Report of the Chairman

2002–03 was another successful year for the University of Chicago’s David and Alfred Smart Museum of Art. We presented a wealth of exciting exhibitions and programs for an ever-expanding audience, and continued to build the collection with thoughtful purchases and significant gifts. I take this opportunity to thank all our friends, members, and supporters, with special thanks to Joan and Robert Feitler, Will and Ellen Oswald, Raymond Smart, and Mary Smart of the Smart Family Foundation. I am also particularly grateful to the museum’s dedicated Board of Governors for their leadership. Particular thanks are due to Elizabeth Helsinger, Vice Chair, and Lorna Ferguson, Committees Committee Chair. Finally, I must thank our director, Kimerly Rosenthal, who has inspired the museum’s fine staff through a period of remarkable growth and has set the course for assured growth in the future.

Richard Gray
Chairman, Board of Governors

Report of the Director

Smart Museum, as I step down at the end of June 2004, reflecting on our activities for the 2002–03 fiscal year, another very satisfying year as we continued our trajectory of growth across all dimensions. Attendance grew from 45,000 the previous year to 52,000. Our annual budget continued to rise, from $1.6 million to $2.1 million. This reflects increased fundraising: individual contributions increased from $10,000 to $13,000; foundation and corporate support grew from $323,000 to $429,000; and government grants from $24,000 to $41,000.

While worth noting, these figures mean nothing in themselves. Our success should instead be measured by the ways we fulfilled our mission as we worked to strengthen the collections and present the best and most interesting possible exhibitions and programs to engage our many audiences, both within the University of Chicago and beyond.

Our collections were augmented by a major photographic work by the young Chinese artist Song Dong, Breathing: Part 1 and Part 2, 1996, which was exhibited in our 1996 exhibition Transience: Chinese Experimental Art at the End of the Twentieth Century. Song Dong has emerged as one of the most exciting artists of his generation. His work has drawn acclaim from curators and critics around the globe and will be featured in our upcoming exhibition Between Past and Future: New Photography and Video from China, which will be shown in Chicago, New York, Seattle, Berlin, London, and Santa Barbara in 2004–05. This purchase was possible through the generosity of Will and Ellen Oswald and the Smart Family Foundation, who established the Smart Family Foundation Fund for Contemporary Art last year.

We also benefited from gifts of works of art from many generous individuals. We were particularly fortunate last year to receive extraordinary groups of works from several donors, whose gifts strengthened key areas of our collection. Paul and Susan Frechling gave a group of works by European modern artists including Archipenko, Kirchner, and Kandinsky. Leon and Marion Despres gave a group of works on paper by American and European artists, including a rare print by Max Beckmann, augmented several areas of the collection, and they also gave a beautiful group of modern ceramics by Gertrud and Otto Natzler. Joseph V. and Brenda E. Smith continued to donate groups of important prints by such artists as Callot, Goya, and Kollwitz, and Miriam Graham bestowed a significant group of British and American Art Nouveau objects to enhance our modern design collection.

One of the year’s major achievements was the substantial completion of the H.C. Westermann Study Collection gift, from the estate of the artist’s wife Joanna Beall Westermann. This group of over 220 objects, including sculptures, drawings, prints, and documents, makes the Smart Museum the major repository for the study of the work of this important, but still little known, American sculptor whose life and work were celebrated with major retrospectives in 2003.

In support of this gift, the late Allan Frumkin (Westermann’s friend and former dealer) gave a group of seven objects and two drawings to complement the study collection. In our exhibition program, we strive to present a wide variety of subjects, to stimulate and challenge our audiences both visually and intellectually, and to reflect exciting scholarship and research here at the University of Chicago. Major exhibitions in 2002–03 ranged from the raw energy of Outside In: Self-Taught Artists and Their Audiences to Symbol and Substance: The Elaine Lustig Cohen Collection of Japanese Lacquer Boxes.

Our fall exhibition, Confronting Identities in German Art: Myths, Reactions, Reflections, organized by Professor Reinhold Heller and Melton Projects Curator Elizabeth Redm, was challenging in its intellectual scope, tracing the crucial theme of identity in German art from 1800 to the present. The show
also delighted the eye with a brilliant range of
works from some of the most important public
and private collections of German art in this
country. Our spring exhibition, *The Chicago Project,*
delighted the eye with a brilliant range of
works from some of the most important public
and private collections of German art in this
country. Our spring exhibition, *The Chicago Project,*
was the result of an ambitious year-long residency by the photographer
Dawoud Bey, and engaged both university
students and faculty members as well as a
talented group of high school students from
three very different south side schools. Writers
from both the Chicago Sun-Times and the
Chicago Tribune lauded the exhibition, calling it "adequately simple but eloquent" and noting
that it showed the "fallacy of stereotypes and
the myriad challenges young people—and, for
that matter, any of us—face in creating an
identity with which to meet the world."

