The David and Alfred Smart Museum of Art
The University of Chicago
"We must reassert everything we believe about the principles for which we exist: the reasoned and thoughtful work against suffering and ignorance."

Don Michael Randel
President, University of Chicago
September 11, 2001

The David and Alfred Smart Museum of Art supports the University of Chicago’s educational mission through engagement with all aspects of the visual arts. As we face a future that promises significant change in many ways of our ongoing experience, our fundamental mission remains the same: we continue to pursue new knowledge, and to promote broader understanding, through our unique resources and perspectives.

2000-2001 was a year of tremendous activity for the Smart Museum. We presented 12 exhibitions, the largest number ever in one year, on topics as far-ranging as the ecological concerns of contemporary art and the Buddhist sculpture of ancient Gandhara (present-day Afghanistan). We engaged in a range of exciting collaborations, including an exhibition featuring the work of German artist Martin Kippenberger co-organized with the Renaissance Society at the University of Chicago, and an exhibition devoted to the prints of H.C. Westermann organized in partnership with Chicago’s Museum of Contemporary Art. And we acquired 46 works for the collection, including the generous gift of a major icon of feminist art history.

For the Smart Museum in particular, this plan promises significant change in many aspects of the visual arts. As we face a future that will help us undertake ever more ambitious projects and programs, increase collaborations with other organizations across campus and across the city, build new audiences, and, ultimately, expand the museum facility to meet these demands. Now in the early stages of planning, this expansion will ultimately take place to the west, on the site of the present Young Building, and is expected to include expanded facilities for the Renaissance Society and the Court Theatre as well.

We are especially grateful to the Smart Museum’s Board of Governors, whose names are listed on page four, for their leadership and guidance, and to our other advisory committees, the Visiting Committee on the Visual Arts and the Education Advisory Committee, whose names are also listed there. We also wish to acknowledge the support of University of Chicago President Don Michael Randel and Provost Geoffrey R. Stone, whose interest in the museum is critical to our endeavors. Finally, we offer heartfelt thanks to the Smart Museum’s many friends and supporters, who have made possible our many successes. Thanks to your generous interest and engagement, we look toward the future with confidence.

Richard Gray
Chairman, Board of Governors
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 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 works in which we live.

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

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).
Museums and Other Monsters

W. J. T. Mitchell
Since I am going to argue that museums are monsters in every important sense of the word, it may be important to say at the outset that many of them are beautiful, hopeful monsters. I am a lover of museums, and a rather promiscuous, indiscriminate lover at that. I roam the world in search of the perfect museum, a utopian space where (in the spirit of William Blake’s illuminated books) visionary forms dramatic are assembled in vivid tableaux that allow the beholder to have a prophetic vision of past, present, and future in a unified array. I am capable, therefore, of being seduced by all sorts of museums, from bloated leviathans like the Getty Center to tiny store-front operations like the Museum of Jurassic Technology to vulgar attractions like Madame Tussaud’s. When in New York I like to work both sides of Central Park, giving as much time to the American Museum of Natural History as to the Metropolitan, and ranging Manhattan’s subway spine from the Cloisters to the New Museum in SoHo.

I will admit to a special preference for the young, experimental, and often ephemeral museums that spring up for a brief time and then vanish like the flowers of May. It is in these museums that the human instinct to “museify” is expressed in its purest form. At a time when commemoration has become a heavy industry, and admission to a holocaust museum needs to be booked months in advance, the District Six Museum in Capetown, South Africa is a refreshingly modest departure. It is not a monument to racial or ethnic identity, but a multi-racial, “colored” neighborhood of Asians, Africans, Jews, and Arabs that was bulldozed by the apartheid regime in the name of the usual euphemisms (public health and safety). A familiar code word for racial purity. It commemorates the monstrosity of apartheid, not with any ostentatious monument, but with empty space, a large tract of vacant lots in which the faint traces of streets and building foundations are the only remains of a bustling neighborhood. Street signs, photographs, documents, and other relics of the neighborhood are gathered in a nearby church, which serves as a kind of diasporic community center for a vanished community. Meanwhile, debates rage over what to do with that valuable empty space: should it be redeveloped with housing projects, commercial and industrial buildings? Landscaped as a commemorative park with suitable monuments? Or left as it is, a ruined site in which, as some former residents insist, the earth has been “saled” or cursed? This last position (which will prevail by default as long as no decision is reached) to my, the most interesting. It refuses the band-aid of aesthetic “improvement,” and the amnesia of redevelopment, and has the effect of keeping the wound open, prolonging the healing process. It also has the effect of keeping the museum space open for improvisation, performance, and renewed acts of commemoration by artists and community members. District Six is the site of an intense outpouring of community support that brings together several generations of South Africans together, commemorating a shared trauma—the monstrosity known as apartheid—and a shared resolve to build a new multicultural nation, one neighborhood at a time. No matter how much we may love them, then, there is always some kind of monster lurking in every museum, and museums are themselves monstrous entities. Their monstrosity is often concealed by a discreet curtain, a facade of civilized rationality and order. But every monument to civilization, as Walter Benjamin reminds us, is a monument to barbarism as well. There are skeletons in the closet, and that is exactly what we want to see when we go to a museum, most of all when they are concealed from view. The first truly national museum of the United States, Charles Willson Peale’s museum in Philadelphia, makes this point rather vividly. (Figure 1) Peale raises the curtain to reveal an orderly array of specimens housed in
cabinets on the left, but behind the partly raised curtain on the right we glimpse the log of a monster—the great mastodon skeleton that Peale excavated in Sharon Springs, New York. The mastodon or mammoth were two not distinguished yet in Peale's time) was, of course, the "monster attraction" that lured visitors into Peale's museum. Like a carnival Barker, Peale only gives as a teasing glimpse of an event. The promise is of a spectacle of overwhelming violence and power, a gigantic creature whose frame threatens to break out of the museal framework in which it is displayed.

The mastodon was the monster of its moment. As the American.species, it epitomized the frontier of Enlightenment natural history. Despite George Catlin's hypothesis of the catastrophic extinction of species, Thomas Jefferson believed the Indian legends that the American mammoth was still alive in the farthest northern reaches of America. Referred to as "the mammoth president" by both admirers and detractors, Jefferson thought the fossil remains of giant animals were living refutations of the common European prejudice that the hostile climater of North America would render species impotent and infertile. Jefferson saw the big bones of America as a proof that our "natural constitution" was vigorous and healthy, and that the fledgling nation was destined for greatness. The monster which, from the Indian point of view, was an object of death and destruction, was for Jefferson a harbinger of America's destiny as a world-dominant empire. The mammoth is an emblem of America's "natural constitution," the monstrous animal-counterpart to its legal, artificial constitution. "The Constitution of the United States" runs a toast of the day, printed in the Portfolio of slop, "may its ribs be as ribs of brass, and its belly of a beast that has a life of its own, one whose appetite is insatiable, and whose will or 'mind' is capricious and unpredictable."

The word "monster" comes from the Latin word monstrosus, to warn, and is linked, via medieval Latin and Old French, to the word meaning "to show." The monster is traditionally a malicious beast, a marvel or curiosity that attracts fascin­ated beholders and "admires" them with some moral lesson—an admonition to recall the past, or a premonition of a possible future. Monsters are curiosities, prodigies, deformities. Their appearance in the world is a warning or reminder of disaster and moral death. From the dragons to the dinosaur, the monster is associated with extinction anxieties, apocalypse, catastrophe, and revelation. As a vehicle for instruction through shows and displays, the monster is closely related to the "monstrosity," an open or transparent vessel or vehicle in which a holy relic or the host itself is displayed. The museum, similarly, is an extended architectural monument, a massive framework for the display of relics. The monster is also connected to the notion of "de-monstration" in science, the display of evidence or the performance proof of a proposition. The monster is thus both that which is shown, and the framework in which it is exhibited. It is both an object in the collection (like the monstrous mutations—three-headed calves, Siamese twins) that enshrine the display cases of the Jardin des Plantes, the natural history museum in Paris), and the total structure (both building and collection) in which the specimen appears. So the monstrousness of museums is not merely an idle figure of speech, but a deeply resonant feature of their structure and content. A monster is a hybrid, composite creature, often containing incongruous elements into a single body: Frankenstein's monster is a horrific medley of disparate body parts stitched together into a single, animated form. A museum, similarly, is a corporate entity that sutures together incongruous, competing departments and interests, and exhibits them with a mixture of codes and media to produce anything; they consume the relics of the past and periodically digurge a portion of what they have eaten and put it on display. Museums and monsters thus converge in the project of making a spectacle of a heterogeneous totality. Every collection of specific objects, as Susan Stewart and many others have argued, aims in principle at a total comprehensiveness of coverage; every monster, similarly, epitomizes a totality, a "living organic unity" snarled together out of heterogeneous elements.

Museums are not alone in being monsters of course. All social institutions, all corporate entities, including the commonwealth (as Hobbes saw) are monstrous artificial beings, composites of human, animal, and mechanical elements in a "body politic." If the museum originated in institutions like the aristocratic treasure chamber or imperial cabinet of curiosities, it has always been associated with the monstrous forms of centralized political power. The commonwealth as leviathan is simply the biggest, most comprehensive monster. The corporate structures of capital, from the era of the robber barons to the contemporary multi-national, are often compared to giant monsters, especially dinosaurs, whose image perfectly captures the ethos of Darwinian "survival of the fittest" and the cycles of innovation and obsolescence that characterize corporate organisms. (Scores) 2. Theodore Adorno once suggested that the much-hailed discoveries of extinct fossil creatures like mammoths and dinosaurs are ways of preparing modern publics for the onset of the "monstrosity total state," a world in which the combined power of governments and capital combine to destroy the last remnants of human dignity for the great majority of ordinary people. If the dinosaur is a symbol of gigantism and ravenous appetite, it is also an image of the fate of history's losers, the workers cast on the scrap-heap of the evolutionary progress of capital. We live in an age when corporate gigantism is experiencing a renaissance of outsized mergers and escalating profits, leaving behind a trail of downsized human victims. If museums are monsters, then, they are far from being the biggest or the most dangerous ones in the landscape of modern life. To speak of museums as corporate entities that are subject to the logic of "late capitalism," as Rosalind Krauss does, is a reasonable starting place, but only a starting place, in understanding what museums are.

Museums are simply one species among the diverse array of collective, institutional monsters, from commonwealths to corporations. We need to ask, therefore, what their distinguishing characteristics are; what makes them so special kinds of monsters? Perhaps the most obvious difference between museums and the other monsters of modern life is their exhibitionism. Of course every nation has its paragons and parades, and every corporation has its logo and its "image" to maintain. But these kinds of shows are supposed to be in the service of some other purpose—national unity, profitability, etc. With museums, the show is an end in itself. The museum exists to show what it has, and what it has must be worth showing and telling about. Museums are thus mixed media, visual-verbal images of lost worlds. Museums are not supposed to produce anything; they consume the relics of the past and periodically digurge a portion of what they have eaten and put it on display. Museums and monsters thus converge in the project of making a spectacle of a heterogeneous totality. Every collection of specific objects, as Susan Stewart and many others have argued, aims in principle at a total comprehensiveness of coverage; every monster, similarly, epitomizes a totality, a "living organic unity" snarled together out of heterogeneous elements.

