communication with

L I N D A S E I D E L

Abigail's Grandchildren: A Departmental Perspective on the Study of Art

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Figure 1.
Installation view of *Transforming Images: The Art of Silver Horn and his Successors* in the Richard and Mary L. Gray Gallery (2000).

a wide range of significant, culturally embedded stories to tell.³ Its production and presentation need not be restricted to a professional elite to be either engaging or important.

Most interesting for me in Adams's genealogy is the way in which it positions study of the arts as an appropriate task for the third generation in a mature, well functioning institution's foundational project. To the man who would become our second president, the arts were not frivolous entertainments. Rather their productive pursuit coincided for him with the maturation of a securely grounded society; the arts were the place in which the fruits of an earlier generation's intellectual goals might be realized as well as a sign of that success. As if pursuant to Adams's epistolary script, the construction of a complex of buildings to house the Smart Museum alongside the art history department occurred, after frustrated earlier attempts, in the ninth decade of the University's life. Three full generations into this campus' existence, the invigorated physical presence of a center for the collection and display of art contributed both to the revitalization of the art history department and the stimulation of campus-wide interest in and study of the visual arts.

Since at least Roman times, the collection and copying of earlier art has provided an essential way of coming to know the past and of enabling individuals to insinuate themselves into a narrative grander than the one their own histories allow. Adams's successor, Thomas Jefferson, energetically participated in that project two centuries ago, and visitors to all of our great museums continue—however unwittingly—to do the same today.⁴ Indeed, the identification of such narratives and the unraveling of their implications for national and personal self-understanding have made the formulation of the study of museum spaces and practices a new and fertile area of intellectual inquiry, one that enjoys growing support among members of our present faculty, in particular Martha Ward.

With the potential to mount an array of different kinds of displays and exhibitions in relatively close proximity to one another, the Smart Museum serves as a laboratory in which a variety of alternative plot-lines can be scripted by curators. Viewers can be encouraged to perceive their movements through gallery spaces not as accidents of display or exigencies of spatial deployment, but as constitutive elements in the "argument" of an

exhibition. *Pious Journeys*, which I organized in collaboration with the Smart's Coordinating Curator for Mellon Projects Elizabeth Rodini, incorporated such a strategy in its layout.⁵ (FIGURE 2) Viewers became actors in the construction of meaning by experiencing the path they traced past displays of devotional objects as a surrogate ritual trajectory, one that led, like a pilgrimage, to a longed-for goal. In this way, the museum's mandate to make new knowledge and not just collect the old merges with the notion of the visitor as active agent in his or her own education.

Finally, in a world of increasingly mechanized reproduction, the first-hand study of "painting . . . statuary, tapestry and porcelain" that the museum affords, both in terms of manufacture and history, provides an exceptional opportunity to engage concrete reality in the midst of what is becoming an increasingly virtual environment. This role for the arts, however unforeseen by Adams in his vision of his grandchildren's future, further secures art's place in the ever widening gyre of educational technologies and intellectual activity. The museum

provides a place of resistance to Walter Benjamin's prophetic recognition that the unrestrained proliferation of photographic reproductions had diminished art's immediacy.⁶

As a "third-generation" enterprise on the University of Chicago campus, the relationship between the department and the museum has enjoyed remarkable growth and transformation. From its earliest years, the Smart welcomed art history graduate students, inviting them to work directly with objects in its growing collection. Whether this involved the investigation of pieces in preparation for the writing of catalogue entries or the selection of items in connection with the development of an exhibition, graduate students were provided with exceptional laboratory conditions in which to develop the tools of description and discrimination (connoisseurship) that underpin our discipline. The fruits of such labors often enjoy more widespread dissemination, and with more immediate results, than the products of more scholarly endeavors may receive in the pages of professional journals. Informative

Figure 2.
Installation view of *Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance* (2000).



labels and didactic handouts, along with thoughtfully conceived, even provocative, displays, have the capacity to position familiar as well as obscure objects in ways that expand our expectations, transform our understanding, and construct new ways of knowing for a wide range of individuals. Catalogues preserve the event for posterity and record the contributions of those involved in it. Over the course of the last twenty-five years, innumerable graduate students have participated in the conceptualization of Smart Museum shows and in the researching and writing of exhibition catalogues. At times this work has coincided with the preparation of Master's theses while, on other occasions, dissertation research has contributed to the formulation of exhibition ideas and themes. These are opportunities that cannot be ignored by those of us who are trusted by the academy with the expansion of knowledge.

Since its inception, the museum has created a second area of involvement and enrichment for students in art history by employing undergraduate alongside graduate students as guides for its visitors. This activity draws on one of the most challenging tasks required of any student of the arts, namely, the translation into carefully articulated verbal language of any number of visual issues that an object or image may raise. No matter the age, nature, or sophistication of the teacher or the potentially diverse characteristics of the audience, the fundamental task is the same: precise identification of the evidence on which the ideas are based and clear communication of the ideas themselves. Experience in the gallery, frequently in front of neighborhood grade school children, provides an exceptional opportunity for students of all levels—graduate students preparing to be teaching assistants as well as undergraduate docents—to practice these communication skills before being called on to write their own papers, lead discussions in campus classes, or teach their own courses. I have no doubt that the opportunity to use objects as pedagogical aids in museum presentations greatly assists students in the transmission of specific ideas and in the development of effective strategies of persuasion. After all, that is what medieval preachers did to make their lessons unforgettable: they tied their verbal argument to particular aspects of church

frescoes in order to make the claims of the former more powerful and, therefore, indelible.

In making available such opportunities, the museum has collaborated with the art history department and its educational vision from the moment they both set up shop across the Elden Sculpture court on Greenwood Avenue in the mid-seventies. But the most significant impact that the museum has had on the instructional efforts of the department began to emerge only a few years ago. While Professors Heller and Stafford had taught courses in the early nineties that culminated in novel exhibitions, the pace of such endeavors and the involvement of undergraduate as well as graduate students working in varied capacities has been greatly enhanced under the Mellon program.⁷ In some instances, a group of graduate students or a class, presented with a topic or thesis, has developed an exhibition from the ground up and experienced the risks that such an undertaking presents. On other occasions, a body of material has been clearly identified beforehand and the task has been to winnow it down and shape it into a meaningful whole. Advanced doctoral candidates have gained opportunities to work alongside faculty and mentor younger students in curating these shows. Accompanying programming has brought individuals from other areas of the campus to our buildings for related presentations and performances in occasional approximations of synesthetic experience.

What has been so significant in this initiative is the transformation of the kind of learning that large numbers of students in our department undergo. For a time, they cease being passive participants in the more customary process of art historical learning: the slide show. This faculty contrived event still proceeds—in the manner of magic lantern presentations dating back more than a century—like smoke and mirrors before an audience's eyes, as Robert S. Nelson has recently remarked.⁸ Subject to outmoded technologies, the slide show enshrines a comparative framework in which one ungrounded thing is always about to be compared to another equally ungrounded one (eagerly awaited on the adjacent screen) instead of being encountered either as a member of a larger set of physical materials or as an object with its own palpable and singular dimensions, aspects that

automatically define pieces on display. Whereas conversations in art history classes invariably circle deferentially around the luminescent, ultimately inaccessible presence on the wall, a specter that possesses a mythical life of its own as it blurs and vanishes according to the whim of the lantern, even the smallest objects command real space in the museum and impose precise demands on their handlers and viewers, however much artifice and illusion may be involved in their display.

The recent immensely successful Mellon course exhibits at the Smart Museum publicly celebrate the expansion of our departmental curriculum and indicate more than a metaphoric relocation of the classroom space of art history. These small shows have contributed to new knowledge in a variety of areas, and, more importantly, have helped us imagine new ways of making knowledge. By inviting students to see themselves as contributors to and shapers of that knowledge, the Smart's Mellon initiatives have altered the pedagogical dynamics of teaching in art history as well as in other fields in the humanities. While this may be far from what Adams foresaw as he set out his educational project for his sons and grandchildren in that letter to his wife, his notion that the study of the arts flourishes in an economically secure and intellectually disciplined atmosphere has been fully realized in these last twenty odd years on this campus. The close alliance that has been forged between the department and the museum during this time involves each entity's recognition of abiding respect for the other as partner in the ongoing expansion of interest in and knowledge about the arts.

Linda Seidel, Hanna Holborn Gray Professor in Art History and chair of the department, specializes in the study of architectural sculpture and panel painting of the later middle ages. Her recent book *Legends in Limestone: Lazarus, Gilbertus and the Cathedral of Autun examines the various histories that have been written about the sculptures on one of France's most celebrated medieval churches.*

NOTES

1. "I could fill volumes with descriptions of temples and palaces, paintings, sculptures, tapestry, porcelain etc., etc., if I could have time; but I could not do this without neglecting my duty. The science of government, it is my duty to study, more than all other sciences; the arts of legislation and administration and negotiation, ought to take place of, indeed to exclude, in a manner, all other arts. I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain." For this text in the context of a discussion of Adams's more cautious and concerned position on the arts later in his life see Wendell D. Garrett, "John Adams and the Limited Role of the Fine Arts," *Winthertbur Portfolio* 1, 1 (1964): 247-55; the quote from Adams's letter to his wife is on the last page.

Adams's more skeptical pronouncements on the excesses of the arts in Europe form the basis for Lewis Hyde's reflections on public patronage of the arts in his essay "The Children of John Adams: a Historical View of the Debate Over Arts Funding," in *Art Matters: How the Culture Wars Changed America*, eds. Brian Wallis, Marianne Weems and Philip Yenawine (New York: NYU Press, 1999), 252-75.

2. Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy* (London and New York: Oxford University Press, 1972).