All these exhibitions were accompanied by a
wealth of programs for different audiences, as
documented elsewhere in this publication. We
continued to enhance and extend our programs
for local schools, serving 2,300 schoolchildren
this past year. We also launched a groundbreaking
website, smma/UCHicago, that is now used within
our school programs and is visited by over two
two thousand online visitors each month. We also
continued our efforts to serve many University
of Chicago students and, to serve them more
effectively, both within the context of the class­
room and outside it. In partnership with the
Department of Art History, we launched a new
initiative to harmonize the curriculum of the
core Art History survey course, "Introduction to
Art," by more systematically incorporating the
collections of the Smart Museum (and other
campus museums) into the curriculum. Our
undergraduate student group, the Smart
Museum Activities Committee (S.M.A.C.), con­
tinued its lively programs that do so much to
make students more aware of the museum and
its resources. S.M.A.C. planned multidiscipli­
nary open house events throughout the year,
drawing hundreds of students for each. They
also helped organize a party to launch the stu­
dent Festival of the Arts in May, and broke all
records by entertaining some 5,000 students at
the museum during the course of the evening.
I join our board chairman Richard Gray in
heartfelt thanks to all of our donors, supporters,
and friends, whose names are listed in this
publication. We appreciate your support, which
allows us to fulfill our mission, and which has
enabled us to become a leading university art
museum. I also thank our wonderful Board of
Governors, led so skilfully by Richard Gray,
and our Visiting Committee on the Visual Arts,
under the dynamic chairmanship of Allen M.
Turrill, for their wise counsel and many
contributions. Our chairman Richard Gray and I have
worked in partnership for ten years, and it has
been a great pleasure and privilege to have
done so. Special thanks are also due to board
and visiting committee members Joan and
Robert Feitler, for their unfailing enthusiasm
and support, and to Lorna Ferguson, chair of
the Collections Committee.

I end this report with a special tribute to
the Smart staff. I have worked with some of
these talented colleagues for almost a decade,
and I know that the museum could not have
accomplished nearly so much without their
contributions. Our senior curator Richard Born
and curators Stephanie Smith, Elizabeth Rodini,
and Anne Leonard are models of professional­
ism, and are extraordinarily talented. Education
director Jacqueline Terrassa is one of the best in
the business, and continues to amaze us all by
creating new and exciting programs and carry­
ing them out with great success. Development
director Shalaine Gee has brought the museum
to new levels in fundraising, and has done much
to increase our pool of friends and supporters.
She is ably assisted by Ginger Foster, our mem­
bership coordinator, and Christine Dufocher,
our public relations and marketing manager.
Our small administrative staff including busi­
ness manager Joyce Norman and administrative
assistant Brette Greenwood work tirelessly to
keep the wheels turning, and they wear many
hats with unriveting good cheer. Our registar
Jennifer Moyer, chief preparator and facilities
manager Rudy Bernal, and assistant David
Ingham always get the job done beautifully,
no matter how difficult the deadline, and their
enthusiasm and skill are greatly appreciated.
I have been very fortunate to lead the
Smart Museum for the past decade. Thank you
again for your interest and support.

Kimberly Storch
Dana Feitler Director

Mission Statement

The David and Alfred Smart Museum of Art is
the art museum of the University of Chicago.
In support of the University of Chicago's educa­
tional 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 its exhibitions, programs, and
publications, the Museum makes available the
University's unique intellectual resources to this
wider audience, thus providing a public "win­
now" 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 essen­
tial 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 one-year strategic plan, a
new mission statement was adopted in September 1997
(replacing a 1988 revision of the statement).
Since 2000, the Smart Museum of Art Bulletin has presented essays by University of Chicago faculty; these texts have offered provocative insights into museum practices. This year we are pleased to present an excerpt from Bill Brown's recent book, *A Sense of Things: The Object Matter of American Literature* (University of Chicago Press, 2003). Brown, the George M. Pullman Professor of English at the University of Chicago, explores "the idea of things and the ideas in them" as manifested in American literature around the turn of the 19th/20th centuries. Although his arguments center on texts, they have stimulated our own thinking about the works of art—the things—in our care.