"Today, gentlemen, we trade in the brute force of the T. Rex for the cunning of the raptor."

structures of communication and symbolization. Like illustrated books, film, television, and even a Trump strip, they are composite art forms, combining not just words and images, sounds and sights, but material objects and architecture into a complex totality. In contemporary culture museums have evolved rapidly from being elite forms of mediation, oriented toward refined aesthetic consumption and scientific research, into their current state as mass media. It is a commonplace in contemporary theory that museums are now in direct competition for "entertainment dollars" with movies, television, sports, shopping malls, theme parks, tourism, and other leisure industries. Many people wish that this were not so and pine for the days of elite refinement, but it seems clear that there is no going back. The monstrous character of the museum is epitomized by the contemporary phenomenon of the blockbuster show in which historical relics and artistic masterpieces are recycled as commodities spectacles for mass consumption. It isn't just the gigantic size and costs of these shows that make them monstrous, but the incongruity of subjecting objects, many of them survivors from the age of elite refinement, to the distracted gaze of the crowd. What happens to the sermon of Manet's Woman with a Parasol when beheld by a sweaty, irritable, wearing Walkmans. On the other hand, bad breath is something that kids like to look at. Exhibition curators at these staffing of natural history museums between what are called "content curators" (who know something about natural history) and "exhibition curators" (who are supposed to know what kids like to look at). Exhibition curators at these shows might be seen as the encounter of two monsters: the museum itself and the mass audience it attracts.

Every museum professional I talk to is ambivalent about the blockbuster show. They are indispensable for the bottom line, but they are expensive, time-consuming, and risky. And there are serious questions to be raised about the quality of expertise that pays salaries to look after alleged "natural history" and "artistic masterpieces" who are supposed to know what kids like to look at. Exhibition curators at these museums typically get their training in the的小 professorate each decade.


and texts—the uniforms and pageantry, the photographs and paintings, the narratives and laws and scholarly writing.

The museum is the ideal institution for staging this sort of object lesson. And this may be even truer today, in a time when we are constantly being told that "object-based" art history is obsolete and dematerialized, visual forms of image-making seem dominant. As Kim Rorschach has noted, we are just emerging from a period in which "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." But theory has moved on. The "linguistic turn" that Rorschach describes has been supplanted by a "pictorial turn" that emphasizes the role of imagery and visual representation, and by a return to the study of material culture and what Bill Brown calls "things." The objects in museums no longer seem quite so inert and pacified. The cates of structural explanation which made them into mere sign-functions have been shattered, and the objects are posing the balls, looking for food.

Some objects, however, are not so easily pacified. The artist Fred Wilson "activated" an exhibition of modernist painting at Chicago's Museum of Contemporary Art a few years ago by transporting a number of ethnographic portrait from the Field Museum of Natural History. He positioned the sculptures as guardian figures in front of the paintings, their faces roughly at shin level. This had the disconcerting effect of "cutting off the legs" of the beholders as they stood in front of the paintings, as if the faces of African warriors and princes were studying the shoes of the spectators; their faces in danger of being isolated by the spectators\' physical presence. The normal convention of beholding assumes, of course, that one\'s "place to stand" is unproblematic, indeed, that one\'s body can be, for the moment, suspended in the purely visual contemplation of a picture. But the return of objects to museums (and, one suspects, to art history and cultural study more generally) means a return of the body as well.

It also means a return of the university museum to a leading position in the contemporary museal world. If the major public museums are locked in an unholy alliance with corporate capital, their dinosaurs performing in McDonalds commercials and their art works courting media-driven scandals, the university museums are well-positioned to be the most agile, intelligent, and forward-looking beasts in the museal jungle.


16. This essay was made by Kim Rorschach, "Smart Museum in Context," 17. This essay was made by Kim Rorschach, "Smart Museum in Context," 18. The wrtings of Andreas Huyssen, James Clifford, Stephen Greenblatt, and Umberto Eco have been tremendously influential on the concept of the museum as an "ideal institution," and especially on the model of "the museum as an ideal" as opposed to the "museum as an institution," as in Eco's The Guernica Triangle: What Do the Museums Do? (Chicago: University of Chicago Press, 1981).
The Smart Museum's diverse collection includes over 8,000 objections. Strengths include modern, contemporary, and east Asian works, as well as works on paper of all periods.

Objects listed below entered the permanent collection from July 1, 2000 through June 30, 2001. Dimensions are in inches, followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisoné references follow dimensions. Works marked with an asterisk (*) are designated for the campus loan collection.

**European and American**

**Paintings**

**Josef Albers**
American, born in Germany, 1888–1976

*Homage to the Square*, 1962
Oil on canvas, 10 1/4 x 10 1/4 (26.1 x 26.1)
Gift of Janice and Henri Lazarof, 2000.47

**Dorothea Tanning**
American, born 1910

*Woman Fleeing Fear Itself*, 1978
Oil on canvas, 25 1/4 x 18 (64.1 x 45.7)
From the collection of Janice and Henri Lazarof, 2000.23

**John Virtue**
Spanish, lives in U.S.A., born 1950

*Keith (Black #4)*, 1980
Oil on canvas, 10 1/2 x 10 1/2 (26.7 x 26.7)
From the collection of Janice and Henri Lazarof, 2000.30 *

**Esteban Vicente**
American, born 1915

*The Turkish Bath*, 1978
Oil on canvas, 31 x 40 (78.7 x 101.6)
From the collection of Janice and Henri Lazarof, 2000.30

**Hamilton A. Wolff**
American, 1883–1965

*Xmas Procession*, 1965
Oil on canvas, 48 3/4 x 48 (123.8 x 123.8)
From the collection of Janice and Henri Lazarof, 2000.30 *

**Sculpture**

**Artist Unknown, Germany, Rhineland**

*Maddern and Child, thirteenth or early fourteenth century*
Polychromed wood with removable metal crown, height: 34 3/4 (93)
Gift of Kinsey S. Wilson (AB ’79) and Katherine A. Touart (AB ’78), on behalf of the Estate of Margot S. Wilson, 2000.3

The Turkish Bath is widely considered to be Sylvia Sleigh’s masterpiece. In this work, Sleigh reverses the convention of the female nude or exotic odalique as sex object, placing attractive men in similar revealing and compliant attitudes. The composition poetically recalls such classics of art history as Ingres’ and Titian’s paintings of the same title and Titian’s Venus and the Lute Player. The sitters include four critics—Scott Burton, John Perrault, Carter Ratcliff, and the recumbent Lawrence Alloway (Sleigh’s husband)—plus two views of Sleigh’s frequent model, the bushy-maned Paul Rosano. Sleigh’s portrait is sympathetic to her sitters, whom she knew well and admired professionally. As she explained in a 1978 interview, her “idea was to do a Turkish bath which would be exact­ly the opposite of Ingres’. It is a thing of beauty, everyone in it would be fully individualized, all would be perfect.” As an icon of feminist artistic activity of the 1970s, The Turkish Bath strengthens the museum’s holdings of twentieth-century American figurative and realist painting and joins Sleigh’s group portrait of the family of the artist Leon Golub and Nancy Spero already in the collection.
Among the best-known Beaux-Arts sculptors active in America at the turn of the last century, Lorado Taft specialized in large-scale public monuments. Many of them were in Chicago where he lived after 1896 and worked for most of his career in his Midway Studios, the historic site that now houses the University of Chicago’s studio art program. Taft also taught at the School of the Art Institute of Chicago and wrote art criticism and history. As part of his interest in education, he designed and executed a series of so-called “peep shows”, small dioramas that represent episodes in the lives of famous sculptors. The Smart Museum has acquired two small unfired terracotta models made for this series; these sculptural models enhance the Smart Museum’s collection of American and turn-of-the-century academic sculptors.
Hans Hofmann, 2000.36
© Estate of Hans Hofmann / Licensed by VAGA, New York, NY

H.C. [Horace Clifford] Westermann
American, 1922-1981
Study for "Port of Shadows", circa 1967
Pen and ink on wove paper, sheet: 13 1/2 x 10 1/2 (34.3 x 26.7)
Purchased, Paul and Miriam Kirkley Fund for Acquisitions, 2001.33

Prints
Six German artists (Gudrun Hertzsch, Michael Morgner, Thomas Ranft, Dagmar Ranft-Schinke, Klaus Suss, and Steffen Volmer)
Germany, Chemnitz, Stadt Chemnitz Kulturamt, publisher
Homage to Edvard Munch (Hommage a Edvard Munch), 1999
Portfolio of 12 woodcuts, etchings and lithographs, two prints each by, with text and colophon pages, ed. 14/40, various dimensions and paper types
Gift of the Kunstsammlungen Chemnitz, Germany, 2000.60-A

Robert Arneson
American, 1930-1992
H.C., 1983
Woodcut, ed. 15/25, block: 22 1/2 x 17 1/2 (57.2 x 44.5)
Gift of John F. Peloza, 2000.70

Max Beckmann
German, 1884-1950
Skating (Eislauf), 1922
Lithograph, ed. XVII/XX, sheet: 23 1/2 x 15 3/4 (59.7 x 40)
Gift of Joseph V. and Gwenda Smith, 2000.88

Stefano Delia Bella
Italian, 1610-1664
Banquet of the Piacevoli, 1627
Etching, sheet (trimmed within the plate but outside the border): 10 x 15 1/4 (25.3 x 38.8)
Purchase, Gift of Carl Bungalo, by exchange, 2001.1

Jacques Callot
French, 1592/93-1635
The Large Miseries of War (Les Grandes Misères de la Guerre), 1633
Suite of 18 etchings, plate dimensions vary

Lovis Corinth
German, 1858-1925
Grandmother with Grandchildren (Grossmutter mit Enkelkindern), 1919
Drypoint, ed. of 46, plate: 12 x 9 in.
(Sheet: 19.5 x 12-9 cm.)
Schwarz 347 iii/iii
Gift of Joseph V. and Gwenda Smith, 2000.90

Lovis Corinth
German, 1858-1925
The Servant (Der Knecht), 1920
Etching and drypoint, ed. of 50, plate: 12 6/8 x 9 3/4 (32.4 x 24.8)
Schwarz 380-VIII
Gift of Joseph V. and Gwenda Smith, 2000.91

Roy De Forest
American, born 1930
Untitled (dog in landscape)
Lithograph (printed in glitter gray), ed. 84/100, composition/sheet: 12 3/4 x 17 3/4 (32.4 x 45.1)
Gift of the Joel and Carole Bernstein Family Collection, 2001.12

Jules Engele
American
Untitled
Color lithograph, artist's proof impression, sheet: 28 x 20 (71.1 x 50.8)
From the collection of Janice and Henri Lazarof, 2000.57