3. See p. 47 for more information on *Transforming Images*.

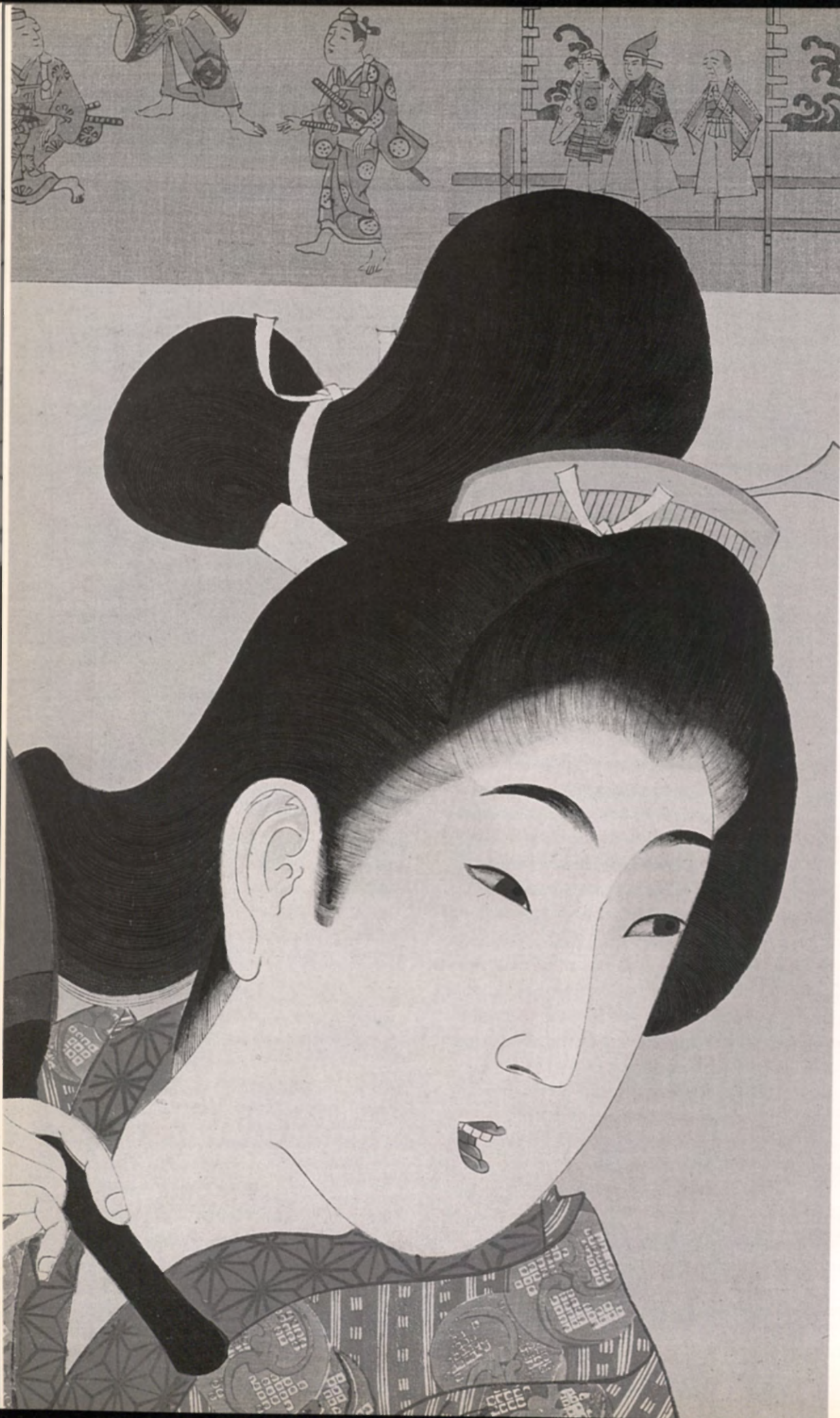
4. See Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (London and New York: Routledge, 1995).

5. See p. 46 for more information on *Pious Journeys*.

6. See Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, trans. Harry Zahn, ed. Hannah Arendt (New York: Harcourt, Brace and World, 1968): 217-251.

7. See p. 50 for more information on the Mellon projects.

8. Robert S. Nelson, "The Slide Lecture, or The Work of Art History in the Age of Mechanical Reproduction," *Critical Inquiry* (Spring 2000): 414-434.



ACTIVITIES

Acquisitions to the Permanent Collection

Objects listed below entered the permanent collection from July 1, 1999 through June 30, 2000. 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

JEAN CRAWFORD ADAMS

American, died 1971

World's Fair, Chicago, circa 1933

Oil on canvas, 24 x 30 (61 x 76.2)

Gift of David and Mary Winton
Green, 1999.67

ALEXANDER Z. KRUSE

American, 1888–1972

The Poet Meditates, 1936–37

Oil on panel, 12 x 16 (30.5 x 40.6)

Gift of Bettijune and Benedict
Kruse, 1999.82

PETER SAUL

American, born 1934

Murder in the Bathroom, 1961

Oil on canvas, 46 3/4 x 54 3/4

(118.8 x 139.1)

Gift of John F. Peloza in memory of
Edwin Norman Peloza, 1999.74



PETER SAUL, 1999.74

Peter Saul made this important early painting, *Murder in the Bathroom*, during a seven-year sojourn in Europe. Beginning with paintings like this one, Saul has grounded his art in a mordant critique of contemporary American life and culture. Sexual imagery, pulp fiction violence, and comic strip mayhem co-mingle in *Murder in the Bathroom*, for which Saul used a technically sophisticated faux-naïf style that is both disarmingly offhand and compulsively explicit.

At various points over his forty-year career, Saul's work has been linked to different artistic groups, but his painting style and subject matter defy direct categorization. In *Murder in the Bathroom*, for example, he used the wet-into-wet technique so common to New York gestural abstraction of the 1950s, yet his imagery was drawn from popular culture encountered in the nascent American and British Pop movements. *Murder in the Bathroom* joins a related drawing by Saul in the museum's collection and complements our holdings of some of Saul's peers from this period: Chicago Imagists, California Funk artists, and British Pop artists.



ARISTIDE MAILLOL, 2000.18

Initially trained as a painter and weaver of tapestries, Aristide Maillol turned to sculpture when he was nearly forty years old and quickly perfected a sculptural classicism featuring massive female figures in bronze, lead, and stone. As exemplified by *Phryne*, he also worked on a smaller scale in terracotta, a material that has a rich tradition in French sculpture, especially during the eighteenth century. In both scale and material, *Phryne* evokes the Hellenistic earthenware sculpture found at the Greek site of Tanagra; these Tanagra figures inspired not only Maillol but also several of his French contemporaries. Other classical sources inform the work: *Phryne* was a fourth-century B.C.E. Athenian courtesan who reputedly posed for Athenian artists, and Maillol's depiction of her echoes the pose of the iconic *Venus de Milo* of the second century B.C.E.

A major early study by Maillol, *Phryne* amplifies the museum's distinguished holdings of small-scale modern European sculptures, and complements the fine examples of Tanagra figurines already in the museum. Formally, the sculpture also relates to an eighteenth-century terracotta of a standing nude woman by the French sculptor Joseph-Charles Marin. Thus, this gift adds welcome depth to our collection of twentieth-century sculpture while fostering comparisons with Maillol's classical sources and the classicizing French intermediaries of the rococo.

Sculpture

ARISTIDE MAILLOL

French, 1861–1944

Phryne, 1903 (?)

Modeled unglazed terracotta,
h. 15 1/8 (39)

Millennium Gift of the Sara Lee
Corporation, 2000.18

Drawings

ROBERT NICKLE

American, 1919–1980

Untitled, 1963

Collage, in artist's original frame,
composition: 17 3/4 x 22 1/2
(45.1 x 57.2)

Gift of Sue Gorrell and the Richard
Gray Gallery, 1999.66

BARBARA ROSSI

American, born 1940

Very Rich Hims and Hers
(*Spring Head*), 1970

Colored pencil on wove paper, sheet:
29 x 22 7/8 (73.7 x 58.2)

Gift of Mrs. Edwin A. Bergman,
1999.75

BARBARA ROSSI

Very Rich Hims and Hers

(*Summer Head*), 1970

Colored pencil on wove paper, sheet:
29 x 22 7/8 (73.7 x 58.2)

Gift of Mrs. Edwin A. Bergman,
1999.76

BARBARA ROSSI

Very Rich Hims and Hers

(*Fall Head*), 1970

Colored pencil on wove paper,
sheet: 29 x 22 7/8 (73.7 x 58.2)

Gift of Mrs. Edwin A. Bergman,
1999.77



ART GREEN, 2000.9

An original member of the False Image group of Chicago Imagists, Art Green was primarily a painter. His graphic production is limited to a brief period early in his career while he studied at the School of the Art Institute of Chicago, and he probably printed *Mineral Spirit* in the school's print studios. *Mineral Spirit* was Green's last intaglio print, and it is the largest and technically most sophisticated of his plates. It shows forms and ideas similar to those in the contemporaneous painting *Consider the Options, Examine the Facts, Apply the Logic* (1966, 1996.60), but Green transformed the painting into an original print composition by exploiting the tonal effects of etching and drypoint. In this, the third and final stage of the plate, his progressive re-working in etching and drypoint was further complicated by roulette and scraping that produce flashing light and dark effects.

The Smart Museum has a comprehensive collection of Chicago Imagist art. Our 1987 exhibition catalogue *The Chicago Imagist Print* remains the authoritative publication on Imagist printmaking, and the museum has long sought to strengthen this area of the graphic collection.

Prints

PIERRE ALECHINSKY

Belgian, born 1927

A Society (Un Société), 1962

Color lithograph, ed. 11/60,
composition: 16 1/2 x 21 1/2
(41.9 x 54.6)

Gift of John and Gail Bauman,
1999.62

JACQUES CALLOT

French, 1592–1630

The Combat at the Barrier

(*Le Combat à la barrière*), 1627

Set of 10 engravings and etchings,
plate and sheet dimensions vary
Purchase, Bequest of Joseph Halle
Schaffner in memory of his beloved
mother, Sara H. Schaffner, by
exchange, 2000.16a–j

ART GREEN

American, lives in Canada,
born 1941

Mineral Spirit, 1965–66

Etching, drypoint, and roulette,
ed. of 10, plate: 19 13/16 x 15 13/16
(50.3 x 40.1)

Adrian-Born 54 III/III

Gift of the artist, 2000.9

DIANA SCULTORI

Italian, circa 1530–1585

*Preparations for the Banquet of Cupid
and Psyche (after Giulio Romano)*,
1575 (published by Antonio
Carenzano, 1613)

Three-sheet engraving, state ii/ii,
three sheets overall: 14 3/4 x 44 3/8
(37.5 x 113.4)

Bartsch IX, 449.40, Massari 149
Purchase, Gift of Carl Rungius, by
exchange, 2000.19

RUFINO TAMAYO

Mexican, born 1899

Crazy (Loco), circa 1965

Color lithograph, ed. 16/100,
composition: 25 7/8 x 20 (65.7 x 50.8)

Gift of John and Gail Bauman,
1999.63



JACQUES CALLOT, 2000.16a-j (detail)



DIANA SCULTORI, 2000.19 (detail)

This print depicts preparations for a banquet celebrating Psyche's success in overcoming a series of challenges presented by Venus; this success allowed Psyche to reconquer the heart of Cupid (Apuleius, *The Golden Ass*, books IV–IV). Based on Giulio Romano's frescoes at the Palazzo Te in Mantua, this work was executed in Rome in 1575 and reprinted in 1613. The work was engraved by the Mantuan artist Diana Scultori, also known as Diana Mantovano and Diana Ghisi. On the lower left the print bears a fulsome dedication that begins, "To the most illustrious Lord Claudio Gonzaga. Diana Mantuana." Gonzaga had just been named majordomo to Pope Gregory XIII, a position that put him in charge of papal banquets making the subject of a feast particularly appropriate for a work dedicated to him.