Museums are repositories not only of things, but of ideas about things. The history of the ever-changing latter can be traced in the circulation of works of art as they pass from storage areas through study rooms, exhibitions, and permanent collection displays (not to mention through the lectures, labels, publications, and other words that accompany and frame them as they go). In each of these new contexts, we rely on the power of the thing itself: on all the experiential possibilities offered by contact with an actual object as opposed to a verbal or visual depiction of it.

We also count on the potential of that sensuous object to contain and convey ideas. Indeed one key function of today's museums—and one might argue, of university museums in particular—is to create object lessons for our publics by finding engaging ways to deploy the tools of scholarship and tactics of display to draw ideas out of objects, to frame them in ways that evoke the changing meanings, uses, and histories that have accrued around them, and to create opportunities for them to generate new ideas.

In his subtle explorations of the ways that things lived in the intertwined literary and "real" worlds of early modernism, Brown also reminds us of the potency of the things that surround us now, that exist within our daily experience as well as within the Smart Museum's spaces. His text renews the importance of things as a focus for scholarly discourse and by extension reminds us of the role that university art museums play by offering both the experience of things and the opportunity to think about, around, through, and with them.

Here we reprint a portion of the introduction to *A Sense of Things*, bracketed by Brown's experience with a workshop led by Ken Fields, a poet and professor at Stanford University.

William Carlos Williams always revered in our midst as the poet most responsible for making poetry what it was in the twentieth century, and no less responsible than Whitman for making poetry American. He also seemed responsible, however unwittingly, for fostering a kind of negation—a refusal to assume responsibility for ideas, a willingness to be satisfied with mere things.

And yet, no matter how much common sense convinces us that things are matter-of-fact and mute, concrete and self-evident, apprehend the mereness of things can become a difficult task. As a forgotten psychologist of mind, Mark Baldwin, put it in 1895, "this 'mereness' hardly offends ideological thought because an idealist posits a 'real thing' that has its phenomenal expression in the 'mere thing.'" Materialism does not always offer an obvious alternative. As the Objectivist poet Louis Zukofsky put it, paraphrasing Marx, "The labor process ends in the creation of a thing. / Which when the process began / Already lived as the worker's image." Within these accounts of idealism and materialism, then, the idea of the thing seems to lie elsewhere—in some imagined place of origin, whether in the worker's mind (and only then in the act of manufacture), or in, say, the mind of God. Both accounts employ a temporal structure wherein the mereness of the thing, its present physical presence, is inseparable from its metaphysical past. But such accounts would thus find it difficult to fathom the idea that an idea could ever be fully present in a thing.

They hardly begin to suggest how difficult it is to "think thingness" in the abstract—as abstract physicality. "A thing cannot be a lump," Baldwin argued, for that "would make it impossible that we should know it as a thing" (1921). In his diagnosis of the "allergies to entity," Theodor Adorno argues that there can be no "primeval history of the object," only a history "dealing with specific objects." "The experience or history of specific objects, though, depends on a generalizable experience of the very thingness of both natural and man-made objects, which itself depends on our ideas—about thingness—no less than it depends on our senses (and our understanding of them). Such a point seems
Essay

to digress readily toward the idea of things, and away from the ideas in them. "Six things I must in ideas"—that is an Old Hegelian saw—but can we think about the ideas in things without getting caught by the idea of them? Probably not.

The idea of things assumes some clarity in William's prose. A Noutelle (1932), for instance, argues that preconceptions have prevented any human appreciation (indeed recognition) of the simplest physical details that surround us: "The tree with a spilt that admits water will show fresh wood when it freezes. A stink is darker when wet than when dry... When these things were first noticed categories were ready for them so that they got fast in corners of understanding. By this process, reinforced by tradition, every common thing has been nailed down, stripped of freedom of action and taken away from use." This is an account of how our ideas prohibit our senses from offering any access to new knowledge. Adorno would align it with the way in which "philosophical imperialism" (both epistemology and phenomenology) "bewitches" what is heterogeneous to it, subordinating sensation to cognition (126).