Jules Engele
American
Untitled
Color lithograph, ed. 12/20, sheet: 17 1/2 x 29 (44.5 x 73.7)
From the collection of Janice and Henri Lazarof, 2000.56

Sam Francis
American, 1923-1994
The Web, 1972
Color lithograph, ed. 1/50, sheet: 42 x 54 1/2 (106.7 x 138.4)
From the collection of Janice and Henri Lazarof, 2000.29

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Around 1987 the prolific German artist Martin Kippenberger began to collect and draw on hotel stationery, a practice that continued for the rest of his life. Over time he created hundreds of these drawings, which range stylistically from the abrasive aesthetic of Dada to the exquisite caricatures of Daumier. They cover an equally broad range of subjects, with some recurring threads. One of Kippenberger's ongoing tactics—in all media—was to use self-portraiture as a means to explore the ambiguous role of the contemporary artist in society, and he does so here through allusive, collage-like imagery and text. Unlike many of the hotel drawings, this one seems designed with careful attention to the "found" graphics of the hotel stationery. This work is one of several hundred such works included in the exhibition Martin Kippenberger: Hotel Drawings and the Happy End of Franz Kafka's "American" (2000). It will be an important complement to the museum's German Expressionist works as well as a key addition to the collection of contemporary works on paper.
26 Acquisitions to the Collection

Maryan (Pinchas Burstein)  
American, born in Poland, and lived in Israel and France, 1927–1977  
Untitled (head wearing miter hat), 1966  
Lithograph on cream wove paper, artist’s proof impression, composition: 17 x 12 1/4 (43.2 x 31.1), sheet: 21 1/4 x 20 (54.0 x 51.1)  
Purchase, Anonymous Gift, 2001.45

Maryan  
Untitled (seated figure), 1966  
Lithograph on white wove paper, artist’s proof impression, composition: 16 1/4 x 11 (41.3 x 28.2), sheet: 24 1/4 x 17 (61.7 x 43.8)  
Purchase, Anonymous Gift, 2001.46

Maryan  
Invitations/Poster (The Printers and Their Wives Are Invited for a Dinner-Party in Chinatown on May 24 at 7:30 P.M., All members of Tamarat Are Cordially Invited to Join Us the Maryans, Restaurant Hwa Kang; Low 403 Gift 335 Way, L.A., 1967)  
Lithograph on red-tan Japanese wove paper, trial proof impression, composition: 37 1/2 x 26 1/2 (95.3 x 67.3), sheet: 37 1/2 x 25 1/2 (95.3 x 64.8)  
Purchase, Anonymous Gift, 2001.48

Ludwig Meidner  
German, 1884–1966  
Ernst Rathenau, 1924  
Drypoint, artist’s proof impression, plate: 20 1/8 x 15 1/4 (51.1 x 38.8), sheet: 21 1/4 x 17 (54.0 x 43.2)  
Gift of John E. Peluso, 2000.21

Willard Midgett  
American, born 1937  
Hitchhiker, 1974  
Etching, ed. 25, plate: 17 5/8 x 11 1/4 (44.8 x 28.6), sheet: 22 1/4 x 15 3/4 (56.9 x 40.1)  
Gift of the Joel and Carole Bernstein Family Collection, 2000.13

Giorgio Morandi  
Italian, 1890–1964  
Flowers in a Vase on a Oval Shadow ( Fiori in un Cornetto su Fondo Ovoidale), 1929  
Etching, ed. 30/40, plate: 11 1/4 x 7 7/8 (28.9 x 20.0), sheet: 15 5/8 x 11 3/4 (40.1 x 30.0)  
Gift of Joseph V. and Gwenida Smith, 2000.52

Barbara Hepworth  
British, born in London, 1903–1975  
Broken Wing, Icarus, 1960  
Color etching and aquatint, ed. 16/60, composition: 19 1/2 x 14 3/4 (49.5 x 37.5)  
Gift of Dr. Lester S. King, 2000.33

Kanemitsu Matsuni  
American, born in Japan, 1922  
Untitled, circa 1966  
Aquatint and etching, artist’s proof impression, sheet: 16 1/8 x 25 (41.3 x 63.5)  
From the collection of Janice and Henri Lazarof, 2000.32

Ludwig Meidner, 2000.71  
Portrait prints by the German painter, draftsman, and printmaker Ludwig Meidner often express the psychological state of the sitter through the artist’s idiosyncratic expressionist style. Through its subject and style, this drypoint is an exemplary reflection of the visual culture of the early Weimar Republic. The print depicts Ernst Rathenau, the publisher of the Euphorion Press and one of the intellectual and business leaders who forged the German “print revolution” in the early 1920s (as noted in the Smart Museum’s 1992 exhibition devoted to the German print portfolio). The pensive seated pose employed here updates a genre of eighteenth-century portraiture: men of letters caught in moments of rest or relaxed contemplation. Early modern printmaking in Germany and Austria is one of the strengths of the Smart Museum’s graphics collection, and while the museum owns two other portrait prints by Meidner, this is one of his drypoints to enter the collection. Meidner excelled in this medium, and the dark, velvety hue of this proof print make it especially desirable.
Acquisitions to the Collection

Claus Oldenburg
American, born in Sweden, born 1929
Symbolic Self/Portrait with "Equus", 1979
Color offset lithograph, ed. 187/300, composition: 13 5/8 x 15 (34.2 x 38.1)
Acquired and printed: 1979
From the collection of Janice and Henri Lazarof, 2000.47

Magdalena de Passe
Dutch, 1600-before 1640
Salamacis and Hermaphroditus (after J.C. Pynas), 1623
Etching and engraving: plate: 8 1/2 x 5/6 (21.9 x 12.7)
Purchase, Gift of Carl Bungius, by exchange, 2001.40

Peter Saul
American, born 1934
White Sex, circa 1970
Color lithograph, proof impression, sheet: 28 1/4 x 20 3/4 (71.4 x 52.8)
Gift of John F. Peters, 2000.72

Manfred Schwartz
American, 1919-1970
American Gnome, 1957
Etching, sheet (trimmed to plate with tab of artist’s butterfly monograph): 11 11/16 x 11 1/16 (29.3 x 28.2)
Gift of the Joel and Carole Bernstein Family Collection, 2000.24-2000.30

Manfred Schwartz
American, 1919-1970
Spring Composition, 1952
Etching and drypoint, plate: 10 1/4 x 19 1/2 (26.1 x 49.5)
From the collection of Janice and Henri Lazarof, 2000.54 *

Manfred Schwartz
American, 1919-1970
Surreal Composition, 1952
Etching and drypoint, plate: 10 1/4 x 19 1/2 (26.1 x 49.5)
From the collection of Janice and Henri Lazarof, 2000.55 *

H.C. (Horace Clifford) Westermann
American, 1902-1985
View of Venice, 1977
Color lithograph, ed. 6/100, sheet: 22 1/4 x 30 (56.5 x 76.2)
Gift of Joseph V. and Goenda Smith, 2000.57

Photographs
Jimmie Durham
British, born 1959
Walking on the Beach, April 1984
Photograph collage, sights: 36 x 24 1/2 (91.4 x 62.2)
From the collection of Janice and Henri Lazarof, 2000.24

Laura Letinsky
American, born 1962
Untitled (children near a bridge, Prague, circa 1984-2001)
Photograph collage, sights: 36 x 24 1/2 (91.4 x 62.2)
Gift of Joseph V. and Goenda Smith, 2000.49

James Abbott McNeill Whistler
American, 1834-1903
Black Lion Wharf, 1859
Etching and drypoint, plate: 3 1/4 x 4 1/16 (8.3 x 10.4)
Kennedy 71 II/8
Gift of Joseph V. and Goenda Smith, 2000.96

James Abbott McNeill Whistler
American, 1834-1903
The Demonstration (La Manifestation), 1893
Woodcut, ed. 35/100, block: 8 1/2 x 11/2 (21.6 x 29.2)
Valleton-Georg 110
Gift of John F. Peters, 2000.73

Esteban Vicente
Spanish, born in U.S.A., born 1906
Print 20 Point, 1984
Color aquatint, ed. 5/50, sheet: 22 1/2 x 30 1/4 (57.4 x 76.7)
From the collection of Janice and Henri Lazarof, 2000.55 *

Esteban Vicente
Spanish, born in U.S.A., born 1906
Point to Point, 1984
Color aquatint, ed. 5/50, sheet: 22 1/2 x 30 1/4 (57.4 x 76.7)
Gift of Joseph V. and Goenda Smith, 2000.97

H.C. (Horace Clifford) Westermann
American, 1902-1985
View of Venice, 1977
Etching, sheet (trimmed to plate with tab of artist’s butterfly monograph): 4 7/8 x 3 1/2 (12.4 x 30.2)
Gift of Joseph V. and Goenda Smith, 2000.57
Laura Letinsky
Untitled (pink peonies), 1999-2000
Chromogenic print, ed. 3/15, sheet: 20 x 24 (50.8 x 61)
Purchased with funds from the Carl Rungius Gift, 2001.41

Jaroslav Rostler
Czech, 1922-1993
Print (wine bottle and glass), 1929
Gelatin silver print, vintage impression, 9 x 6 1/2 (22.9 x 16.5)
Purchased with funds from the Paul and Miriam Kirkley Fund for Acquisitions, 2000.63

Leo Rubinfien
American, born 1953
A Map of the East, portfolio assembled and printed 1992-93 from negatives taken 1979-88
Portfolio of 255 Ektacolor (type-C/chromogenic) photographic prints, ed. 2/5, each sheet: 11 x 14 (27.9 x 35.6)
Gift of David and Shulamith Rubinfien, 2001.9A-U

Ben Shahn
American, 1898-1969
Untitled (New York City), 1932-35
Gelatin silver print mounted on heavy paper, vintage impression, sheet: 10 1/4 x 7 1/2 (26.1 x 19)
Purchased with funds from the Carl Rungius Gift, 2001.37

Josef Sudek
Czech, 1896-1976
Strecno Castle, 1920s
Gelatin silver print, vintage impression, sheet: 9 1/4 x 11 3/4 (23.5 x 29.8)
Purchased with funds from the Paul and Miriam Kirkley Fund for Acquisitions, 2001.39

Decorative Arts
Jean Dubuffet
French, 1901-1985
Puzzle, after 1981
Multiple, offset color lithograph on paperboard, ed. of approximately 200, sheet: 10 x 8 1/4 (25.4 x 21)
Gift of the Joel and Carole Bernstein Family Collection, 2001.21

Attributed to Archibald Knox, designer
English, 1864-1933
English, London, Liberty & Co., manufacturer
Candlestick, circa 1900-05
Cast and wrought pewter, h. 5 1/4 (13.3)
Gift of the Joel and Carole Bernstein Family Collection, 2001.22A-B