The print's wealth of detail—from the menagerie of exotic beasts emerging from the waters on the left, to the presentation of Renaissance tableware, to the description of theatrical devices—makes this an extremely rich image for study. It is also a rare piece, existing in only a few major collections worldwide.

FRANTISEK DRTIKOL, 2000.20

One of the leading Czech modernist photographers, Frantisek Drtikol bridged early Central European photographic traditions and those that arose after the new Czech state was founded in 1918. Prior to World War I, his style combined an interest in the occult with attributes of various turn-of-the-century aesthetic movements; after the war he drew on vanguard forms such as cubism, constructivism, art deco, and expressionism. These stylistic currents coalesced in Drtikol's acclaimed series of nude studies of the 1920s, such as this untitled work from around 1927. In these photographs, which appear both in silver gelatin prints and complex pigment process prints, he placed female models among painted geometric props of his own design and lit the ensemble with dramatic flair.

The acquisition of this photograph continues a direction of collecting begun last year with the purchase of three Central European photographs made in the decades between the two world wars. The works provide a significant nucleus for the further development of the Smart Museum's holdings from this important chapter in modern photography.

Photographs

FRANTISEK DRTIKOL

Czech, 1883–1961
Untitled (Crouched Nude with Shapes), circa 1927
Vintage gelatin silver print, sheet: 9 x 11 1/2 (22.9 x 29.2)
Purchase, Gift of Carl Rungius, by exchange, 2000.20

KURT KRANZ

German, 1910–1997
Baubaus (Burzi), 1931
Fourteen gelatin silver contact prints mounted on wove paper, sheet: 5 1/4 x 6 1/2 (13.3 x 16.5)
Purchase, Gift of Carl Rungius, by exchange, 2000.21

OSKAR NERLINGER

German, 1893–1969
Contrast Papier, circa second half of 1920s
Vintage gelatin silver print with paint mounted on thick paper, print: 7 x 9 (17.8 x 22.9)
Purchase, Gift of Carl Rungius, by exchange, 2000.22

OSKAR NERLINGER

Weltbölzer, circa second half of 1920s
Vintage gelatin silver print mounted on thick paper, print: 7 x 9 1/8 (17.8 x 23.9)
Purchase, Gift of Carl Rungius, by exchange, 2000.23

FRANCESCA WOODMAN

American, 1958–1981
Untitled, 1977–78
From the series, *Angel Series, Rome*
Gelatin-silver print, sheet: 10 x 8 (25.4 x 20.3)
Purchase, Bequest of Joseph Halle Schaffner in memory of his beloved mother, Sara H. Schaffner, by exchange, 1999.35



GEORGI ZELMA

Russian, 1906–1984
Georgi Zelma, 1929–37 (negatives, 1992–96 edition)
Portfolio of 29 gelatin silver prints, printed from the original negatives, ed. 25/29, each sheet (some horizontal, some vertical):
11 x 14 (27.9 x 35.6)
Gift of Linda H. and John B. Hillman, 1999.81a–1999.81cc

Decorative Arts

BRÜDER FRANK (manufacturer)
Austrian, Vienna
Tea Pot and Tea Water Kettle, circa 1905
Hammered silver and carved ivory, pot: h. 6 (15.3), kettle: h. 10 1/2 (26.6)
Purchase, Gift of the Friends of the Smart Museum, 2000.12 and 2000.13

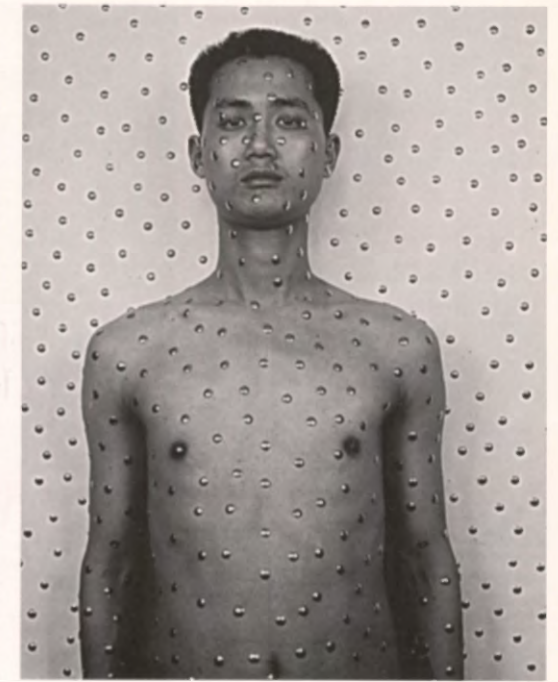
ARCHIBALD KNOX (designer)
English, 1864–1933
English, London, Liberty & Co. (manufacturer)
Clock, circa 1902–05
Pewter with mother-of-pearl inlay, copper hands, and original winding key, h. 15 (38.1)
Gift of Mary and Roy Cullen in honor of Wiley Garcia, 1999.69



ARCHIBALD KNOX (DESIGNER), 1999.69

Archibald Knox was one of the most influential designers of metalwork, glass, ceramics, and textiles in early twentieth-century Britain. Working for the premier design firm in turn-of-the-century England, Liberty & Co. of London, he helped define the British art nouveau style. Knox combined an economic modern line with a Celtic vocabulary inspired by medieval Irish illuminated manuscripts and the stone carvings of his native Isle of Man. This wrought pewter clock is a fine example of Liberty metalware designed by Knox. Resolutely modern in its simplification of the medieval Manxian cross shape, the clock is also notable for Knox's signature art nouveau whiplash style in the repoussé numbers on the face and the unembellished contrasting copper and brass hands.

The clock joins a more ornate Knox-designed enameled pewter biscuit barrel in the Smart Museum's collection of early modernist decorative arts, which includes examples of metalware and ceramics in historicizing and vanguard styles by other influential designers such as Pugin, Dresser, and Mackintosh.



QUI ZHIJIE, 2000.6 and 2000.7

ASIAN

Chinese: Sculpture

ZHAN WANG

Chinese, born 1962
Ornamental Rock, 1996
Stainless steel, h. 81 1/2 (207)
Purchase, Gift of Carl Rungius, by exchange, 2000.24

Chinese: Photographs

RONG RONG

Chinese, born 1968
Untitled, 1996–97
Three gelatin silver prints, 41 x 70 1/2 (104.1 x 179.1), 71 1/2 x 41 (181.6 x 104.1), 41 1/4 x 63 1/2 (104.8 x 160.7)
Purchase, Gift of Carl Rungius, by exchange, 2000.3, 2000.4 and 2000.5

QIU ZHIJIE

Chinese, born 1969
Tattoo 1 and *Tattoo 2*, 1997
Two color photographs, 40 1/2 x 31 (102 x 79)
Purchase, Gift of Carl Rungius, by exchange, 2000.6 and 2000.7

Chinese: Ceramics

Chinese, Neolithic period, Xiajiadian Culture, Inner Mongolia or Liaoning province
Liding (Tripod), late 2nd or early 1st millennium B.C.E.
Burnished black earthenware, h. 8 3/8 (22)
Gift of Isaac S. and Jennifer A. Goldman, 2000.10

Chinese, Western Han dynasty (206 B.C.E.–9 C.E.)
Mingqi: Ding (Ritual Tripod Cooking Vessel), circa 2nd century B.C.E.
Partially glazed stoneware, h. with lid 8 1/4 (21), diam. of rim 8 1/2 (21.5)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 1999.79a–b

Chinese, Eastern Jin dynasty (317–419)
Mingqi: Ram, 4th century

Green-glazed earthenware, h. 7 3/8 (18.7), l. 8 1/2 (21.6)
Gift of Isaac S. and Jennifer A. Goldman, 2000.11

Chinese, Ming dynasty (1368–1644)
Mingqi: Altar Table with Foodstuffs,
 probably 16th century
 Partially glazed earthenware, h. to
 table top $6\frac{7}{8}$ (16.8), l. $13\frac{1}{2}$
 (34.5), depth 9 (23)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1999.80

Chinese: Metalwork

Chinese, Spring and Autumn period
 (770–476 B.C.E.)
Ding (Ritual Tripod Vessel), circa
 late 6th–early 5th century B.C.E.
 Cast bronze, h. with lid $14\frac{1}{2}$ (36.8),
 diam. of body approx. 14 (35.6)
 Gift of Mrs. Geraldine Schmitt-Poor
 and Dr. Robert J. Poor, 1999.78a-b



DING, 1999.78a-b

As the material embodiment of *li*—a repertoire of rules and codes—ritual bronze vessels are the defining ceremonial object of early China. Vessels such as this *ding* tripod were used in clan temples for the veneration of ancestral spirits and were accouterments of the *miaozi* (temple system), which reinforced political, clan, and social networks through a ritualized memory of the past.

This vessel is an excellent example of the innovative *liyu* style, named after the Chinese locale where vessels with this type of decoration were first discovered in 1923. While based on the rich visual vocabulary of the revered past, the decorative frieze on this vessel also uses a highly abstracted version of the ancient *taotie* (ogre-mask) motif, which is combined with intertwined volute patterns to form a rich tapestry of dense patterning. The raised circular crown on the lid, ringed with beast-like faces, is another innovation of this period. Of exceptional quality and impressive size, this gift is the first example of ritual bronze ware from this innovative period in Chinese ceremonial art to enter the Smart Museum's collection.



DEATH OF THE BUDDHA, 1999.86

The art of ancient Gandhara (today encompassing parts of Afghanistan, Pakistan, and northwestern India) has long been recognized by historians as a singular cultural achievement, one that co-mingled a Graeco-Roman artistic vocabulary with indigenous Indian sculptural and religious traditions. Gandharan sculpture was devotional and instructive of the tenets of Buddhism; it often took the form of elaborate decorative programs that etched Buddhist ideology on the walls and niches of its shrines and stupas (memorial structures). *Death of the Buddha* is a narrative panel from one of those densely configured architectural programs. As such it is of great importance in the evocation of these now-dismembered monuments.

This narrative relief and the other Gandharan sculptures donated in 1999 from the Manilow collection will be highlighted in a small exhibition, *Borders and Crossroads: The Buddhist Art of Ancient Gandhara*, opening in May 2001. Gandhara existed on a geographical and cultural border along the Central Asian trade routes that linked the classical cultures of the Mediterranean world with early China and the rest of East Asia. This show will juxtapose Gandharan sculptures in stone, terracotta, and stucco with works in the Smart Museum's classical and East Asian collection in order to explore their art historical and cultural connections.