And yet when Williams celebrates Juan Gris in Spring and All (1932), he seems to understand the process of wrenching things away from life and experience to be the essential dynamic of the artist's endeavor. "The things" in Gris's painting are "still real" and as recognizable as if photographed "as things touched by the hands during the day" but are "detached": "Things in which he is familiar, simple things—at the same time to detach them from ordinary experience to the imagination." In the early part of William's career, there is a dynamic contradiction between the epistemological and the aesthetic, between knowing the world in its thingness and turning the work of art into a thing. The artist, he proclaims, is "IT WORK MAKING OBJECTS" (17). Writing, he powerfully (if paradoxically) explains, "by being actually itself would be in itself a general idea of the most concrete." This effort to fathom the concrete, and to imagine the work of art as a different mode of mimetic—not one that serves to represent a thing, but one that seeks to attain the status of a thing—is a fundamental strain of modernism, as characteristic of Stein as it is of Malevich, of Picasso as it is of Zadkine. The question of things becomes a question about whether the literary object should be understood as the object that literature represents or the object that literature has as its aim, the object that literature is. Can there be ideas without things? Williams certainly thought so. Rather, he wished that other poets thought so. That, of course, was the problem—the abstractness of our ideas—which convinced Williams, as it had T. E. Hulme and Ezra Pound, that modernism must demand a new idiom. In Emerson's terms: the poet should not (as he himself wished): "conform things to his thought," but should act as the "sensual man (who) conforms thought to things." More exactly the poet should recognize things as the necessary condition for ideas. The modernist's point, as Ken tried to emphasize, wasn't that things should replace ideas, but that ideas and things should somehow merge. This was Williams's anti-Enormist effort to achieve what is, after all, an Emersonian effect: overcoming the subject/object opposition, and contesting the ontological distinction between thoughts and things.

When I began to work on what became A Sense of Things, I was convinced that cultural theory and literary criticism needed a comparably new idiom, beginning with the effort to think with or through the physical world, the effort to establish a genuine sense of the things that comprise the stage on which human action, including the action of thought, unfolds. I wanted criticism to avoid succumbing to the state of affairs described by Georges Bataille, where the very fact that capitalism is "an unscrupulous supplier to the market" means that capitalism cultivates "place what is essential" beyond or outside "the world of things." I imagined a kind of cultural "place what is essential" beyond or outside "the world of things," but that ideas and things should somehow merge. This was Williams's anti-Emersonian effort to achieve what is, after all, an Emersonian effect: overcoming the subject/object opposition, and contesting the ontological distinction between thoughts and things.

I presumed that I would find in them—as had Georg Lukács and Gaston Bachelard, Siegfried Krauss and Walter Benjamin—not just the physical particulars of our imaginative life but also the condensed facts and fantasies of a culture, the surface phenomena that disclose the logic or illegic of industrial society; I presumed that I would be adhering to Adorno's dictum that "we are not to philosophize about concrete things; we are to philosophize, rather, out of these things." The project would then come on the heels (or the coat tails) of important anthologies that, from different disciplines and from the space between them, have summoned us to attend to things: The Social Life of Things (1986), History from Things (1993), The Sex of Things (1994), Material Culture: Why Some Things Matter (1998). These volumes denaturalize consumer practices and trace (within and between cultures) the work of exchange and consumption: the way value is created in specific social formations and lodged in specific material forms, the way that people code, recode, and satisfy their material wants and needs. And yet I began to wonder whether such work had not, in a different way, left things behind, never quite asking how they become recognizable, representable, and exchangeable to begin with. Rather than beginning with the fountain pen, I began all over again by re-reading some literary texts that seemed to pose those questions, whether or not they meant to. These are texts that, as I understand them, ask why and how we use objects to make meaning to make or to make ourselves, to organize our identities and affections, to sublimate our fears and desire our fantasies. They are texts that describe and enact an imaginative possession of things that amounts to the labor of infusing material cultural objects with a metaphysical dimension. And, not incidentally, they are texts produced in the era when the typewriter and the fountain pen and the light bulb began to flourish, an era of unprecedented invention in the nation known, since the Civil War, for its manufacturing ingenuity and capacity—an era when the invention, production, distribution, and consumption of things rather suddenly came to define a national culture.

"The war," as one of the first industrial histories I read in it, was "questionably a product of a new idiom. In Emerson's terms: the poet should not conform things, but that ideas and things should somehow merge. This was Williams's anti-Emersonian effort to achieve what is, after all, an Emersonian effect: overcoming the subject/object opposition, and contesting the ontological distinction between thoughts and things.