William Mackie, designer and manufacturer
Scottish, active 1870s-90s
Quaich, 1884
Silver, gold, enamel and semi-precious stones, h. 2 3/4 (7), diam. of mouth 3 5/8 (9.2)
Gift of Robert Cook, 2000.25

Asian
Chinese: Sculpture
Chinese, Northern Qi dynasty (550-577)
Tomb Figure (Mingqi): Soldier, 550-77
Molded and modeled earthenware with traces of cold-painted decoration, 10 1/2 (26.7)
Gift of Andy Suh, 2000.30

Chinese, Late Yuan (1279-1368) to early Ming dynasty (1368-1644)
Guanyin (Avalokiteshvara) in Royal Ease with Two Attendants, mid- to late fourteenth century
Cast bronze with traces of gilding and lacquer, h. 30 1/4 (77.3)
Gift of Brooks McCormick Jr. in honor of Mr. Minoru Saito, 2001.2

The Zhou Brothers
Shun Kuo, Chinese, lives in U.S.A., born 1952
Da Huang, Chinese, lives in U.S.A., born 1957
Life Temptation, 1992
Cast bronze, ed. of 5, h. 12 (30.5)
Gift in memory and spirit of Professor Stan D. Vesselandt
by his family, 2000.303

In 1919, Josef Sukdek turned his camera to the windows of his Prague studio and began a now-famous series of photographs titled From the Window of My Atelier (1940-1954). As with other works in the series, Sukdek composed this image so that the window frame and sill are barely visible at the dark edges of the image. He exploited the hazy stippling and undulating patterns of condensation on the windowpane so that the exterior scene dissolves in an abstracted, almost surreal pattern. This image, made during the German occupation of Czechoslovakia, offers a post-script to the museum's growing collection of central European photographs made between the two world wars. Like other vanguard Czech artists, Sukdek retreated to an internal exile during and after World War II. Although he continued to photograph landscapes and urban scenes, after 1940 his work centered on contemplative images made within the haven of his Prague studio.
Acquisitions to the Collection

Chinese: Ceramics

- Neolithic period, Yangshao culture
  - Handled Jar, 3000-2000 B.C.E.
  - Partially glazed earthenware with slip-painted decoration.
  - Diam. of mouth: 4 3/8 (10.2)
  - Gift of Andy Yeh, 2000.77

- Han dynasty (206 B.C.E.-220 C.E.)
  - Jar, first-second century C.E.
  - Glazed green earthenware.
  - Rim: 2 7/8 (7.28), diam. of mouth: 4 3/8 (10.2)
  - Gift of Andy Yeh, 2000.79

- Song dynasty (960-1279)
  - Bowl, probably seventh century
  - Glazed earthenware
  - Diam. of rim: 4 (10.2)
  - Gift of Andy Yeh, 2000.82

- Qing dynasty (1644-1911)
  - Jar, late nineteenth-early twentieth century
  - Gift of Andy Yeh, 2000.83

Chinese: Metalwork

- Eastern Zhou dynasty (771-221 B.C.E.), Late Spring and Autumn period, sixth-fifth century B.C.E.
  - Mirror with Decoration of Birds and Mythic Beasts
  - Cast bronze, h.: 8 2/3 (22.3), diam. of mouth: 6 1/8 (15.6)
  - Gift of John E. Pelz, 2000.64

- Song dynasty (960-1127)
  - Jar, eleventh-twelfth century
  - Glazed (white) porcelain (Ding ware), h.: 11 5/8 (29.5), diam. of rim: 9 1/16 (23.1)
  - Gift of Andy Yeh, 2000.84

Japanese: Painting

- Artist Unidentified, signed O-Ta (Cherry Riverbank, a studio name)
  - Japanese, Shōwa period (1926-1987)
  - Young Woman Reading by a Window
  - Hanging scroll, ink and opaque colors on silk, painting: 29 1/8 x 10 1/4 (74.1 x 26.2)
  - Purchase, Gift of the Friends of the Smart Museum, 2000.35

Japanese: Prints

- A Portfolio of Ancient Buddhist Prints, 1953-1973
(published 1975)
  - Woodblock prints, ed. with notations by the artist in pencil on print
  - Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2000.67

Japanese: Photographs

  - Untitled (portrait of man with reflection in fan glazed)
  - Gelatin silver print, vintage impression
  - Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2000.38

One of the first important monk-painters of the Soto sect, Fugai Ekun did not conform to the usual course of a Zen monk and religious teacher. He lived a solitary life centered on meditation, far away from the major cultural centers and temples, without pupils or an independent school of followers. In this simple ink-brushed painting, Fugai depicts the Zen patriarch Daruma, one of his preferred subjects. In 1953, the Smart Museum began to acquire Zen Buddhist painting and calligraphy from the 16th century to the early modern period in Japan. This work by Fugai is a major addition to this developing collection; a significant example of Zen monochrome painting from the early Edo period that provides the essential introduction to this tradition of Buddhist art.
Acquisitions to the Collection

Japanese: Ceramics

Japanese, Kofun period
Jar, seventh century
Stoneware with partial natural ash glaze decoration (sue ware), h. 12 5/8 (32.1)
Purchased, Paul and Miriam Kirkley Fund for Acquisitions, 2000.68

Korean: Painting

Unknown Son Monk-Painter
Korean, Choson dynasty (1392-1910)
Portrait of the Son Monk Kyonghon (1542-1632), eighteenth-nineteenth century
Mineral colors on silk, painting: 49 7/8 x 37 1/2 (126.7 x 95.3)
Purchased, Paul and Miriam Kirkley Fund for Acquisitions, 2000.76

Cho Yun-hyon
Korean, 1775-1798
With colophon by Sin Wi (Korean, 1769-1845)
Album of Poetry, late eighteenth century
Album, 12 leaves, ink on blue paper (2 title pages), ink on paper (20 pages with inscribed poems), each sheet: 9 1/8 x 12 3/8 (23.2 x 31.4) (title pages), 7 1/8 x 10 7/8 (18.3 x 27.6)
Purchased, Paul and Miriam Kirkley Fund for Acquisitions, 2000.69

Korean: Ceramics

Korean, Choson dynasty (1392-1910)
Bowl, circa sixteenth century
Undecorated porcelain (white ware), h. 5 (12.7), max. dim. of irregular mouth 7 1/2 (19.1)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 2000.100

Korean, Choson dynasty (1392-1910)
Footed Ritual (?) Dish, eighteenth-nineteenth century
Undecorated porcelain (white ware), h. 4 3/8 (11.0), max. dim. of irregular rim 9 3/8 (24.5)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor, 2000.101

African

African, Ivory Coast, Baule Peoples
Ceremonial Covered Burial Vessel, twentieth century
Unglazed modeled earthenware, h. 9 1/2 (24.1)
Gift of Ms. Jane Cribb, 2000.65

Court official Cho Yun-hyon brushed this album of twenty poetic verses during the artistic renaissance of the eighteenth-century Korean court. At that time the Korean court identified itself as a "Little China". Chinese was the Choson court and diplomatic language, and Korean literati and scholar-officials were trained in Chinese calligraphy and classical literature. Like their Chinese counterparts, they were adept as amateur calligraphers, poets, and painters—practitioners of the so-called Three Perfections. The scion of a great clan of scholar officials, Cho brushed most of the poems in this accordion-fold album in his famed cursive script. The front and back pages display excellent examples of this equally acclaimed and distinctive archaizing seal script, while several poems at the beginning of the album are written in a standard script often reserved by the Korean literati for more formal documents. This album is further distinguished by the appearance of an end-note colophon brushed by Cho's son-in-law, Sin Wi (1769-1845), who was himself a renowned calligrapher in the Chinese manner. Produced during the apex of Choson court culture, this superb album of Chinese-style calligraphy offers exceptional opportunities for the study of cross-cultural emulation and transformation.
Loans from the Collection

Exhibitions to which works of art from the permanent collection have been lent are listed alphabetically by the city of the organizing institutions. Dimensions are noted followed by continuations in parentheses to indicate height precedes width which precedes depth. Loans listed date from July 1, 2000 through June 30, 2001.

The Art Institute of Chicago, Chicago, Illinois
William Merritt Chase: Modern American Landscapes, 1868-1916
September 7 - November 26, 2000

Childe Hassam (American, 1859-1935)
On the Lakeshore Promenade: Columbian World Exposition, 1893
Oil on canvas, 17 5/8 x 23 3/8 (44.8 x 60.1)

The Arts Club of Chicago, Chicago, Illinois
The Last Works of Francis Picabia
September 30 - December 6, 2000

Francis Picabia (French, 1879-1953)
Money is the Reason for Work (Le Salaire est (facsimile, after circa 1913)
Oil on canvas, 23 5/8 x 17 5/8 (60.1 x 44.8)
Purchase, Gift of Carl Bungan, by exchange, 2000, 2003-5

Indianapolis Museum of Art, Indianapolis, Indiana
Crossroads of American Sculpture
October 14, 2000 - January 21, 2001

John Chamberlain, American, born 1927
Untitled, circa 1972
Welded, painted, chromium-plated steel automobile body parts, 36 x 30 1/2 x 15 (91.4 x 77.5 x 38.1)
Gift of Mr. and Mrs. Richard L. Selle, 1972, 1973-4

The Patrick & Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin
Italian Renaissance Masters
January 22 - May 30, 2000

Italian, Urbino, Workshop of Onofrio (?), Fontana Birch Bank (Canestà puerperele), circa 1575
Polychrome tin-glazed earthenware (majolica), 2 3/8 x 1 1/2 x 1 1/8 (6 x 4 x 3)

The Cross of Cong, circa 1094
Silver, glass, and enamel, 60 x 5 7/8 x 5 1/2
Gift of Mr. and Mrs. Edward A. Maser, 1977, 1978

Chambers Fine Art, New York, New York
Rong Rong
January 29 - March 8, 2001

Rong Rong (Chinese, b. 1968)
Untitled, 1996-1997
Three gelatin silver prints, sheet: 41 7/8 x 17 1/2 (106.8 x 44.5) x 43.2 (110.4)
Purchase, Gift of Carl Bungan, by exchange, 2000, 2003-5

Exhibitions International, New York, New York
Light Screens: The Leaded Glass of Great Lakes Museums
March 29 - May 23, 2000

Sylvia Sleigh (British, lives in U.S.A., born 1903-1988)
The Turkish Bath, 1973
Oil on canvas, 76 x 102 (193 x 259.1)
Purchased, Paul and Miriam Kirkley Fund for Acquisitions, 2000, 200

The Philadelphia Art Alliance, Philadelphia, Pennsylvania
The University Sustenanciens, The Art of Sylvia Sleigh & Lawrence Alloway
March 29 - May 23, 2000

Oil on canvas, 23 9/16 x 18 9/16 (60.2 x 47.6)
Gift of Leon Golub and Nancy Spero, 1988, 1989

The Cross of Cong, circa 1094
Silver, glass, and enamel, 60 x 5 7/8 x 5 1/2
Gift of Mr. and Mrs. Edward A. Maser, 1977, 1978

Virginia Historical Society, Richmond, Virginia
The Virginia Landscape
July 13 - November 12, 2000

Sylvia Sleigh (British, lives in U.S.A., born 1903-1988)
The Shrine of St. Patrick’s Bell, circa 1094
Oil on canvas, 76 x 102 (193 x 259.1)
Purchased, Paul and Miriam Kirkley Fund for Acquisitions, 2000, 200

The Cross of Cong, circa 1094
Silver, glass, and enamel, 60 x 5 7/8 x 5 1/2
Gift of Mr. and Mrs. Edward A. Maser, 1977, 1978

The Cross of Cong, circa 1094
Silver, glass, and enamel, 60 x 5 7/8 x 5 1/2
Gift of Mr. and Mrs. Edward A. Maser, 1977, 1978

Copper-plated silver, glass, and pearl, 3 3/4 x 3 1/2 (9.7 x 8.9)
University Transfer, Gift of the Field Museum of Natural History, 1997, 1998-7-9

Table: Oak, leaded colored and opaque glass, and ceramic, 35 3/8 x 96 x 15 1/2 (90.2 x 244.1)
Six chairs, oak with (replacement) leather slip seat, each: 35 3/8 x 17 11/16 x 19 11/32 (90.2 x 44.6)
University Transfer, 1997, 1998-7-9

University Transfer, 1997, 1998-7-9
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, education programs and events help create and disseminate knowledge about the visual cultures of the past and present.