Indian: Sculpture

Gandharan (present day Afghanistan
 and Pakistan)
Death of the Buddha, circa 2nd
 century
 Gray schist bas-relief, $10\frac{1}{2} \times 12\frac{1}{4}$
 (26.7 x 32.4)
 Gift of Lewis and Susan Manilow,
 1999.86

Gandharan (present day Afghanistan
 and Pakistan)
Kneeling and Seated Mourners,
 circa 2nd century
 Gray-green schist (?) bas-relief,
 $5 \times 25\frac{1}{8}$ (12.7 x 63.8)
 Gift of Lewis and Susan Manilow,
 1999.87

Gandharan (present day Afghanistan
 and Pakistan)
Head of a Bodhisattva, circa 2nd
 century
 Gray schist, h. $9\frac{1}{2}$ (24.1)
 Gift of Lewis and Susan Manilow,
 1999.88

Gandharan (present day Afghanistan
 and Pakistan)
*Standing Attendant Figure (Buddhist
 Monk ?)*, circa 3rd–4th century C.E.
 Stucco bas-relief, h. 15 (38.1)
 Gift of Lewis and Susan Manilow,
 1999.89

Gandharan (present day Afghanistan
 and Pakistan)
Head of a Bearded Ascetic, circa
 3rd–4th century
 Stucco, h. $5\frac{7}{8}$ (14.9)
 Gift of Lewis and Susan Manilow,
 1999.90

Japanese: Painting

Artist Unknown, undeciphered
artist's seal

Japanese, 19th century

Diptych: *Wild and Potted Plants*,
undated

Pair of hanging scrolls, each: ink and
light colors on silk, each painting
panel: $41\frac{1}{4} \times 6\frac{1}{16}$ (112.4 x 17), each
mounting: $56\frac{1}{4} \times 9\frac{1}{8}$ (144.2 x 23.9)
Gift of Mr. and Mrs. Michael R.
Cunningham in honor of Fr. Harrie
A. Vanderstappen S. V. D., 1999.84
and 1999.85

Attributed to **SAKAI HOITSU**

Japanese, 1761–1828

Nightingale on Plum Branch,
undated

Hanging scroll, ink and opaque
colors on silk, painting panel:
 $37\frac{1}{2} \times 13\frac{1}{8}$ (95.3 x 33.3), mounting:
 $72 \times 19\frac{1}{2}$ (182.9 x 49.5)

Gift of Mary M. McDonald, 1999.83

Japanese: Prints

YŌUSHŪ CHIKANOBU

Japanese, 1832?–1912

Reflection of the Period: Keicho
(1596–1615), August 1897

Color woodblock,
sheet: $13\frac{15}{16} \times 9\frac{5}{8}$ (35.4 x 24.5)
Gift of Brooks McCormick Jr.,
1990.70

YŌUSHŪ CHIKANOBU

Reflection of the Period: Genroku
(1688–1704), 1 September 1906

Color woodblock,
sheet: $13\frac{15}{16} \times 9\frac{5}{8}$ (35.4 x 24.5)
Gift of Brooks McCormick Jr.,
1999.71

YŌUSHŪ CHIKANOBU

Reflection of the Period: Bunsei
(circa 1818–1830), October 1896

Color woodblock,
sheet: $13\frac{15}{16} \times 9\frac{5}{8}$ (35.4 x 24.3)
Gift of Brooks McCormick Jr.,
1999.72



YŌUSHŪ CHIKANOBU, 1999.73

YŌUSHŪ CHIKANOBU

Reflection of the Period: Bunryu
(1861–1863), October 1896

Color woodblock,
sheet: $13\frac{7}{8} \times 9\frac{5}{8}$ (35.2 x 23.7)
Gift of Brooks McCormick Jr.,
1999.73



HIROSHI SUGIMOTO, 2000.14

Soon after he arrived in the United States in the mid-1970s, Hiroshi Sugimoto began three ongoing series of photographs. In these acclaimed series, he captures subtle variations of archetypal, resonant spaces: movie theaters, seascapes, and museums. *Birds of Japan* comes from the latter series. Like his other photographs of museum dioramas, this image fosters slight shifts of perception, for what seems at first to be a group of real animals in their natural habitat is in fact a carefully arranged museum display. Sugimoto has chosen to eschew color in his works, noting that "by looking at black-and-white photography, people activate their own imaginations." The artist made this rich, finely detailed print in his typical method of taking a long exposure using available light and then enlarging the final image slightly from the original negative.

As part of the Smart Museum's growing collection of contemporary Asian photography, *Birds of Japan* joins two other Sugimoto diorama photographs, *Manatee* (1994, 2000.15) and *Ordovician Period* (1992, 1999.61). These striking, conceptually rigorous photographs will be valuable to studies of photography history and theory, exhibition practices and critiques of them, and various ways of representing and understanding nature.

Japanese: Photographs

HIROSHI SUGIMOTO

Japanese, born 1948

Birds of Japan, 1994

Gelatin silver print, ed. 2/25, sheet:
 20×24 (50.8 x 61)
Purchase, Bequest of Joseph Halle
Schaffner in memory of his beloved
mother, Sara H. Schaffner and Gift
of Carl Rungius, by exchange,
2000.14

HIROSHI SUGIMOTO

Manatee, 1994

Gelatin silver print, ed. 20/25, sheet:
 20×24 (50.8 x 61)
Purchase, Bequest of Joseph Halle
Schaffner in memory of his beloved
mother, Sara H. Schaffner and Gift
of Carl Rungius, by exchange,
2000.15

KIM UNG-WON, 2000.17

Active at the end of the Choson dynasty (1392–1910) and the first decade of the period of Japanese annexation of Korea, Kim Ung-won was a noted painter of orchids. He was also well-known for his calligraphy, an example of which can be found in the short colophon at the upper-left corner of this monochrome ink hanging scroll. Unlike his typical renditions of orchids standing alone in rocky settings, in this work Kim chose to include several stalks of bamboo, thus adding a compositional and iconographic depth to the skillfully executed painting. In traditional scholar painting orchids and bamboo symbolized the virtue of the Confucian scholar.

Cliff with Orchids and Bamboo is the first Korean scholar painting to enter the Smart Museum's East Asian collection. The literati tradition of scholar painting flourished in Korea as well, demonstrated by the Smart Museum's 1996 exhibition, *Fragrance of Ink: Korean Literati Painting of the Choson Dynasty (1392–1910)* from Korea University Museum. The donation of *Cliff with Orchids and Bamboo* enriches recent growth in the Smart Museum's collection of Korean ceramics and metalwork and also deepens the museum's holdings in decorative objects associated with literati and Confucian culture. This scroll is also an essential complement to the museum's collection of late Chinese and Japanese literati painting.

Japanese: Ceramics

ÔTAGAKI RENGETSU

Japanese, 1791–1875

Sake Cup, 1868

Hand-built glazed earthenware with calligraphic poem incised through glaze, h. 1 1/8 (3.5), diam. of mouth 2 1/2 (6.4)

Purchase, Brooks McCormick Jr. Fund, 2000.8

Korean: Painting

KIM UNG-WON

Korean, 1855–1921

Cliff with Orchids and Bamboo, circa 1900

Hanging scroll, ink on paper, painting: 52 1/2 x 12 (133.4 x 30.5)

Gift of Mr. and Mrs. Michael R. Cunningham, in honor of Richard A. Born, 2000.17

Korean: Ceramics

Korean, Choson dynasty (1392–1910)

Jar, 17th–18th century

Porcelain with underglaze brown iron-oxide decoration, h. 10 1/2 (26.7)

Purchase, Brooks McCormick Jr. Fund, 1999.68

Korean, Choson dynasty (1392–1910)

Water Dropper, late 18th–19th century

Porcelain with underglaze blue decoration, 1 1/8 x 2 1/4 x 3 (3.5 x 7 x 7.6)

Anonymous Gift in honor of Hija Suh Satyendra, 1999.65

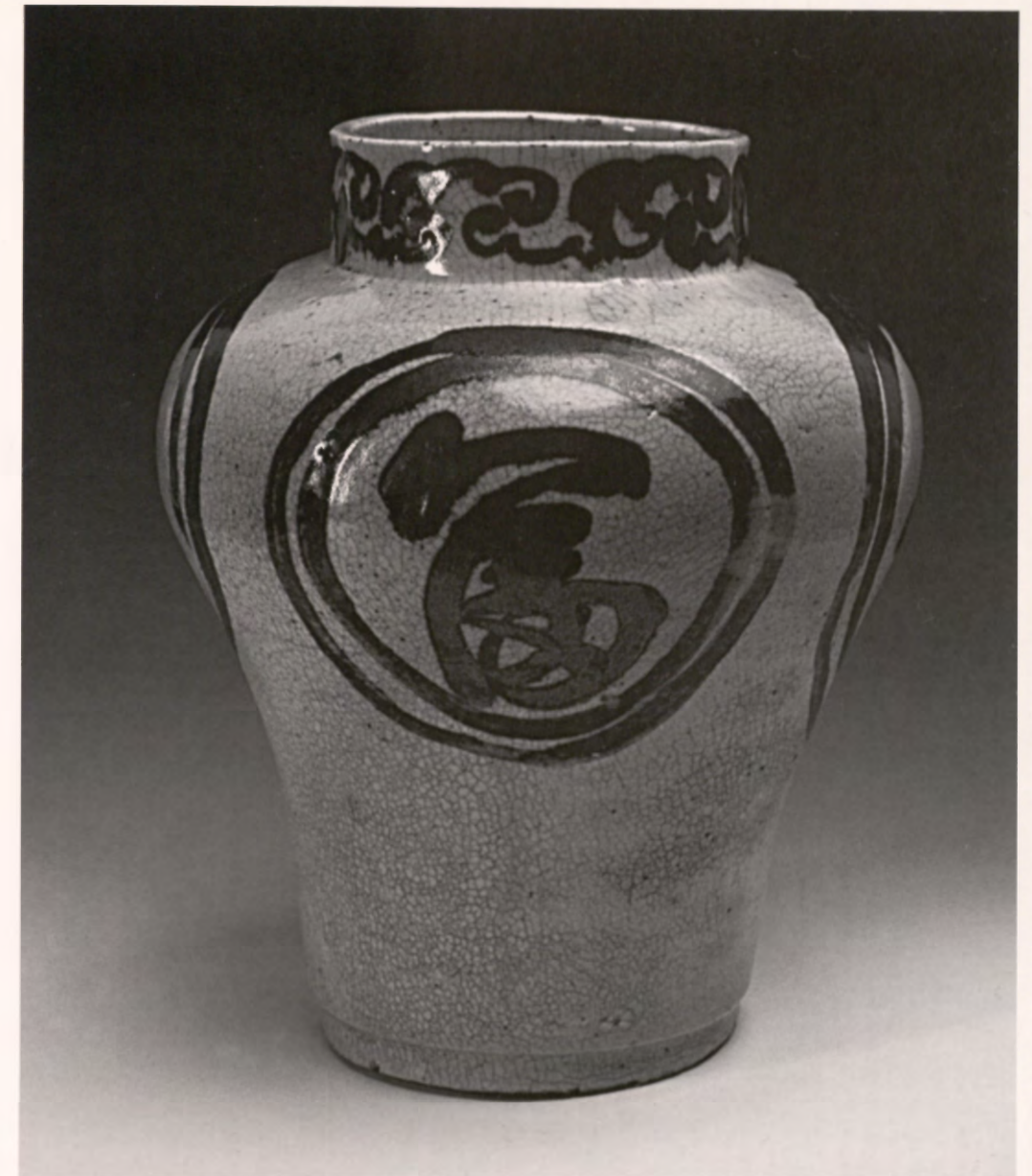
Korean: Decorative Arts

Korean, Choson dynasty (1392–1910)