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However much I shared Emerson's wish, as described by Michel Serres, that the "industrial revolution" in America "transformed the economy, politics, and law; it produced a struggling and embittered labor population, increasingly made up of immigrants: it changed the very land, increasing industrial employment and thus the purchasing power of the working population, and, on the other, exponentially increasing the number and kind of goods for sale. One could quite simply declare, after the century turned, that Americans lived in an "age of things." But the effort to sell things, to purchase things had an inevitable result: "We realize that we do not possess them; they possess us." The point wasn't that Americans were "stuffed with the sense of things," but that they now lived life peculiarly possessed. The tale of that possession—of being possessed by possessions—is something stranger than the history of a culture of consumption. It is a tale not just of accumulating a horde, a horde, but also of fashioning an object-based historiography and anthropology, and a
tale not just of thinking with things but also of trying to render thought thing-like. Even as the prose fiction of the nineteenth century represents and variously registers the way commodity relations came to saturate everyday life, so too (despite those relations or, indeed, intensified by them) this fiction demonstrates that the human investment in the physical object world, and the mutual constitution of human subject and inanimate object, can hardly be reduced to those relations. Whereas William James believed that "reality, life, experience, concurrence, immediacy, use what word you will, exceeds our logic, offshoots and surrounds it," my gambit is simply to sacrifice the clarity of thinking about things as objects of consumption, on the one hand, in order to see how, on the other, our relation to things cannot be explained by the cultural logic of capitalism. As Luhmann put it, "some certain significance lurks in all things. else things are little worth, and the round world itself but an empty cipher, except to sell by the cardtabl, as they do alls about Boston."  

There were some days when, after the workshop, I walked around trying to notice whether this thing or that—a crushed Seymour pap, a stone bench, a horse-chestnut—might have an idea in it. Then—honestly—I started to write a poem, a Christmas poem: a joke, composed as a child's letter to Santa Claus that asked for things with ideas in them. The poem closed with the image of a small boy wildly unwrapping a package, then unwrapping the thing within the package, tearing away layers of plastic, wild-eyed to get to the idea. At the time I knew that my lyric humor didn't amount to much. The poem would never be good enough to show the workshop, let alone coaze into print. I have successfully repressed almost all of how pleasantly perceived this great cliché of modernism, this idea of there being ideas in things (really in them), could actually be when it became part of daily life. Do those socks rolled up there have ideas in them, somewhere inside them? Perhaps they do. At the time, when I talked to people about the poem (amusing enough in conception, if not on the page, someone told me that I'd been scuppered—that Baudelaire had already written a version of it. Indeed, Baudelaire explains, in his "Philosophy of Toys," that the "overriding desire of most children is to get at and see the soul of their toys." The desire becomes an "infantile mania": "When this desire has implanted itself in the child's cerebral brow it fills his fingers and nails with an extraordinary agility and strength." Rather than finding such a desire blameworthy, Baudelaire considers it a "first metaphysical tendency"—by which he means a child-meta-physics that provokes remarkable physical changes in the child's body. This is the very tendency, the desire, that initiates the child—once the toy has been destroyed, once it has been opened up—into the "intranslucency and gloom" that characterizes the human response to the soullessness of modern life. "It is a lesson in the insufficiency of the desired object. For of course there is no soul within the toy, not even the mechanical toy. Not even the worker's image of the thing really lurks there in it, however convinced Walter Benjamina was, in the case of the hand-crafted toy, that children could still feel the hand of the worker on it."  

