

# The Smart Museum of Art

2001–2002 Bulletin



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







Volume 13, 2001–2002

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† Deceased

## Report of the Chairman and Director

For the Smart Museum, as for most art museums, last year was a challenging one. We had no idea what to expect in the wake of September 11 and the concurrent economic downturn. It soon became clear, however, that we must hew to our mission and maintain our presence as a vital educational resource in the visual arts and as a place where visitors of diverse interests and perspectives can encounter significant works of art across a range of cultures and concerns.

Although tumultuous, last year was extremely rewarding as well. Our attendance grew to a record 45,000 for the fiscal year, up from 27,500 just 4 years ago. By watching costs carefully we were able to maintain a balanced budget without sacrificing exhibitions, programs, hours, or necessary staff. We were also aided by the diversity of our funding sources, including income from our growing operating endowment, and a steady and supportive local and regional audience. But the uncertain nature of foundation, government, and corporate funding in a volatile economy clearly demonstrated the importance of adding to the endowments that support our work. We have determined to concentrate increased efforts in this area, offering donors rewarding and lasting opportunities for their crucial support to be recognized. This newly energized focus on building our endowments underscores our sense of purpose as active participants in The Chicago Initiative, the University of Chicago's seven-year campaign. We remain committed to our long-term plan, which anticipates steady growth in our annual operating budget, eventual facilities expansion, and important additions to our collections. Last year's challenges have focused, not diminished, our aspirations for securing the resources we need to move forward.

As documented elsewhere in this *Bulletin*, we made a variety of wonderful new acquisitions, thanks to the generosity of many donors. We also made our first major purchase from the

Paul and Miriam Kirkley Fund, established in 2000 to enable major acquisitions. To complement and extend our significant holdings in American art of the early twentieth century, we were able to acquire Walt Kuhn's important early painting, *The City of 1919* (illustrated on p. 23). Depicting a dancer or showgirl backstage, this work is both a striking addition to our galleries and a rich artistic and intellectual resource that intersects the worlds of vaudeville performance, early film, and American social and urban history.

We presented an exciting season of exhibitions, beginning in summer 2001 with *See America First: The Prints of H.C. Westermann*. An artist who spent his key formative years in Chicago, H.C. Westermann (1922–1981) was characterized by Robert Hughes in *Time Magazine* (August 13, 2001) as "an artist who deserves to be rated as one of the great American talents, and should have been long ago..." Organized to complement the Museum of Contemporary Art, Chicago's Westermann sculpture retrospective, our print show traveled to Washington D.C., Los Angeles, and Houston, as did the sculpture show. In the fall, we presented a challenging overview of the work of Karel Teige, the early twentieth-century avant-garde Czech artist, designer, and visionary architect whose innovations had a profound effect on the development of utopian modernism in Europe. Our winter show was devoted to the work of Mu Xin, a contemporary Chinese dissident artist, who secretly produced a series of uniquely beautiful landscape drawings and moving written texts while imprisoned for his political views in the 1970s. Reviewing the exhibition in the *New York Times* (November 11, 2001), Andrew Solomon wrote, "This is painting of such exquisite sophistication and such dazzling texture as to leave the greatest critics of Chinese art—several of whom have written for the exhibition's lovely catalog—at a loss for

superlatives." Co-organized with the Yale University Art Gallery, where it was earlier shown, and co-curated by Wu Hung, the Smart's Consulting Curator and Harrie A. Vanderstappen Distinguished Service Professor of Chinese Art History at the University of Chicago, this exhibition also traveled to the Honolulu Academy of Arts and the Asia Society in New York. Our spring exhibition, *Critical Mass*, focused on artists who work collectively and whose practices center on social interactions rather than solo engagements with aesthetic or intellectual concerns. For the exhibition, we commissioned new projects from Chicago-based artists, marking the first large-scale museum engagement with such work, which often shuns institutional settings. Such collective art practices are increasingly in the news; in the January 19, 2003 *New York Times*, critic Holland Cotter chronicled the growing importance of such collectives, and characterized the group Temporary Services (featured in *Critical Mass*) as pursuing "an aesthetic of sharing sites, ideas and objects with outsiders that extends the collaboration beyond the group itself."

As always, in our exhibition schedule last year we strove to bring new, often challenging, but always rewarding work to both the university community and a broad, diverse audience. We also presented *Borders and Crossroads: The Buddhist Art of Ancient Gandhara*, highlighting the unique achievements of Gandharan art and its relationship to both classical and contemporary East Asian art, and *A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850*. Both exhibitions were organized in collaboration with University of Chicago faculty members and students, and showcased new, cross-disciplinary research.

These exhibitions were accompanied by a wealth of lively and distinctive educational programs. For example, along with lectures, tours, and family activities, a series of Hollywood



films from the 1940s and 1950s that inspired H.C. Westermann's imagery accompanied *See America First*, while we sponsored an almost dizzying schedule of discussions, presentations by artists and scholars, student performances, video screenings, fieldtrips, and even a potluck supper, in connection with *Critical Mass*. Special programs for University of Chicago students included orientation tours at the museum for new students and their parents, and a host of events organized by the student-run Smart Museum Activities Committee, including a Halloween costume party to complement *A Well-Fashioned Image: Clothing and Costume in European Art*. All these activities, together with our distinctive, award-winning programs for Chicago school children, are documented on pp. 52–57.

Our programs and operations were sustained by a growing circle of generous supporters. The Smart Family Foundation continued to offer major support that was critical to our success, augmented with funds provided by the other foundations, corporations, and individuals listed on pp. 72–77. We rely on such support for over 50% of our annual budget; without such loyal friends we could not open our doors, much less produce the distinctive exhibitions, publications, and educational programs that are our hallmark.

We also received crucial operating support this year from our biannual benefit, the Joseph R. Shapiro Award Dinner, which honors a distinguished collector and patron of the arts. This year we were pleased to honor Muriel Kallis Newman, one of our city's most discriminating collectors of the Abstract Expressionist movement and a patron and supporter of many cultural institutions including the Smart Museum.

As always, the Smart Museum staff worked with dedicated professionalism to accomplish our goals. Their names are listed on p. 79; all deserve special thanks. We were saddened by departures of several staff members, including

business manager Burton Avery, membership coordinator Jessica Basta, marketing and public relations manager Tania Pachof, and associate director David Robertson, but proud of their accomplishments, which led them to positions of increased responsibility at other museums.

We take this opportunity to offer heartfelt thanks to the Smart Museum Board of Governors, a group that guides our ship skillfully and helps us navigate increasingly tricky waters. Their names are listed on p. 4; each and every one makes contributions that are critical to our well-being and success. We also thank the University's Visiting Committee on the Visual Arts and its chairman Allen M. Turner, whose support also sustains us.

Finally, we thank you, our friends and supporters. Your generosity makes the museum's work possible, and your participation makes our work worthwhile. We are most grateful for your interest and your support.

Richard Gray  
Chairman, Board of Governors

Kimerly Rorschach  
Dana Feitler Director



## In Memoriam

Allan Frumkin (1927–2002)

*University of Chicago, Class of 1945*

*Long-time Chicago art dealer*

*Smart Museum patron, supporter, and friend*



## Mission Statement

The David and Alfred Smart Museum of Art is the art museum of the University of Chicago. In support of the University of Chicago's educational mission the Smart Museum collects, preserves, exhibits, and interprets works of art for the benefit of the University community, the citizens of greater Chicago and other general audiences, and the scholarly world at large. By means of both its own collection and loaned works, the Museum presents exhibitions of scholarly and visual merit, in the belief that contact with original works of art in a museum setting is an essential component of a liberal education, and a key factor in understanding the world in which we live.

To further enrich understanding of the visual arts, the Museum produces catalogues and other publications, and sponsors programs such as lectures, symposia, readings, and tours to elucidate the works on view and connect them to a wider intellectual, historical, and cultural discourse. In view of the University's long-standing commitment to interdisciplinary understanding in all spheres of study, the Museum especially seeks to foster a cross-

disciplinary 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).



**JOSEF ALBERS**

American, born in Germany, 1888–1976

***Homage to the Square: Greene Myth***  
1954

Oil on masonite in artist-designed frame  
Gift of Jack Ringer, from the collection  
of Lotta Hess Ringer, Ph.B 1929  
2002.24

Essay

## The Politics of Labels

*Martha Ward*



Every profession has its sure-fire topics of conversation. When I was a graduate student and venturing for the first time into the intimidating world of museum openings, a senior colleague advised me that the topic of last resort in talking with curators was labels. When there seemed nothing else to say about an exhibition, bring up labels—how many words, where to place them, what they should say, who should write them—or try to approach the subject more broadly by asking how documentation had been selected and to what end. Labels might seem banal, I was told, but they were important.

I was an avid visitor of museums at the time but an outsider to the profession, and I'd frankly never paid much attention to labels. Even as the advice I'd been given did indeed prove useful on occasion, I could never figure out what was really at stake. To be sure, a couple of concerns came readily to mind. Labels, I recognized, were probably hard to write. There's not much space on a label, but for better or worse, it's one of the only places where the curator gets to address the visitor directly and to attempt to present his or her vision. For the visual purists among curators, there might be a problem with the way that labels can thrust words onto the non-verbal terrain of objects. Yet these concerns didn't quite add up to the charged reaction that I encountered when I first began to broach the subject with curators: the knowing looks, the exasperated sighs, the near apologies.

Since that time labels have come into their own as a serious subject, receiving a fair share of the spotlight in recent museum debates. The past decade of critical analysis and artistic experimentation has shed light on many aspects of exhibition practice that were previously discreet, but perhaps none has been so favored for analysis as labels. Labels were made the subject of their own show at the Boston Museum of Fine Arts in 1994; the juxtaposition of two labels with each object in the contemporary art display organized there by Trevor Fairbrother worked to reveal the sometimes incongruous assumptions that inform museum classifications, while the signing of labels undermined the supposed neutrality of museum commentary.<sup>1</sup> At the Victoria and Albert Museum in 1991, at the inspiration of curator Craig Clunas, some labels for questionable

objects in the T.T. Tsui Gallery of Chinese Art were stamped "FAKE" in red letters, a gesture that produced such consternation among those who thought it the work of outside saboteurs that an explanatory panel had to be added: a straight guide for the subversive label.<sup>2</sup> At the Fogg Museum in 1994, labels were deleted altogether in a show organized by Clive Dilnot and Ivan Gaskell in the interest of exploring a more purely visual basis for exhibition arrangement and reception.<sup>3</sup> (FIGURE 1) In 1996, the Walker Art Center took a populist approach to labels: in the exhibition *Visitors' Voices: Recomposing the Collection*, favorite works were accompanied not only by standard labels but also by texts written by museum visitors. (FIGURE 2) All the while, museum professionals have continued to assiduously study labels to determine which ones actually get read and to what effect.<sup>4</sup> Artists, in turn, have frequently intervened in order to shape how labels frame or interpret their works and have even made labels part of their works, as in Robert Peters' project for the Smart Museum's 2002 exhibition *Critical Mass* which included several texts that labeled the museum itself. (FIGURE 3) If it was possible not too long ago for a museum goer to think of labels as simply a mysterious obsession that afflicted curators, surely that's no longer the case.

What hasn't accompanied the focus of the last decade on the ideological functions and practical consequences of labels is much research into the origins of this and other museum devices. We still haven't much sense of why and when labels and other interpretive materials came to matter so much and whether that history might have implications for how we

1. Abigail Solomon-Godeau, "The Label Show: Contemporary Art and the Museum," *Art in America* 82 (October 1994): 51–55.

2. Information from Craig Clunas.

3. A few textual cues did remain in the form of some quotes and thematic words on the gallery walls, and a handout that provided information about the works on view. Ivan Gaskell, "Writing (and) Art History: Against Writing," *Art Bulletin* (September 1996): 403–06.

4. Various studies including Beverly Serrell's *Exhibit Labels: an Interpretive Approach* (Walnut Creek: Altamira, 1996).



FIGURE 1. Installation view of *What, If Anything, Is an Object* at the Fogg Art Museum, Harvard University (1994).



FIGURE 2. Installation view of *Visitors' Voices: Recomposing the Collection* at the Walker Art Center, Minneapolis (1996).



FIGURE 3. Detail of Robert Peters' installation *Aesthetic Efficiency, 2002*; commissioned project for the exhibition *Critical Mass* at the Smart Museum of Art, University of Chicago (2002).





FIGURE 4. Installation view of didactic displays in Pierre Huyghe's Van Gogh exhibition at the Musée de l'art moderne, Paris (1937).

evaluate practice now.<sup>5</sup> At the least, it might be satisfying to know something about the underlying causes of the frustration with this form.

Consider in this regard how the brief account of the form that Frederick John North provided in 1957 suggests that the label has often been inadequate: a meager prompt, a stand-in, or a relay point. North traced the label back to early modern curiosity collections where inscriptions were intended to be animated by the verbal presentations of the keeper; written words were provided less for their own sake than as points of departure for a lively discussion. North located the origins of the modern museum type of label first in England in the 1850s, when identificatory slips were recommended as a means of sparing the general public the price of a catalogue, then the only guide to the numbers positioned on exhibited objects.<sup>6</sup> What's interesting for us about these two origins, given the modern frustration with the form, is that in each case the label admittedly substitutes for something that would itself be a fuller or more satisfying account of the show: either the animating discourse of an informed guide or a comprehensive catalogue that ordered the objects. The one stage in North's history where this is not the case occurs at the end of the nineteenth century when labels took on an explanatory function and display cases were frequently compared with text-books; yet the triumph at this time of a standardized pedagogy over the specificity of objects found few, if any, instantiations in art museums featuring original works. In the last stage of his history, North found the label to be charged in the post-war era with the mission of engaging rather than instructing. Text should be limited to only that which would pique the viewer's curiosity and entice him to look directly at the object. Thus the less time spent looking at the label, the better, for eyes should be on the object. The label should but point in the right direction. Perhaps it's not coincidental that in the same year that North expressed this goal for the model label, the now-ubiquitous acoustic-guide was invented in California by movie actor and composer Valentine Burton, who wished to be able to simulate the experience of looking at works in a museum while talking with the curator (thus revisiting the problem that led to the creation of labels for curiosity cabinets).<sup>7</sup> While the acoustic-guide allowed eyes to rest upon

the objects, it too was necessarily doomed to fall short of the engaging dialogue for which it was the substitute.

Persistently assigned a task that something else could do better, no wonder labels (and now acoustic-guides) have so often been a source of frustration for writers. Even as the label's specific tasks have changed over time, its reputation as bothersome has persisted, passed on from one generation of museum practitioners to the next.

My own research into museum history has led me to look at labels in a rather different way, however, one that views the concerns of the post-war art museum as haunted by a more specific and politicized legacy. I've been exploring the heated controversy that greeted a show exemplifying new museological practices put on by Louvre curator René Huyghe on behalf of the French government in the summer of 1937.<sup>8</sup> One of the principal issues in the debate was whether documentary labels and other didactic materials had any place in an art exhibition. Huyghe devised two possible trajectories through this show, which featured works by Van Gogh: one led directly to the paintings, presented without any texts; the other led through a series of didactic panels and was designed to prepare the uninformed viewer to encounter the works and to provide materials for reflection when he did. (FIGURE 4) Such a documentary gallery was quite innovative for an art exhibition at the time and occasioned much of the debate about how shows should be organized and for whom.

The justifications for the design of this influential exhibition format were not what one might expect. The creation of a "text-free" zone for viewing art was not defended as a means of accommodating a connoisseur's preference for reverential silence or purity. The complete separation of text from object was necessary, Huyghe argued, for social ends and especially for the good of a mass public. He talked at length about the need to counter the quickness of the slogans that were the stuff of advertising. The art exhibition should be a space where reflection was called for and slow realization was required. Just as the mass media loomed large in Huyghe's thinking, so too did totalitarianism and its use of propaganda in art exhibitions. The removal of text from the vicinity of art, he maintained, was to provide the viewer, whether previously knowledgeable or not, with

5. One exception in its attention to the history and appearance of such common museum accoutrements as benches, printed guides, and labels is the catalogue from the Musée d'Orsay, *La jeunesse des musées* (Paris: Musée d'Orsay; Editions de la réunion des musées nationaux, 1994): 221–29.

6. Frederick John North, *Museum Labels* (London: Museums Association, 1957).

7. Jennifer Fisher, "Speeches of Display," *Parachute* 94 (April/June 1999): 26.

8. Article in preparation.



a space for making up his own mind. Though he might be presented with documentary materials on which to reflect, the viewer was not to be told what to think. Devising such a liberal agenda around the separation of text and object had an obvious political urgency in the summer of 1937, when the Nazis employed defamatory slogans alongside modern art works on the walls of the degenerate art exhibition in Munich. Huyghe intended his exhibition, however, to answer principally to the longer-standing Soviet practice of using large labels in museums to instruct in the lessons of historical materialism. (FIGURE 5) In any case, what was to be avoided was what we might call the "caption" form,<sup>9</sup> quickly read and emphatically stated. For Huyghe, there was an enormous amount at stake in labels, both socially and politically, and this depended not only on their content but on where they were placed and how they functioned to sequence the experiences of the viewer. The show proved quite controversial in France and was reviewed internationally as marking a new development in exhibition design.

In the wake of this development of a liberal exhibition format, even someone like Museum of Modern Art Director Alfred Barr, who had previously used extensive explanatory labels in shows at Wellesley College in the late 1920s and at MoMA in the '30s, backed off from putting text near objects: Barr issued a memorandum to MoMA staff in 1941 stating that the exhibition of paintings and photographs was no longer to be accompanied by texts.<sup>10</sup> The precise history of how this separation of objects and texts spread remains to be traced. If the justification for such policies was a politics of liberalism in the face of totalitarianism, no one at the time made clear the distinction from connoisseurship and its traditional distrust of art history. My sense is that in various venues after the war the two justifications often muddled along side by side. Making up your own mind in absence of didactic instruction in seeing—fully sensing the visual in the absence of art historical words: these became in practice mutually reinforcing reasons for the segregation of art objects from documentary labels, materials and photographs. The placement of labels in a show was freighted as a sign of taste, or politics, or something of both.

What was true of the placement of labels with words also was true of other instructive materials. Unlike Barr's shows at MoMA in the

1930s, which had easily incorporated photographs of paintings alongside original works in the interests of didactic juxtapositions, in the new model of museology the two were to be kept apart and identified with different parts of the show. Again the justifications for such practice were not what one might expect. For instance, in limiting reproductions to presentations in didactic areas, Huyghe seems to have been as concerned with exploiting the special potential of photography to instruct as with showing respect for the uniqueness of originals. Judicious comparisons of photographs could train the memory and provide introductory lessons in history as well as style.

This concern with separating and sequencing in exhibition design paralleled how art history instruction was occurring in classrooms and through publications. Exhibitions were to be staged with preparatory zones of reproductions and labels that would then issue onto the art itself, or the reverse, with didactic areas coming afterwards to structure the visitor's interpretation of his experience of the originals. Using photographs to load the memory with art historical comparisons was already a fundamental practice in teaching art history, with its classrooms set up for slide lectures and its reliance on illustrated books;<sup>11</sup> the discipline as a whole might be considered to be orchestrated around preparing for the experience of seeing artworks or for reflecting upon that experience.

On the University of Chicago campus one can trace the arrival of such a sequencing of materials around the poles of instruction and experience. In the college core curriculum course in the humanities, in the 1930s, undergraduates studied art as an integral part of Western civilization—there was no course given over specially to art history or art appreciation. Students were given a list of works in the Art Institute of Chicago that would form the basis of their study of Renaissance to Modern art; asterisks indicated the availability of postcards, which were presumably to serve as memory aids before or after the visit, but there were no specific instructions to govern the use of these materials.<sup>12</sup> It was not until after the war with the development of a course strictly given over to art, the contents of which formed the basis for Joshua Taylor's famous *Learning to Look*,<sup>13</sup> that students were cautioned about the use of reproductions and the sequencing of their looking and reading came to be seen as



FIGURE 5. Installation view of an anti-religious display in Coronation Church, the Kremlin, Moscow (1932).

9. For this, see the example of the effect of a caption on Van Gogh's *Wheatfield with Cross* in John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972): 27–28.

10. MoMA archives. See also Sybil Gordon Kantor, *Alfred H. Barr, Jr., and the Intellectual Origins of the Museum of Modern Art* (Cambridge, Mass.: MIT Press, 2002): 78–79, 188, 359.

11. Robert S. Nelson, "The Slide Lecture, or the Work of Art History in the Age of Mechanical Reproduction," *Critical Inquiry* 26 (Spring 2000): 414–434.