Ink-Stone Box (Yongsang), 19th century

Wood (zelkova? and pine) with brass hardware, 9 3/8 x 8 3/8 x 13 1/2 (24.5 x 22 x 34.3)

Anonymous Gift in honor of Hija Suh Satyendra, 1999.64



JAR, 1999.68

This jar belongs to an important class of Choson dynasty porcelain from the seventeenth and eighteenth centuries, a period of cultural florescence in Korea. Ceramics from this period feature painted decoration in underglaze brown iron oxide, often depicting bamboo, tigers, or dragons. Less typical is the decoration of this robust vase, which includes four auspicious Chinese characters brushed in a bravura cursive script, each surrounded by double circles on the shoulder of the body. An equally unusual band of interlocking stylized *ruyi* patterns, symbolic of the Daoist sacred mushroom of immortality, decorates the rim. These neo-Confucian motifs point to a patron within the *yangban* class of scholar-officials; the decoration might have been brushed by one of the court artists known to work in this particular style. As Chinese was the official language of the court and scholarly elite of Choson Korea, the presence of Chinese characters on the vessel supports its attribution to a courtly milieu. This jar, a superb example of later Korean porcelain, lends distinction to the Smart Museum's core collection of Korean ceramics.



**THE ARDAGH
CHALICE,**
1967.121.1

ACTIVITIES

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 in parentheses; height precedes width precedes depth. Loans listed date from July 1, 1999 through June 30, 2000.

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

Vera Klement
American, born in Danzig, 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

DePaul University Art Gallery, DePaul University,
Chicago, Illinois
*New Objectivity: Artistic and Political Struggle in the
Weimar Republic*
January 21-March 12, 2000

Max Beckmann
German, 1884-1950
Insane Asylum (Irrenshaus), 1918
Plate 3 from the portfolio, *Faces (Gesichter)*
Drypoint on Japan paper, proof impression,
sheet: 13 1/2 x 14 7/8 (34.3 x 37.8)
Gallwitz 106
Purchase, Gift of the Friends of the Smart Gallery,
1984.2

Otto Dix
German, 1881-1969
*Evenings on the Wijtschaete Plain (Abends in der
Wijtschaete-Ebene)*, 1924
From the portfolio, *The War (Der Krieg)*
Etching and aquatint, ed. 10/70,
sheet: 14 x 19 (35.6 x 48.3)
Karsch 96
Marcia and Granvil Specks Collection, 1986.266

Otto Dix
*Storm Troops Advance Under a Gas Attack
(Sturmtruppe geht unter Gas vor)*, 1924

From the portfolio, *The War (Der Krieg)*
Etching, aquatint and drypoint, ed. 10/70,
sheet: 14 3/16 x 19 (36 x 48.2)
Karsch 81
Marcia and Granvil Specks Collection, 1986.257

George Grosz
German, lived in U.S.A., 1893-1959
Massage, 1930
Pencil on wove paper, sheet: 18 3/16 x 23 11/16
(46.2 x 60.1)
Bequest of Joseph Halle Schaffner in memory of
his beloved mother, Sara H. Schaffner, 1974.113

Paul Kleinschmidt
German, 1883-1949
At the Fortune Teller's, 1922
Etching and drypoint, sheet: 18 x 11 (45.7 x 27.9)
Marcia and Granvil Specks Collection, 1998.97

Rudolph Schlichter
German, 1890-1955
Two Women Fighting (Raufende Frauen), 1922
From the edition of the third portfolio, volume III,
Die Schaffenden
Lithograph, sheet: 12 3/16 x 16 3/16 (30.9 x 41.2)
Marcia and Granvil Specks Collection, 1983.147

The Martin D'Arcy Museum of Art, Loyola
University Chicago, Chicago, Illinois
*Renaissance Brides, Wives, and Mothers: Italian Art of
Celebration and Ceremony*
April 11-July 10, 2000

Italian, Urbino, Workshop on Orazio (?)
Fontana Birth Bowl (Ciottola puerperile), circa 1575
Polychrome tin-glazed earthenware (majolica),
2 3/8 x 8 1/2 (6 x 21.6)
Purchase, The Cochrane-Woods Collection,
1979.42

Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, Germany
Puppen Körper Automaten-Phantasmen der Moderne
July 24–November 1, 1999

George Grosz
German, lived in U.S.A., 1893–1959
Amalie, 1922
Gouache, ink, and graphite on wove paper, sheet:
20 3/4 x 16 1/4 (52.7 x 41.3)
The Joel Starrels, Jr. Memorial Collection,
1974.140

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 3/4 x 23 1/2 (47.6 x 59.7)
Gift of the Samuel H. Kress Foundation, 1973.42

Grand Rapids Art Museum, Grand Rapids, Michigan
American Impressionism from Great Lakes Museums
May 12–August 27, 2000

Childe Hassam
American, 1859–1935
*On the Lakefront Promenade, Columbian World
Exposition*, 1893
Oil on canvas, 17 3/8 x 23 3/8 (44.8 x 60)
The Harold H. Swift Bequest, 1962, 1976.146

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

George Mann Niedeecken (designer, in association
with Frank Lloyd Wright)
American, 1878–1945
Side Chair, circa 1909
Designed for the Frederick C. Robie Residence,
Chicago, Illinois
Oak and metal, 38 x 17 1/2 x 20
(96.5 x 44.5 x 50.8)
University Transfer, 1967.54

George Mann Niedeecken (designer, in association
with Frank Lloyd Wright)
Arm Chair, circa 1909
Designed for the Frederick C. Robie Residence,
Chicago, Illinois
Oak, 39 1/2 x 31 1/2 x 31 (100.4 x 80 x 78.8)
University Transfer, 1967.57

George Mann Niedeecken (designer, in association
with Frank Lloyd Wright)
Rocking Chair, circa 1909
Designed for the Frederick C. Robie Residence,
Chicago, Illinois
Oak, 35 x 17 3/8 x 24 (88.9 x 44.1 x 61)
University Transfer, 1967.58



GEORGE GROSZ, 1974.140

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 (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, Illinois
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, Illinois
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, Illinois
Original painted and varnished wood casing,
clear and colored leaded glass and original metal
hardware, 39 3/8 x 30 3/4
(100.6 x 78.1)
University Transfer, 1967.85

Northern Indiana Arts Association, Munster, Indiana
Jumpin' Backlash: Original Imagist Artwork,
1966–1969
September 12–October 30, 1999
Traveled to: Chicago Cultural Center, Chicago,
January 21–April 2, 2000

Sarah Canright
American, b. 1941
Untitled, circa 1968
Oil on canvas, 34 x 34 (86.4 x 86.4)
Gift of Don Baum, 1997.20

Salvador Dalí Museum, St. Petersburg, Florida
Masterpieces of Surrealism
January 29–April 16, 2000

Marcel Duchamp
French, lived in U.S.A., 1887–1968
Box in a Valise (Boite-en-valise), 1935–1941
(1963 edition)
Mixed media and box, ed. of 30, closed box:
14 15/16 x 15 15/16 x 3 3/16 (37.9 x 40.5 x 9.1)
Gift of Mrs. Robert B. Mayer, 1983.30

Tokyo Metropolitan Teien Art Museum, Tokyo, Japan
The Liberty Style

June 12–July 25, 1999
Traveled 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 eighth-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



ACTIVITIES

Exhibitions

Permanent collection, loan, and traveling exhibitions from July 1, 1999 through June 30, 2000 are listed below. Please note that the museum reopened on November 23, 1999 after seven months of renovation and reinstallation.

The Smart Museum organizes exhibitions that explore significant but sometimes unfamiliar themes and subjects. These exhibitions present exceptional works of art—from our own collections, on loan, or commissioned from living artists—in innovative and engaging ways. Many of these projects are developed in collaboration with University of Chicago faculty and students, and the museum occasionally presents exhibitions organized by other institutions. The museum's exhibitions and related publications and programs help create and disseminate knowledge about the visual cultures of the past and present.

Surrealism in America During the 1930s and 1940s: Selections from the Penny and Elton Yasuna Collection
November 23, 1999–March 12, 2000
Richard and Mary L. Gray Gallery

This exhibition inaugurated the Smart Museum's new Richard and Mary L. Gray Gallery. Featuring artists such as Alexander Calder, Joseph Cornell, Man Ray, Kay Sage, and Dorothea Tanning, *Surrealism in America* showed the pervasive influence of European surrealism in America while demonstrating artists' diverse responses to it. The early history of abstract expressionism, with surrealism as a catalyst, was explored through works by Arshile Gorky, Robert Motherwell, Mark Rothko, and others. Works by some European surrealists such as Max Ernst, Andre Masson, and Yves Tanguy, who fled to America during World War II, were also presented.

Surrealism in America was organized by the Salvador Dalí Museum in St. Petersburg, Florida. Stephanie Smith coordinated its presentation at the Smart Museum. A 174-page color catalogue featuring essays by William Jeffett, Curator of Exhibitions at the Dalí Museum, and art historian Martica Sawain accompanied the exhibition.

The Place of the Antique in Early Modern Europe
November 23, 1999–February 29, 2000
Old Master Gallery and the Joel and Carole Bernstein Gallery

This exhibition, the first to be held in the newly renovated Old Master Gallery and Joel and Carole Bernstein Gallery, explored the early modern impulse to find inspiration in the ancient past. This intimate exhibition presented paintings, sculpture, decorative arts, works on paper and books from fifteenth- to early nineteenth-century Europe, drawn from the museum's collection and



Installation view of *Surrealism in America During the 1930s and 1940s: Selections from the Penny and Elton Yasuna Collection* in the Richard and Mary L. Gray Gallery (1999).



Installation view of *The Place of the Antique in Early Modern Europe* in the Old Master Gallery (1999).

supplemented by loans from important public and private collections. *The Place of the Antique* was one of a series of exhibitions funded by the Andrew W. Mellon Foundation. In these projects, University of Chicago faculty and students collaborate with museum staff to develop exhibitions, courses and publications that make innovative use of the museum's permanent collection (see p. 50 for more on the Mellon projects).