This list includes permanent collection, loan, and traveling exhibitions from July 1, 2000 through June 30, 2001.

Pious Journeys: Christian Devotional Art and Practice in the Late Middle Ages and Renaissance
March 10-September 11, 2000
Old Master Gallery and the Joel and Carol Bernsbern Gallery

This exploration of medieval and Renaissance devotional practices featured a wide range of objects, including painted altarpieces, portable shrines, reliquaries, liturgical furnishings, and illuminated manuscripts. Drawn from the museums permanent collection and several public collections, Pious Journeys investigated the critical role played by material culture in early devotion. Like The Theatrical Baroque (see below), Pious Journeys was one of an ongoing series of special projects developed in collaboration among university faculty, students, and the museum (see p. 14 for more on the Mellon projects).

Curated by Linda Seidel, Professor of Art History, the exhibition ran concurrently with a university course on medieval pilgrimage. The course and exhibition culminated in a 90-page catalogue written by Smith and the artists was published in response to the exhibition.

Early Modernist German Drawings and Watercolors
September 12-December 10, 2000
Joel and Carol Bernstein Gallery

This intimate exhibition presented master drawings and watercolors by some of the leading German modernists of the first three decades of the twentieth century. Drawn from the Smart Museum’s collection and selected loans, these works by Lovis Corinth, George Grosz, Erich Heckel, Käthe Kollwitz, and Emil Nolde, among others, exemplify a number of the major art movements of the period including Expressionism before World War I and New Objectivity (Neue Sachlichkeit) in the 1920s. The themes and subjects of the works on view documented some of the shifting art theories, social concerns, and political ideologies that characterized art in Germany during a period of rapid change.

Early Modernist German Drawings and Watercolors was curated by Richard A. Born.

Exhibitions

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Early Modernist German Drawings and Watercolors was curated by Richard A. Born.
Ages of Bronze: European Sculpture 1500-1900
September 26 -December 17, 2000
Old Master Gallery

This exhibition investigated the uses of bronze and bronze casting in Europe across four centuries. Drawn from the Smart Museum's collection, the works on view explored three principal themes: the Italian Renaissance interest in ancient Greek and Roman bronze casting, the production of copies that flourished in the baroque age with the support of a growing industry in travel and collecting, and the influence of bronze casting on a new middle-class market for the visual arts in nineteenth-century France.

Richard A. Born and Elizabeth Bodini co-curated Ages of Bronze.

"Canceled": Exhibiting Experimental Art in China
November 19, 2000-February 7, 2001
Richard and Mary L. Gray Gallery

"Canceled" was an unconventional exhibition. Its subject was not an artist or a group of art works, but another exhibition that was never realized: it's Me (Beijing, 1998), a group show curated by Long Lin that was canceled by Chinese officials the day before its scheduled opening. Through a striking installation developed by exhibition curator Wu Hung in close collaboration with visual artist Song Dong, documentary filmmaker Wu Wenguang, and the Smart Museum, "Canceled" guided the viewers into the nature of contemporary Chinese art, fostering the rediscussion of this aborted show and calling attention to the implications of its cancellation. The project raised questions about artistic freedom, censorship, and the relationship between experimental art and society at large.

"Canceled" was curated by Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History at the University of Chicago. Stephanie Smith was the coordinating curator for the project. A 224-page book, Exhibiting Experimental Art in China, accompanied the exhibition. The exhibition was made possible by the Smart Family Foundation and Luxembourg Investments. Additional support was provided by the Office of the Provost, the Cultural Policy Program, the Adele B. Russell Regent Fund of the Frank Institute for the Humanities, the Center for East Asian Studies, Center for International Studies, University of Chicago, and John Buckman.

Bernard Meadows: Drawings from the Lazarof Collection
December 6, 2000-April 1, 2001
Joel and Carole Bernstein Gallery

This intimate exhibition highlighted the 1999 gift of over a dozen drawings and related sculptures by the modern British artist Bernard Meadows (born 1915) from the collection of Janet and Henri Lazarof. Meadows emerged after World War II as a member of the vanguard of British art, and his post-war work may express the existential challenge of coping with life during the Cold War. His ongoing investigation of cycles of life and death in the natural world took expressive form in both drawn studies and finished bronze sculptures. Deriving from the later half of Meadows’ career, the drawings in this exhibition focused on notions of organic growth, fecundity, and maternal protection.

Bernard Meadows: Drawings from the Lazarof Collection was curated by Richard A. Born.

The Theatrical Baroque
January 9-April 22, 2000
Old Masters Gallery

This exhibition traced the evolution of baroque paintings, sculptures, prints, and drawings, taken primarily from the museum’s permanent collection, explored the interaction between the visual arts and the theater of the seventeenth century. The exhibition investigated the incorporation of theatrical devices into visual representation, the role of the baroque audience, and the dynamics of social performance as presented in imagery. Like Pins Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance, The Theatrical Baroque was one of a series of special projects developed in collaboration among university faculty, students, and the museum (see p. 54 for more on the Mellon projects).

Curated by professors Larry S. Nemser of the Departments of Romance Languages and Literatures, The Theatrical Baroque was organized following a semester held in the spring of 1999. A 48-page catalog, by Nomin with contributions from graduate students, accompanied the exhibition. Elizabeth Bodini was the coordinating curator for the project. The exhibition was also adapted for the internet through a collaboration between the University of Chicago and Fathom, an online platform that presents the work of faculty, curators, and researchers from prestigious universities and cultural institutions (www.fathom.uchicago.edu). The Theatrical Baroque was made possible by a multi-year grant from the Andrew W. Mellon Foundation.

Landscapes of Retrospection: The Magoon Collection of British Drawings and Prints, 1739-1860
January 25-March 22, 2001
Richard and Mary L. Gray Gallery

The works in the Magoon Collection—part of the permanent holdings of the Frances Lehman Loeb Art Center at Vassar College—illustrate the tremendous social and economic transformation of Britain in the late eighteenth and early nineteenth centuries. The collection consists of prints, drawings, and watercolors by leading artists and architects, and includes landscapes, architectural and garden studies, images of historic buildings, and scenes of everyday life in London and the countryside. Landscapes of Retrospection invites us to reflect on the role of landscape representation, antiquarianism, and topographical description as Britain envisioned itself simultaneously as a country with a rich history and as a modern, imperial nation-state.

Landscapes of Retrospection was organized by Vassar College's Frances Lehman Loeb Art Center with support from the Andrew W. Mellon Foundation. Kimberly Borchuck was the coordinating curator for the Smart Museum's presentation. Program support was provided by the Paul Mellon Center for Studies in British Art, Museum Investments, the Humanities Visiting Committee at the Smart Museum, the Regents Park/University of Chicago Fine Arts Partnership, and the University of Chicago's Departments of English Language and Literature and Art History.
Exhibitions

Anselm Kiefer: Painting, Sculpture, Woodcuts, Books
April 10-July 8, 2001
Robert and Joan Feitler Gallery and Joel and Carole Deutchman Gallery

Anselm Kiefer (born 1945) is perhaps best known for major paintings from the 1990s and early 2000s that evoked Germanys' contested history through charged landscapes and mythic symbolism. This exhibition, drawn from the collection of Susan and Lewis Manilow, used a few choice works to call attention to other aspects of Kiefer's practice. Two works ejemplify the artist's most recent preoccupations: Lichtfalle (1999) from a grand series of sculptures about women of antiquity, and the monumental, meditative Lichtfalle (1999), one of several recent celestial-themed paintings. The exhibition also included several large-scale, unique woodcuts and artist's books, media that have long been crucial to Kiefer's practice.

Another Kiefer: Painting, Sculpture, Woodcuts, Books was curated by Stephanie Smith. The exhibition was made possible by Susan and Lewis Manilow.

Ben Shahn's New York: The Photography of Modern Times
April 19-June 10, 2001
Richard and Mary L. Gray Gallery

The Photography of Modern Times was organized by Susan and Lewis Manilow. The exhibition was made possible by a grant from the Nathan Cummings Foundation, secured by Beatrice Cummings Mayer, and by the Regents Park/University of Chicago Fine Arts Partnership.

Borders and Crossroads: The Buddhist Art of Ancient Gandhara
May 8-October 7, 2001
Old Masters Gallery

The Buddhist art of ancient Gandhara (today encompassing parts of Afghanistan, Pakistan and northwest India) was a singular cultural achievement, one that co-mingled a Greco-Roman artistic vocabulary with indigenous Indian sculptural and religious traditions. As such, it is a fertile arena for examining artistic fluorance across geographic and cultural borders, in which foreign and native traditions mingle, fuse, and transcend their origins as they coalesce into a new hybrid visual culture.

This exhibition highlighted recent gifts of Gandharan sculpture from the Manilow collection and included a selection of sculpture from the Smart Museum's collection of classical Greek and Roman antiquities and later East Asian Buddhist paintings and sculptures.

Borders and Crossroads was co-curated by University of Chicago graduate students Kris Ercums and Matthew Canepa. The exhibition was made possible by Susan and Lewis Manilow.

"See America First": The Prints of H.C. Westermann
June 28-September 9, 2001
Richard and Mary L. Gray Gallery

"See America First" is the first retrospective exhibition of the prints of the American sculptor, painter, draftsman and printmaker H.C. Westermann (1922-1981), a central figure in American art of the post-war period. The Smart Museum mounted an exhibition of lithographs, woodcuts, woodblock prints, and related drawings and ephemera by this artist who was highly influential in Figurative and Pop Art trends, as well as in the locally based Chicago Imagist movement. The exhibition was organized to complement the Museum of Contemporary Art's concurrent exhibition of H.C. Westermann's sculptures, providing an unprecedented opportunity to compare the relationships in style, subject, and theme between the prints and the sculptural objects of this important artist.