At the time I didn't know that Tom Morrison had already written a far more engaging, chilling version of my poem in the opening pages of The Bluest Eye, a version that translates Baudelaire's "first metaphysical tendency" into a first sociological tendency. Before she endures her "unnatural hatred" of Shirley Temple, Claudia suffers the "grief of dolls" at Christmas, personally confused by the "big, blue-eyed Baby Doll!": "I was bemused by the thing itself." Unable to understand why everyone in America agrees that "a blue-eyed, yellow-haired, pink-skinned doll was what every girl child cherished," Caudina has "only one desire": "to dismember!" the doll, "to "see of what it [is] made," to "discover the deadness, to find the beauty, the desirability that...—except [that], but apparently felt [her],["What cannot she find there, let us say], is the thing that makes the object special, the thing that makes Shirley Temple unique, 1955, his work sheds its lingering piscatorial self-idea that is in fact an ideological scripting beauty to maintain a social hierarchy, the cultural psychology that makes part-objects—yellow hair, blue eyes—sacred to a culture. She doesn't find the thing, or the idea in the thing, because it is everywhere and nowhere. If the idea had been there she could have jacked the toy gone on, and lived her childhood outside its power. The very idea of ideas in things—literalyzed by the child's search—is repeatedly revealed as a fantasy doomed to exposure. Alternatively, André Breton's Nadia adores her daughter particularly because she resembles other children so little, with their mania for taking out their dolls' eyes to see what's after behind them." If the girl succeeds, as other children do not, in accepting the object without projecting on it— or it—on an animating spirit. Modernism's child is situated by surface alone. And yet, even as an American as conflated with surfaces as Whitman can be heard proclaiming that "Only the kernel of every object nourishes; Where is he who tears off the husks for you and me?" and, as Nabokov came to believe, it seems impossible to grant things their superaclarity and impotence, that is not to read them as transparencies: "When we concentrate on a material object, wherever its situation, the very act of attention may lead to the involuntarily sinking into the history of that object." It is far more than history, though, that lies somewhere within, somewhere within, the object materialized by human attention. It is not the worn, hard surface of the jog, after all, but the void constituted by the jog where Heldregger discovers the thingness of the thing and its gathering of earth and sky, diversities and mortals. "It is not the elegant form of the vase but the void created by the vase where Lacan discovers the Thing that names the emptiness at the center of the fin;" and it is all those spaces within—the inside of the chest, the inside of the wardrobe, the inside of the drapes—that, by ..."Within the light, enables us to image and imagine human interiority.  

Taken literally, the belief that there are ideas in things amounts to granting them an incorporeity and, thus, something like the structure of subjectivity. (When you "isolate" a thing, Bernard Léger explained, "you give it a personality.".) It amounts to asserting a kind of fetishism, but one that is part of the modernist's effort to arrest commodities. (With Freud, it seems to locate us in a dream. (In Nabokov's novel, Hugh Persson dreams "that his beside table, a little three-legged affair (borrowed from under the half-buried telegraph) was executing a furious war dance all by itself".) Still, the modernist's fetishized thing—excised from the world and failing to disclose, the human power and potential lies somewhere within, somewhere within, the object materialized by human attention. It is not the worn, hard surface of the jog, after all, but the void constituted by the jog where Heldregger discovers the thingness of the thing and its gathering of earth and sky, diversities and mortals. "It is not the elegant form of the vase but the void created by the vase where Lacan discovers the Thing that names the emptiness at the center of the fin;" and it is all those spaces within—the inside of the chest, the inside of the wardrobe, the inside of the drapes—that, by Heldregger's light, enables us to image and imagine human interiority.  

Without ever imagining ideas in things, Paul Strand, the photographer who belonged to the same Manhattan art scene as Williams, demonstrates this process with particular clarity. Strand was fortunate to have grown up (like Frank Lloyd Wright) playing with Freieds blocks, to have had Lewis's How a photographer teacher in high school, to have been exposed to Modernist painting at Alfred Stieglitz's 291 gallery and at the Armory show of 1913, and to have been a member of the Stieglitz's Photo-Secession group and in the pages of Camera Work. As Strand traveled across the country in his car, he increasingly felt that America could be "expressed in terms of America without the outside influence of Paris." Measured by the flamness of Texas, he shot photographs that were increasingly geometric and that increasingly impressed Stieglitz, back in New York. Then, as Strand himself tells the story, in the summer of 1916, on the porch of the Twin Lakes cottage in Connecticut, he began to experiment more intensely with his commitment to abstraction.
shapes. Using some bowls from the kitchen as his subject matter—"maybe object matter would be a better term"—he stood above them and produced the first abstract photographic still life, which soon appeared in Camera Work (fig. 1).