12. University of Chicago, *Introductory General Course in the Humanities Syllabus*, 9th edition (Chicago: 1939).

13. Joshua Taylor, *Learning to Look* (Chicago: University of Chicago Press, 1957).



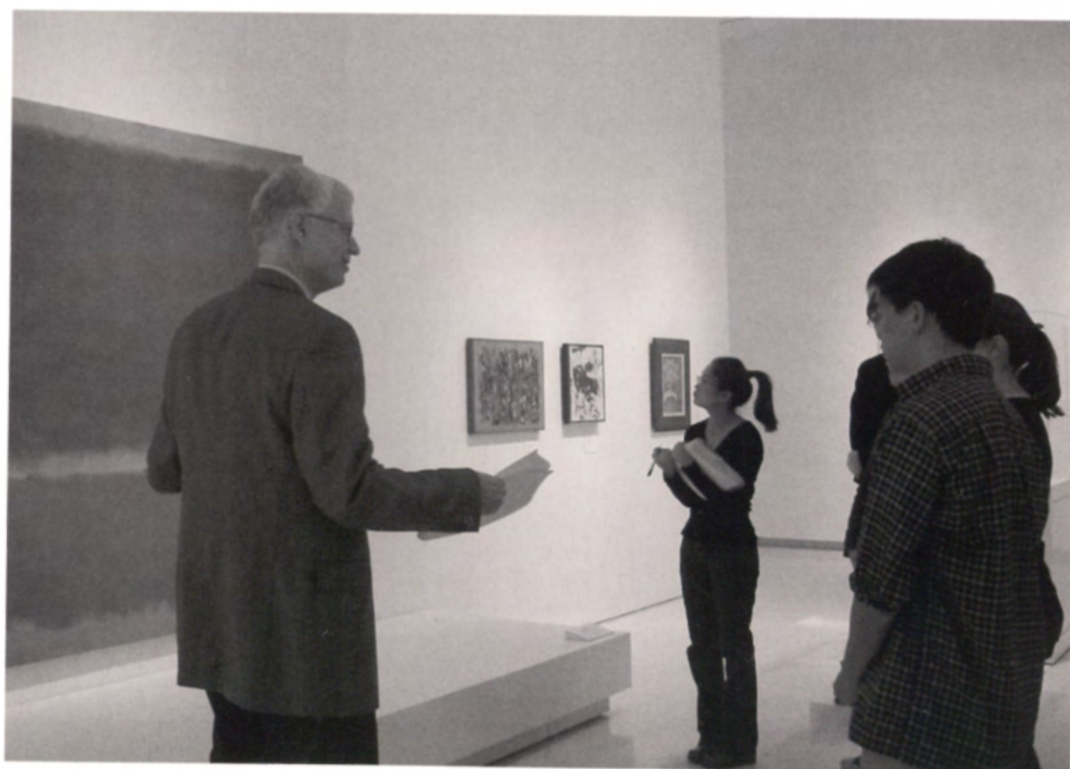


FIGURE 6. Professor Rob Nelson and students in his Art 101 course examine modern works at the Smart Museum of Art, University of Chicago (2002).

consequential. Similarly, in the companion course in music, later published as *Learning to Listen*, students were told specifically not to look at the score before having listened to a performance.<sup>14</sup> Experience was to precede analysis; naïve first impressions were to be held onto as the basis for interpretation and reflection. In the latest adaptation of the university's introductory course for the analysis of art, Art 101, designed by Professor Rob Nelson in collaboration with Smart Museum director Kimerly Rorschach and other faculty and based on the Smart Museum's collections, students are encouraged to take stock of their first experiences with original works and to work outward from these to a fuller interpretative and historical understanding. (FIGURE 6)

There's more to say about the theories of education and experience that informed these various efforts to sequence seeing and reading, but my basic point is made. No wonder labels have a reputation as being hard to write and hard to place. They're likely to seem inadequate or irrelevant to the tasks with which they are charged, and at times great social and political weight has been placed upon them. The history I've briefly traced may not be known to those who struggle to write labels or shake their heads in frustration over them at exhibition openings, but the charge of this legacy is still with us.

Or is it? In these pages last year, my colleague W.J.T. Mitchell described what he called the "monster museum," a creature that would thrive in university settings where a mixing of media could challenge the old modernist practices that kept words and images apart in the name of purity, and challenge as well the authority that did so. Surely the fascination in the last decade with critiquing labels as well as other traditional exhibition devices has contributed to this end, a postmodern museum where the structures of control and value are explored, laid bare or subverted. As an example that Mitchell would applaud, the Smart Museum is hosting this spring an exhibition by Dawoud Bey that will pair Bey's large photographic portraits of local teenagers with audio in which each sitter describes him or herself. Rather than the "neutral" voice of the institutional expert or guide (the acoustic-guide model) this audio will give voice to mute photographs and is conceived as a complement to each portrait rather

than an interpretive overlay. This upending of standard practices will extend to wall labels: each photographic/aural portrait will be accompanied by words and images that the teen has chosen to represent him or herself, and these will replace the usual museum-authored interpretive texts. Yet, I'm told that having gone this far in synthesizing objects and labels, the Smart Museum still plans to use explanatory text and images to introduce components that aren't visible in the exhibition—behind-the-scenes information on the artist's residency and meetings with the teens, on a student-curated exhibition in an adjacent gallery, and on their website. It would seem that even in this age of self-consciousness about the ideological function of the label, framing and sequencing of some sort are necessary, desirable, or inevitable—in the interests of providing access to more information, of serving an educational mission, or even of providing a space for provoking critical thought.

It remains to be seen what the future holds for the label. No doubt its function will continue to change, being driven now by the need to adapt to the increased presence of audio and multimedia in the gallery, if only in relation to the old determinant of the silent easel painting. If the conception of exhibitions continues to turn away from the sequenced and bookish formations in the 1930s to be reshaped through the simultaneity of computer interactions, what's regarded as the most appropriate or effective medium for accomplishing the identificatory or explanatory ends of the traditional label may also change. Or maybe not. The simple form of the label has shown extraordinary longevity and may prove just as enduring as the exhibiting of objects itself. Regardless of the actual device employed for such ends, the larger concerns that once made labels hard to do well, and still do, should not be allowed to slip from view. We may no longer think in terms of creating zones of "free thought" such as those that justified the banishing of labels from some art exhibitions in the late 1930s, but it's clear that shows are still constructed by separating the sensory area of the work from a didactic or informational presentation, and tension continues to exist between these two. No new form of label could really do away with this divide, nor, in this self-conscious time, should it be allowed to seem to do so.

14. Grosvenor Cooper, *Learning to Listen: a Handbook for Music* (Chicago: University of Chicago Press, 1957).

Martha Ward is Associate Professor of Art History at the University of Chicago. Her research interests center on the reception of works of art and on the relationship between the theory, criticism, and practice of painting and the history of exhibitions and museums.





Walt Kuhn, 2001.125 (detail).

Acquisitions/Loans



The Smart Museum's diverse collection includes over 8,000 objects. 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, 2001 through June 30, 2002. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.

## European and American

### Paintings

#### Josef Albers

American, born in Germany, 1888–1976  
*Homage to the Square: Greene Myth*, 1954  
 Oil on canvasboard, in original polished metal frame specified by the artist; 24 x 24 (61 x 61)  
 Gift of Jack Ringer, from the collection of Lotta Hess Ringer, Ph.B 1929, 2002.24

#### Jiri Anderle

Czech, born 1936  
*Soldier and Bride*, 1986  
 Oil and vintage photograph on canvas; 38 x 28 3/4 (96.5 x 73)  
 Gift of Dr. Roy Cane, 2001.82

#### Walt Kuhn

American, 1877–1949  
*The City*, 1919  
 Oil on canvas; 89 x 52 (226 x 132.1)  
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2001.125

#### Kazys Varnelis

American, born in Lithuania, born 1917  
*Synopsis*, circa 1970  
 Acrylic (or Liquitex ?) on canvas; 47 3/4 x 47 3/4 (121.3 x 121.3)  
 Gift of John Vinci, 2002.10

### Sculpture

#### Charles Biederman

American, born 1906  
*#9, New York, 1940*, 1940  
 Relief construction of painted wood, partially painted glass, and colored (blue, red, yellow) fluorescent tubes; 54 1/2 x 51 7/8 x 17 3/4 (138.4 x 131.8 x 45.1)  
 Gift of Dr. Raymond F. Hedin and Lydia Elizabeth Hedin, Red Wing, Minnesota, 2002.23

### Works on Paper

#### Robert Barnes

American, born 1934  
*Canto (VIII)*, 1961  
 Pastel on laid paper; sight: 13 1/2 x 17 1/2 (34.3 x 44.5)  
 From the series of ten pastel drawings based on Ezra Pound's *Cantos*  
 Gift of Michael Rooks in honor of Mary and Roy Cullen, 2001.91

#### Lee Godie

American, 1908–1995  
*Girl with a Cocoa Nut* [sic], n.d.  
 Black ballpoint pen on dark tan butcher's wove paper; sight: 27 7/8 x 21 7/8 (70.8 x 55.6)  
 Gift of John Vinci, 2002.12

#### John Latham

British, born in Zimbabwe (then Northern Rhodesia), born 1921  
*Skoob*, circa 1964  
 Partially burned book with canvas applied to covers; 7 7/8 x 4 x 1 1/4 (20 x 10.2 x 3.2)  
 Gift of Sylvia Sleight, 2001.90

### Prints

#### *The Creators, First Year, First Portfolio (Die Schaffenden, I. Jahrgang, 1. Mappe)*, 1918

Portfolio of ten unnumbered prints by eight artists with typeset text in original paperboard folder (for I. *Jahrgang*, 1.–4. *Mappen*), ed. 123/125; portfolio: 17 x 13 (43.2 x 33) (this set lacking: Söhn 72701–1 [Lyonel Feininger], Söhn 72701–6 [Max Pechstein], Söhn 72701–10 [Karl Schmidt-Rottluff]), Söhn 72701  
 Gift of Andrea L. and John A. Weil, 2001.58a–h

#### Erich Heckel

German, 1883–1970  
*Hand Stand (Handstand)*, 1916  
 Lithograph; stone: 11 1/8 x 8 3/4 (28.3 x 22.2)  
 Söhn 72701–2, Dube 230 I  
 2001.58b

#### Paul Klee

Swiss, 1879–1940  
*Small World (Kleinwelt)*, 1914  
 Etching; plate: 5 5/8 x 3 13/16 (14.3 x 9.7)  
 Söhn 72701–3, Kornfeld 61  
 2001.58c

#### Paula Modersohn-Becker

German, 1876–1907  
*Sitting Old Woman (Sitzende Alte)*, 1902  
 Etching and aquatint; plate: 7 7/16 x 5 3/4 (18.9 x 14.6)  
 Söhn 72701–4, Stoermer 50, Pauli 2  
 2001.58d

#### Otto Mueller

German, 1874–1930  
*Bathers (Waldsee with Three Bathing and a Seated Girl) (Badende [Waldsee mit drei badenden und einem sitzenden Mädchen])*, 1918  
 Lithograph; stone: 13 x 10 11/16 (33 x 27.2), sheet: 16 1/2 x 12 9/16 (41.9 x 31.9)  
 Söhn 72701–5, Karsch 112  
 2001.58e

#### Max Pechstein

German, 1881–1955  
*Composition (Composition with Three Palau Nudes) (Komposition [Komposition mit drei Palau-Akten])*, 1918  
 Lithograph; composition/sheet: 16 7/16 x 12 5/8 (41.8 x 32.1)  
 Söhn 72701–7, not in Fechter, Krüger L 265  
 2001.58f

#### Christian Rohlf

German, 1845–1938  
*Street in Soest (From Soest) (Strasse in Soest [Aus Soest])*, 1911  
 Linoleum cut; block: 9 7/16 x 9 3/8 (24 x 23.9)  
 Söhn 72701–8, Vogt 27, Utermann 34  
 2001.58g

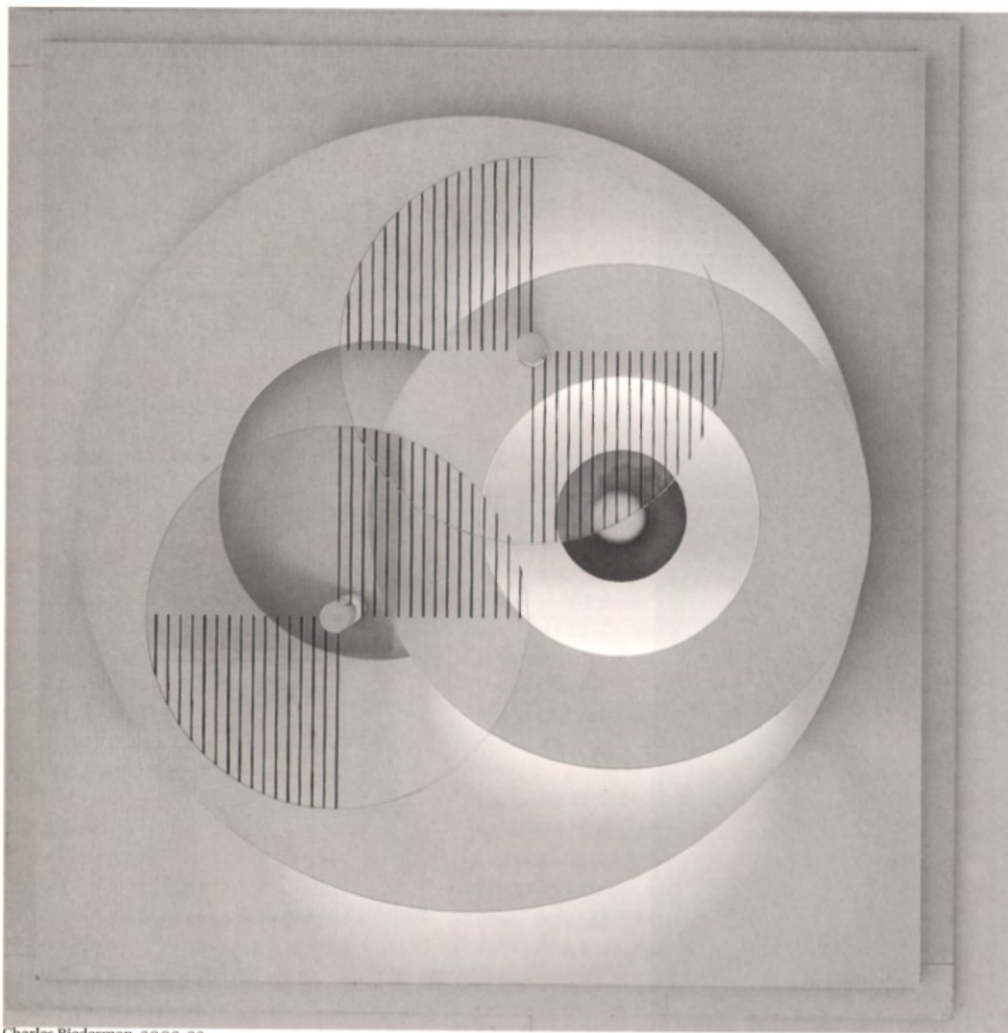


Walt Kuhn, 2001.125

Walt Kuhn's *The City* reflects one of the major tensions embedded in vanguard American art of the early twentieth century: European modernist styles and themes versus American figurative traditions and subject matter. Kuhn experienced the avant-garde art of France, Germany, and England first hand as a member of the selection committee for the historic Armory Show (1913), which traveled to Chicago. The repercussions of his engagements with European modernism figure prominently in *The City*, painted in 1919.

Although it is a figurative work within American traditions of genre and urban imagery, the distortions of the woman's body, the use of unreal color, and the juxtaposition of flat and modeled areas of design echo the stylistic strategies of Fauvism and Expressionism. *The City* reveals Kuhn's assimilation of outside influences as he moved towards his mature realist style. The acquisition of this work strengthens the museum's holdings in early American modernism and provides a bold counterpoint to European works of the same period.





Charles Biederman, 2002.23

In 1940, American artist and theorist Charles Biederman designed #9, *New York, 1940* and two other relief sculptures for the reception room of the new modernist Interstate Medical Clinic in Red Wing, Minnesota. Discussing the commission at the time, Biederman wrote:

It is impossible to over-emphasize the fact that this art is not a mere decoration simply to make the walls a pleasant background.... Rather, these Constructions are able to produce an active and continuous preoccupation upon the spectator's attention.... [One] employs the use of fluorescent lights, this being a logical step in the development of this kind of art. In this light Construction (which is the first one of its kind anywhere) you will notice that the surfaces are all white with the exception of black lines on the two glass surfaces; all the rest of the color is produced by colored lights.

This radical early use of light as a sculptural element makes #9, *New York, 1940* an especially important acquisition. Biederman's use of light reflects his interest in the industrial and vernacular materials favored by European Constructivists, while the colors of light he chose—red, yellow, blue—echo the restricted palette used by Piet Mondrian and other practitioners of progressive geometric abstraction. Ultimately, Biederman turned away from the use of colored light, but #9, *New York, 1940* paved the way to his mature reliefs and the development of what later came to be called Structurist art—an art based on theory and process that relied on areas of color, geometric shape, and dynamic line for its impact.

Christian Rohlf

*The Three Wise Men (Die heiligen drei Könige)*, circa 1910

Linoleum cut; block: 15 9/16 x 10 1/2 (39.5 x 26.7)

Sohn 72701-9, Vogt 22, Utermann 23

2001.58h

*The Creators, First Year, Second Portfolio (Die Schaffenden, I. Jahrgang, 2. Mappe)*, 1919

Portfolio of ten unnumbered prints by eight artists with typeset text, ed. 123/125 (this set lacking:

Sohn 72702-8 [Edwin Scharff])

Sohn 72702

Gift of Andrea L. and John A. Weil, 2001.59a-j

Jack (Jacob Friedrich) Bollschweiler

German, 1888-1938

*Dumped Sweetheart (Weggeschlepptes Mädchen)*, 1918

Lithograph; composition/sheet: 11 1/8 x 15 13/16 (28.3 x 40.1)

Sohn 72702-2, Engels 36, Sohn 36 b

2001.59b

Heinrich Campendonk

German, 1889-1957

*Interior with Two Nudes (Interior mit zwei Akten)*, 1918

Woodcut; block: 10 13/16 x 8 5/8 (25.9 x 22)

Sohn 72702-1

2001.59c

Otto Gleichmann

German, 1887-1963

*Party (Tafelrunde)*, 1918

Lithograph; stone: 19 5/8 x 8 5/8 (27 x 22)

Sohn 72702-3

2001.59d

Walter Gramatté

German, 1897-1924

*Extreme Anxiety (Die grosse Angst)*, May 1918

Etching; plate: 11 3/4 x 9 1/2 (29.9 x 24.1)

Sohn 72702-4, Eckhardt 118

2001.59e

Conrad Felixmüller

German, 1897-1977

*Soldier in an Insane Asylum (Soldat im Irrenhaus)*, 1918

Lithograph; stone: 13 1/4 x 10 5/8 (33.7 x 27)

Sohn 72702-5, Sohn 150 a

2001.59f

Hans Purrmann

German, 1880-1966

*Bathers (Six Bathing Women at the Beach)*

(*Badende [Sechs badende Frauen am Strand]*), 1918

Drypoint; plate: 7 x 8 1/8 (17.8 x 20.6)

Sohn 72702-6, Hindelang 61

2001.59g

Hans Purrmann

*Summer (Four Bathing Women) (Sommer [Vier badende Frauen])*, 1918

Drypoint; plate: 6 7/8 x 9 1/4 (17.5 x 23.5)

Sohn 72702-7, Hindelang 60

2001.59h

Paul Adolf Seehaus

German, 1891-1919

*Pilgrimage (Wallfahrt)*, 1917

Etching; plate: 6 1/8 x 9 1/4 (15.6 x 23.5)

Sohn 72702-9, Rave 34

2001.59i

Paul Adolf Seehaus

*Russian Village (Russian City) (Russisches Dorf [Russische Stadt])*, 1917

Etching; plate: 4 1/2 x 6 5/8 (11.4 x 16.8)

Sohn 72702-10, Rave 41

2001.59j

*The Creators, First Year, Third Portfolio (Die Schaffenden, I. Jahrgang, 3. Mappe)*, 1919

Portfolio of ten unnumbered prints by nine artists with typeset text, ed. 123/125 (this set lacking:

Sohn 72703-6 [Otto Lange], Sohn 72703-7

[Fritz Schaeffler])