The exhibition was curated by Dennis Adrian and Richard A. Born. An accompanying 232-page catalogue raisonné was published by the Smart Museum. The exhibition, catalogue, and teachers' website were made possible by funds from Robert and Joan Feitler, Raymond Smart, and the Smart Family Foundation. The exhibition was also supported in part by an award from the National Endowment for the Arts. "See America First" will tour to the University of Virginia Art Museum, Charlottesville, Virginia (January 26-March 26, 2002); Laguna Art Museum, Laguna Beach, California (April 28-July 7, 2002); and Contemporary Arts Museum, Houston, Texas (October 4-December 1, 2002).

The exhibition and its accompanying catalogue were made possible in part by a major grant from the National Endowment for the Humanities, a federal agency dedicated to expanding American understanding of history and culture. The exhibition was also supported in part by grants from the Smithsonian Institution and the Smart Museum's collection of classical Greek and Roman antiquities and later East Asian Buddhist paintings and sculpture.
Ecodities: Mark Dion, Peter Fend, Dan Peterman
Stephanie Smith
244 pages, 8 color plates, 53 half tones
Design by JNL Graphic Design
2001 ISBN: 0-935573-29-1
Paper $22.00

In 2000, the Smart Museum commissioned artists Mark Dion, Peter Fend, and Dan Peterman to create new site-specific installations. This catalogue documents the complex processes and projects that comprised the resulting exhibitions and offers an opportunity to reflect on broader implications of the artists' work. Smart Museum Associate Curator Stephanie Smith contributes an introductory essay and overviews of the three projects, each accompanied by detailed entries containing reproductions of the drawings themselves, reproduces the blank hotel stationery on which they were made.

No Drawing No Cry
Martin Kippenberger
498 pages
2001 (ISBN: 3-88574-29-4)
Paper $40.00

Published and distributed by Verlag der Buchhandlung Walther Konig

This book presents the first comprehensive, illustrated catalogue raisonné of Martin Kippenberger’s body of work. Adrian, Richard A. Born, and Michael Rooks, Assistant Curator at the Museum of Contemporary Art, Chicago, contribute object entries. The exhibition catalogue, and the website were made possible by funds from Robert and Joan Feitler, Raymond Smart, and the Smart Family Foundation. The exhibition was also supported in part by an award from the National Endowment for the Arts.

Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance
Linda Nochlin
200 pages, 8 color plates, 53 halftones
Design by Joan Sommers Design
Paper $40.00

This book presents the first comprehensive, scholarly consideration of Westerners’s graphic work and serves as a catalogue raisonné of his prints: over 100 large-format color images and 20 black and white illuminations are accompanied by detailed entries containing key historical information on Westermann’s art. Critic, curator, and art historian Dennis Adrian contributes an overview essay examining Westermann’s body of work. Adrian, Richard A. Born, and Michael Books, Assistant Curator at the Museum of Contemporary Art, Chicago, contribute object entries. The exhibition catalogue, and the website were made possible by funds from Robert and Joan Feitler, Raymond Smart, and the Smart Family Foundation. The exhibition was also supported in part by an award from the National Endowment for the Arts.

"See America First": The Prints of H.C. Westermann
Dennis Adrian and Richard A. Born
252 pages, 120 color plates, 20 black and white reproductions
Design by Froeter Design Co.
Paper $15.00

This book presents the first comprehensive, scholarly examination of H.C. Westermann’s graphic work and serves as a catalogue raisonné of his prints: over 100 large-format color images and 20 black and white illuminations are accompanied by detailed entries containing key historical information on Westermann’s art. Critic, curator, and art historian Dennis Adrian contributes an overview essay examining Westermann’s body of work. Adrian, Richard A. Born, and Michael Books, Assistant Curator at the Museum of Contemporary Art, Chicago, contribute object entries. The exhibition catalogue, and the website were made possible by funds from Robert and Joan Feitler, Raymond Smart, and the Smart Family Foundation. The exhibition was also supported in part by an award from the National Endowment for the Arts.
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 broad audience, encourage cross-disciplinary insight, and provide participants with tools to engage in a dialogue with art. Smart Museum education programs are made possible by a generous group of funders, including the Smart Family Foundation; the Andrew W. Mellon Foundation; the John D. and Catherine T. MacArthur Foundation; the Kanter Foundation, the Rhodes Foundation; Kraft Foods North America, Inc. of the Philip Morris Family of Companies; the University of Chicago Cultural Policy Program; the Regents Park/University of Chicago Fine Arts Partnership; Polk Bros. Foundation; Chicago Community Trust; and the Sara Lee Foundation.

University of Chicago Student and Faculty Programs

The Smart Museum takes an active role in making the visual arts an integral part of the intellectual and social life of the University of Chicago. We work with students and faculty in a variety of ways, including collaborations on events, exhibitions, research initiatives, courses, and training opportunities for students. The 2000-2001 season was made even more lively with the debut of a new discussion series—Points of Contact—and the formation of a new student volunteer group—the Smart Museum Activities Committee.

Exhibition-based Programs

The museum's exhibitions offer many opportunities to design programs that bring together diverse members of the university community and make the university's resources available to the broader public. Throughout the year, the museum collaborated with a range of departments and student groups. Some events—film screenings, musical performances, and theatrical readings and performances—explored connections among visual art and other forms of creative expression. Other events took a more scholarly focus. Lectures, panel discussions, talks by curators, scholars, and artists, and symposia organized both by students and faculty all offered opportunities to engage in research and to consider our special exhibitions from a variety of perspectives. In addition, the museum initiated Points of Contact, a series of seminar-style discussions designed to bring together artists, scholars, students, arts professionals, and other community members for interdisciplinary conversations about current issues in the visual arts. Starting with three discussions held in conjunction with Ecologies, Points of Contact has focused on the roles of art and artists in society. The 2000-2001 season marked an exciting transition in the museum's Mellon project. This ongoing exhibition series offers a special forum for research and collaboration. University of Chicago faculty and students work with Coordinating Curator for Mellon Projects Elizabeth Bird to develop collection-based curating exhibitions that explore unfamiliar themes in engaging ways. This year, Points of Contact and The Theatrical Baroque brought one phase of Mellon projects to a successful conclusion, and are discussed in more detail along with other 2000-2001 exhibitions on pp. 49-60.

Thursday Nights and the Smart Museum Activities Committee

The museum's late hours on Thursday nights offer the perfect time for students to present performances and events at the museum. In addition to exhibition-related programs, student groups including Euphony, the Minority Graduate Student Association, the Department of Romance Languages and Literatures, Kappa Alpha Theta Sorority, and the Graduate School of Business Wine Club present events and programs, making this our most active season of Thursday Nights programming. Encouraged by student feedback, the museum launched the Smart Museum Activities Committee (S.M.A.C.) during the winter quarter, with the goal of increasing our visibility on campus. Fourteen graduate and undergraduate students from a wide range of departments and programs formed the initial planning committee, with guidance from Education Director Jacqueline Terrassa and Public Relations and Marketing Manager Tania Pachof. In April, the students kicked off the program with an eye-catching open house for the whole campus. Nearly 200 students toured the museum, viewed artwork and fashion created by fellow students, and enjoyed music and refreshments. Other successful events followed, and the program will continue next year.

Interns

University of Chicago students gain direct experience in museum work through extended internships in all departments of the Smart Museum. Each year, students are selected to pursue academic, education, or museum careers. In the 2000-2001 season, interns created materials for Artborda, Artbordu, piloted a program for early elementary school students, and helped coordinate and evaluate school programs. Curatorial interns assisted in preparing special exhibitions and collections displays, led print and photography workshops, and began work on two extensive cataloguing projects. As a special project, curatorial intern Kris Ercums co-curated the exhibition Borders and Crossroads. Administration, registration, and public relations and marketing interns provided crucial support for ongoing activities.
ArtExplorers and ArtDiscoveries

This extended curriculum program for sixth, seventh, and eighth grade Chicago Public Schools teachers and students integrates music, visual art, and creative writing. Through classroom sessions, a museum visit, and extended artist residencies, the program encourages students to explore various forms of creation and expression. Teachers gain experience in teaching across disciplines. The program evolved from a prior Smart Museum program, MUSArt, which was restructured to offer students more opportunities to create their own works and more time to interact with professional artists.

In 2000-2001 teachers participating in ArtWords, ArtSounds chose between a focus on music or creative writing. Students from twelve classrooms viewed original works of art, analyzed musical recordings and poetry, and made visual art inspired by music or poetry. Working closely with teachers, poets, songwriters, and musicians, students learned about the process of writing, composing and performing their own poetry or music in response to works of art in the Smart Museum's collection. Students presented their creations during final events at their schools.

Participating schools were DeWitt Clinton School, Dyett Academic Center, Medger Evans School, John T. McCutcheon Elementary School, Philip Murray Language Academy, Ninos Heroes Community Academy, A.O. Seaton School, and James Wadsworth Elementary School. The Polk Bros. Foundation provided generous program support.

Regents Park/University of Chicago Fine Arts Partnership

This past year the Smart Museum was able to significantly expand its programs for local schools through its involvement in the Regents Park/University of Chicago Fine Arts Partnership. In 2000-2001 the partnership, restructured to offer students more opportunities for creativity, connected the Smart Museum, the University of Chicago's Community Affairs Office, the Hyde Park Art Center, the Oriental Institute and the DuSable Museum to host a joint Principals' Open House in September, a series of tours and exhibitions. These previews led to special programs during Educators' Previews for special exhibitions. These programs led to special opportunities for students, such as the seventh-graders from Murray Language Academy who used Ben Shahn's artwork practice as a model, first photographing Hyde Park and then using the photos as source material for their own collages and drawings. In collaboration with South Kramo/Chadwick Charter School primary teachers and students, museum staff developed several programs that combined classroom sessions and opportunities to view original works of art at the museum. These activities are supported by the Lemel Foundation and the University of Chicago's Office of Community Affairs.

South Side Arts Partnership

The Smart Museum continued its active involvement in the South Side Arts Partnership, a Chicago Arts in Education Initiative founded to tap into the arts into the daily curriculum of Williamson H. Boy School and Philip Murray Language Academy in Hyde Park. In 2000-2001 the partnership focused on professional development for teachers. During the year, Smart Museum staff served as teachers from schools throughout the South Side Arts Partnership. Staff participated in monthly planning meetings and led thematic, multi-disciplinary programs for students.