The Place of the Antique was organized by Ingrid D. Rowland, Associate Professor of Art History, with the assistance of graduate students who had participated in a related seminar. Elizabeth Rodini was the coordinating curator for the project. The exhibition was accompanied by a 110-page catalogue with essays by Rowland and her students. *The Place of the Antique* was made possible by a multi-year grant from the Andrew W. Mellon Foundation.

Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance
March 14–September 10, 2000
Old Master Gallery and the Joel and Carole Bernstein Gallery

This exploration of medieval and Renaissance devotional practices featured a wide range of objects, including painted altarpieces, portable shrines, reliquaries, liturgical furnishings, and illu-

minated manuscripts. Drawn from the museum's permanent collection and several public collections, *Pious Journeys* investigated the critical role played by material culture in early devotion. Like *The Place of the Antique in Early Modern Europe*, *Pious Journeys* was one of a series of special projects funded by the Andrew W. Mellon Foundation (see p. 50 for more on the Mellon projects).

Organized by Linda Seidel, Professor of Art History, the exhibition ran concurrently with a university course on medieval pilgrimage. A fully illustrated catalogue written by Seidel and her students will be published in early 2001. *Pious Journeys* was made possible by a multi-year grant from the Andrew W. Mellon Foundation.



Installation view of *The Place of the Antique in Early Modern Europe* in the Joel and Carole Bernstein Gallery (1999).



Installation view of *Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance* in the Old Master Gallery (2000).



Installation view of *Transforming Images: The Art of Silver Horn and His Successors* in the Richard and Mary L. Gray Gallery (2000).

Transforming Images: The Art of Silver Horn and His Successors
April 14–June 11, 2000
Richard and Mary L. Gray Gallery

This groundbreaking exhibition of Native American art featured ledger book drawings, an illustrated diary and calendar, and hide and muslin paintings made by Kiowa artist Silver Horn (1860–1940). Silver Horn's life spanned the tumultuous shift in traditional Plains Indian life and culture at the end of the century. He recorded Kiowa history and culture with depictions of warfare, daily life, ceremonies, and myths, documenting a vanishing Southern Plains culture for both native and white American audiences. Drawn from collections around the country, the exhibition contextualized Silver Horn's artistic legacy with ledger drawings by contemporary nineteenth-century Kiowa artists, mid-twentieth-century paintings by the Kiowa Five, and works by contemporary Kiowa artists.

Transforming Images was organized by the Smart Museum of Art and guest curated by Robert G. Donnelley, a Ph.D. candidate in art history at the University of Chicago. Richard A. Born was the coordinating curator for the project. The exhibition was accompanied by a 216-page catalogue featuring essays by Donnelley, University of Rochester art historian Janet Catherine Berlo, and Candace S. Greene, Specialist for North American Ethnology, National Museum of Natural History, Smithsonian Institution. The exhibition was supported by grants from the National Endowment for the Arts, the Illinois Arts Council, the John Nuveen Company, the Elizabeth F. Cheney Foundation, and The Adelyn Russell Bogert Fund of the Franke Institute for the Humanities, University of Chicago.



ACTIVITIES

Education Programs

Education programs at the Smart Museum from July 1, 1999 through June 30, 2000 are listed below.

As an integral part of its mission, the Smart Museum offers education programs and public events that make its collection and exhibitions accessible to a diverse audience, encourage cross-disciplinary insight, and provide participants with tools to engage in a dialogue with art. Throughout the 1999–2000 season, the museum's renovation, reinstallation and exhibitions inspired new and innovative programs and events; events are listed on pp. 55–60. The Education Advisory Committee continued to be an invaluable tool for planning, promoting and evaluating these programs. In addition to the program support listed below, the museum's education programs are supported by operating grants from the Sara Lee Foundation and Chicago Community Trust.

University of Chicago Student and Faculty Programs

As the University of Chicago's art museum, the Smart Museum takes an active role in integrating the visual arts into the social and intellectual life of the university. The museum makes its resources available for many kinds of collaborations with faculty and students. During the shortened 1999–2000 season, for instance, three of the four exhibitions presented at the museum were curated by University of Chicago faculty and/or students. The museum also develops lively programs that bring interdisciplinary perspectives to bear on visual culture, and plans events that bring members of the university community together.

Docents

In preparation for the museum's reopening, the Smart's Education Department expanded its efforts to recruit and train University of Chicago students to serve as museum docents. This program provides paid positions for graduate and undergraduate students who lead education tours and activities. Many of the 21 docents in the 1999–2000 program were recruited through a pilot collaboration with the university's Housing Office. During the fall, while the galleries were closed to the public, all 21 students completed an intensive eight-week training program. From January through June they led 105 school and family tours and more than 40 adult and college tours. Student Housing staff at Woodward Hall and Breckinridge House recruited residents and worked with the museum to present "Woodward + Breckinridge Night" in January, an open house that featured tours by resident docents.



University of Chicago student docent Margaret Smith leads a tour of *Surrealism in America* (December 12, 1999).

Interns

The museum's reinstallation offered University of Chicago graduate and undergraduate student interns unique training in museum practices, as they assisted in every aspect of the process. Administrative interns helped organize the new museum shop and café. Registration interns provided crucial assistance as over 7,500 objects moved from old storage spaces to new storage areas and galleries. Curatorial interns assisted in the presentation of special exhibitions and new collections displays, helped with docent training, and wrote wall texts and catalogue entries. Education interns helped launch new school programs by preparing teacher and student guides; they also prepared materials for use by docents. The public relations and marketing intern assisted in various efforts to increase the museum's visibility. These internships facilitated the smooth reopening of the museum to the public, offered these students substantial work experience, and contributed to the larger professional and academic community by providing students with intensive training in museum work.

Thursday Nights

In this ongoing series, University of Chicago student groups initiate and present events for their peers and the public, taking advantage of the museum's late hours on Thursday nights. The 1999–2000 events included a performance by the *a capella* group Men in Drag, a reception hosted by the Minority Graduate Student Association, and a release party for the University of Chicago student-run journal *Iris*.

Mellon Projects

Exhibitions sponsored by the Andrew W. Mellon Foundation bring University of Chicago faculty and students together with museum staff to develop projects using the museum's collections (often supplemented by objects loaned from other institutions). The grant encourages faculty and students to pursue research related to their specialities, and the resulting exhibitions present unfamiliar themes in engaging ways. Each exhibition is accompanied by a catalogue that provides a forum for faculty and student writing and a place to experiment with the form and function of the exhibition catalogue.

During the 1999–2000 year, Coordinating Curator for Mellon Projects Elizabeth Rodini worked with faculty and students on three different Mellon exhibitions. *The Place of the Antique in Early Modern Europe* opened in November as part of the museum's reopening celebration. The exhibition was organized by Associate Professor of Art History Ingrid D. Rowland and four graduate students, who had begun work on the project in a 1998 seminar. The related catalogue by Professor Rowland and her students features thematic essays and detailed catalogue entries. (See p. 46) *Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance* opened in the spring. Professor of Art History Linda Seidel used the exhibition as a "living" study tool for a seminar, which met while the exhibition was on view.



Coordinating Curator for Mellon Projects Elizabeth Rodini with Professors Larry Norman and Linda Seidel (December 1999).

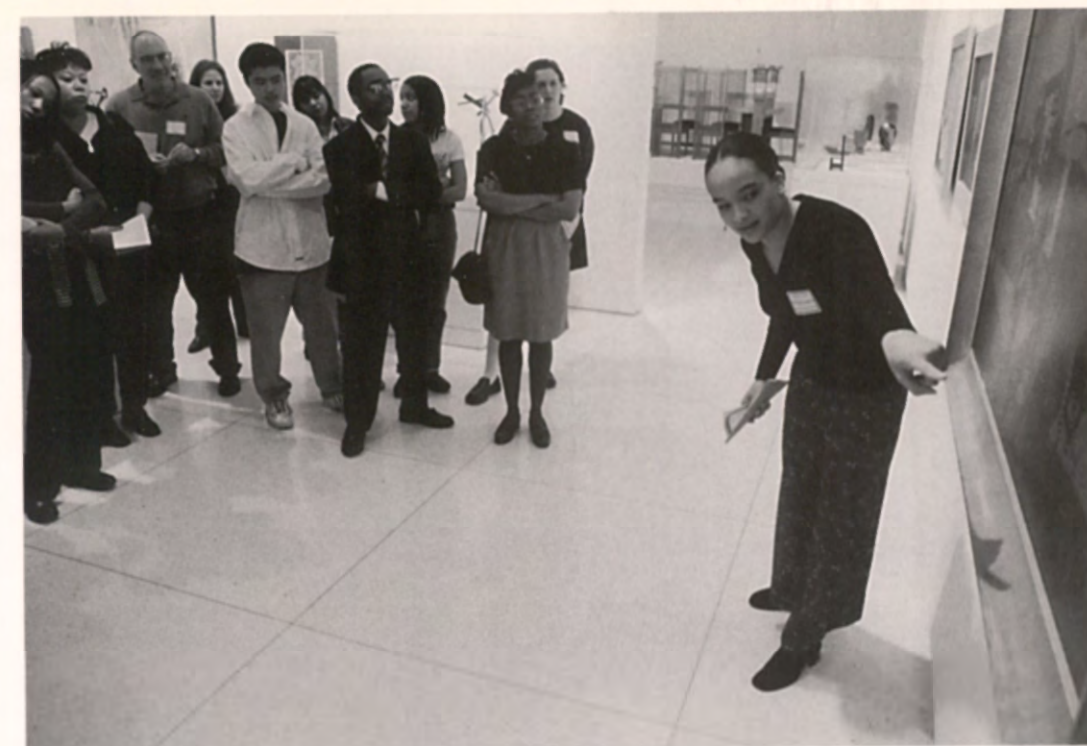
The catalogue for this project, to be published in early 2001, will document both the exhibition and related student work: it will contain essays by three graduate students and a collaborative essay written by undergraduates who took the course. (See p. 46). During this year, preparations also continued for the third Mellon exhibition, *The Theatrical Baroque*, which is curated by Professor Larry Norman and will open in early 2001.

Workshops in the Education Study Room

The museum's new Education Study Room allowed university faculty and students to examine a variety of objects not currently on view. Workshops, often led by graduate student interns, introduced students to basic print techniques, and allowed them to test their connoisseurship skills by examining works in the collection. In other cases, faculty members used our on-line collections database to arrange class visits, which ranged from a session on the history of photography to an "unpacking" of Marcel Duchamp's famous *Boite-en-Valise*.

School Programs

The Smart Museum has partnered with a group of south-side schools to develop several intensive, ongoing arts education programs for elementary, middle and high school students. These innovative multi-visit programs, described below, encourage students and teachers to look carefully, think critically and share ideas, opinions and discoveries. In addition to these long-term programs, the museum leads school tours of special exhibitions and the permanent collection. In 1999–2000, the new Education Study Room provided an orientation and activity space for elementary and secondary school students. This space and the new configuration of our galleries allowed education staff to add hands-on activities to gallery tours, making them more engaging for students.