Sohn 72703

Gift of Andrea L. and John A. Weil, 2001.60a-i

Josef Eberz

German, 1880-1942

*Tropical Garden (Tropischer Garten)*, 1918

Lithograph; composition/sheet: 16 1/2 x 12 9/16 (41.9 x 31.9)

Sohn 72703-1, Hamm 21

2001.60b

Werner Gothein

German, 1890-1968

*Head of a Woman (Frauenkopf)*, 1919

Woodcut; block: 11 5/8 x 9 15/16 (29.5 x 25.2)

Sohn 72703-2

2001.60c

Werner Gothein

*Rascals (Lausbuben)*, 1919

Woodcut; block: 11 3/8 x 9 5/16 (28.5 x 23.7)

Sohn 72703-3

2001.60d

Max Kaus

German, 1891-1977

*Head of a Man (Mongolian Head) (Männerkopf [Mongolischer Kopf])*, 1918

Lithograph; stone: 11 3/4 x 9 15/16 (29.9 x 25.2)

Sohn 72703-4

2001.60e

Oskar Kokoschka

Austrian, 1886-1980

*The Principle: Liberty, Equality, Fratricide (Das Prinzip)*, 1918

Two-color lithograph; composition/sheet:

16 3/8 x 12 5/16 (41.6 x 31.3)

Sohn 72703-5, Wingler/Welz 132

2001.60f

Milly Steger

German, 1881-1948

*Transfiguration (Verklärung)*, 1918

Lithograph; stone: 13 1/8 x 10 (33.3 x 25.4)

Sohn 72703-8

2001.60g

Niklaus Stoecklin

Swiss, 1896-1982

*Blind Man (Der Blinde)*, 1918

Lithograph; stone: 11 3/8 x 10 (28.9 x 25.4)

Sohn 72703-9

2001.60h

Maria Uhden

German, 1892-1918

*Gypsies (Resting Gypsies)*

(*Zigeuner [Rastende Zigeuner]*), 1918

Woodcut; block: 10 1/8 x 7 7/8 (25.7 x 20)

Sohn 72703-10, Hofmann/Praeger 1918/7

2001.60i

*The Creators, First Year, Fourth Portfolio (Die Schaffenden, I. Jahrgang, 4. Mappe)*, 1919

Portfolio of ten unnumbered prints by eight artists with typeset text, ed. 123/125 (this set lacking:

Sohn 72704-6 [Ludwig Meidner])

Sohn 72704

Gift of Andrea L. and John A. Weil, 2001.61a-j



Max Burchartz  
German, 1887–1961  
*Sleeping Woman (Schlafende Frau)*, 1919  
Lithograph; stone: 10 1/8 x 13 15/16 (26 x 35.3)  
Sohn 72704-1  
2001.61b

Erich Dietrich  
German, born 1890-?  
*Easter Walk (Osterspaziergang)*, 1919  
Lithograph; stone: 12 1/8 x 11 (30.8 x 27.9)  
From a series for Goethe's *Faust*  
Sohn 72704-2  
2001.61c

Anton Kerschbaumer  
German, 1885–1931  
*Canal (Kanal)*, 1919  
Lithograph; stone: 7 3/8 x 9 5/8 (18.7 x 24.5)  
Sohn 72704-3  
2001.61d

Alfred Kubin  
German, 1877–1959  
*My Mother's Grave (Das Grab meiner Mutter)*, 1919  
Lithograph; stone: 9 1/8 x 7 1/8 (23.2 x 18.1)  
Sohn 72704-4, Raabe 113  
2001.61e

Alfred Kubin  
*A Corpse in the Countryside (Geländete Leiche)*, 1919  
Lithograph; stone: 5 7/8 x 4 3/16 (13.8 x 10.6)  
Sohn 72704-5, Raabe 112  
2001.61f

Ludwig Meidner  
German, 1884–1966  
*Old Man (Alter Mann)*, 1913  
Lithograph; composition/sheet: 16 3/16 x 12 1/4 (41.1 x 31.1)  
Sohn 72704-7, Tenner 22  
2001.61g

Carl (Carlo) Mense  
German, 1886–1965  
*Good Friday (Karfreitag)*, 1919  
Drypoint and etching; plate: 9 11/16 x 7 13/16 (24.6 x 19.8), sheet: 16 1/8 x 12 3/16 (41 x 31)  
Sohn 72704-8, Drenker-Nagels 539  
2001.61h



Conrad Felixmüller, 2001.59f

Carl (Carlo) Mense  
*Lamentation (Andacht)*, 1919  
Drypoint and etching; plate: 9 1/4 x 7 (23.5 x 17.8)  
Sohn 72704-9, Drenker-Nagels 540  
2001.61i

Oskar O. Treichel  
German, born 1890-?  
*Girl with a Doll (Mädchen mit Puppe)*, 1919  
Linoleum cut; block: 9 1/2 x 6 3/16 (24.1 x 15.7)  
Sohn 72704-10  
2001.61j

Attributed to Rüdiger Berlit  
German, 1883–1939  
*Untitled (Crucifixion)*, 1920  
Woodcut; block: 12 15/16 x 10 7/8 (32.9 x 27.6)  
Gift of Andrea L. and John A. Weil, 2001.63

Jacques Callot  
French, 1592/93–1635  
*Views of Florence (Paysages gravés pour Jean de Médicis)*, 1633  
Suite of ten etchings, plus the title plate (etching and drypoint) by Collignon, plate dimensions vary Lieure 268–277, all second of (generally) three states  
Gift of Brenda F. and Joseph V. Smith, 2001.92a–k

Sherman Chaddlesone  
Kiowa, born 1947  
*Thunder on the Plains*, 1986  
Thirteen-color etching on hand-colored in watercolor wove paper, artist's proof impression AP1; plate: 23 x 29 3/8 (58.4 x 74.6), sheet: 27 1/4 x 3 1/2 (69.2 x 85.1)  
Gift of Robert G. Donnelley in honor of Ray Fogelson, 2001.81

Phillip Chen  
American, born 1953  
*Lattice Pair I*, 1981  
Color woodcut; block: 9 3/4 x 10 3/4 (24.8 x 27.3)  
Gift of Thomas and Janis McCormick, 2002.16

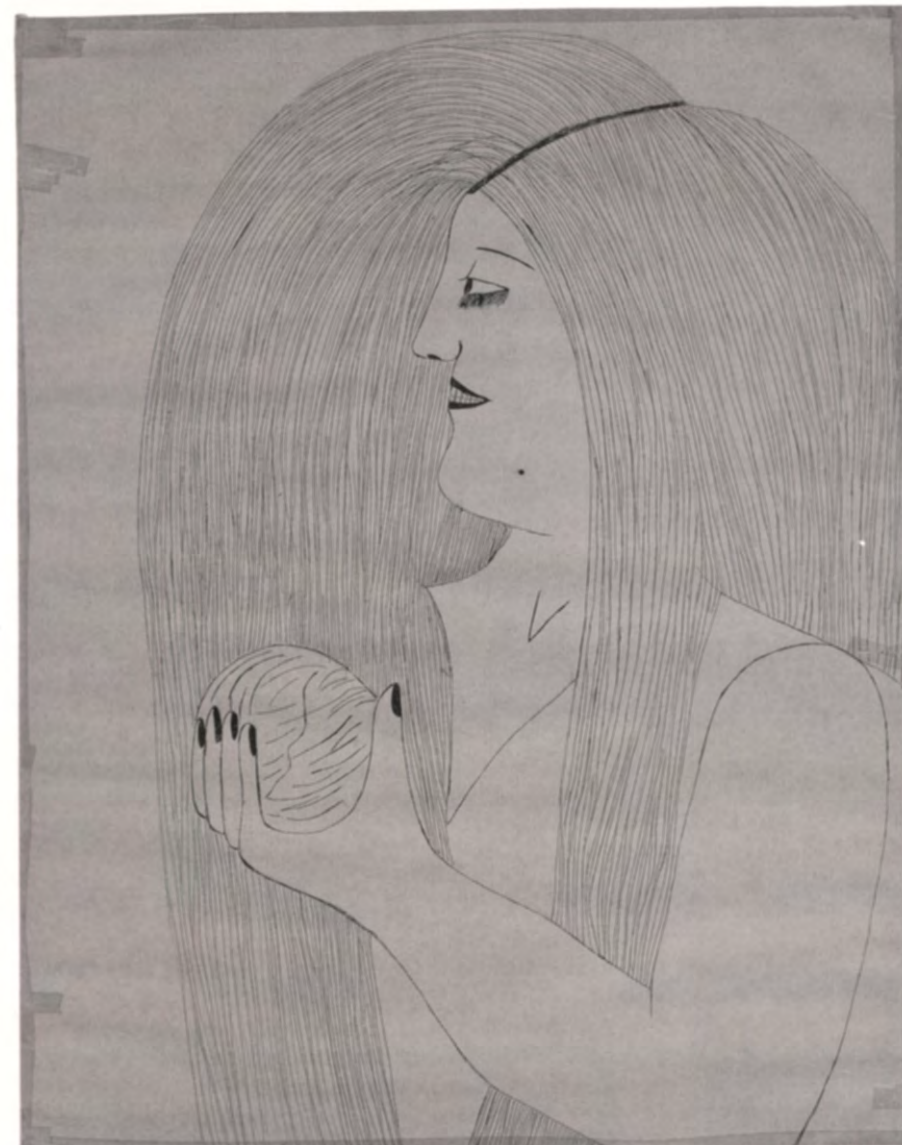
Louis Corinth  
German, 1858–1925  
*Death and the Strucks (Death and the Couple)*  
(*Tod bei Strucks (Tod und Paar)*), 1922  
From the series *Dance of Death (Totentanz)*  
Soft-ground etching, ed. 18/25;  
plate: 9 3/8 x 6 7/8 (23.9 x 17.5)  
Gift of Victor Carlson in honor of Dennis Adrian, 2001.87

Roland Ginzel  
American, born 1921  
*August the 27th*, 1954  
Color lithograph, ed. 6/9; sheet: 15 1/2 x 19 3/4 (39.4 x 50.2)  
Gift of Thomas and Janis McCormick, 2002.17

Rudolf Grossmann  
German, 1882–1941  
*The Dance (Der Tanz)*, 1923  
Etching and drypoint, ed. of 220;  
plate: 6 7/8 x 9 1/4 (17.5 x 23.5)  
Purchase, Gift of Carl Rungius, by exchange, 2001.120

Wilhelm Lehmbruck  
German, 1881–1919  
*Composition: Three Nudes (Three Female Nudes, Two Standing, One Sitting)* (*Komposition: Drei Akte [Drei weibliche Akte, zwei stehend, einer sitzend]*), 1912  
Drypoint and etching, ed. of 125, estate impression; plate: 12 3/16 x 8 7/8 (31 x 22.5)  
From *The Creators, Second Year, Third Portfolio* (*Die Schaffenden, II. Jahrgang, 3. Mappe*), 1920  
Sohn 72707-7, Petermann 23  
Gift of Andrea L. and John A. Weil, 2001.62

Barbara Rossi  
American, born 1940  
*Eye Deal*, 1974  
Lithograph (black) with double *chine collé* of sheer paper "in fan design" over gold foil on ivory wove paper, unique trial proof impression; composition: 23 15/16 x 17 15/16 (60.8 x 45.6)  
Adrian-Born 375  
Gift of the artist in honor of Dennis Adrian, 2001.123



Lee Godie, 2002.12

Lee Godie is among the best known of Chicago's so-called outsider artists. Active on the periphery of the art community for over twenty years, Godie would often sell her works on the steps of the Art Institute of Chicago to exiting museum goers, asking anywhere from two to five hundred dollars for individual pieces. Though unschooled in art history and techniques, Godie admired the work of the French Impressionists. More than just a devotee of the style, Godie felt that she continued their tradition, often signing works "Lee Godie, French Impressionist." *Girl with a Cooca Nut* [sic] presents a stylized portrait of an anonymous sitter exclusively defined by line. With billowing hair and a stark face, the same lines imply both volume and depth, and this contrast creates a mysterious air around this plainly drawn figure. One of four Godie works featured in the Smart Museum's exhibition *Outside In: Self-Taught Artists and Chicago* (July 11–September 15, 2002), *Girl with a Cooca Nut* [sic] broadens the museum's holdings by self-taught artists, as well as its collection of works by local artists.





Adrian Piper, 2001.126a



Adrian Piper, 2001.126b

Over the course of her active thirty-year career, philosopher, critic, and conceptual artist Adrian Piper has become a key figure in American art. As a student in New York during the 1960s she was affiliated with "classic" conceptual artists such as Sol LeWitt, but soon began making pioneering works like *I Am the Locus #1-5* that used the tools of conceptual art to explore politically charged aspects of individual identity. In 1973, Piper—a light-skinned woman of mixed racial heritage—first donned an Afro, sunglasses, and mustache to transform herself into the Mythic Being. Piper created this male alter ego in part to explore the ways that race and gender shaped her own sense of self: she examined her own reactions to this other persona and gauged the ways that others responded to her/him. *I Am the Locus #1-5* comes from a later phase of the project. After moving from New York to Cambridge, Massachusetts to pursue a doctorate in philosophy, Piper staged several Mythic Being performances for the camera and overlaid the photographs with handwritten text and drawn marks. She then turned many of the resulting images into posters, since at that time she was most interested in presenting art—whether performances or images—outside the realm of galleries and museums. *I Am the Locus #1-5* and other experimental photo-based works from the Smart's collection were presented in *Performative Images* (March 30–June 16, 2002).

**Ben Shahn**

American, 1898–1969

*This Is Nazi Brutality*, 1942

Commercial color photo-offset lithograph, ed. size unknown; sheet: 37 1/2 x 28 1/4 (95.3 x 71.8)

Gift of Mary and Roy Cullen, 2001.88

**Kazys Varnelis**

American, born in Lithuania, born 1917

*Octagon No. 2*, 1973

Color offset lithograph with emendations in pencil, ed. 5/20; sight: 13 5/8 x 13 5/8 (34.6 x 34.6)

Gift of John Vinci, 2002.11

**Frank Vavruska**

American, dates unknown

*She Wolf*, 1947

Color woodcut, second printing, ed. of 8; block: 11 9/16 x 12 1/16 (29.4 x 30.6)

Gift of Thomas and Janis McCormick, 2002.18

**Laura Volkerding**

American, 1939–1996

*Sand Project*, 1971

Color etching and aquatint with *chine collé*, ed. 20/20; plate: 15 3/4 x 19 5/8 (40 x 49.9)

Gift of Thomas and Janis McCormick, 2002.20

**Laura Volkerding**

*Eclipse*, 1971

Color etching and aquatint with *chine collé*, ed. 6/20; plate: 15 3/4 x 19 3/4 (40 x 50.2)

Gift of Thomas and Janis McCormick, 2002.21

**Laura Volkerding**

*Untitled*, 1975

Color photo-lithograph; stone: 8 x 12 1/8 (20.3 x 30.8)

Gift of Thomas and Janis McCormick, 2002.22

**James Abbott McNeill Whistler**

American, lived in England and France, 1834–1903

*La Mère Gérard*, n.d.

Etching on laid paper; plate: 4 7/8 x 3 1/2 (12.4 x 8.9)

From the series *Twelve Etchings from Nature* Kennedy 11 iv/iv

Gift of Brenda F. and Joseph V. Smith, 2001.93

**James Abbott McNeill Whistler**

*The Unsafe Tenement*, n.d.

Etching; plate: 6 1/8 x 8 3/4 (15.6 x 22.2)

From the series *Twelve Etchings from Nature* Kennedy 17 iv/iv

Gift of Brenda F. and Joseph V. Smith, 2001.94

**James Abbott McNeill Whistler**

*Street at Saverne*, n.d.

Etching; plate: 8 1/2 x 6 3/16 (21.6 x 15.7)

From the series *Twelve Etchings from Nature* Kennedy 19 iv/iv

Gift of Brenda F. and Joseph V. Smith, 2001.95

**James Abbott McNeill Whistler**

*La Marchande de Moutarde*, n.d.

Etching; plate: 6 1/8 x 3 1/2 (15.6 x 8.9)

From the series *Twelve Etchings from Nature* Kennedy 22 v/iv

Gift of Brenda F. and Joseph V. Smith, 2001.96

**James Abbott McNeill Whistler**

*The Rag Gatherers*, 1858 (plate)

Etching on pale blue-gray wove paper;

plate: 6 x 3 1/2 (15.2 x 8.9)

Kennedy 23 i/iv

Gift of Brenda F. and Joseph V. Smith, 2001.97

**James Abbott McNeill Whistler**

*The Title to the French Set*, 1858 (plate)

Etching on blue wove paper; plate: 4 3/8 x 5 3/4 (11.1 x 14.6)

From the series *The French Set*

Kennedy 25

Gift of Brenda F. and Joseph V. Smith, 2001.98



James Abbott McNeill Whistler, 2001.116

**James Abbott McNeill Whistler**

*Seymour, Seated*, n.d.

Etching; plate: 5 1/4 x 3 3/4 (13.3 x 9.5)

Kennedy 29 ii/ii

Gift of Brenda F. and Joseph V. Smith, 2001.99

**James Abbott McNeill Whistler**

*Annie, Seated*, circa 1858 (plate)

Etching; plate: 5 1/8 x 3 3/4 (13 x 9.5)

Kennedy 30 ii/ii

Gift of Brenda F. and Joseph V. Smith, 2001.100

**James Abbott McNeill Whistler**

*The Music-Room*, n.d.

Etching; plate: 5 11/16 x 8 5/16 (14.5 x 21.1)

Kennedy 33 ii/ii

Gift of Brenda F. and Joseph V. Smith, 2001.101

**James Abbott McNeill Whistler**

*Thames Warehouses*, 1859 (plate)

Etching; plate: 3 x 8 (7.6 x 20.3)

From the series *Sixteen Etchings*

Kennedy 29 ii/ii

Gift of Brenda F. and Joseph V. Smith, 2001.102

**James Abbott McNeill Whistler**

*Old Westminster Bridge*, 1859 (plate)

Etching; plate: 2 7/8 x 7 15/16 (7.3 x 20.2)

From the series *Sixteen Etchings*

Kennedy 39 ii/ii

Gift of Brenda F. and Joseph V. Smith, 2001.103



**James Abbott McNeill Whistler**

*Limehouse*, 1859 (plate)  
Etching; plate: 5 x 7 7/8 (12.7 x 20)  
From the series *Sixteen Etchings*  
Kennedy 40 i/iii  
Gift of Brenda F. and Joseph V. Smith, 2001.104

**James Abbott McNeill Whistler**

*The Pool*, 1859 (plate)  
Etching; plate: 5 3/8 x 8 3/8 (14.3 x 21.3)  
From the series *Sixteen Etchings*  
Kennedy 43 i/iv  
Gift of Brenda F. and Joseph V. Smith, 2001.105

**James Abbott McNeill Whistler**

*Thames Police*, 1859 (plate)  
Etching; plate: 5 7/8 x 8 7/8 (14.9 x 22.5)  
From the series *Sixteen Etchings*  
Kennedy 44 ii/iii  
Gift of Brenda F. and Joseph V. Smith, 2001.106

**James Abbott McNeill Whistler**

*Longshoremen*, 1859 (plate)  
Etching; plate: 5 7/8 x 8 3/4 (14.9 x 22.2)  
Kennedy 45  
Gift of Brenda F. and Joseph V. Smith, 2001.107

**James Abbott McNeill Whistler**

*The Lime-Burner*, 1859 (plate)  
Etching; plate: 9 7/8 x 6 7/8 (25.1 x 17.5)  
From the series *Sixteen Etchings*  
Kennedy 46 i/ii  
Gift of Brenda F. and Joseph V. Smith, 2001.108

**James Abbott McNeill Whistler**

*Billingsgate*, 1859 (plate)  
Etching; plate: 5 7/8 x 8 7/8 (14.9 x 22.5)  
Kennedy 47 vii/viii  
Gift of Brenda F. and Joseph V. Smith, 2001.109

**James Abbott McNeill Whistler**

*Old Hungerford Bridge*, n.d.  
Etching; plate: 5 3/8 x 8 3/8 (13.7 x 21.3)  
From the series *Sixteen Etchings*  
Kennedy 76 ii/iii  
Gift of Brenda F. and Joseph V. Smith, 2001.110

**James Abbott McNeill Whistler**

*Jo's Bent Head*, n.d.  
Etching; plate: 9 x 5 7/8 (22.9 x 14.9)  
Kennedy 78 ii/ia  
Gift of Brenda F. and Joseph V. Smith, 2001.111