Music and Art Loan Box

This program gives students exposure to aesthetic analysis and helps them explore expressive connections between art and music. Teachers borrow a box containing transparencies, music recordings, art supplies, and a teaching guide that compares examples of visual art and music. Over 600 students at DeWitt Clinton School, Johnatohnen Community Academy, Medger Evans School, A.O. Seaton School participated in the program. The program is supported by the Regents Park/University of Chicago Fine Arts Partnership and the Sara Lee Foundation.
Art Sundays

Now in its first full year, Art Sundays hosted 120 children and their adult companions for afternoon explorations of shape, line and other core elements of art. At each Art Sunday, children and adults toured the museum's galleries, participated in a related workshop, and celebrated the afternoon with refreshments. These activities took place in six different sessions throughout the year and offered adults and children new ways to engage with works in the collection or special exhibitions.

Art Afternoons

A popular new program offered during the summer of 2001, Art Afternoons invited local families to join Education staff each Wednesday afternoon for free hands-on art workshops. Take a Look and Family Guides and Tiel Kits were also available for check-out at the museum's front desk.

Education Study Room

The Education Study Room (ESR) serves as a temporary space for displays of student work or arts-making activities during special programs like Family Days or school-program Final Events. The Education Study Room was realized in part through the support of the Kantor Family Foundation in honor of Mr. and Mrs. Burton W. Kantor.

Education Website

With key support from a multi-year grant from the Smart Family Foundation, education staff began work on new projects for the museum's website. The expanded site will include a series of interactive online projects to help children access and respond to art from a wide range of perspectives. New components to help adults become more familiar with our collections, exhibitions, and programs will include teachers' guides, an online tour of the museum's galleries, and extended information on the museum's education programs. A dedicated group of elementary and secondary school teachers advised education staff on the direction, focus, and content of the website. The museum also created the new position of Website Content Coordinator in that position. Stephanie Brooks will develop materials and work with the university's technology staff to build and maintain the site.

Several innovative collaborations explored ways to share information about special exhibitions. In conjunction with the summer exhibitions of H.C. Westermann's work at the Smart Museum and the Museum of Contemporary Art, education staff at both institutions jointly developed a detailed online teachers' guide. The museum also participated in a new collaboration between the University of Chicago and Fathom, an online platform that presents the work of faculty, curators, and researchers from ten prestigious universities and cultural institutions. Professor Larry R. Norman assisted Fathom producers and Smart Museum education and curatorial staff in adapting the complex and interdisciplinary content of The Theatrical Baroque for the online medium. These projects can be reached through the Smart museum's website.

http://smartmuseum.uchicago.edu


Education Advisory Committee

The Smart Museum's Education Advisory Committee helps expand the museum's impact by recommending ways to better reach potential audiences, advising on the design of new programs, helping the staff evaluate existing programs, and serving as liaisons to key audiences. In 2000-2001, Committee members assisted museum staff in developing a quarterly calendar of exhibitions and programs, revising education marketing materials, designing a family guide to the permanent collection, and developing S.M.A.C., the new volunteer program for University of Chicago students. In addition, several teachers in the Committee served on the teachers' planning group that assisted the Smart Museum in the Website Planning Group. The Smart Museum established its Education Advisory Committee in 1996 through the support of the Polk Bros. Foundation. (See p. 4 for a list of committee members.)
Vassar College professor Brian Lukacher at the opening of Landscapes of Retrospection (1/26/01).
Public Events

Through a range of public events, the Smart Museum provides fresh insights into our exhibitions and permanent collections, and offers a convivial space for social and intellectual interactions. New initiatives and ongoing education programs are discussed in more detail on p. 53-59.

This list includes all public events sponsored by the Smart Museum from June 28, 2000 through June 30, 2001. Events organized for teachers, classes and private groups are not included. Unless otherwise noted, events were held at the Smart Museum.

Ecologies: Mark Dion, Peter Fend, Dan Peterman

6/28/00 Points of Contact
This lively seminar-style discussion kicked off the Points of Contact series, now an ongoing part of the museums public programming. This event addressed "Sophistic Practices and Pragmatic Mess," Peter Fend presented his work-in-progress and Laurie Palmer, Assistant Professor of Sculpture, School of the Art Institute of Chicago, led participants in a conversation that probed the value and application of theoretical solutions to practical problems. Held at the Smart Museum and the Cochrane-Woods Art Center.

7/5/00 "Visualizing Nature and Science in Museums." Peter Fend presented his work-in-progress and Laurie Palmer, Assistant Professor of Sculpture, School of the Art Institute of Chicago, moderated a guided tour of Ecologies.

7/6/00 Opening Reception and Artists' Talk This feature reception featured a lively discussion among artists Mark Dion, Peter Fend, and Dan Peterman, moderated by W.J.T. Mitchell.

7/15/00 Family Day Visitors decorated jars and participated in a bug trail hunt in the courtyard, created leaf prints, learned about soil at the Field Museum's Soil Adventure Mobile, and enjoyed a guided tour of Ecologies. Visitors mingle in the museum's Vera and A.D. Elden Sculpture Garden near Dan Peterman's electric car at the opening of Ecologies (7/26/01).

8/23/00 Points of Contact To begin this discussion of "Amateur Status and the Role of Participatory Practices in Art," Dan Peterman led participants through his Ecologies project. Gregory Sholette, co-founder of REPOhistory and Chair of the Master of Arts Program in Arts Administration Program at the School of the Art Institute of Chicago, moderated a discussion about the strategies artists use to address other disciplines and to understand the interconnected layers of history, memory, and material that accumulate within places. Held at the Smart Museum and the Cochrane-Woods Art Center.

8/27/00 Public Exhibition Tour

9/28/00 Student Open House University of Chicago faculty, students, and staff participated in a marathon reading from Kafka's Amerika. Simultaneous readings occurred throughout the evening in the exhibition galleries at both the Smart Museum and the Renaissance Society.

10/21/00 Concert Theodor Baos and Wilhelm Bruck, two of the world's leading contemporary classical guitarists specializing in music theater, debuted a work that the Renaissance Society commissioned from Chicago composer and bass clarinetist Gene Coleman. They were joined by flautist Camila Hoytenga. The performance was held at the Renaissance Society within The Happy End of Franz Kafka's Amerika.

10/28/00 Humanities Open House As part of the university's annual celebration of the humanities, Smart Museum Associate Curator Stephanie Smith and Renaissance Society Education Director Hanna Wolfer led a special tour of the exhibition at both the Smart Museum and the Renaissance Society.

10/15/00 Public Exhibition Tour Held at the Smart Museum and the Renaissance Society

Ages of Bronze: European Sculpture 1500–1900

10/8/00 Public Exhibition Tour

12/9/00 Collectors Series Ian B. Wardropper, Eloise W. Martin Curator of European Decorative Arts, Sculpture, and Ancient Art at the Art Institute of Chicago, led museum members in an informal discussion and tour with exhibition co-curators Richard A. Born and Elizabeth Bodini.

"Canceled": Exhibiting Experimental Art in China

11/16/00 Conversation Two key members of China's experimental art community discussed their interventions in public spaces. Song Dong, an artist known for his video, performance and photographic works, and Leng Lim, a prolific independent curator and critic, presented recent projects. Held at Cochrane-Woods Art Center.

11/1/00 Film Screening Wu Wenguang's documentary, Jiang the Life on the Road (1999), follows a group of Chinese farmers who try to improve their lives as members of a traveling performance troupe. After the screening, Wu discussed the film with Gregg Bordowitz, a documentary filmmaker and Assistant Professor of Filmmaking at the School of the Art Institute of Chicago; Tom Gunning, Professor of Art History and Chair of the Committee on Cinema and Media Studies; and Judith Zemlin, Associate Professor in the Department of East Asian Languages and Civilizations at the University of Chicago. Held at the Film Studies Center Auditorium, Cobb Hall and co-sponsored by the Film Studies Center.

11/19/00 Opening Reception and Panel Discussion
This event featured a lively analysis of the current state of experimental art in China. Participants included critic and independent curator Leng Lim, artist Song Dong, exhibition curator Wu Wenguang, and Tong Xiaohong, Associate Professor in the Department of East Asian Languages and Civilizations at the University of Chicago. The discussion, which addressed the sometimes uneasy relationship between contemporary art and cultural policy in both the United States and China, was moderated by Kimberly Rorschach, Emma Feitler Director of the Smart Museum of Art.
Public Events

1/10/00 Points of Contact
This discussion addressed "Censorship, Self-Censorship and the Creative Process." Exhibition curator Wu Hung framed these issues in the context of the strategies used by experimental Chinese artists and curators. Lawrence Roothuitt, Associate Professor of English and Faculty Director of the Cultural Policy Program at the University of Chicago, moderated the conversation, which was co-sponsored by the Cultural Policy Program.

1/7/01 Video Screening and Discussion
Exhibition curator Wu Hung screened and discussed several short documentary videos that recorded controversial exhibitions of experimental art held in recent years in China. This was the first time these works had been shown in the United States. Held at Cochrane-Woods Art Center.

The Theatrical Baroque

1/11/01 Opening Reception and Performance
The opening festivities featured a staged reading of Molière's "The Misanthrope" (in French) in the Smart Museum lobby.

3/24/01 Collectors Series
Exhibition curator Larry F. Norman, Assistant Professor in the Department of Romance Languages and Literature at the University of Chicago, led a discussion of The Theatrical Baroque.

1/22/01 Symposium
Titled "Natural Histories: Landscapes and Antiquity in Britain, 1770-1860," this symposium reflected on the intersecting of two narratives—the notions of nature and of ruin—in the textual and pictorial production of images of British Landscapes in the eighteenth and nineteenth centuries. The symposium featured leading American and British scholars including Stephen Bann, Professor of Art History, University of Bristol; Ann Bermingham, Professor of Art History, University of California, Santa Barbara; Stephen Daniels, Professor of Cultural Geography, University of Nottingham; Robert Pogue Harrison, Professor of Italian Literature, Stanford University; and Sam Smiles, Professor of Art History, University of Plymouth; and University of Chicago graduate students Sam Baker, Martha Bohrer, and Katherine Hankins. This event was held at the Franke Institute for the Humanities and co-sponsored by the University of Chicago's Departments of English Language and Literature and Art History. It was partially supported through a grant from the Paul Mellon Center for Studies in British Art and the Humanities Visiting Committee Fund of the Franke Institute for the Humanities.

1/28/01 Public Exhibition Tour

2/4/01 Public Exhibition Tour

2/26/01 Lecture and Discussion
In a round-table forum co-sponsored by Court Theatre, internationally renowned set designer John Koblik joined Court's Artistic Director Charles Newell, exhibition curator Larry F. Norman, and Department of Music Associate Professor Robert Kendrick, a specialist in baroque opera, for a conversation about the relationship between baroque theater and the contemporary stage. The event, which took place on Court's stage, was preceded by a reception and exhibition tour at the hotel.

3/1/01 Performance
University Theater staged a reading of Molière's "The Misanthrope" in the Smart Museum lobby.

3/8/01 Lecture and Conference
Directors Michael Hawcroft, Kobe College, Oxford University, presented a lecture titled "Theatres and the Illustrated Book." This lecture was offered in conjunction with the conference The Book in the Age of Theatre, March 9-10, at the University of Chicago and the Newberry Library. Held at the Cochrane-Woods Art Center.