A student presents her gallery talk during the Kenwood Academy Final Event (March 4, 2000).

smART Explorers

In this program, fifth graders learn visual language and build their critical thinking and communication skills. smART Explorers was developed by Smart Museum educators, who collaborated with local teachers to redesign the Smart's well-known Docent for a Day program, incorporating pedagogical methods to encourage greater student growth, and taking into account the new role of the museum's collection and special exhibitions. Through classroom discussions, museum visits, drawing and writing activities in the galleries, and artmaking sessions in their schools, students learn to look at art, talk about it and express their own ideas. Following the model of the Docent for a Day program, each classroom session culminates in a final event featuring student presentations for their peers and family members. For example, fifth graders from the North Kenwood/Oakland Charter School created their own visual and literary adventure books as part of their smART Explorers session. During a five-week residency, book artist Nancy Vachon led workshops on drawing and bookmaking, linking what students were learning at the museum to their creative work. During the year, an evaluation consultant conducted an in-depth evaluation of the smART Explorers program. Based on initial findings, the evaluation process will continue over the next year, which will help us to further assess the program's impact on students' critical thinking skills.

Participating schools were Sidney Sawyer Elementary School, St. Dorothy's School, A.O. Sexton School, Niños Heroes Community Academy, North Kenwood/Oakland Charter School, and University of Chicago

Laboratory Schools. smART Explorers is supported by a three-year grant from the John D. and Catherine T. MacArthur Foundation, with additional support from Kraft Foods, Inc. and the Sara Lee Foundation.

MusArts

This program offers middle school students the chance to explore the expressive connections between music and the visual arts. Students compare musical compositions and artworks, view original works at the Smart Museum, participate in music workshops and create visual works inspired by music.

The museum's collection and the *Surrealism in America* exhibition provided the thematic base for the 1999–2000 program. Museum staff worked closely with a graduate student from the university's Music Department to develop teaching materials focused on American art and music during the 1930s and 1940s. Over 600 students in ten schools had a chance to learn about surrealism and the role of experimentation and improvisation in modern American culture as they discussed examples of art and music, worked with experimental musicians from the Milkwood Foundation, created artwork inspired by music, and explored the museum's galleries.

Participating schools were Florence Price Elementary School, William C. Reavis School, James McDade Classical, Murray Language Academy, A.O. Sexton School, William H. Ray School, John T. McCutcheon School, Niños Heroes Community Academy, Arthur A. Libby Elementary School, and Charles Kozminski Community Academy. MusArts is supported by the Polk Bros. Foundation.

Music and Art Loan Box

This program helps teachers in local schools explore expressive connections between art and music. A box including transparencies, musical recordings, art supplies and a teaching guide comparing examples of art and music can be borrowed for up to ten weeks to carry out discussions and hands-on activities in classrooms.

Over 230 students at the Murray Language Academy, Florence Price Elementary School, and University of Chicago Laboratory Schools benefitted from the program in 1999–2000. This program is supported by the Regents Park/University of Chicago Fine Arts Partnership.

South Side Arts Partnership

The Smart Museum continued its active involvement in the South Side Arts Partnership, a Chicago Arts Partnerships in Education initiative founded in 1992 to infuse the arts into the daily curriculum of William H. Ray School and Philip Murray Language Academy. Smart Museum education staff participated in monthly planning meetings, led thematic visits for students, and provided arts-integrated curriculum materials for teachers at both schools.

Kenwood Academy High School

The museum's modern American art collection and *Surrealism in America* grounded a unique collaboration with Kenwood Academy High School. Students learned about modern art, researched and wrote about works in the collection and the exhibition,

presented gallery talks on the works, and published a catalogue of essays. Through the intensive process, which was led by American literature teacher Deborah Levinson and Smart Museum education staff members, students gained invaluable research and writing skills and a new perspective on art.

This program was supported by the Regents Park/University of Chicago Fine Arts Partnership, with an additional grant to the school by the Oppenheimer Foundation.

University of Chicago Laboratory Schools

In an expanded collaboration with the school, many Lab School teachers and students took advantage of the Smart Museum's resources during 1999–2000. Kindergarteners delved into the world of surrealism during a guided visit in December, fourth graders participated in the museum's smART Explorers program, and seventh grade music students explored relationships between art and music as part of the Music and Art Loan Box program. *Transforming Images: The Art of Silver Horn and His Successors* captured the interest and imagination of Lab School teachers, students, and parents. Teachers attended a special Educator's Open House in April and used education materials to conduct activities in their classrooms. Students in nursery school, kindergarten, and first, second, and fifth grades toured the exhibition and created narrative drawings during hands-on gallery activities. Many Lab School families also attended a special family day held in conjunction with the exhibition.



Surrealist-inspired artmaking during Family Day (January 9, 2000).



A young visitor finds a new way to see the world during the Garden Festival (July 18, 1999).

Exhibition-Related School Programs

In addition to the use of *Surrealism in America* for the MusArts program and our collaboration with Kenwood Academy High School, the museum focused on other special exhibitions for several school programs. Teachers participated in an Educator's Open House for *Transforming Images* on April 27, 2000. *Pious Journeys* also served as the focus for two school visits by the Graham School. All special exhibitions were used as part of the smART Explorers program.

Family Programs

The Smart Museum's intimate galleries and outdoor sculpture garden are a perfect place for families and community members to explore art. The 1999–2000 season featured a range of special programs and activities (listed in the Events section, pp. 55–60), and special family guides and "tool kits" for the *Transforming Images* exhibition.

Family Days

These special afternoons are offered during the summer and in conjunction with special exhibitions. They feature fun activities for kids and adults, including tours, games, treasure hunts, hands-on art workshops, artist demonstrations, and performances. During the 1999–2000 season, Family Days included a Garden Festival and also explored themes raised by the exhibitions *Surrealism in America* and *Transforming Images*.

Art Sundays

In this new program, families toured the museum's galleries, participated together in a related art workshop, and celebrated the afternoon with ice cream sundaes. These activities were organized around three different themes that offered new ways for parents and children to engage with works in the collection or in special exhibitions. Based on the success of the pilot series, Art Sundays will be expanded during the 2000–2001 season.



Visitors at the gala dinner celebrating the Smart Museum's grand reopening (November 19, 2000).

ACTIVITIES

Public Events

This list includes all public events sponsored by the Smart Museum from July 1, 1999 through June 30, 2000. Events organized for teachers, classes and private groups are not included. Unless otherwise noted, events were held at the Smart Museum. Please note that the museum reopened on November 23, 1999 after seven months of renovation and reinstallation.

Through a range of public events, the Smart Museum provides a context for our exhibitions and offers fresh insights into our exhibitions and permanent collection. The museum offers a convivial space for social and intellectual interactions. Ongoing education programs are listed on pp. 49–57.

Garden Festival

July 18, 1999

Although the museum was closed for renovation, the sculpture garden provided the perfect setting for a summer garden party. Community members and local families enjoyed jazz by Bethany Pickens and Friends, participated in hands-on activities, and perused garden books from 57th Street Books and plants from Plants Alive.

Bethany Pickens and Friends perform at the Garden Festival (July 18, 2000).





University of Chicago alumna Rose Grayson enjoys the newly installed contemporary galleries during the public reopening reception (November 21, 1999).

University of Chicago Humanities Open House

October 23, 1999

As part of the university's annual celebration of the humanities, Coordinating Curator for Mellon Projects Elizabeth Rodini gave a brief introduction to the Smart Museum's exhibition program, and Craig Hanson, Ph.D. candidate in the Department of Art History at the University of Chicago, discussed some of the themes in the exhibition *The Place of the Antique in Early Modern Europe*.

Grand Reopening Celebration

Gala Dinner

November 19, 1999

Public Reception

November 21, 1999

This weekend of events celebrated the museum's 25th anniversary and reopened our splendidly renovated building after seven months. The festivities began on November 19 with a gala dinner to honor contributors to the Silver Anniversary Renewal Campaign. Toasts and tributes were made by Edgar D. Jannotta, Chairman of the University of Chicago Board of Trustees; Hugo F. Sonnenschein, President of the University of Chicago; Kimerly Rorschach, Dana Feitler Director of the Smart Museum; and James N. Wood, C.E.O. and President of the Art Institute of Chicago. On November 21, the celebration continued as museum members, the university community, our Hyde Park neighbors, and other friends joined us for an afternoon reception. At both events, visitors previewed Vinci/Hamp Associates' elegant renovations, enjoyed our new permanent collection displays, and saw the inaugural exhibitions *Surrealism in America* and *The Place of the Antique in Early Modern Europe*. The museum reopened to the public on November 23, 1999.



Susanne Ghez, Richard Born, and Greg Knight at the reopening dinner (November 19, 2000).

Surrealism in America During the 1930s and 1940s: Selections from the Penny and Elton Yasuna Collection

Opening reception

November 19, 1999

Lecture

December 6, 1999

Co-sponsored by the Arts Club of Chicago

William Jeffett, curator of the exhibition and Curator of Exhibitions at the Salvador Dalí Museum, explored the varied ways that artists in America responded to European Surrealism.

Family Day

January 9, 2000

Over 350 people enjoyed the first Family Day of the year. Through exhibition tours, storytelling, interactive music performances, and surrealist-inspired games and art activities, families explored how early twentieth-century artists found new ways to see the world.



A family enjoys an interactive musical performance during Family Day (January 9, 2000).

Film Series

January 10, January 17, January 24, January 31, February 7, February 14, February 21, February 28, and March 6, 2000

Max Palevsky Cinema

Co-sponsored by the University of Chicago's student film society, DOC Films

"Surreal Visions," a nine-week film series, explored how surrealist models and structures have shaped experimental cinema. It showcased a range of classic and avant-garde films by Stan Brakhage, Luis Buñuel, Maya Deren, George Méliès, Man Ray, Harry Smith, and others. The series was introduced by James Lastra, Associate Professor in English Language and Literature and Chair of the Committee on Cinema and Media Studies at the University of Chicago. Live, improvisational music by Fred Lonberg-Holm and the Lightbox Orchestra accompanied silent films for the January 24th program.

Lecture

February 17, 2000

Cochrane-Woods Art Center

In her lecture, "A New Way of Seeing Pictures: How Surrealism Looked in New York," Erin Hogan (Ph.D., University of Chicago) addressed the actual sites and practices of surrealist displays in New York in the 1940s.

Lecture

February 29, 2000

Biological Sciences Learning Center

Co-sponsored by the Department of Art History, University of Chicago

Noted scholar Serge Guilbaut presented new research in the lecture "Arshile Gorky's *The Liver is a Cock's Comb*: Suicidal Orgasm." Guilbaut chairs the Department of Art History at the University of British Columbia, Vancouver.