**James Abbott McNeill Whistler**

*The Tiny Pool*, n.d.  
Etching; plate: 3 7/8 x 2 5/8 (9.8 x 6.7)  
Kennedy 173 iii/iii  
Gift of Brenda F. and Joseph V. Smith, 2001.112

**James Abbott McNeill Whistler**

*The "Adam and Eve," Old Chelsea*, n.d.  
Etching; plate: 6 7/8 x 11 7/8 (17.5 x 30.2)  
Kennedy 175 i/ii  
Gift of Brenda F. and Joseph V. Smith, 2001.113

**James Abbott McNeill Whistler**

*The Little Putney, No. 1*, n.d.  
Etching; plate: 5 3/16 x 8 1/8 (13.2 x 20.6)  
Kennedy 179 i/ii  
Gift of Brenda F. and Joseph V. Smith, 2001.114

**James Abbott McNeill Whistler**

*Fulham*, n.d.  
Etching; plate: 5 3/16 x 8 (13.2 x 20.3)  
Kennedy 182 i/ii  
Gift of Brenda F. and Joseph V. Smith, 2001.115

**James Abbott McNeill Whistler**

*San Giorgio*, n.d.  
Etching; plate: 8 1/4 x 12 (21 x 30.5)  
From the series *Twenty-six Etchings*  
Kennedy 201 ii/iv  
Gift of Brenda F. and Joseph V. Smith, 2001.116

**James Abbott McNeill Whistler**

*Little Dordrecht*, n.d.  
Etching; plate: 3 3/4 x 5 1/8 (9.5 x 13)  
Kennedy 243 (proof outside the edition of 85)  
Gift of Brenda F. and Joseph V. Smith, 2001.117

**James Abbott McNeill Whistler**

*Tête-à-Tête in the Garden*, n.d.  
Lithograph; sheet (max. dim.): 13 1/4 x 9 3/8 (33.7 x 23.9)  
Way 54  
Gift of Brenda F. and Joseph V. Smith, 2001.118

**Ray Yoshida**

American, born 1930  
*Untitled*, n.d. (circa 1960?)  
Color lithograph and screenprint; stone: 16 5/8 x 11 11/16 (42.2 x 29.7)  
Gift of Thomas and Janis McCormick, 2002.19

## Photographs

**Adrian Piper**

American, born 1948  
*I Am the Locus #1-5*, 1975  
Set of five oil-crayon drawings on photographs; each sheet: 8 x 10 (20.3 x 25.4)  
Purchase, Gift of Carl Rungius, by exchange, 2001.126a-e

**André Racz**

American, born in Romania, 1916-1994  
*Study with Several Eggs, Number 27*, 1943  
Collage: cut-out halftone prints, ink, colored pencil, and watercolor on wove paper; sheet: 10 3/4 x 13 3/4 (27.3 x 34.9)  
Purchase, Gift of Carl Rungius, by exchange, 2001.65

**August Sander**

German, 1876-1964  
*Portraits of Artists*, 1924-29 (negatives, printed 1974)  
Portfolio of twelve gelatin silver prints, ed. 52/75 (each printed by the artist's son and embossed with the artist's seal); each image: 11 x 8 1/4 (27.9 x 21)  
Gift of Lewis and Susan Manilow, 2001.119a-l

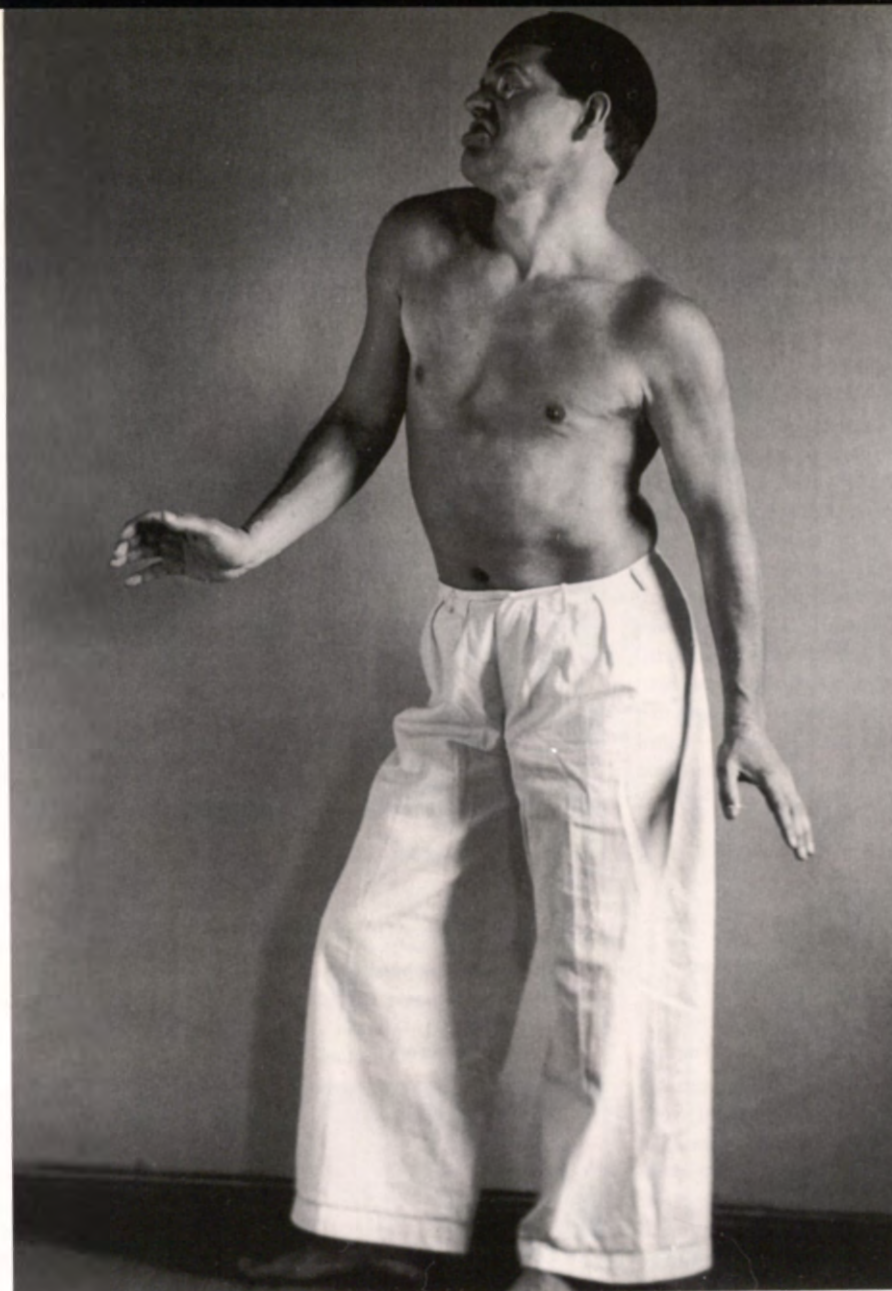
**Xanti Schawinsky**

Swiss, lived in Germany and U.S.A., 1904-1979  
*Quo Vadis?*, November 22, 1937  
Silver gelatin print, vintage impression, in original mat with dedication by artist; image/sheet: 10 5/16 x 13 1/2 (26.2 x 34.3)  
Gift of Andrea L. and John A. Weil, 2001.64

## Decorative Arts

American, Ohio, Cincinnati,  
Rookwood Pottery, manufacturer  
Martin Rettig, painter  
American, 1869-1956  
*Small Jug with Handle*, 1883  
Glazed stoneware with underglaze slip-painted decoration and overglaze gilt decoration;  
h.: 4 5/8 (11.8)  
Gift of Carol Bowman Stocking, 2002.3

American, Illinois, Chicago, Designers in Production (Davis J. Pratt and Harold Cohen)  
*Lounge Chair*, circa 1955  
Painted tubular and flat welded steel and original orange nylon mesh; 29 1/4 x 20 3/8 x 30 (74.3 x 51.8 x 76.2)  
Gift of John Vinci, 2002.13



August Sander, 2001.119f

Around 1910, August Sander began the series *People of the Twentieth Century* (*Menschen des 20. Jahrhunderts*), now considered one of the masterworks of twentieth-century German photography. For this series he systematically photographed archetypal members of various groups within German society, including politicians, poets, students, and soldiers. In his closely observed individual and group portraits, Sander eschewed pictorialist romanticism in favor of documentary clarity. Throughout the 1920s and early 1930s, when he was immersed in this project, Sander retained a straightforward approach that resonates with social documentary photography—such as the slightly later work of Walker Evans and Ben Shahn—and provides a counterpoint to the radical perspectives and technical experimentation of younger German and central European photographers in the Smart Museum's collection. This portfolio includes twelve 1920s portraits of artists, many of whom were Sander's friends and colleagues in Cologne. As demonstrated within the portfolio, Sander's methods of portraiture ranged from quiet images that offer few clues to the sitter's vocation to others that include tools or attributes of their trade.



August Sander, 2001.119i



English, manufacturer unknown  
*"Thebes"* Stool, late 19th century  
 Carved and turned oak; 14 7/8 x 16 3/4 x 16 5/8  
 (37.8 x 42.6 x 42.2)  
 Gift of John Vinci, 2002.14

**Dan Deluz**  
 American  
*Untitled* (bowl with butterfly knots), 1991  
 Turned and inlaid Koa; h.: 4 1/2 (11.4)  
 Gift of Jane and Arthur K. Mason, 2001.86

**Virginia W. Dotson**  
 American, born 1943  
*Untitled*, 1988  
 Turned purpleheart and white oak; h.: 3.5 (8.9)  
 From the *Flared Rim III Series*  
 Gift of Jane and Arthur K. Mason, 2001.85

**Marguerite Friedländer-Wildenhain**  
 German, lived in U.S.A., 1905–1980  
 Possibly in association with **Franz Wildenhain**  
 French, lived in U.S.A., 1896–1985  
*Vase*, probably 1942–47 or 1947–49  
 Glazed stoneware; h.: 8 1/2 (21.6), diam. of mouth:  
 5 3/4 (14.6)  
 Gift of John Vinci, 2002.15

**Liam O'Neill**  
 Irish, born 1949  
*Bowl*, n.d.  
 Turned elm burl; h.: 7 (17.8)  
 Gift of Jane and Arthur K. Mason, 2001.84



Marguerite Friedländer-Wildenhain, 2002.15

**Bob Stocksdaile**  
 American, born 1913  
*Untitled*, 1995  
 Turned marblewood; h.: 4 1/2 (11.4)  
 Gift of Jane and Arthur K. Mason, 2001.83

## Asian

### Chinese: Painting

**Artist Unknown**  
 Chinese, Qing dynasty, possibly Qianlong period  
 (1736–1795)  
*Sea Eagle*, circa mid-18th century  
 Scroll, ink on paper; painting: 52 1/2 x 29 1/2  
 (133.4 x 74.9)  
 From the collection of Janice and Henri Lazarof,  
 2001.68

**Artist Unknown**  
 Chinese, Qing dynasty, possibly Qianlong period  
 (1736–1795) or Japanese, late Edo Period  
 (1800–1868)  
*Floral Panel*, 18th or 19th century  
 Polychrome lacquer on wood; 41 x 21 (104.1 x 53.3)  
 From the collection of Janice and Henri Lazarof,  
 2001.73

**Artist Unknown**  
 Chinese, late Qing dynasty (1800–1911)  
*Seated Courtesan*, circa 1850–99  
 Scroll, ink and light color on silk; painting:  
 33 1/4 x 13 (84.5 x 33)  
 From the collection of Janice and Henri Lazarof,  
 2001.72

**Artist Unknown**, in the style of **Qui Ying**  
 (early 16th century)  
 Chinese, late Qing dynasty (1800–1911)  
*Palace Ladies on Terrace*, 19th century  
 Scroll, gouache on silk; painting: 67 x 18 1/4  
 (170.2 x 46.4)  
 From the collection of Janice and Henri Lazarof,  
 2001.74

**Artist Unknown**  
 Chinese, late Qing dynasty (1800–1911)  
*Resting Figures in a River Landscape*, late 19th century  
 Scroll, ink and light color on silk; painting:  
 29 x 13 3/4 (73.7 x 34.9)  
 From the collection of Janice and Henri Lazarof,  
 2001.78

**Artist Unknown**  
 Chinese, late Qing dynasty (1800–1911)  
*Moon Guanyin*, late 19th century  
 Scroll, ink and color on silk; painting: 16 3/4 x 12  
 (42.6 x 30.5)  
 From the collection of Janice and Henri Lazarof,  
 2001.77

**Artist Unknown**, in the style of **Tang Ying** (1470–1523)  
 Chinese, late Qing dynasty (1800–1911) to early  
 Republican period (1911–1920)  
*Two Quail*, 1900  
 Scroll, ink and color on silk; painting: 7 1/4 x 17 3/4  
 (18.4 x 45.1)  
 From the collection of Janice and Henri Lazarof,  
 2001.80

**Artist Unknown**  
 Chinese, early Republican period (1911–1920)  
*Horse in a River Landscape*, circa 1920  
 Scroll, ink and light color on paper; painting:  
 41 x 15 3/4 (104.1 x 40)  
 From the collection of Janice and Henri Lazarof,  
 2001.67

**Chou Dong**  
 Chinese, late Qing dynasty (1800–1911)  
*Courtesan*, 1867  
 Album leaf, ink and light color on paper; painting:  
 25 x 7 1/4 (63.5 x 18.4)  
 From the collection of Janice and Henri Lazarof,  
 2001.76a

**Chou Dong**  
*Courtesan*, 1867  
 Album leaf, ink and light color on paper; painting:  
 25 x 7 1/4 (63.5 x 18.4)  
 From the collection of Janice and Henri Lazarof,  
 2001.76b

**Pan Zhenyong**  
 Chinese, 1852–1921  
*Virtuous Celestial Beauty*, n.d.  
 Hanging scroll, ink and light color on silk; painting:  
 48 x 25 (121.9 x 63.5)  
 From the collection of Janice and Henri Lazarof,  
 2001.66

**Qian Hui'an**  
 Chinese, 1833–1911  
*Study of a Woman*, 1881  
 Scroll, ink and light color on paper;  
 painting: 9 1/4 x 13 3/4 (23.5 x 34.9)  
 From the collection of Janice and Henri Lazarof,  
 2001.79



Qian Hui'an, 2001.79



Shibata Zeshin, 2002.9

Shanghai's designation as a treaty port in 1842 transformed this relative backwater into a dynamic nexus of wealth and international commerce. The artistic taste of the newly moneyed merchants, which differed vastly from that of the somber literati elsewhere in China, generated a thriving art market that above all craved innovation. Qian Hui'an (1833–1911) gained a huge following in Shanghai for his paintings of *meiren* or "beautiful women." His representations were an ironic interpretation of the esteemed genre of *meiren* painting; these "beautiful women" appear eerie and ungainly. Until recently the Smart's holdings of Chinese painting centered primarily on Ming through Qing (1500–1800) painting and that of the twentieth century; however the generous gift of this painting and other nineteenth-century works from the Lazarof Collection has bridged the gap between these two periods.

The three overlapping cards depicted on the rim of this delicate lacquer bowl by the Japanese lacquer artist Shibata Zeshin (1807–1891) offer a nuanced visual reference to the Japanese card game *karuta*. Using two sets of cards, one player recites a "reading card" or *yomi-fuda*, usually either poem or proverb, while others compete to match an appropriate "picture card" or *efuda*. On this bowl, the two picture cards flank a central reading card, which evokes the feeling that a play has just been made. Such a visual pun suits a bowl designed to hold *kashi*, which are small cakes served as part of the tea ceremony. When placed in bottom of this demure bowl, the *kashi* would have further accentuated the contrast between the rustic wood turned body of the bowl and the smooth, lacquered "cards." This striking yet subtle effect is highly desired in *chano* or Tea aesthetics. While the Smart Museum's holdings in Japanese lacquer are modest, the donation of this bowl brings a work of the highest quality into the collection.





Kamisaka Sekka, 2001.122

The art of Kamisaka Sekka (1886–1942) offers a glimpse into what had by the twentieth century become the fading visual culture of *Ukiyo-e*, but to limit Sekka to the realm of *Ukiyo-e* does not begin to describe the varied talents of this artist. He worked in lacquer, painting, and other media and is considered by many to be the last master of *Rinpa*, an eclectic decorative tradition that flourished during the seventeenth and eighteenth centuries. *Rinpa* had developed in close relation and reaction to the arts of the Imperial court. Working primarily for the wealthy merchant class, *Rinpa* artists often playfully juxtaposed sumptuous materials and highbrow content as a way of delighting and surprising their clients. Here, the imagery and glimmering, flecked gold surface of this hanging scroll mimic lacquer ware: Sekka confounded his viewers' expectations by compressing three dimensions into two and transforming the qualities of a utilitarian object into pure decoration.



Utagawa Kunisada (Toyokuni III), 2002.8

Utagawa Kunisada (1786–1864) was among the last generation of Japanese artists to produce prints for the visual culture of Edo (Tokyo) that today is known as *Ukiyo-e* or "Pictures of the Floating World." His vibrantly colored woodblock prints focused largely on the theatrical world of kabuki, or traditional Japanese operatic theater. An avid fan, Kunisada had an intimate professional relationship with many actors. This print seems to offer a semi-private moment in the life of the actor Bando Hikosaburo V (1832–1877), who is depicted without make-up, attired in an elaborate robe (which according to sumptuary laws could not be worn in public), and standing in what appears to be a domestic setting. Such prints served to further augment actors' notoriety as celebrities. This Kunisada print, one of five recently acquired by the Smart Museum, joins other works by Kunisada as well as prints by his students Kunichika (1835–1900) and Chikanobu (1838–1912) already in the Smart Museum's collection and featured in the exhibition *Reflections of Beauty* (December 21, 2002–March 30, 2003).