3/25/01 Public Exhibition Tour

5/13/01 Presentation of Art's Books
Specially trained docents turned the pages of Kiefer's art's books and discussed these works.

4/13/01 Opening Reception and Panel Discussion
This event, organized by Geoffrey Manaugh, graduate student in art history, featured a lecture entitled "Reproduction and Event: Anselm Kiefer, Joseph Beuys, and the Memory of the Holocaust" by Matthew Biro, Associate Professor of Art History, University of Michigan and Visiting Scholar, National Gallery of Art. Following Biro's talk, W.J.T. Mitchell, Gaylord Donnelley Distinguished Service Professor in Art History and English Language and Literature, University of Chicago, and Geoffrey Manaugh participated in a discussion moderated by Daniel L. Levin, University of Chicago Associate Professor of Germanic Studies. Held at the Cochrane-Woods Art Center and co-sponsored by the Department of Germanic Studies and the Dean of Humanities.

5/6/01 Presentation of Artist's Books
Anselm Kiefer: Painting, Sculpture, Woodcuts, Books

University of Nottingham professor Stephen Daniels and British Consul General Robert Ding at the opening of Landscapes of Retrospection (3/24/01).

Vanessa College professor Brian Lukacher leads visitors through Landscapes of Retrospection (4/13/01).

An evening quartet entertains the participants of the Landscapes of Retrospection Family Day, Picturing Worlds Near and Far (2/4/1).
Ben Shahn's New York: The Photography of Modern Times

4/26/01 Educators Preview
Educators toured the exhibition with Sarah Miller, a graduate student in art history, gathered slides and related teaching materials, and scheduled visits to the exhibition with their students.

4/28/01 Collectors Series
Joel M. Snyder, Professor of Art History at the University of Chicago, offered insights into Shahn's practice as a documentary photographer. The program took place both within the exhibition and "behind-the-scenes" in the Education Study Room, where participants had a special opportunity to view photographs from the Smart Museum's collection by Shahn's contemporary Walker Evans.

5/4/01 Film Screening
Tom Gunning, Professor of Art History and Chair of the Committee on Film and Media Studies at the University of Chicago, introduced two groundbreaking films, Richard Stur (1934) and Antic Laid (1942), which paralleled Ben Shahn's artistic and social concerns. Held at the Film Studies Center Auditorium and co-sponsored by the Film Studies Center.

5/6/01 Public Exhibition Tour
Exhibition co-curator Laura Katzman led this gallery talk.

5/18/01 Points of Contact
At this session on "Art and Activism," moderator Carol Becker, Dean of the School of the Art Institute of Chicago and Robert Peters, Associate Professor of Art at the University of Chicago, led a discussion of what constitutes activism in art practice, and how and why its definitions and strategies have changed since the 1980s. Co-sponsored by the Cultural Policy Program.

6/3/01 Family Day
Visitors explored Ben Shahn's New York through hands-on photography workshops and special family tours of the exhibition, and viewed photographs by local students in the Education Study Room, where participants had a special opportunity to view photographs from the Smart Museum's collection by Shahn's contemporary Walker Evans.

5/13/01 Open House and Exhibition Tour
Co-curators Kris Evans and Matthew Cathey, graduate students in art history, led visitors on a guided tour of the exhibition. This event was timed to coincide with Art Chicago 2001 and occurred in conjunction with a gallery talk on the exhibition Helen Mirra at the Renaissance Society, along with a special opportunity to see the artist's books featured in the Smart Museum's exhibition Anselm Kiefer: Painting, Sculpture, Woodcuts, Books.

Borders and Crossroads: The Buddhist Art of Ancient Gandhara

6/21/01 Film Screening
Minb Over Execution (1947) was the first in a series of films that directly related to Westermann's biography and the subjects of his prints. Other films in the series captured Westermann's fascination with sci-fi themes, B-movies, and the fears of the Cold War period. A number of prints in the exhibition were directly based on films featured in this series. Held at Max Palevsky Cinema, Ida Noyes Hall.

See America First: The Prints of H.C. Westermann*

6/2/01 Film Screening
Minb Over Execution (1947) was the first in a series of films that directly related to Westermann's biography and the subjects of his prints. Other films in the series captured Westermann's fascination with sci-fi themes, B-movies, and the fears of the Cold War period. A number of prints in the exhibition were directly based on films featured in this series. Held at Max Palevsky Cinema, Ida Noyes Hall.

5/23/00 Experience Chicago Day
As part of the university's Orientation Week activities, Education Director Jacqueline Teran and Education Coordinator Sara Skelly led an all-day tour of Hyde Park Studios, the studio of artist Marcos Raya, galleries in the West Loop district, and the Smart Museum. Co-sponsored by the College Programming Office.
10/1/00  Art Sundays
At "Here and There: Line" families looked closely at drawings in the museum's galleries and experimented with mark-making and sketching techniques.

10/15/00  Concert
This Protaglas concert, "Music and Poetry," featured Terri Takanishi's writing of Emily Dickinson's poetry to the music of Hindemith, Ira Bach and Ira-space Beer. Presented by the Smart Museum and Mostly Music.

11/5/00  Art Sundays
At this event, "Open and Closed: Shape," families observed how different artists use shapes and then invented their own works using oil paint.

11/19/00  Concert
At "Tangos, Fantasies, and Songs," musicians performed selections from modern furniture and decorative art pieces, and created models for furniture of their own invention.

12/3/00  Art Sundays
At "Ancient Earth: A Celebration of Earth Day," University of Chicago students model student-designed fashion at the museum's galleries.

12/3/00  Concert
The Scholars of Cambrai performed music of the Elizabethan and late Renaissance eras, featuring songs and poetry of Shakespearean theater and contemporaries. Presented by the Smart Museum and Mostly Music.

1/25/01  Thursday Nights
The Graduate School of Business Wine Club organized this event, which featured a tasting of sparkling wines in the museum's reception gallery and art-viewing in the museum's galleries.

2/1/01  Thursday Nights
At "Picture It: Places," families observed how artists create a sense of place and painted their own scenes with watercolors.

2/8/01  Thursday Nights
"Self-Portrait," organized by the Minority Graduate Students Association, featured readings, live music, and soul food.

2/15/01  Thursday Nights
"Sorcery Bash," organized by the Kappa Alpha Theta sorority, honored and welcomed in campus a new sorority, Delta Gamma.

3/4/01  Art Sundays
At "Picture It: Places," families observed how different artists use shapes and then invented their own works using oil paint.

3/18/01  Thursday Nights
At "Picture It: Places," families observed how different artists use shapes and then invented their own works using oil paint.

3/20/01  Family Day
At "Here and There: Line" families looked closely at drawings in the museum's galleries and experimented with mark-making and sketching techniques.

4/1/01  Art Sundays
At "Sorcery Bash," organized by the Kappa Alpha Theta sorority, honored and welcomed in campus a new sorority, Delta Gamma.

4/5/01  Thursday Nights
Graduate students in the Department of Romance Languages and Literatures organized this celebration of "The Theatrical Renaissance." Several students in the department contributed essays to the exhibition catalogue.

4/22/01  Family Day
At "Ancient Earth: A Celebration of Earth Day," ancient games, hands-on activities, films, music, and refreshments added to the fun at this free event for the whole family. Held at the Oriental Institute Museum to celebrate Earth Day and co-sponsored by the Smart Museum, the Hyde Park Art Center, and the Oriental Institute. Made possible by the Regents Park/University of Chicago Fine Arts Partnership.

5/3/01  Thursday Nights
The Graduate School of Business Wine Club organized this event, which featured a wine-tasting in the reception gallery and art-viewing in the museum's galleries.

5/6/01  Thursday Nights
At "Picture It: Places," families observed how different artists use shapes and then invented their own works using oil paint.

5/10/01  Thursday Nights
"Self-Portrait," organized by the Minority Graduate Students Association, featured readings, live music, and soul food.

5/13/01  Thursday Nights
"Sorcery Bash," organized by the Kappa Alpha Theta sorority, honored and welcomed in campus a new sorority, Delta Gamma.

5/17/01  Thursday Nights/S.M.A.C.
S.M.A.C. organized a museum walk with tours at the Oriental Institute, The Renaissance Society, and the Smart Museum. A reception at the Smart featured a performance by the a cappella group "Unaccompanied Women."

5/20/01  Members' Garden Party
At the annual Members' party, the Smart's curators presented possible acquisitions—a Japanese painting, a seventeenth-century European print, and a pair of contemporary photographs. Members voted to acquire one of these works—the Japanese painting Young Woman Washing by a Window, 1801-35—and enjoyed refreshments, live music, and exhibition tours.

5/30/01  Book Signing
Author Mary Gray and Professor Elizabeth Helsinger, Vice Chair of the Smart Museum's Board of Governors, at a reception to celebrate the publication of Gray's Guide to Chicago Murals (6/30/01).

6/1/01  S.M.A.C.
This afternoon party kicked-off the university-wide festival of the Arts (F.O.T.A) with live music and djs, exhibition tours, a cappella singing by "Men in Drag," a performance by the Impro troupe "CIBER Prize-Dale," displays of student art, and a food sculpture contest. Co-sponsored by S.M.A.C. and I.O.T.A.
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Cash and in-kind contributions received from July 1, 2000 through June 30, 2001 are listed below.

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The Smart Museum Senior Curator Richard Born, University of Chicago President Don Michael Randel, and Carol E. Randel at the opening of Landscapes of Retrospection (p. 148-49).
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Operating Statement

Statement of operations (unaudited) from July 1, 2000 through June 30, 2001.

Revenues

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Individual contributions</td>
<td>212,000</td>
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<tr>
<td>Foundation grants</td>
<td>340,000</td>
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<tr>
<td>Government grants</td>
<td>84,874</td>
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<td>Corporate grants</td>
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<tr>
<td>Earned income</td>
<td>130,000</td>
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<tr>
<td>University allocation for direct expenses</td>
<td>124,000</td>
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<tr>
<td>University allocation for physical plant expense</td>
<td>126,000</td>
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<tr>
<td>Endowment payout</td>
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<tr>
<td>FY99 Credits</td>
<td>84,000</td>
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<tr>
<td><strong>Total Revenue</strong></td>
<td>1,926,000</td>
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Expenses

<table>
<thead>
<tr>
<th>Category</th>
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<tr>
<td>Exhibitions</td>
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<td>Education Programs</td>
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<td>Staff Salaries</td>
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<tr>
<td>Benefits</td>
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<tr>
<td>Earned Income Expenses</td>
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<td>Public Relations</td>
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<td>Development</td>
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<tr>
<td>Supplies and services</td>
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<tr>
<td>Operations and maintenance of physical plant</td>
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<tr>
<td>Reserve fund for FY 2002 Expenses</td>
<td>23,000</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>1,925,000</td>
</tr>
</tbody>
</table>

Net operating results: 0

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