Public Exhibition Tours

December 5 and December 12, 1999; February 13, 2000

The Place of the Antique in Early Modern Europe

Opening reception

November 19, 1999

Collectors Series

January 13, 2000

Museum members who attended this brunch enjoyed a lively lecture, "Images from Baroque Rome," by exhibition curator Ingrid D. Rowland, Associate Professor of Art History, University of Chicago.

Public Exhibition Tours

January 23, 2000



Professor Ingrid Rowland, curator of *The Place of the Antique in Early Modern Europe*, presents a Collectors Series lecture in the new Education Study Room (January 13, 2000).

Thursday Nights

December 2, 1999; March 2 and May 18, 2000

In this ongoing series, University of Chicago student groups initiate and present events for their peers and the public on Thursday evenings. The 1999-2000 events included a performance by the *a cappella* group Men in Drag, a reception hosted by the Minority Graduate Student Association, and a release party for the University of Chicago student-run journal *Iris*.

Mostly Music Concerts

December 12, 1999 and March 26, 2000

The Smart continued its collaboration with Mostly Music, hosting two afternoon concerts, each preceded by a tour of the museum's galleries. Mostly Music has a distinguished reputation for presenting accomplished performances of classical and modern music in a variety of venues. At the December concert, Julia Bentley of *Pinotage* presented works by Debussy, M. Ptaszynska, and Schickel in a variety of venues. At the March concert, the Ars Viva Quartet performed the music of Mozart, Samuel Barber and Lita Grier.

Woodward + Breckenridge Night

January 27, 2000

Student Housing staff at Woodward Hall and Breckenridge House worked with Smart Museum staff and docents to present this open house for residents, with music by the Jazz X-Tet and tours by Smart Museum student docents.

Art Sundays

February 6, March 5, and April 2, 2000

In this new program, families toured the museum's galleries, participated in a related art workshop, and celebrated the afternoon with ice cream sundaes. These activities were organized around three different themes: "Brush Poetry," "Magic Landscapes," and "Sit, Pose, Move and Groove."

Happening

February 10, 2000

This popular evening of literary readings by University of Chicago faculty members Richard Epstein, Philip Gossett, W. J. T. Mitchell, Joel Snyder, and Martha Ward offered an unusual perspective on the newly reinstalled works in the Smart Museum's galleries.

smART Explorers Final Event

February 24, February 26-27, April 13, April 18, and May 20-21, 2000

Students presented and discussed artworks of their choice with family members and friends as the culmination of a multi-visit program in which fifth graders learn visual language and build their critical thinking and communication skills.

Kenwood Academy High School Final Event

March 4, 2000

A group of American literature students who participated in an intensive collaboration between the Smart Museum and Kenwood Academy High School presented talks on American art on view at the Smart Museum.

MusArts Final Event

March 11, 2000

Middle-school students from ten schools celebrated the completion of a multi-visit program that explored connections between music and visual art. The event included an exhibition of student artwork and live music by the Jazz X-Tet.

Annual Friends' Party

March 12, 2000

At this party, members had a special opportunity to get to know the Smart Museum's curators and to help shape its collection. Each of the museum's curators presented a work of art as a possible acquisition, and members voted on their favorites. This year, Senior Curator Richard Born proved most persuasive, and members voted to use Friends of the Smart Museum funds towards the purchase of an early twentieth-century Viennese silver and ivory tea pot and water kettle (2000.12 and 2000.13). The museum's Collections Committee later voted to acquire the other curators' choices as well: a suite of seventeenth-century prints by Jacques Callot presented by Elizabeth Rodini (2000.16a-j; see p. 29); and two recent photographs by Japanese photographer Hiroshi Sugimoto presented by Stephanie Smith (2000.14 and 2000.15; see p. 37).

Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance

Opening reception

March 30, 2000

The University of Chicago *a cappella* group Ad Astra performed medieval sacred songs at this festive gathering.



Professor W.J.T. Mitchell, incoming University of Chicago President Don Michael Randel, and Professor Martha Ward at "Happening" (February 10, 2000).



Hugo F. Sonnenschein, Lindy Bergman, Kimerly Rorschach, Richard Gray and Anne D'Harnoncourt at the Shapiro Award Dinner (April 3, 2000).



Donna Blue Lachman performs excerpts from her one-woman show, "Pieces of Guggenheim," at the Shapiro Award Dinner (April 3, 2000).

Lecture

April 27, 2000

Cochrane-Woods Art Center

Professor Peggy McCracken of the Department of Romance Languages, University of Michigan, discussed "Devotional Practice in Medieval Fiction: The Grail and Its Hosts."

Public Exhibition Tours

May 21 and June 4, 2000

The Third Joseph R. Shapiro Award Dinner

April 3, 2000

The Drake Hotel

The museum's biannual benefit gala honors a distinguished collector whose vision and connoisseurship have been instrumental in recognizing, preserving, and promoting the work of important artists, movements, or traditions in the visual arts. This year, the Smart Museum honored Lindy Bergman, a distinguished collector of modern art and a longtime patron of the arts in Chicago and at the University. Anne D'Harnoncourt, director and C.E.O. of the Philadelphia Museum of Art, honored Mrs. Bergman in her keynote address, and outgoing University of Chicago President Hugo F. Sonnenschein presented the award. Donna Blue Lachman entertained guests as she "channeled" another famous collector, Peggy Guggenheim, in an excerpt from her one-woman show "Pieces of Guggenheim." The event raised substantial operating support for the museum, as well as funds for a study travel fellowship that is presented to an especially promising advanced graduate student in the University of Chicago's Department of Art History.

Transforming Images: The Art of Silver Horn and His Successors

Opening Reception and Lecture

April 13, 2000

Lecture held at the Biological Sciences Learning Center

In honor of the exhibition, 25 members of Silver Horn's family and of the Kiowa tribe attended a traditional private blessing before the exhibition opened to the public. The public opening reception featured the lecture "Artists, Ethnographers, Visionaries, and Historians: Plains Indian Graphic Arts in the Nineteenth Century" by Janet Catherine Berlo, Professor of Gender and Women's Studies and Professor of Art History, University of Rochester, New York.

Educators' Open House

April 27, 2000

Educators from around the city participated in a tour of the exhibition, gathered ideas and teaching materials, and scheduled class visits.



Exhibition curator Bob Donnelley discussing a ledger book with guests (above) and members of the Silver Horn family (left) at the opening of *Transforming Images* (April 13, 2000).



Family Day May 7, 2000

Presented in collaboration with the American Indian Center, the Mitchell Museum of the American Indian, and the University of Chicago's Native American Student Association

Parents and children created their own stories through narrative drawing activities. They also enjoyed exhibition tours, a performance of *Winter Summit* (written by E. Donald Two-Rivers) and a discussion with Lakota artist Julia Brown Wolf.

Symposium

May 12, 2000
Breasted Hall, Oriental Institute

This symposium, entitled "Resistance, Co-option, and Assimilation in Plains Indian Art" gathered renowned scholars in anthropology, ethnography, and art history, including Candace S. Greene, Specialist for North American Ethnology, National Museum of Natural History, Smithsonian Institution, Washington, D.C.; W. Jack Rushing III, Professor of Art History and Chair, Department of Art, University of Houston, Texas; Father Peter Powell, Senior Research Associate, The D'Arcy McNickle Center for American Indian History, the Newberry Library, Chicago; Raymond D. Fogelson, Departments of Anthropology and Psychology, University of Chicago; Lakota Sioux artist Arthur Amiotte; and Robert G. Donnelley, curator of the exhibition.



Michael C. Murphy, Richard Gray, Kimerly Rorschach, Richard Brettell, and Mrs. Robert B. Mayer at the Sara Lee Foundation Millennium Gift Reception (May 31, 2000).



Stefanie White, Priscilla Stratten and Imelda Sajna at the Sara Lee Foundation Millennium Gift Reception (May 31, 2000).

Collectors Series

May 13, 2000

After brunch, members toured *Transforming Images* with exhibition curator Robert G. Donnelley and Candace S. Greene, Specialist for North American Ethnology, National Museum of Natural History, Smithsonian Institution, Washington, D.C.

Performance and Storytelling

June 1, 2000

White Hawk, a Chicago-based drum group, performed Southern Plains-style music and Oklahoma-based Kiowa storyteller Florene Whitehorse-Taylor enthralled audiences with her tales.

Public Exhibition Tours

April 30, May 28, and June 11, 2000

Sara Lee Foundation Millennium Gift Reception

May 31, 2000

Along with the Metropolitan Museum of Art, the National Gallery of Art, and The Art Institute of Chicago, the Smart Museum was chosen as the only university museum to receive a work of art as part of Sara Lee Corporation's Millennium Gift. At a special reception in May, Michael E. Murphy, President of the Sara Lee Foundation, presented the museum with a work by French sculptor Aristide Maillol (*Phyrne*, 2000.18; see p. 28). Richard Brettell, Curator of the Sara Lee Collection, discussed the importance of this work within the sculptor's oeuvre and its significance in the context of the Smart's collection.

Sources of Support

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Statement of operations (unaudited) from July 1, 1999 through June 30, 2000.

Revenues

Earned income	110,000
Corporate grants	31,000
Foundation grants	135,000
Government grants	73,000
Individual contributions	193,000
Gala benefit	279,000
University allocation for direct expenses	325,000
University allocation for physical plant expense	167,000
Endowment payout	270,000
FY 99 Credits	73,000
TOTAL REVENUES	\$ 1,656,000

Expenses

Staff salaries	385,000
Benefits	67,000
Supplies and services	203,000
Exhibitions	136,000
Public Relations and Development	300,000
Earned Income Expenses	46,000
Education Programs	172,000
Operations and maintenance of physical plant	167,000
Reserve fund for FY 2001 Expenses	180,000
TOTAL EXPENSES	\$ 1,656,000

Net operating results 0

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David Emanuel	Sarah Weber
Deangelo Evans	Imani Wornum
Joshua Gerrard	Malik Wornum

Café Attendants

David Emanuel
Elizabeth Gimson
Eileen Hollinger
Jed Kim
Rebecca Nagel
David Noah
Sang Park
Lindsey Pawlowski
Aimee Scala
Sarah Weber

Student Docents

Elise Beyer
Marina Budovsky
Peter Bugg
Jennifer Cardy
Elvia Camarena
Carolyn Chen
Olivia Chin
Danielle Choi
Sonia Diaz
Rhaina Echols
Timothy Frawley
Amy Grossman
Lori Hepner
Nicholas Rafferty
Michael Rosenberg
Anna Sampson
Rebekah Schnidt
Margaret Smith
Cassandra Solis
Dan Velleman