**Qian Yao**

Chinese, late Qing dynasty (1800–1911)  
to early Republican period (1911–1920)  
*Tree Peonies*, possibly 1898  
Scroll, ink and light color on paper;  
painting: 34 x 17 (86.4 x 43.2)  
From the collection of Janice and Henri Lazarof,  
2001.71

**Attributed to Yu Ji**

Chinese, 1738–1823  
*Beautiful Woman with Hibiscus*, late 19th century  
Scroll, ink and light color on paper; painting:  
56 1/2 x 23 (143.5 x 58.4)  
From the collection of Janice and Henri Lazarof,  
2001.75

**Zhang Chunting**

Chinese, late Qing dynasty (1800–1911)  
*A Discourse on Horses*, 1851  
Scroll, ink and light color on paper;  
painting: 55 x 15 (139.7 x 38.1)  
From the collection of Janice and Henri Lazarof,  
2001.70

**Chinese: Photography****Wang Wei**

Chinese, born 1972  
*1/30th of a Second Underwater*, 1999  
Photographic installation: four Duratrans color  
prints, lightboxes, and audio, overall dimensions  
variable; each sheet: 47 1/4 x 47 1/4 (120 x 120)  
Purchase, Gift of Carl Rungius, by exchange,  
2001.121a–d

**Japanese: Painting****Bunsho Gitei (Kasumi)**

Japanese, 1905–1998/99  
*Calligraphy: Patience*, probably after 1970  
Hanging scroll, brush and ink on paper; sheet:  
42 x 27 1/4 (106.7 x 69.2)  
Gift of Brooks McCormick Jr., 2001.89

**Kamisaka Sekka**

Japanese, 1866–1942  
*Autumn Grasses*, circa 1920 (?)  
Hanging scroll, brush and ink and gold paint on  
gold-flecked silk; painting: 11 3/4 x 9 1/16 (29.9 x 23)  
Gift of Mr. and Mrs. Michael R. Cunningham,  
2001.122

**Attributed to Mori Sosen**

Japanese, 1747–1821  
*Snow Monkeys*, late 18th–early 19th century  
Scroll, ink and light color on silk; painting:  
40 1/2 x 19 (102.9 x 48.3)  
From the collection of Janice and Henri Lazarof,  
2001.69

**Japanese: Prints****Utagawa Kunisada (Toyokuni III)**

Japanese, 1786–1864  
*Scene from a Kabuki Play*, 1814  
Color woodblock print (*oban nishiki-e*);  
sheet: 15 1/8 x 10 1/2 (38.4 x 26.7)  
Gift of Mrs. Gregory Orloff in memory of Gregory  
Orloff, 2002.6

**Utagawa Kunisada (Toyokuni III)**

*Actor in a Female Role (Onogata) Holding a  
Lacquer Bowl*, 1850  
Color woodblock print (*oban nishiki-e*); sheet:  
13 7/8 x 9 15/16 (35.2 x 25.2)  
Gift of Mrs. Gregory Orloff in memory of Gregory  
Orloff, 2002.5

**Utagawa Kunisada (Toyokuni III)**

*Two Actors in Female Roles (Onagata)*, 1855  
Color woodblock print (*oban nishiki-e*); sheet:  
14 7/16 x 10 1/8 (36.6 x 25.7)  
Gift of Mrs. Gregory Orloff in memory of Raissa  
Palyi, 2002.7

**Utagawa Kunisada (Toyokuni III)**

*Actor Reading a Handscroll with Two Children in  
Attendance*, 1858  
Color woodblock print (*oban nishiki-e*); sheet:  
14 3/8 x 9 3/4 (36.5 x 24.8)  
Gift of Mrs. Gregory Orloff in memory of Daniel  
Cárdenas, 2002.4

**Utagawa Kunisada (Toyokuni III)**

*Kabuki Actor*, 1863  
Color woodblock print (*oban nishiki-e*); sheet:  
13 15/16 x 8 1/2 (35.4 x 21.6)  
Gift of Mrs. Gregory Orloff in honor of Norman  
McQuown, 2002.8

**Japanese: Ceramics****Deiryu Kutsu (Kanshu Sojun), calligrapher**

Japanese, 1895–1954  
*Tea Bowl*, n.d.  
Glazed stoneware with underglaze slip-painted  
calligraphy; h.: 1 7/8 (4.7),  
diam. of rim: 5 13/16 (14.7)  
Gift of Brooks McCormick Jr., 2002.1

**Bunsho Gitei (Kasumi), calligrapher**

Japanese, 1905–1998/99  
*Set of Five Tea Cups*, n.d.  
Glazed stoneware with underglaze slip-painted  
calligraphy, four; h.: 2 1/4 (5.7),  
diam. of mouth: 3 7/16 (8.7), one, h.: 2 3/16 (5.5),  
diam. of mouth: 3 3/8 (8.5)  
Gift of Brooks McCormick Jr., 2002.2a–e

**Japanese: Lacquer****Shibata Zeshin**

Japanese, 1807–1891  
*Bowl*, circa 1880s  
Turned cryptomeria (?) wood with lacquer decoration;  
h.: 1 7/8 (4.8), diam. of rim: 7 5/8 (19.4)  
Gift of Brooks McCormick Jr., 2002.9

**African****Sculpture****Artist Unknown**

African, Democratic Republic of the Congo  
(formerly Zaire), Kusu peoples (?)  
*Standing Male (Ancestor ?) Figure*, 20th century  
Carved wood and fetish materials; h.: 18 7/8 (47.9)  
Gift of Dr. Richard N. (MD 1952) and Jan Baum in  
honor of the Medical School Class of 1952,  
2001.124



## THE DENNIS ADRIAN COLLECTION

In 2001, University of Chicago alumnus Dennis Adrian donated 15 paintings, 158 drawings, 210 prints, 17 photographs, and 48 artist-designed posters and other printed ephemera to the Smart Museum in the first of a series of planned gifts. Adrian has actively collected contemporary art in all media for over forty years and this remarkable gift reflects his wide-ranging interests as well as his professional accomplishments as an influential critic, teacher, curator, and art historian. This gift complements several areas of the Smart Museum's collection.

The gift especially enhances the museum's holdings of work by Chicago-area artists, arguably the most comprehensive public collection of paintings, sculptures, drawings, and prints by key artists of the 1950s to 1970s. The gift includes significant paintings, drawings, and prints by artists associated with the so-called Monster Roster of the 1950s and with Chicago Imagism and abstraction of the 1960s and 1970s, including Roger Brown, Art Green, Leon Golub, Paul LaMantia, Jim Nutt, Ed Paschke, Frank Piatek, Dan Ramirez, Suellen Rocca, David Sharpe, and Carl Wirsum. Based in Chicago for most of his career, Adrian there met many artists near the start of their careers. He was able to acquire historically important early works, including some from the first group exhibitions organized by the Imagists; he also loaned works to early museum exhibitions that introduced these emerging artists to a wide audience.

Adrian also displayed a rare sensitivity to ephemeral objects such as the artist-designed posters and announcements that so vividly document important Chicago exhibitions. His gift of ephemera includes announcements from landmark group and one-person shows at the Hyde Park Art Center as well as theater productions for which the artists designed sets during the late 1960s and early 1970s.

Adrian's collection includes a selection of early prints, some hand-colored and many from private or very small editions. These include a group of self-portraits by Jack Beal and important groups of Imagist prints. As documented in the groundbreaking exhibition and catalogue raisonné of Imagist prints that Adrian organized for the Smart Museum in 1987, printmaking was a central activity in the development of individual styles and the later group identity of many of the artists associated with Imagism. His gift rounds out the museum's extensive holdings of Imagist prints with works by Phyllis Bramson, Brown, Ed Flood, Phil Hanson, Richard Hull, LaMantia, Nutt, Paschke, Christina Ramberg, Rocca, Barbara Rossi, Sharpe, Hollis Sigler, and Wirsum.

In addition, Adrian gave the museum a number of works by naïve and outsider artists such as Lee Godie, Aldobrando Piacenza, and Joseph Yoakum. Important in themselves, such pieces also enrich our understanding of the history of the Chicago art world as demonstrated by the museum's recent exhibition *Outside In: Self-Taught Artists and Chicago* (July 11–September 15, 2002).

This gift also expands the museum's holdings of American realist and figurative paintings. Adrian donated works by prominent artists active in New York in the 1960s—Jack Beal, Paul Georges, Philip Pearlstein, and Sylvia Sleigh—and by younger realist artists in Chicago and New York such as Anne Abrons, Robert Lucy, and Richard Willenbrink.

The Smart Museum selected works based on a number of factors, including their inherent quality, historic importance, and relationship to existing strengths and gaps in the museum's collection. In addition, the Smart Museum strove to retain a sense of the collection's original sensibility as the expression of one influential critic's point of view.

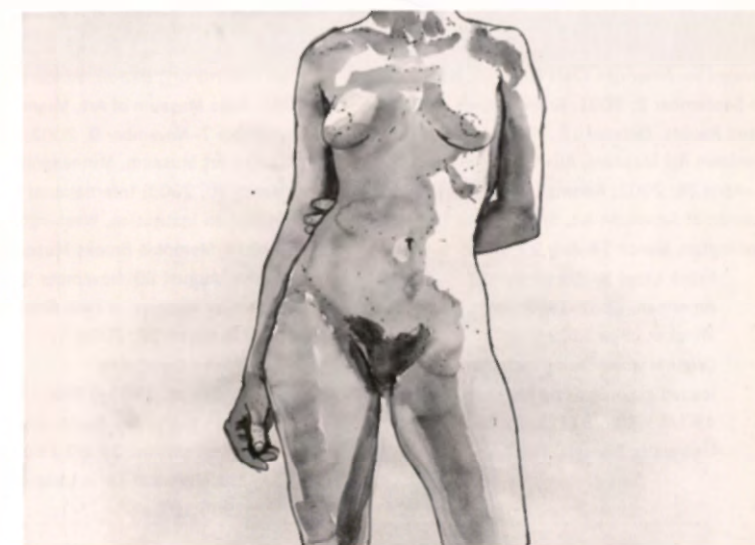


**Suellen Rocca**  
American, born 1943  
*Dancing Couple*, 1965–67  
Etching; plate: 7 7/8 x 7 (20 x 17.8)  
2001.384



**Leon Golub**  
American, born 1942  
*Head (II)*, 1969  
Lacquer on canvas; 37 x 30 (94 x 76.2)  
2001.232

Representative works are presented here; the full gift will be accessible through the Smart Museum's online database (<http://smartmuseum.uchicago.edu>).



**Philip Pearlstein**  
American, born 1924  
*Untitled (standing female nude)*, 1968  
Watercolor on heavy wove paper; 22 x 29 3/4 (55.9 x 75.6)  
2001.362



Loans listed date from July 1, 2001 through June 30, 2002. Dimensions are in inches followed by centimeters in parentheses; height precedes width precedes depth.

*Short-term outgoing loans to exhibitions:*

**Albright-Knox Art Gallery, Buffalo, New York**

*Edwin Dickinson: Dreams and Realities*

April 27–July 14, 2002

Traveled to: Pennsylvania Academy of the Fine Arts, Philadelphia, September 14, 2002–January 12, 2003; National Academy of Design Museum and School of Fine Arts, New York, January 31–April 13, 2003; Arkansas Arts Center, Little Rock, May 9–July 20, 2003; Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln, Lincoln, August 29–November 9, 2003

Edwin Dickinson

American, 1891–1978

*Self-Portrait*, 1941

Oil on canvas, 19 1/2 x 22 1/2 (49.5 x 57.2)

The Mary and Earle Ludgin Collection, 1985.104

**Exhibitions International, New York, New York**

*Light Screens: The Leaded Glass of Frank Lloyd Wright*

Traveled to: American Craft Museum, New York, May 10–September 2, 2001; Grand Rapids Art Museum, Grand Rapids, October 12, 2001–January 2, 2002; Allentown Art Museum, Allentown, February 21–April 28, 2002; Renwick Gallery of The National Museum of American Art, Smithsonian Institution, Washington, March 14–July 20, 2003

Frank Lloyd Wright (designer)

American, 1867–1959

*Window*, circa 1909

Original wood casing with clear and colored leaded glass and original metal hardware, 49 1/4 x 30 5/8 (125.6 x 77.8)

University Transfer, 1967.86

Frank Lloyd Wright (designer)

American, 1867–1959

*Window*, circa 1909

Original wood casing with clear leaded glass and original metal hardware, 33 3/4 x

35 5/8 (85.7 x 90.5)

University Transfer, 1967.87

**The Field Museum, Chicago, Illinois**

*Cleopatra of Egypt: From History to Myth*

October 20, 2001–March 3, 2002

Sir William Russell Flint

Scottish, 1880–1969

*Vivien Leigh as Cleopatra*, 1945

Oil on canvas, 36 x 60 1/8 (91.4 x 152.7)

Gift of Mr. Julius Hyman, 1976.147

**Smithsonian Institution Traveling Exhibition Service,**

Washington, District of Columbia

*In the Spirit of Martin: The Living Legacy of*

*Dr. Martin Luther King, Jr.*

Traveled to: Charles H. Wright Museum of African

American History, Detroit, January 12–August 4,

2002; Bass Museum of Art, Miami Beach,

September 7–November 9, 2002; Frederick R.

Weisman Art Museum, Minneapolis, January

4–March 30, 2003; International Gallery,

Smithsonian Institution, Washington, May 14–July

27, 2003; Memphis Brooks Museum of Art,

Memphis, August 30–November 9, 2003;

Montgomery Museum of Fine Arts, Montgomery,

January 3–March 28, 2004

Robert Gwathmey

American, 1903–1988

*From Out of the South*, circa 1941

Oil on canvas, 39 1/2 x 60 (100.3 x 152.4)

The Mary and Earle Ludgin Collection,

1985.107

*Long-term outgoing loans to permanent collections of other museums:*

**The Cleveland Museum of Art, Cleveland, Ohio**

On loan since November 9, 1976

Frank Lloyd Wright (designer)

American, 1867–1959

*Side Chair*, 1904

Oak with (replacement) upholstered slip

seat, 40 x 14 7/8 x 18 1/2 (101.6 x

37.5 x 47)

University Transfer, Gift of Louise Barlow

Hamilton, 1967.55

**The Frank Lloyd Wright Preservation Trust,**

Oak Park, Illinois

On loan since January 14, 1980

George Mann Niedeecken (designer, in

association with Frank Lloyd Wright)

American, 1878–1945

*Arm Chair Rocker*, circa 1909

Oak with (replacement) upholstered slip

seat, 38 3/4 x 31 3/8 x 34

(98.4 x 79.7 x 86.4)

University Transfer, 1967.56

Frank Lloyd Wright (designer)

American, 1867–1959

*Dining Table Side Chair*, 1907–1910

Oak with (replacement) leather slip seat,

52 1/2 x 18 x 19 1/4 (133.3 x 45.7 x 48.9)

University Transfer, 1967.82

**The Metropolitan Museum of Art, New York, New York**

On loan since September 28, 1982

Frank Lloyd Wright (designer)

American, 1867–1959

*Sofa*, circa 1909

Oak and oak veneer with (replacement)

upholstery, 23 3/4 x 94 3/8 x 38 1/4

(60.3 x 239.7 x 97.2)

University Transfer, 1967.72



Robert Gwathmey, 1985.107



H.C. WESTERMANN



Installation view of "See America First": The Prints of H.C. Westermann (2001).

Exhibitions/Publications



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 (pp. 52–57), and events (pp. 60–69) 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, 2001 through June 30, 2002. General support for the Smart Museum exhibitions and publications is provided by the Smart Family Foundation; Nuveen Investments, the Regents Park/University of Chicago Fine Arts Partnership, the Chicago Community Trust, the Illinois Arts Council, a state agency; the Visiting Committee on the Visual Arts, University of Chicago; and Friends of the Smart Museum.

### **Borders and Crossroads: The Buddhist Art of Ancient Gandhara**

May 8–October 7, 2001  
Old Master Gallery

The Buddhist art of ancient Gandhara (today encompassing parts of Afghanistan, Pakistan, and northwest India) is 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 florescence along 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 sculpture.

*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" was 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 after World War II. The Smart Museum mounted a comprehensive exhibition of lithographs, linoleum cuts, 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. It was organized to complement the Museum

of Contemporary Art's concurrent exhibition of Westermann's sculptures, providing an unparalleled 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" traveled to the University of Virginia Art Museum, Charlottesville, Virginia (January 26–March 31, 2002); University Art Museum, California State University Long Beach, Long Beach, California (June 18–July 28, 2002); and Contemporary Arts Museum, Houston, Texas (October 4–December 1, 2002).

### **Recollections and Observations: The Prints of Roger Brown**

July 14–September 2, 2001  
Joel and Carole Bernstein Gallery

Roger Brown (1941–1997) was one of the foremost Chicago Imagist artists. Best known for his paintings, he was also a prolific printmaker who worked in a range of graphic media including lithography, silkscreen, intaglio, woodcut, and commercial printing processes for which he made original drawings. This exhibition presented for the first time selections from a group of twenty-three prints and artist-designed posters donated to the Smart Museum by the artist shortly before his untimely death. These works offer a broad chronological, thematic, and technical overview of Brown's considerable achievements as a printmaker.

*Recollections and Observations: The Prints of Roger Brown* was curated by Richard A. Born.

### **Crossing Borders: Modern Photographs from Central Europe**

September 8–December 16, 2001  
Joel and Carole Bernstein Gallery

This exhibition was the first in a series highlighting new photography acquisitions. Supplemented by key loans, it featured the Smart Museum's growing collection of modernist Central European photographs made between the two world wars. This exhibition explored the internationalism of this work, expressed in part through the stylistic synthesis of pictorial and modernist styles, and included works by František Drtikol, Jaromír Funke, Imre Kinski, Jaroslav Rössler, and Joseph Sudek, among others.

*Crossing Borders: Modern Photographs from Central Europe* was co-curated by Richard A. Born and Stephanie Smith.

### **Dreams and Disillusion: Karel Teige and the Czech Avant-Garde**

October 4–December 30, 2001  
Richard and Mary L. Gray Gallery

A leading figure of the avant-garde of the 1920s and 1930s, Karel Teige (1900–1951) produced paintings, collages, photomontages, book covers, and film scripts throughout his career. Teige also edited some of the most influential avant-garde journals on Czech and international cultural affairs and wrote profoundly original books and essays on art and architecture. This exhibition covered the entire range of Teige's varied and influential career, from 1920 until his untimely death in 1951, and included items never before displayed outside Europe.

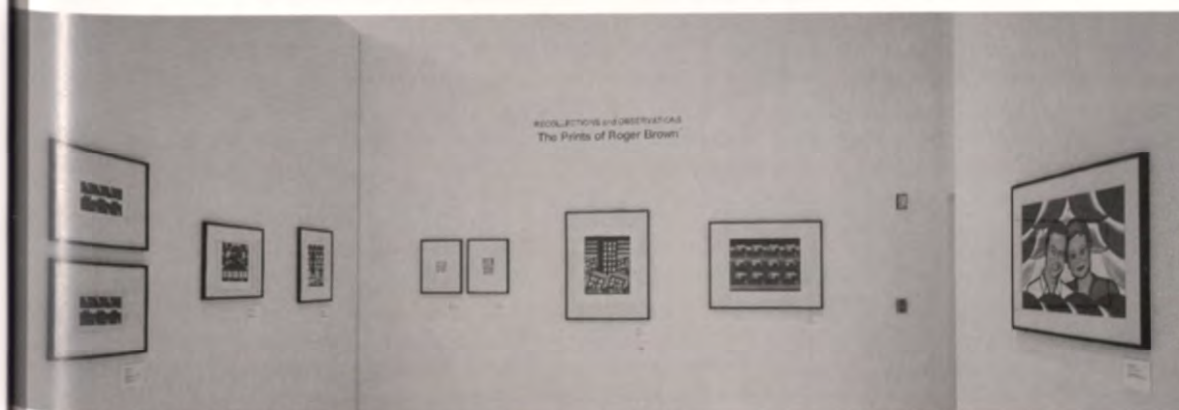
*Dreams and Disillusion: Karel Teige and the Czech Avant-Garde* was organized by the Wolfsonian—Florida International University, Miami Beach, Florida. Richard A. Born was the coordinating curator for the Smart Museum's presentation, which was made possible through the support of Mary and Roy Cullen.



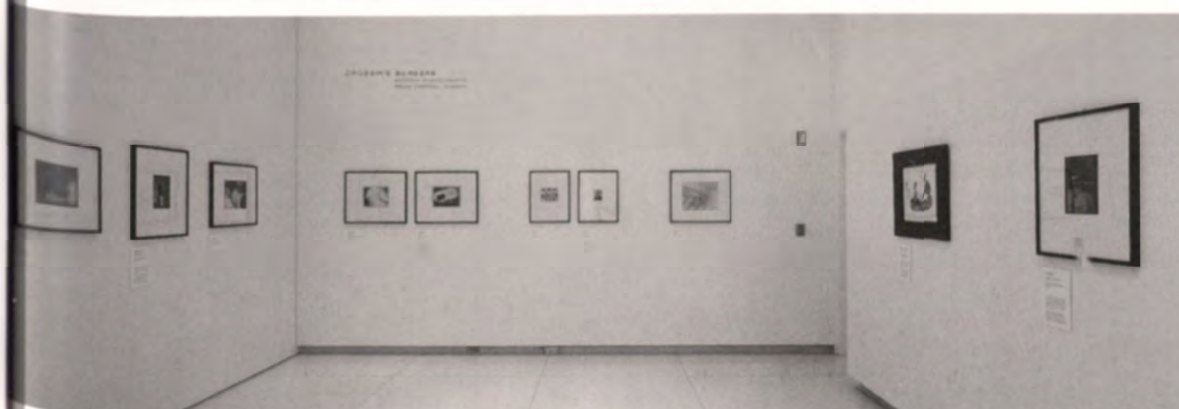
Installation view of *Borders and Crossroads: The Buddhist Art of Ancient Gandhara* (2001).



Installation view of "See America First": The Prints of H.C. Westermann (2001).



Installation view of *Recollections and Observations: The Prints of Roger Brown* (2001).



Installation view of *Crossing Borders: Modern Photographs from Central Europe* (2001).



### A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850

October 23, 2001–April 28, 2002  
Old Master Gallery

This exhibition investigated the symbolic role played by dress in European art from the Renaissance to the mid-nineteenth century. Drawing primarily from the Smart Museum's permanent collection of paintings and works on paper, the exhibition examined clothing as emblem, classification, and category. A range of materials, including Renaissance costume books, portraits of nobles and clergy, and images of foreign peoples in exotic garb, revealed the central role costume played in fashioning and advertising the social order. The exhibition also considered how artists employed costume to offer their own commentaries—whether allegorical, historical, or moralizing—on their subjects.

*A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850* was co-curated by Elissa B. Weaver, Professor of Italian in the Department of Romance Languages and Literatures at the University of Chicago, and Mellon Projects Curator Elizabeth Rodini. A 128-page catalogue by Rodini, Weaver, and University of Chicago students accompanied the exhibition. Assistance was provided by the Office of the Provost, the Franke Institute for the Humanities, and the Eric Cochrane Memorial Fund in the Department of History, University of Chicago; the Eloise W. Martin Fund; and the Rhoades Foundation. *A Well-Fashioned Image* was made possible by an endowment from the Andrew W. Mellon Foundation.