It is obvious that, by fragmenting the objects, Strand has freed them of their associations, freed them from their domestic, human context; and enabled them to achieve a formalism that obscures any exchange or use value that the objects may have. He nonetheless confers on them an aesthetic value, transforming them into both something less (fragments) than the objects they were, but also something more (forms), discovering a kind of thingness obscured by their everyday use as objects. Moreover, whether or not you agree with Fernand Léger's belief that fragmenting an object frees it of atmosphere even as enlarging the fragments gives them a life of their own, you can hardly deny that the objects in Strand's photograph, which seem suspended in a fragile balance, have seriously become organic or animate, have at least emerged out of their ontological status of being mere inanimate objects. This is the photographer's version of surfacing those objects with warmth, the warmth of not the hand but of the eye. Strand makes it clear that although, as Benjamin would have it, photography emancipates objects from aura by rendering them reproducible and proximate (by eradicating their uniqueness), photography can nonetheless also invest objects with an aura they never had, a luminosity that gives them, even in their particularity, a kind of doubleness. "When, addressing his photography of the bowls, Strand describes the effort to "make a two-dimensional area have a three-dimensional character so that the eye of the person beholding the picture remains in that space and [goes] into this picture and [doesn't] go off to the side," he describes an effort to give the photograph itself an extra dimension, to make it more object than image, and to grant the image itself an interior." And yet, insofar as literary modernism structures the doubleness of objects by the inside/outside dichotomy—"no ideas but in things"—it illuminates the material specificity of reading, of engaging with things—books—that have ideas in them. And given that the very act of reading seems to depend on a hermenneutic model of surface and depth, how can literary criticism resist this impulse to see into things, to search through the surface of them? Whenever Georges Poulet came upon a statue, he circled it with an effort to "make a two-dimensional area have a three-dimensional character so that the eye of the person beholding the picture remains in that space and [goes] into this picture and [doesn't] go off to the side." And yet, insofar as literary modernism structures the doubleness of objects by the inside/outside dichotomy—"no ideas but in things"—it illuminates the material specificity of reading, of engaging with things—books—that have ideas in them. And given that the very act of reading seems to depend on a hermenneutic model of surface and depth, how can literary criticism resist this impulse to see into things, to search through the surface of them? Whenever.
barrow”—in their opacity, not their transparency. “No ideas but in things” should be read as a slip of the pen; a claim—on behalf of replacing abstractions with physical facts—that unselfconsciously invests objects with inferiority, whereas vertiginous capacity to be both things and signs intrinsically invests objects with inequality, whereas the ability to see through them, and to find...within the front pocket of my jeans, there with some change and a ring of keys. Within our rules of apprehension.

—In response to Ken’s admonishment—“No ideas but in things”—so epigrammatically? On the contrary, that had too little sense of things. In fact, we could register the right complexity of consent.

Still, that drag was meant as a sign ofague agreement. Also, as a mark of follow-up questions to come.
Essay/Notes

and Modern Lyric (Berkeley: University of California Press, 2000); Miguel de Unamuno, "Friends of Interpretive Objects," in Unamoto, ed., *Things*, a special issue of Critical Inquiry (Fall 2000). An especially positional influence on much of this work, and an important hammering of literary critics' more typical concerns in the 1970s and 1980s, is to be found in Susan Sontag, *On Language,* with particular reference to *On the Origin of Species* by Charles Darwin. *The Cardboard Universe,* a collection of essays, *Modern Life and Other Essays,* and *Constructivist Project.* Aleksandr Rodchenko, for instance, argued that "our things in our hands must be equals, commensurate" (Sontag, *Modern Life*, p. 112). As a consequence of this project appears in the Constructivist project. Aleksandr Rodchenko, for instance, argued, in 1918, that "Our things in our hands must be equals, commensurate" (Sontag, *Modern Life*, p. 112).

The places of mass markets, see Richard Ohmann, *On the Production of Mass Markets,* in *Gigantic, the Souvenir, the Collection* (1966). Other critics stress the significance of preconception and accident—split, furred, creased, stained—swept into the body of the light! (6)

and the burden of tradition (Wollen, "Cinema/Americanism/the Turns of the Century* (New York: Knopf, 2001)).

There is no secret about the fact that the idea of things, as perceived by this image, is impossible to the ideas we might express in words. Indeed, a prominent strain in *Walden's* criticism would argue that the nominalist point here is that there are only material objects themselves and nothing that realizes any idea. But the point holds in the visualized distinction between, on the one hand, the objectness of the designed landscape (shark houses, cylindrical tress and its aberrant dissections, the furred, mottled pattern woven by chance. The idea in these things—yes, more precisely and more generally throughout Walden's work, the idea expressed by the relation between these—amounts to the conviction that the life of things will never correspond to our preconceived ideas, and that this life of things is the life on which our happiness depends. But it is only when the accident: something manifest that did not already exist in an idea that we cannot assume (and the world) is not destined to remain only as it is. In the absence of accident, slices of black houses and cylindrical trees has no more vitality than suburban design. However one reads Walden—as a novel the world would say "absurd"—as an Objectivist, as a materialist—one true concord that he was willing to put to the world where ideas attain physical manifestation: "inside the bus one sees / its thought stirring and ending" (6). And yet the idea in this case doesn't achieve physical realization because they are, more simply and strikingly, physical. Not ideas to
Acquisitions