### Exposure: Recent Chinese Photography from the Smart Museum Collection

December 22, 2001–March 24, 2002  
Joel and Carole Bernstein Gallery and  
Robert and Joan Feitler Gallery

Experimental art from mainland China has become recognized as an especially vibrant area of contemporary art, one that the Smart Museum has supported through acquisitions as well as exhibitions. The four artists presented in *Exposure*—Qiu Zhijie, Rong Rong, Song Dong, and Wang Wei—were born during the Cultural Revolution (1966–1976) and matured as artists during a time of rapid change in China. They use photography as well as other means to document, explore, and represent varied responses to China's contemporary culture. Like their peers around the world, they make photography an integral part of their practices and make dramatic use of new technologies to create large-scale prints, glowing transparencies, and photo-based installations. They exploit the camera's ability to capture fleeting moments, spaces, or performative actions so that traces remain visible to others. This was the second in a series of exhibitions highlighting recent photography acquisitions; it offered a counterpoint to the museum's presentation of *The Art of Mu Xin*.

*Exposure: Recent Chinese Photography from the Smart Museum Collection* was curated by Stephanie Smith.

### The Art of Mu Xin: Landscape Paintings and Prison Notes

January 24–March 31, 2002  
Richard and Mary L. Gray Gallery

This exhibition explored the work of contemporary Chinese artist Mu Xin (born 1927), revealing his distinctive personal and artistic responses to tumultuous changes within twentieth-century China. This exhibition featured a suite of thirty-three landscape paintings (1977–1978) created

through a unique synthesis of Western and traditional Chinese painting styles, and sixty-six pages of Mu Xin's *Prison Notes*, written while in solitary confinement from 1970 to 1973.

*The Art of Mu Xin: Landscape Paintings and Prison Notes* was jointly organized and circulated by the Smart Museum and the Yale University Art Gallery. The exhibition was co-curated by Alexandra Munroe, Director of the Japan Society Gallery, New York, and 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 Smart Museum's presentation. A 152-page catalogue accompanied the exhibition. The exhibition and catalogue were made possible by a grant from the Rosenkranz Foundation. Additional support for the Smart Museum's presentation was provided by Richard and Gail M. Elden.

### Performative Images

March 30–June 16, 2002  
Joel E. and Carole Bernstein Gallery

During the 1960s and 1970s, photography became an indispensable tool for many artists. This exhibition linked two key trends: the use of photography to document performances or projects, and the use of other media—including newspapers, magazines, and film—to circulate photographic work. *Performative Images* included work by Walter de Maria, Robert Heineken, David Ligare, Adrian Piper, Robert Smithson, and Francesca Woodman. This was the third in a series of exhibitions highlighting recent photography acquisitions.

*Performative Images* was curated by Stephanie Smith.



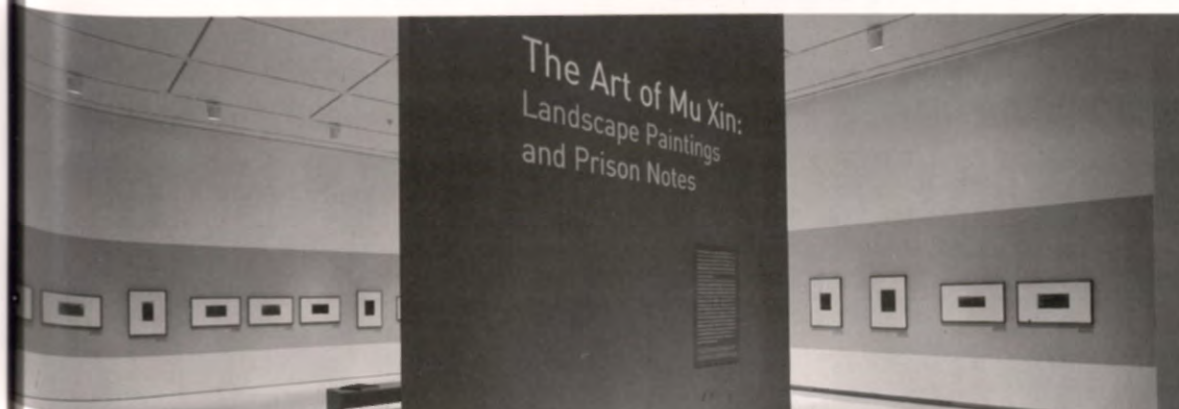
Installation view of *Dreams and Disillusion: Karel Teige and the Czech Avant-Garde* (2001).



Installation view of *A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850* (2001–2002).



Installation view of *Exposure: Recent Chinese Photography from the Smart Museum Collection* (2001–2002).



Installation view of *The Art of Mu Xin: Landscape Paintings and Prison Notes* (2002).



### Critical Mass

April 25–June 23, 2002

Richard and Mary L. Gray Gallery

*Critical Mass* featured new commissions by Laurie Palmer, Robert Peters, Gregory Sholette, and Temporary Services (a four-member collective; Brett Bloom, Salem Collo-Julin, and Marc Fischer participated here). They represent several generations of Chicago-based artists who apply activist intentions, conceptual strategies, and experimental artistic approaches to complex social issues; they epitomize a larger "critical mass" of peers who have sustained and invigorated this kind of critical art practice in Chicago. This collaborative, experimental project included installations in and around the museum—many of which involved active audience participation—a resource area, a hotline that visitors could use to reach participating artists and key museum staff, and public programs. Brett Bloom and Gregory Sholette taught related courses at the University of Chicago and the School of the Art Institute, respectively, and their students helped plan and present public events.

Stephanie Smith conceived the project and its components were developed and refined through ongoing discussions among the participating artists, Smith, and Education Director Jacqueline Terrassa. Program support was provided by the Division of Humanities, a grant from UChicagoArts through the Arts Planning Council, and the Cultural Policy Center, University of Chicago.

### Nature, Myth, Allegory: Imagining Reality in the Nineteenth Century

May 14–October 6, 2002

Old Master Gallery

Drawing from the museum's permanent collection of painting, sculpture, and photography, this intimate exhibition explored how nineteenth-

century artists drew on views of the natural world, historical subjects, and classical imagery to construct a meaningful understanding of the present. Works by Adolf Braun, Jean-Léon Gérôme, Emile René Ménard, Benjamin West, and others offered views into such important themes as the longing for nature in an industrialized world, the molding of history to contemporary needs, and the nostalgic yearning for a mythologized past.

*Nature, Myth, Allegory: Imagining Reality in the Nineteenth Century* was co-curated by Richard A. Born, Elizabeth Rodini, and Stephanie Smith.

### Face Off: Works by Chicago Photographers in the Smart Museum Collection

June 22–September 8, 2002

Joel and Carole Bernstein Gallery

The photographs in this exhibition shared a complex relationship with the human face. By exploring the camera's ability to create and unmask illusions (sometimes simultaneously), *Face Off* proposed that the viewer's role in discovering such obfuscation is an integral part of the work of art. Featured artists included Jonas Dovydenas, Carole Harmel, Jesse Hickman, Nathan Lerner, Laura Letinsky, Natacha Robert-Falda, Charles Swedlund, David Teplica, and Roger Vail.

*Face Off: Works by Chicago Photographers in the Smart Museum Collection* was curated by University of Chicago graduate student Whitney Rugg.



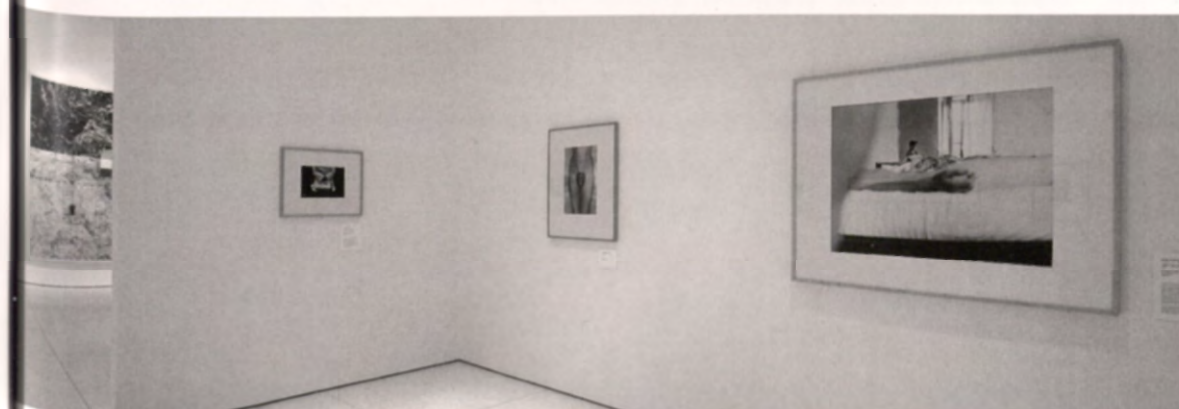
Installation view of *Performative Images* (2002).



Installation view of *Critical Mass* (2002).



Installation view of *Nature, Myth, Allegory: Imagining Reality in the Nineteenth Century* (2002).



Installation view of *Face Off: Works by Chicago Photographers in the Smart Museum Collection* (2002).



Smart Museum publications document the museum's exhibitions and collection and disseminate new knowledge.

Publications are listed in alphabetical order by title. Unless otherwise noted, publications are distributed by the University of Chicago Press and are available in the Smart Museum shop, through the museum's website (<http://smartmuseum.uchicago.edu>), or by calling 773-702-0200.

**The Art of Mu Xin: Landscape Paintings and Prison Notes**

Mu Xin, with contributions from Richard Barnhart, Jonathan Hay, Alexandra Munroe, Toming Jun Liu, and Wu Hung  
152 pages, 40 color plates, 50 halftones,  
11 x 16 inches  
Design by Binocular, Paris  
2001 ISBN: 0-300-09075-7  
Cloth: \$55.00  
Published and distributed by  
Yale University Press

This catalogue explores critical issues central to Mu Xin's art and contributes to the growing literature on modern Chinese intellectual history. Exhibition co-curators Alexandra Munroe, Director of the Japan Society Gallery, New York, and Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History at the University of Chicago, provide an introduction and critical essay, respectively. The catalogue also includes essays by Richard Barnhart of Yale University and Jonathan Hay of the Institute of Fine Arts at New York University, transcriptions of selected *Prison Notes*, and an interview with the artist by scholar Toming Jun Liu. It also offers full-scale reproductions of Mu Xin's delicate landscape paintings. Both the exhibition and catalogue for *The Art of Mu Xin* were made possible by a grant from the Rosenkranz Foundation.

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

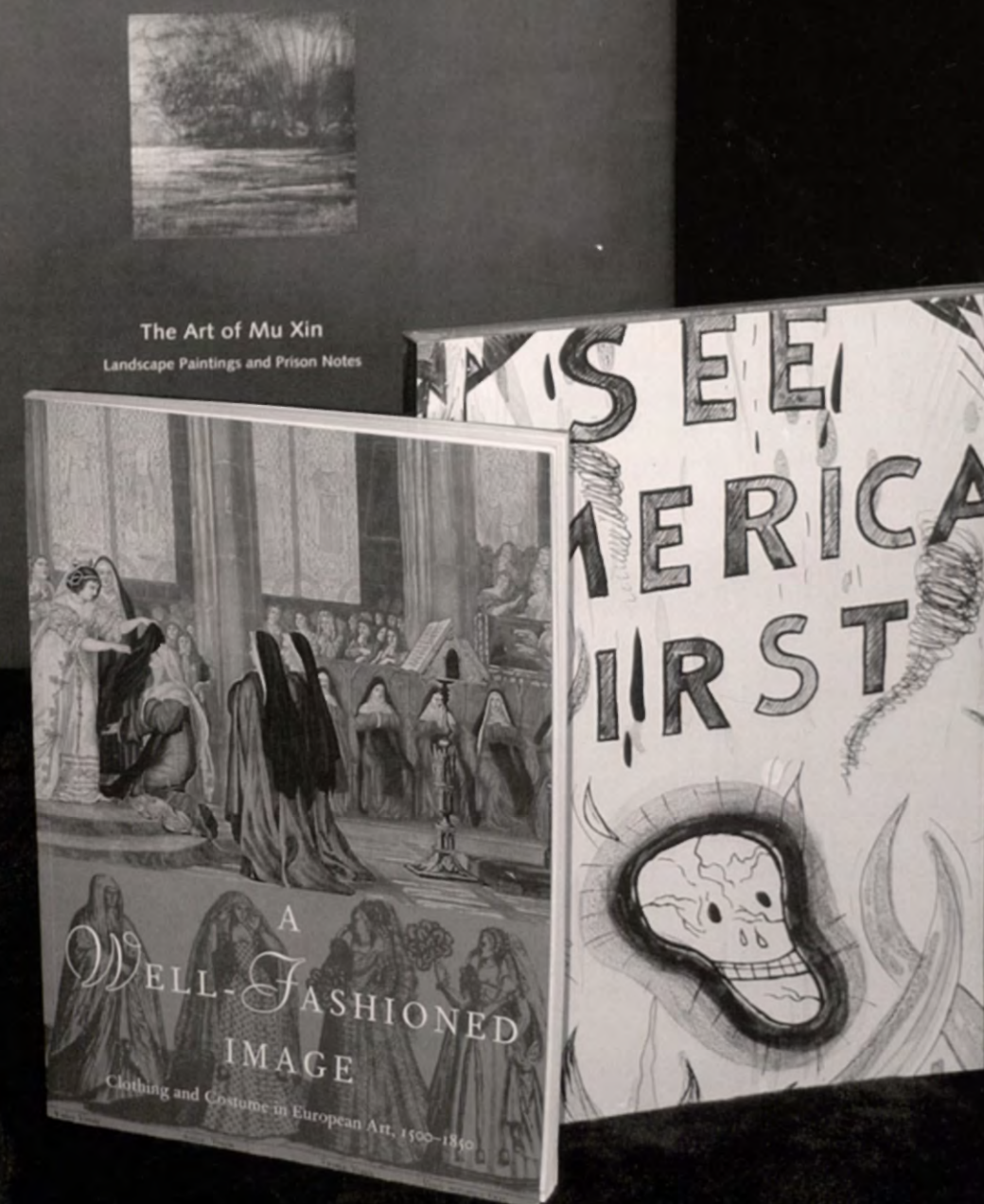
Dennis Adrian and Richard A. Born, with contributions from Jenny Pompe and Michael Rooks  
232 pages, 120 color plates, 20 halftones,  
12 x 9 inches  
Design by Froeter Design Company, Chicago  
2001 ISBN: 0-935573-34-8  
Paper: \$35.00

This book presents the first comprehensive, scholarly consideration of H.C. Westermann's graphic work and serves as a catalogue raisonné of his prints. Dennis Adrian—a noted critic, curator, and art historian who co-curated this exhibition with Richard A. Born—provides an overview essay examining Westermann's prints in their historical context. In addition, over 100 large-format color images and 20 black-and-white illustrations are accompanied by detailed entries by Adrian, Born, Jenny Pompe, exhibition researcher, and Michael Rooks, Assistant Curator at the Museum of Contemporary Art, Chicago. 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.

**A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850**

Edited by Elizabeth Rodini and Elissa B. Weaver, with contributions from Kristen Ina Grimes, Jennifer Haraguchi, Sarah Patricia Hill, Jessen Kelly, Margaret E. Kern, Meredith Kennedy Ray, Rachel Walsh Urquhart, and Sabine Wieber  
128 pages, 8 color plates, 63 halftones,  
11 x 8 inches  
Design by Joan Sommers Design, Chicago  
2002 ISBN: 0-935573-35-6  
Paper: \$22.00

Fashion—the question of what to wear and how to wear it—is a centuries-old obsession. Beyond superficial concerns with personal appearance, the history of dress points to deep preoccupations surrounding social order, national identity, and moral decency. *A Well-Fashioned Image* investigates clothing and the representation of clothing from these various perspectives. This catalogue features an introduction by exhibition co-curators Elizabeth Rodini and Professor Elissa B. Weaver and essays from Weaver's students in the Department of Romance Languages and Literatures. *A Well-Fashioned Image* was made possible by an endowment from the Andrew W. Mellon Foundation.







Professor Wu Hung discusses Mu Xin's  
*Prison Notes* (1/24/02).

## Education Programs



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 and diverse audience, encourage cross-disciplinary debate, and provide participants with tools to engage in a dialogue with art.

This list includes new initiatives and ongoing education programs from July 1, 2001 through June 31, 2002; public events are listed on pp. 60–69. Smart Museum education programs were made possible by the Smart Family Foundation; the John D. and Catherine T. MacArthur Foundation; the Kanter Family Foundation; the Polk Bros. Foundation; Kraft Foods North America, Inc., part of the Philip Morris Family of Companies; the Regents Park/University of Chicago Fine Arts Partnership; the Andrew W. Mellon Foundation; the Eloise W. Martin Fund; the Rhoades Foundation; the Division of the Humanities; a grant from UChicago Arts through the Arts Planning Council; the Office of the Provost; the Franke Institute for the Humanities; the Cultural Policy Program; and the Eric Cochrane Memorial Fund in the Department of History, University of Chicago. Additional support is provided by Nuveen Investments; the Chicago Community Trust and the Visiting Committee on the Visual Arts, University of Chicago; and the Friends of the Smart Museum.

### 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. Students gain an understanding of the significance of the arts in our broader culture through our programs and also as interns, docents, and volunteers. Exhibition-related programs often involve the participation of faculty and students and bring together different members of the university community as well as a broader public. Collaborations with various departments and committees further the museum's mission to serve the university community and offer a public "window" into the university's activities. The Smart Museum is also a place for the university community to relax, meet with colleagues and friends, and enjoy art.

### Exhibition-Based Programs

The Smart Museum's exhibition-related programs reflect the focused nature of our exhibitions while inviting our varied audiences to consider the content of these projects from multiple perspectives. Throughout the year the museum collaborated with university departments and student groups as well as other cultural institutions to present public events that included film and video screenings, lectures, gallery talks by artists, curators, and scholars, readings, panel discussions, and symposia, listed on pp. 60–69.

The Mellon Projects—a series of projects that allow university faculty and students to research, exhibit, and publish works from the museum's permanent collection—continued to flourish. This year the grants that had established these projects were replaced by an endowment funded by the Andrew W. Mellon Foundation with matching support from the Smart Family Foundation and the Rhoades Foundation. Mellon Projects Curator Elizabeth



Students, faculty, and staff enjoy the Vera and A.D. Elden Sculpture Garden (2002).

Rodini and Professor Elissa B. Weaver, Department of Romance Languages and Literatures, co-curated *A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850* (October 23, 2001–April 28, 2002). A publication as well as a series of lectures and a conference organized by graduate students supplemented the show. For the upcoming Mellon exhibition, *Confronting Identities in German Art: Myths, Reactions, Reflections* (2002), this was a year of intense planning, as art history graduate students led by

Professor Reinhold Heller of the Department of Art History researched and wrote text for the exhibition catalogue. Planning continued for other Mellon Projects, including *Sacred Fragments: Magic, Mystery, and Religion in the Ancient World* (2002), curated by Ian Moyer, an advanced graduate student in the Committee on the Ancient Mediterranean World. Another upcoming project, *The Painted Text: Picturing Narrative in European Art* (2003) is co-curated by Rodini and Frederick De Armas, Andrew W.

Mellon Professor of Spanish. During the spring quarter of 2002, De Armas taught a related undergraduate course, and in the summer of 2003 he will lead a National Endowment for the Humanities Summer Seminar for College and University Teachers that will meet at the Smart Museum and study the exhibition. Planning also continued for an exhibition of reproductive prints co-curated by Rodini and Rebecca Zorach, Collegiate Assistant Professor and Harper-Schmidt Fellow in Humanities (2004).

### Student Organizations

The Smart Museum Activities Committee (SMAC), now in its second year, became a Registered Student Organization (RSO), solidifying the pilot initiatives they had begun in the winter and spring of 2001. The committee of ten undergraduate students from a wide range of academic backgrounds continued to increase the museum's campus profile by planning a variety of programs for other students. A well-attended preview of University Theater's summer production in the museum's courtyard, an open house for incoming students, information tables at the Reynolds Club, and a collaboration with the university's Festival of the Arts (FOTA) were among the activities spearheaded by SMAC. In addition, many student groups took advantage of the museum's late hours on Thursday nights during the academic year to host events and tour special exhibitions, while others rented the museum for special evenings on other weeknights.

### Docents

The opportunity to learn about art and discuss works with varied groups of visitors is invaluable to the university students who serve as docents. Over 20 students from a wide range of departments led 65 adult and college-level tours and 168 tours for schoolchildren, families, and youth groups—a 15 percent increase in the number of school and community youth group

visits. To prepare for teaching in the galleries, new docents completed a seven-week non-credit course and observed experienced docents and staff lead tours in our galleries. In addition to gaining teaching experience, docents interacted with a diverse audience of local schoolchildren, learned about the public school system through their contact with teachers and schools, formed relationships with families in the local community, and discovered new ways to view and understand art. Three docents from the Master of Arts Program in the Humanities secured summer-long internships at the museum as a result of their experience during the academic year.

### Interns

University of Chicago students gain direct experience in museum work through year- and summer-long internships in the curatorial, registration, education, public relations/marketing, and business offices. These internships cover a wide range of projects. For instance, with sponsorship from the Master of Arts Program in the Humanities, graduate Monika Gehlawat researched and developed programs for elementary school students during her intensive summer internship. Over the course of the year, education interns redesigned *ArtWords, ArtSounds*, researched and wrote interpretive texts for the Art to Live With Collection and helped evaluate and coordinate



Docents Monika Nagy and Christine DuRocher celebrate during the SMART Explorers final event for Wadsworth School (3/15/02).



University students and others joined artist Laurie Palmer on a field trip to south side sites including Ken Dunn's Resource Center, as part of the *Critical Mass* symposium (4/25/02).

programs. Curatorial interns assisted with researching collections and producing exhibitions, publications, and programs, and Kris Ercums and Whitney Rugg curated exhibitions for the museum.

### Smart Museum Support of Annual MFA Exhibition

As a special collaboration, the University of Chicago's studio art program produces its annual MFA exhibition with extensive support from the Smart Museum. The 2002 exhibition, *Longing for Bunny Mercer*, was the culmination of an extended series of meetings, studio visits, critiques, and other interactions among Smart Museum staff, Midway Studios faculty, and graduating MFA students. For the second year, Smart Museum intern/art history graduate student Whitney Rugg curated the exhibition under the supervision of Associate Curator Stephanie Smith. MFA students gained hands-on experience with issues involved in presenting their work to audiences beyond the studio. This collaborative process included important professional training and fostered an exchange of studio-, art history-, and museum-based perspectives. For the third year the exhibition took place at Gallery 312, a respected nonprofit gallery in the thriving West Loop gallery district.

### The Joseph R. Shapiro Art to Live With Collection

With support from the Women's Board at the University of Chicago, the Smart Museum began to research and reinstall the University's Art to Live With Collection. In 1958, Joseph R. Shapiro, a University of Chicago alumnus, lawyer, and founder of the Museum of Contemporary Art in Chicago, donated to the university three hundred works on paper by modern European masters as well as Chicago artists. Through the 1960s and 1970s, students were able to borrow works from this collection for their dorm rooms; Shapiro hoped the program



would acquaint "students with the experience of having an original work of art to live with." The program subsided in the 1980s, and in the 1990s the university transferred the collection to the Smart Museum. This past year, the Women's Board grant enabled the Smart to hire a student intern to research the collection, and museum staff began to install the collection around the university. This initiative will continue next year, supported by an additional grant from the Women's Board.

### School Programs

To see and think more clearly and deeply. To understand the diversity of experience and expression. To learn about processes and materials. To make connections and understand art in a broader context. To be able to talk about art and to see artworks from multiple perspectives. These goals guide the Smart Museum's innovative programs for elementary and secondary students and define our growing efforts to help teachers become adept at teaching the arts. With a focus on extended experiences, this year the Smart Museum partnered with eighteen schools, primarily from the south and west sides of Chicago. In addition, museum staff worked with individual teachers and Chicago Public Schools administrators to plan and lead visits to the permanent collection and special exhibition galleries and to develop collaborations with new schools.



Intern Edward Vazquez and café attendant Arline Welty gather polaroids and litmus tests for artist Robert Peters's *Critical Mass* project (4/25/02).

### smART Explorers

This unique program teaches fifth graders to look, think, and talk about art. Now in its third year, smART Explorers uses classroom discussions, museum visits, drawing and writing activities in the galleries, and art-making activities in the classroom to help students analyze artworks and express their ideas. This six-week program culminates with a final event featuring presentations for classmates and family members.

Researchers Karen DeMoss and Terry Morris completed their final report of a two-year evaluation of smART Explorers in September 2001. Commissioned by the Smart Museum with funding from the John D. and Catherine T. MacArthur Foundation, the study found that smART Explorers significantly enhances students' ability to think critically about art and improves their use of language, their ability to connect with artworks, their comfort with the museum environment, and their ability to analyze visual material through verbal means. Student surveys further showed that the program helps students learn new ways of understanding artworks: when asked in written surveys what were the most important things they learned during the program, 78 percent of all students listed learning about visual elements or ways of looking at art.

Participating schools in 2001–2002 were Beasley Academic Center, Bret Harte School, Dewitt Clinton School, Johnnie Coleman School, Horace Mann School, Murray Language Academy, Niños Heroes Academy, Garrett A. Morgan School, William H. Ray School, Sidney Sawyer School, University of Chicago Laboratory Schools, and James Wadsworth Elementary School. In an effort to serve more classrooms, the Smart piloted adapted versions at Bret Harte School and the Young Women's Leadership Charter School. The smART Explorers program is supported by a three-year grant from The John D. and Catherine T. MacArthur Foundation, with additional support from Kraft Foods North America, Inc.



Education Coordinator Sara Skelly leads a Hyde Park Art Center summer art camp group through "See America First" (7/17/01).

### ArtWords, ArtSounds

Helping students expand their vision of art and the creative process is a key goal of ArtWords, ArtSounds. Through this extended curricular program, sixth-, seventh-, and eighth-grade students explore the creative process while teachers gain experience and resources to teach art across disciplines. Teachers and artists train to lead the program during hands-on workshops and then lead pre-visit activities in their classrooms where students learn to analyze art, consider its context, and respond creatively. During museum visits and follow-up workshops, students work with professional visual artists, creative writers, and musicians to create works inspired by art in the museum's collection. They share their work and reflect on their creative process during final events that take place at their schools.

After a pilot year in 2000–2001, education staff tackled issues of program design and artist and teacher training with the planning support of a team of artists/educators from the Chicago Arts Partnerships in Education, consisting of Cynthia Weiss, Reginald Lawrence, and Arnold Aprill. ArtWords, ArtSounds served 408 students and 21 teachers in 15 classrooms in 2001–2002. Visual artists Guillermo Delgado, Rachel Mason, Cynthia Weiss, and Mirtes Zwierzynski; musicians/sound artists Matthew Ross Davis,

Candace Esslinger, and Avo Randruut; and creative writers Lydia Diamond, Daniel Godston, and Reginald Lawrence guided students in their creative explorations. Participating schools in 2001–2002 were Bret Harte School, Chicago Mennonite Learning Center, John C. Dore School, Dyett Academic Center, Joseph Medill Elementary School, Murray Language Academy, Niños Heroes Academy, William H. Ray School, and James Wadsworth Elementary School. ArtWords, ArtSounds is supported by a two-year grant from the Polk Bros. Foundation, with additional support for Hyde Park and Woodlawn schools from the Regents Park/University of Chicago Fine Arts Partnership.



Niños Heroes students and artist Cynthia Weiss critique their sketches and collages during an ArtWords, ArtSounds workshop (1/22/02).

### Regents Park/University of Chicago Fine Arts Partnership

The Regents Park/University of Chicago Fine Arts Partnership enables university arts organizations to serve more effectively as educational



A Ray School student gives her presentation for smART Explorers (5/30/02).

resources for local schools. A neighborhood initiative that resulted in the formation of the Chicago Public Schools Hyde Park Cluster offered the Smart Museum and the partnership new opportunities to engage area schools. Working closely with Hyde Park Cluster Coordinator Deborah Levinson, the Smart Museum continued its efforts to build relationships with all Cluster schools. Regents Park support enabled the museum to serve several Bret Harte classrooms, develop an arts-integrated classroom, museum, and website unit with Kenwood Academy English teachers, and serve more students at Ray and Murray through ArtWords, ArtSounds.

### South Side Arts Partnership

During its ninth year, the South Side Arts Partnership (SSAP) implemented an innovative structure to support teachers as they infused the arts into their curriculum: teachers at Ray and Murray applied for mini-grants to plan, co-lead, and evaluate their own arts-integrated lessons with professional artists. This structure allowed the partnership, which includes the two schools as well as the Smart Museum and the Hyde Park Art Center, to serve a significant number of teachers and students with limited funding while encouraging teachers to take the lead in arts planning. The Smart Museum continued to play a key role as a member of the SSAP's Steering Committee, helping refine this

re-granting process and establish the direction of the partnership during monthly meetings. Students from seven classrooms at Ray and all fifth, sixth, and seventh graders at Murray visited the museum during the year. The South Side Arts Partnership is a Chicago Arts Partnerships in Education initiative founded in 1992 to integrate the arts into the daily curriculum of Ray School and Murray Language Academy in Hyde Park.

University of Chicago Laboratory Schools To expand its growing relationship with this partner institution at the University of Chicago, the museum held a special open house in the fall for Lab faculty as part of the schools' Lab-into-Lab initiative. Thirty-three teachers and administrators attended this event and many also took advantage of the museum's Educators' Previews and special exhibitions during the year. Two fourth grade classrooms participated in smART Explorers, a high school group visited the museum as part of an art history class, and Lab Summer Art camp enjoyed the Smart during June. Many Lab families attended Family Days, our Winter Open House, Art Afternoons and Art Sundays.

### Other Museum Visits

In addition to the curricular and collaborative programs described above, the Smart Museum works with teachers and community educators



to design special tours for local schools, and youth and summer camp groups. These tours take the form of lively discussions and often incorporate related writing and art activities. More than eleven hundred children explored art in the museum during such visits. In addition, for the first time, the museum served as a field trip site for the Hyde Park Art Center's summer art camps. Children in several Chicago Park District camps also toured the Smart and participated in related workshops during the summer, including activities especially designed in collaboration with the Museum of Contemporary Art to explore the work of H.C. Westermann.

### Teacher Support

The Smart Museum offers educators an intimate environment to experience art with their students and personal attention in the planning process. Open house events allowed educators to view special exhibitions before bringing students to the museum, find out about programs and resources, and network with colleagues outside of the school setting. Education staff met with individual teachers to find effective ways to integrate Smart Museum resources into their curricula. In addition to teacher workshops offered as part of the museum's extended programs, the Smart Museum led professional development activities for art teachers in the Elgin School District and curriculum coordinators of the Chicago Public Schools' International Scholars Magnet Cluster.

### Family Programs

At the Smart Museum, families discover and enjoy art together. Activities are designed to encourage children and adults to look at and make art side by side. Two Family Days featured fun activities for kids and adults, including tours, hands-on art workshops, artist



Making art together at Art Afternoons (3/26/02).

demonstrations, and performances. A book-making workshop taught by artists from the Columbia College Center for Book and Paper Arts was filled to capacity in October. In December, the Smart hosted a Winter Open House where neighborhood families made winter greeting cards and enjoyed holiday treats.

Art Sundays, now in its second year, took place in the fall. Adults and children toured the galleries, participated in a related workshop and celebrated the afternoon with refreshments. Art Afternoons, a new drop-in series of art activities held on Wednesday afternoons during the summer months attracted an enthusiastic crowd in its first year. Attendance for Art Sundays and Art Afternoons from July 1, 2001 to June 30, 2002, was approximately 420.

### Education Study Room

Created in 1999, the Education Study Room (ESR) has become a remarkably active space within the museum. Two exhibition-related University of Chicago classes met regularly in the ESR during the 2001-2002 year and

numerous elementary, secondary, university, and adult groups gathered in this space for workshops and seminars involving works from the museum's collections. Elementary school students and their teachers used the ESR for orientations and demonstrations, families and summer campers enjoyed making art during family day events and museum visits, and teachers and artists expanded their understanding of art during training sessions in the space. College professors, curators, interns, and volunteers used the ESR to select and study works as well as to prepare artworks for display or storage. Board, staff, committee, and arts-education planning groups all held regular meetings in the ESR. The Education Study Room was realized in part through the support of the Kanter Family Foundation in honor of Mr. and Mrs. Burton W. Kanter.

### Education Website

Teachers who were part of the initial Website Planning Group in the first year of the project continued to advise the Smart on the direction

of the website in their new role as members of the museum's Education Advisory Committee; several involved their students in testing content for the site. Website Content Coordinator Stephanie Brooks worked with the university's technology team to develop modules for an interactive, illustrated art glossary and began to give shape to the vision put forth by the teacher planning group during the first year of the project. In April, the Smart Museum began consulting with specialized website development companies to determine how best to execute its plan for a cutting-edge online learning resource for children, and outlined a work plan for collaborating with the university's eCUIP project to develop online resources for primary and secondary schools. An expanded education section on the museum's website was launched in August 2001; this section was updated and further expanded in June 2002 with technical support from the university's technology staff. Group tour reservations, sample lesson plans, online registration for the museum's summer institute for teachers, student artworks and

detailed information for all of the museums audiences are featured in the new education pages, which can be reached through <http://smartmuseum.uchicago.edu/education>.

The museum collaborated again with Fathom to produce an online article based on the Smart Museum's 2000 exhibition "Canceled": *Exhibiting Experimental Art in China* and Professor Wu Hung's catalogue essay for the project. Fathom is an online platform that presents the work of faculty, curators, and researchers from ten prestigious universities and cultural institutions, including the University of Chicago ([www.fathom.com](http://www.fathom.com)).

### Education Advisory Committee

The Smart Museum's Education Advisory Committee (EAC) assists the staff by recommending ways to reach potential audiences, to design new programs, and to evaluate existing ones; they are also liaisons to key audiences. In 2001-2002 the Smart invited teachers from last year's Website Planning Group to formally join the EAC. This group of educators and other Committee members were instrumental in helping the museum consider its role after the events of September 11, design its first summer institute for teachers, and shape an upcoming artist residency and exhibition project with artist Dawoud Bey. The Smart Museum established its Education Advisory Committee in 1996 through the support of the Polk Bros. Foundation, which continues to fund this key initiative. (See p. XX for a list of EAC members.)



Writer Daniel Godston works with ArtWords, Art Sounds students in the Education Study Room (3/27/02).



A young visitor has fun with Robert Peters's installation for the exhibition *Critical Mass* (6/12/02).





*The Art of Mu (in opening reception 1/24/02).*

## Public Events



Through a range of public events, the Smart Museum contextualizes and offers fresh insights into our exhibitions and permanent collections. The museum offers a convivial space for social and intellectual exchange. New initiatives and ongoing education programs are discussed in more detail on pp. 52–57.

This list includes all public events sponsored by the Smart Museum from July 1, 2001 through June 30, 2002. Events organized for teachers, classes, and private groups are not included. Unless otherwise noted, events were held at the Smart Museum.



Dana Feltler Director Kimerly Rorschach, Professor Malynne Sternstein, and University of Chicago President Don Michael Randel at the opening of *Dreams and Disillusion* (10/4/01).



Visitors enjoy Karel Teige's alphabet book (10/4/01).

Professor Wu Hung discusses Mu Xin's *Prison Notes* (1/24/02).

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

##### 6/21–8/23/01 *Film Series*

This series presented ten films that directly relate to Westermann's biography and the subjects of his prints. While the first two films in this series addressed the post-war experience that deeply affected Westermann, others captured Westermann's fascination with sci-fi themes, B movies, and the fears of the Cold War period. A number of works in the exhibition were inspired by films featured in this series. All films were screened at Max Palevsky Cinema, Ida Noyes Hall.

##### 7/8, 7/20, 8/5, and 9/9/01 *Public Exhibition Tours*

##### 7/15/01 *Family Day*

Visitors made their own prints inspired by the fantastic visions of H.C. Westermann, watched acrobats perform, listened to stories, and enjoyed a guided tour of the exhibit. The Museum of Contemporary Art sponsored a hands-on sculpture-making table.

##### 9/8/01 *H.C. Westermann at the Parks*

Inspired by H.C. Westermann's prints and sculptures, Chicago Park District summer campers created their own imaginative works during week-long camps and displayed them during an exhibition and reception at the Museum of Contemporary Art. Co-sponsored by the MCA and the Chicago Park District.

##### 9/8/01 *Collectors Series*

Museum members joined Allan Frumkin, New York art dealer and friend of H.C. Westermann, for a tour and discussion of the H.C. Westermann's work.

##### *Dreams and Disillusion: Karel Teige and the Czech Avant-Garde*

##### 10/4/01 *Opening Reception and Lecture*

Malynne Sternstein, Assistant Professor in the Department of Slavic Languages and Literatures at the University of Chicago, gave a lecture titled "*Ars Una*, the World as a Poem: Karel Teige's Lyric Vision."

##### 10/11/01 *Lecture*

Professor Jindrich Toman, a leading specialist of Czech literature and Chair of the Slavic Languages and Literatures Department at the University of Michigan, discussed the historical and artistic importance of Teige's work in the context of Central Europe in the 1920s and 1930s.

##### 10/14/01 *Family Workshop*

Artists from the Center for Book and Paper Arts at Columbia College led families through the process of designing and making books using geometric patterns like those found in Teige's own book designs.

##### 10/21, 11/9, 11/11, and 12/9/01 *Public Exhibition Tours*

##### 11/14/01 *Members Lecture*

In a lecture titled "Popularizing the Avant-Garde: Devětsil (1920–1930) and the Performing Arts in Prague," Teige scholar Matthew S. Witkovsky of the University of Pennsylvania spoke about theater and performance in Prague and explored the intellectual and artistic exchange that took place in the 1920s between Czech, European, and American artists and writers. Held at the Arts Club of Chicago.

##### 11/17/01 *Collectors Series*

Museum members joined scholar Matthew S. Witkovsky of the University of Pennsylvania for a tour of the exhibition and discussion of new insights into Teige's intentions and strategies as an activist artist in the world of theater, dance, visual art, architecture, and poetry.

##### 11/30/01 *Points of Contact*

Using modern and contemporary Czech art as a point of departure, Reinhold Heller, Professor of Art History and Germanic Studies, University of Chicago, and critic Susan Snodgrass moderated a discussion of the dynamic between utopic thinking and its ultimate failure among the Central European avant-garde, and explored connections between current art practice and that of earlier generations.

##### 11/30/01 *Film Screening*

This program of rare modernist Czech short films, shown in video format, began with a piece by Jan Krizienky from 1898 and included works created between 1928 and 1941 by Martin Frič, Alexander Hackenschmied, Svatopluk Innemann, Elmar Klos, and Jiří Lehovc. Co-sponsored by and held at the Film Studies Center, Cobb Hall.

#### A Well-Fashioned Image: Clothing and Costume in European Art, 1500–1850

##### 10/27/01 *Humanities Open House*

As part of the university's annual celebration of the humanities, co-curators Elissa B. Weaver, Professor of Romance Languages and Literatures, University of Chicago, and Mellon Projects Curator Elizabeth Rodini led a tour of the exhibition.

##### 11/4/01 and 1/13, 2/10, and 3/10/02 *Public Exhibition Tours*

##### 1/17/02 *Lecture*

In her lecture, "Almost More than the Material: Fashion, Imitation, and Forgetfulness in Sixteenth-Century France," Rebecca Zorach, Collegiate Assistant Professor and Harper-Schmidt Fellow in Humanities at the University of Chicago, discussed changing fashions and historical awareness in late Renaissance France.

##### 2/8/02 *Lecture and Conference*

Carolyn Springer, Associate Professor of Italian at Stanford University, gave a lecture titled "A Body to Die For: Renaissance Armor and the Construction of Masculinity." This lecture served as the keynote address for the graduate

student conference "*Identità e forma: Costume, Clothing, and the Construction of Identity in Italian Culture*," organized by the University of Chicago Italian Studies Collective in conjunction with the Smart Museum and held at the Franke Institute for the Humanities. A dinner reception for conference participants was held in the Smart Museum lobby following Springer's lecture.

##### 3/7/02 *Chicago Humanities Festival Lecture*

In conjunction with this city-wide festival, in a special program in honor of Women's History month, Janel Mueller, William Rainey Harper Professor in the College, Professor of English Language and Literature, and Dean of the Humanities Division, University of Chicago, spoke on costume and identity during the reign of Elizabeth I. Following her lecture, entitled "Arrayed in Majesty: Material and Symbolic Aspects of Elizabeth I's Clothing," guests enjoyed a dessert reception and a tour of the exhibition led by Mellon Projects Curator Elizabeth Rodini.

\*Westermann events held before July 1, 2002 were listed in the previous Bulletin.





Exhibition co-curator Alexandra Munroe, Director of the Japan Society Gallery, New York, welcomes visitors to *The Art of Mu Xin* (1/24/02).

Visitors at the opening reception for *The Art of Mu Xin* (1/24/02).

#### 4/18/02 Lecture

In a lecture titled "Renaissance Costumes and Customs: Cesare Vecellio's *Habiti antichi e moderni*," Professor Giulia Calvi from the University of Siena discussed this late-sixteenth-century costume book, which was on view in the exhibition.

#### The Art of Mu Xin: Landscape Paintings and Prison Notes

##### 1/24/02 Opening Reception and Gallery Talk

Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History at the University of Chicago, and Smart Museum Associate Curator Stephanie Smith led a gallery talk.

##### 1/27, 2/17, 3/1, and 3/3/02 Public Exhibition Tours

##### 1/31/02 Educators Preview

Teachers from area schools toured the exhibition and learned about related tours and programs.

##### 2/3/02 Family Day

Visitors painted imaginary landscapes, made fanciful masks, played dress-up games, toured the

exhibitions *A Well Fashioned Image* and *The Art of Mu Xin*, and listened to stories in the galleries.

##### 2/16/02 Collectors Series

Members joined exhibition curator Wu Hung, Smart Museum curators Richard A. Born and Stephanie Smith, and graduate student Kris Ercums for a "behind-the-scenes" tour and a discussion of Mu Xin's work in relation to traditional Chinese painting.

##### 2/16/02 Film Screening

Zhang Zhen, Assistant Professor of Cinema Studies at New York University, introduced the acclaimed film *Lunar Eclipse/Yueshi* (1999, dir. Wang Quan'an), an exemplar of China's new "Urban Generation" cinema. This screening was held at the Film Studies Center, Cobb Hall, and was co-sponsored by the Film Studies Center and the Committee on Cinema and Media Studies, University of Chicago.

##### 2/24/02 Special Exhibition Tour

Visitors joined Smart Museum Associate Curator Stephanie Smith and Renaissance Society Education Director Hamza Walker for a special tour beginning at the Smart Museum's *Mu Xin* exhibit and ending at the Renaissance Society's video installation by Feng Mengbo.

#### 2/28/02 Readings

University of Chicago faculty members Kyeong-hee Choi, Elizabeth Helsinger, Jennifer Purtle, and Judith Zeitlin read from selected texts that explored "Imagined Landscapes" as a complement to the exhibition.

#### Critical Mass

##### 4/25/02 Opening Reception and Lecture

Alan Moore, one of the founders of the New York alternative space ABC No Rio, gave an overview of thirty years of critical, collaborative art practice in the United States. Artist Gregory Sholette responded. Ongoing festivities included a multimedia performance by the Chicago-based collective People's Republic of Delicious Food and performances by students from the University of Chicago and the School of the Art Institute of Chicago.

##### 4/25-4/27/02 Anti-Symposium

Through a mix of formal and informal activities, this event explored the intersections between critical art practice and collective action. This lively environment fostered analysis, creative networking, and friendly conversation. Activities included artist-led gallery talks, a discussion on collaboration led by the Chicago-



A visitor participates in a performance by the People's Republic of Delicious Foods at the opening reception for *Critical Mass* (4/25/02).

University of Chicago students and other "protesters" perform as part of artist Robert Peters's *Critical Mass* project (4/25/02).

based artists' collective Haha, a field trip organized by Laurie Palmer; and video screenings and a potluck meal organized by Temporary Services. Other presenters included curator Kate Fowle, activist artist and critic Brian Holmes, and performance artist Reverend Billy (William Talen). Carnavalesque activities were organized by students in classes taught by Gregory Sholette at the School of the Art Institute and by Brett Bloom at the University of Chicago. Art historian Grant Kester offered closing remarks, with a response by Lawrence Rothfield, Associate Professor of English and Faculty Director of the Cultural Policy Center, University of Chicago. Held at the Smart Museum, Cochrane-Woods Art Center, and around the city and co-sponsored by the Smart Museum and the School of the Art Institute of Chicago, with support from the Cultural Policy Program, University of Chicago.

##### 5/12/02 Artist Gallery Talk

Visitors joined exhibiting artist Laurie Palmer for a tour of the exhibition.

##### 5/17/02 Lunchtime Exhibition Tour

Associate Curator Stephanie Smith and Education Director Jacqueline Terrassa led a tour of the exhibition.

##### 5/19/02 Artist Gallery Talk

Visitors joined exhibiting artists Temporary Services for a tour of the exhibition.

##### 5/19 and 6/6/02 Video Screenings

Curated by Temporary Services, these screenings documented a range of radical practices, including interventions and actions by artists, activists, musicians, and others.

##### 6/2/02 Artists' Family Tour

Visitors joined exhibiting artist Gregory Sholette, his wife Janet Koenig, and their daughter Ariana for a tour of the exhibition and a lively conversation about what it's like to be part of a family of artists.

##### 6/9/02 Artist Gallery Talk

Visitors joined exhibiting artist Robert Peters for a tour of the exhibition.

##### 6/19-6/23/02 Talk Show

Conceived by the British curatorial team B+B (Sarah Carrington and Sophie Hope), *Talk Show* sparked debate on the role of "engaged" artists in society and the different histories, politics, and methods of practice in the UK and the USA. For the last week of the exhibition, B+B installed web and printed documentation of

projects by Anna Best, Katherin Bohm, Maurice O'Connell, and Amy Plant within the resource area of *Critical Mass*, and on June 23rd B+B, Plant, and O'Connell presented the projects and led a discussion about intervention, activism, and collaboration in both the UK and the USA. The event was made possible by the British Council's support of B+B.

##### 6/23/02 Open Forum

On the final day of the exhibition, visitors joined the artists, Smart Museum staff, and other participants for an informal group discussion to assess *Critical Mass*.

#### Other Public Events

##### 7/11-8/29/01 Art Afternoons

Every Wednesday afternoon during the summer, children and their parents participated in weekly hands-on art projects.

##### 7/28/01 University Theater Preview

The Smart Museum Activities Committee hosted a preview of University Theater's summer production in the Vera and A.D. Elden Sculpture Garden.





Visitors examine documents that artist Laurie Palmer created as part of her *Critical Mass* project (4/25/02).

*Critical Mass* anti-symposium participants enjoy a potluck dinner (4/26/02).

#### 9/15/01 Orientation Tour

New students and their parents toured the galleries with a student docent and learned about opportunities at the Smart Museum.

#### 9/22/01 Experience Chicago Day

As part of orientation activities, Education Director Jacqueline Terrassa led first-year students on a day-long program of activities that included a tour of the Smart Museum, a visit to an artist's studio, and trips to the Terra Museum of American Art and the Hyde Park Art Center. Co-organized by the College Programming Office.

#### 9/27/01 Museum Night

The Oriental Institute Museum, the Regenstein Library's Special Collections, the Renaissance Society, and the Smart Museum offered tours and refreshments during this open house for students. Co-organized by the College Programming Office and the Smart Museum Activities Committee.

#### 10/26–10/28/01 Parents' Weekend Tours

Dozens of parents joined Smart Museum docents for tours of the galleries and exhibitions during Parent's Weekend. Co-organized by the College Programming Office.

#### 10/27/01 Student Organization Event

The Committee on Evolutionary Biology held a student-organized reception in conjunction with the Developmental Basis of Evolutionary Change Symposium.

#### 11/1/01 SMAC Costume Party

As a joint celebration of Halloween and the museum's *A Well-Fashioned Image* exhibition, the Smart Museum Activities Committee held a costume contest and party including an exhibition tour, mask-making, and refreshments.

#### 11/4/01 Art Sundays

Families explored portraits across history and made portraits of themselves as people from another time and place.

#### 12/2/01 Art Sundays

Families created holiday cards inspired by winter scenes in the museum's collection.

#### 12/2/01 Family Open House

At this friendly holiday event, families created winter greeting cards, mingled, and enjoyed holiday treats.

#### 2/7/02 Student Organization Event

"Soul Food Night," organized by the Minority Graduate Students Association, featured readings, music, and soul food.

#### 2/21/02 Student Organization Event

Students from the Anthropology Department organized this reception, which included tours of the galleries with Smart Museum docents.

#### 4/15, 5/16, and 5/20/02 Student Organization Events

The Graduate School of Business Wine Tasting Club organized events which featured a wine tasting in the reception gallery and art viewing in the museum's galleries.

#### 4/27/02 Student Organization Event

The Department of Linguistics held a student-organized reception in conjunction with the annual Chicago Linguistic Society Conference.

#### 5/1/02 Joseph R. Shapiro Award Dinner

The museum's biannual benefit gala honors a distinguished collector. The fourth Joseph R. Shapiro Award recognized the contributions of Muriel Kallis Newman and featured a keynote speech by Philippe de Montebello, Director of the Metropolitan Museum of Art, New York.



Brett Bloom and Marc Fischer of Temporary Services discuss their work at a *Critical Mass* gallery talk (5/19/02).



Making art together at Art Afternoons (3/26/02).

Held at the Four Seasons Hotel, Chicago. (See special section, pp. 66–69, for details.)

#### 5/8/02 Student Organization Event

The student committee of the Graduate School of Business Class Gift Campaign organized a wine and cheese reception in order to increase awareness and support for the class gift fundraising campaign.

#### 5/9/02 Student Organization Event

The Master of Arts Program in the Humanities Cultural Committee held a wine and cheese social for students to mingle, network, and view the Smart Museum galleries.

#### 5/17/02 SMAC/FOTA

The Smart Museum Activities Committee hosted Cricket Hill, a group of Native American drummers and dancers. This event was a part of the campus-wide Festival of the Arts and was co-sponsored by the Native American Students Association.

#### 5/18/02 Members Fieldtrip

Museum members took a special day trip to the Milwaukee Art Museum to see the stunning new Quadracci Pavilion. MAM Senior Director of Curatorial Affairs Brian Ferriso led a behind-the-

scenes tour of the pavilion and Smart Museum curators led participants through the Milwaukee Art Museum's collections and exhibitions.

#### 5/22/02 Student Organization Event

The student-run Graduate School of Business Investment Management Group held a social wine and cheese networking reception.

#### 5/24/02 SMAC/FOTAsynthesis

As part of the university-wide Festival of the Arts, the Smart Museum Activities Committee co-sponsored the final celebration for all FOTA participants.

#### 5/31–6/2/02 Hyde Park–University of Chicago Arts Fest and Alumni Weekend Tours

Art lovers and alumni toured Hyde Park cultural sites on a university-sponsored trolley and joined guided tours of the Smart's collection and exhibitions during this weekend of activities. The Arts Fest showcased local artists and area art institutions and featured free activities, including the 57th Street Art Fair, the oldest juried art fair in the Midwest. The Hyde Park–University of Chicago Arts Fest was sponsored by the University of Chicago, with support and assistance from Alderman Leslie

Hairston's 5th Ward Office, the Hyde Park Chamber of Commerce, and the Hyde Park Neighborhood Club.

#### 6/12–6/26/02 Art Afternoons

Every Wednesday afternoon during the summer, children and their parents filled the Smart Museum's reception gallery as they participated in weekly hands-on art projects.



## JOSEPH R. SHAPIRO AWARD DINNER

The Joseph R. Shapiro Award honors a distinguished collector of art whose vision and connoisseurship have been instrumental in recognizing, preserving, and promoting the work of important artists, movements, or traditions in the visual arts. Established in 1995, the award honors the memory of Joe Shapiro, the dean of Chicago art collectors, who died in 1996. Previous honorees include collector and patron John H. Bryan, former Chairman and Chief Executive Officer of Sara Lee Corporation; and Lindy Bergman, one of Chicago's most distinguished collectors of Surrealist art.

The 2002 award honored Muriel Kallis Newman, a pioneering collector who began in the 1950s to assemble one of the preeminent private collections of Abstract Expressionist art. A former painter who knew personally many of the key artists, including Jackson Pollock, Willem de Kooning, and Robert Motherwell, Mrs. Newman has also created significant collections of African, Pre-Columbian, and Oceanic art. She serves on the University of

Chicago Visiting Committee on the Visual Arts, the Visiting Committee to the Oriental Institute, and the Women's Board. She has also been an exceptionally active supporter of the Museum of Contemporary Art, Chicago, the Art Institute of Chicago, and the Metropolitan Museum of Art in New York.

The museum presented the award to Mrs. Newman on May 1, 2002, at a gala benefit dinner held at the Four Seasons Hotel in downtown Chicago. During the cocktail hour, many of the four hundred guests donned party-favor versions of Mrs. Newman's trademark chic black eyeglasses. Later, Kimerly Rorschach, University of Chicago President Don Randel, and event chairs Jan and Bill Jentes offered remarks. Philippe de Montebello, director of the Metropolitan Museum of Art, New York, presented the keynote address. This festive evening raised almost \$200,000 for the museum, providing crucial support for exhibitions, education programs, and operations. (See pp. 76-77 for a list of contributors to the Joseph R. Shapiro Award Dinner.)



Joseph R. Shapiro Award honoree Muriel Kallis Newman (2002).



## JOSEPH R. SHAPIRO AWARD DINNER



From left to right: Smart Museum director Kimerly Borschach, Mary Gray, Metropolitan Museum of Art director Philippe de Montebello, honoree Muriel Kallis Newman, Smart Museum chairman Richard Gray, University of Chicago President Don Michael Randel, Carol Randel, Mary Smart, Irv Fletcher, and event chairs Bill and Jan Jentes (5/1/02).



Ron Krueck and Lewis Manilow in conversation (5/1/02).



University of Chicago President Don Michael Randel dons replicas of Muriel Newman's trademark glasses (5/1/02).

The university presents this award "for the same reason we have a museum in the first place, because the arts are part of the fabric of this university, because, as Robert Motherwell said very well some number of years ago in testimony before Congress, the arts are not what the well-to-do turn to after the real work of the day is done, but the arts tell us about our humanity. The arts tell us about what it means to be a human being in a world that is increasingly challenging and complicated. So in presenting this award we do what universities do: recognize people who explore, challenge us, discover talent, and pursue new ideas. In Muriel Newman we have someone who did not simply follow taste as it had been made fashionable by others but someone who had the painter's eye, who could see originality and talent before others had seen it, someone who fashioned a collection that was a function of her individual intelligence and her taste. That we should present this award to her, then, I think, is a great credit to precisely the values that the university stands for in promoting the pursuit of ideas, including the arts."

Excerpt from remarks by University of Chicago President Don Michael Randel at the Joseph R. Shapiro Award Dinner, May 1, 2002.





Behind the scenes in art storage.

## Sources of Support



Cash and in-kind contributions received from July 1, 2001 through June 30, 2002 are listed below.

### CAPITAL SUPPORT

Silver Anniversary Renewal Campaign  
(cumulative gifts)

Gifts of \$500,000 and above  
The Smart Family Foundation, Inc.

Gifts of \$250,000 to \$499,999  
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Elisabeth and William M. Landes

Gifts of \$100,000 to \$249,999  
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Mr. and Mrs. Marshall J. Padorr  
Margot L. and Thomas J. Pritzker  
Brenda and Earl W. Shapiro  
Dr. Paul and Dorie Sternberg  
Isabel C. Stewart and Donald M. Stewart  
Karen G. Wilson and E. Timothy Geary  
Mrs. George B. Young

#### Gifts under \$500

Sally H. Fairweather  
Irmgard Hess Rosenberger  
Joseph P. Shure

† Deceased



## Statement of operations

(unaudited) from July 1, 2001 through June 30, 2002.

<b>Revenues</b>		
Earned income	162,000	
Corporate grants	27,000	
Foundation grants	306,000	
Government grants	45,000	
Individual contributions	201,000	
Gala benefit	163,000	
University allocation for direct expenses	355,000	
University allocation for physical plant expense	250,000	
Endowment payout	424,000	
FY 2001 Credits	45,000	
<b>Total Revenue</b>	<b>1,978,000</b>	
<b>Expenses</b>		
Staff salaries	467,000	
Benefits	89,000	
Supplies and services	185,000	
Exhibitions	316,000	
Public relations and development	259,000	
Earned income expenses	109,000	
Gala Benefit	86,000	
Education Programs	162,000	
Operations and maintenance of physical plant	250,000	
Reserve fund for FY 2003 expenses	55,000	
<b>Total Expenses</b>	<b>1,978,000</b>	
Net operating results	0	

## Smart Museum Staff

**Kimerly Rorschach, Dana Feitler Director**

**Burton Avery, Business Manager**

**Jessica Basta, Membership and Development Coordinator**

**Rudy I. Bernal, Chief Preparator and Facilities Manager**

**Richard A. Born, Senior Curator**

**Stephanie Brooks, Website Content Coordinator**

**Julie Freaney, Public Services and Events Manager**

**Brette Greenwood, Administrative Assistant**

**Wendy Ennes, Preparation Assistant**

**Jonathan Liss, Preparation Assistant**

**Tracey Moore, Security Supervisor**

**Tania Pachof, Public Relations and Marketing Manager**

**David Robertson, Associate Director**

**Elizabeth Rodini, Mellon Projects Curator**

**Sara Skelly, Education Coordinator**

**Stephanie Smith, Associate Curator**

**Jacqueline Terrassa, Education Director**

**Jennifer Widman, Registrar**

### Student Interns and Office Assistants

**Michael Chagnon, Public Relations**

**Kris Ercums, Curatorial**

**Monika Gehlawat, Education**

**Denise Hagerla, Public Relations**

**Mary Mancuso, Curatorial**

**Lia Markey, Registration**

**Marina Peterson, Critical Mass**

**Carrie Neill, Public Relations**

**David Noah, Administration**

**Jenny Pompe, Curatorial**

**Rebecca Reynolds, Education**

**Amanda Ruch, Education**

**Whitney Rugg, Curatorial**

**Simone Tai, Curatorial**

**Edward Vazquez, Education & Curatorial**

**Sarah Weber, Administration**

### Volunteers

**Terri Simone Francis, Critical Mass**

**Helen Halpern, Curatorial**

**Erin Komray, Critical Mass**

**Jennifer Malloy, Critical Mass**

**Natalia B. Pudysz, Critical Mass**

**Amanda Ruch, Critical Mass**

**Joseph P. Shure, Curatorial**

**Margaret Smith, Critical Mass**

**Agnes Zellner, Curatorial**

### Guards

**Brianna Benner**

**Celia Bernal**

**Sujata Bhat**

**Alexander Brown**

**Stephanie Brown**

**Jamie Carroll**

**Michael Chagnon, Guard Captain**

**Jennifer Clarke**

**Stephen Corrigan**

**Timothy Furlan**

**Nadia Gaya**

**Yuansong Guo**

**Yuanya Guo**

**Veronica Guzman**

**Jennifer Harris**

**Luciana Hebert**

**Rodney Jones**

**Sarah Kaiser**

**Benjamin Korenstein**

**Julia Kowalski**

**Naomi Leigh, Guard Captain**

**Edison Lin**

**Tim Luecke**

**Christina McBride**

**Colin McFaul**

**Carla McGarrah**

**Myat Mon**

**Marian Paglia**

**Brandon Peters**

**Francis Ramos**

**Kirsten Rokke**

**Jennifer Slotterback**

**Sarah Weber**

**Megan Whitman**

**Analiese Wilcox**

**Malik Wornum**

**Saul Zaritt**

### Café Attendants

**Shannon Corbitt**

**David Emanuel**

**Leslie Fenton**

**Elizabeth Gimson**

**Julia Jack-Scott**

**Elsa Korol**

**Abby Lawler**

**Heinte Lesso**

**David Noah**

**Anne Parsons**

**Kris Preussner**

**Arline Welty**

**Ronald Wang**

### Student Docents

**Peter Bugg**

**Megan Buskey**

**Danielle Choi**

**Meghan Doherty**

**Annie Dude**

**Christine DuRocher**

**Beth Gallagher**

**Suzanne Gallo**

**Tony Gibart**

**Shane Greene**

**Joe Griffith**

**Amy Grossman**

**Rita Grossman**

**Julia Jack-Scott**

**Emma Lam**

**Naomi Leigh**

**Charmaine McCoy-Maganito**

**Jessica Meyer**

**Monika Nagy**

**Lori Pacovsky**

**Kris Preussner**

**Amanda Ruch**

**Margaret Smith**

**Mary Celka Straughn**

**Melissa Tombro**

**Mary Trent**

**Edward Vazquez**









The Smart Museum of Art The University of Chicago