The Smart Museum's diverse collection includes over 8,700 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, 2002 through June 30, 2003. 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

Gertrude Abercrombie
American, 1905-1977
White House, 1945
Oil on panel, 15 x 23 1/2 (38.1 x 59.7)
Gift of Leon and Marian Despres, 2002.31

Chema Cobo
Spanish, born 1952
Diogene's Coin, North-South, 1989
Oil on canvas, 82 1/2 x 70 3/4 (209.6 x 179.7)
Gift of the Joel and Carole Bernstein Family Collection, 2002.79

Minnie Evans
American, 1892-1987
Untitled (visionary garden design), circa 1961-February 1968
Oil and paper collage on canvas board, 20 x 24 (50.8 x 61)
Gift of Joseph V. and Brenda F. Smith, 2003.11

Leon Augustin L'Hermitte
French, 1844-1925
Boy and Girl in a Spring Landscape, n.d.
Oil on canvas, 35 1/2 x 43 1/2 (90.2 x 110.5)
Gift of Mrs. Myron E. Rubnitz, 2002.49

Victor Pasmore
British, 1908-1999
Linear development in two abstractions, 1972
Oil and grained relief construction on board, panel, 16 x 16 (40.5 x 40.5)
Gift of Maurice and Muriel Fulton, 2002.75

Sculpture

Artist Unknown
Italian, Rome or Bologna
Madonna and Child with the Infant John the Baptist, late 17th century or early 18th century
Circular plaque, gilt bronze, diam.: 8 (12.7)
Gift of Collection of Edward A. and Inge Mast, 2002.53

Alexander Archipenko
Ukrainian, lived in France and U.S.A., 1887-1964
Geometric Statuette, 1914 (model, casting date unknown)
Cast bronze, height: 27 1/4 (69.2)
Barth SS (original plaster)
Gift of Paul and Susan Freything in memory of Mrs. Edna Freything, 2002.73

Don Baum
American, born 1922
Coconut, 1980
Construction: wood, tar paper and coconut, 11 5/8 x 12 1/4 x 13 5/8 (29.5 x 31.1 x 34.6)
Gift of Lindy Bergman, 2002.60

Anthony Caro
British, born 1924
Writing Piece: Loco, 1983-84
Welded metal construction, 22 1/4 x 21 3/4 x 11 3/4 (56.5 x 55.3 x 29.9)
Gift of Paul and Susan Freything in memory of Mrs. Edna Freything, 2002.74

John Davies
British, born 1946
Untitled (beast), 1982-83
Painted fiberglass, h. 19 (48.3)
Gift of Lindy Bergman, 2002.61

Self-taught African-American artist Minnie Evans made elaborately patterned drawings and paintings using imagery derived from biblical stories, the natural world, and her own fantasies. According to Evans: "In a dream it was shown to me what I have to do...I never plan a drawing. They just happen." Evans spent most of her life in the rural quiet of North Carolina, where she worked as a gatekeeper at Airlie Gardens near Wilmington. Nearly fifty years old before she started drawing in earnest, Evans found inspiration in her Edenic environment as well as the heavenly paradise of her dreams. This complex garden scene from the mid-1960s—her most accomplished period—exemplifies her iconography of vividly colored plants and flowers, birds and butterflies, astral symbols, and angelic faces. As in most of Evans's works, symmetry controls the bursting composition, imposing a balance that underscores her view of God's proportioned design of heaven and earth.

This work enhances the Smart Museum's collection of works by self-taught and outsider artists, which is especially strong in works by Joseph Yoakum and in works by artists who have been active (or actively collected) in Chicago.
In 1908, Alexander Archipenko moved from Kiev to Paris, where he soon joined the ranks of artists exploring Cubist modes of fractured composition and abstracted forms. By the time he emigrated to the United States in 1923, his work was already well known in vanguard art circles from his participation in the famed 1913 Armory Show in New York and Chicago.

Throughout his influential career, Archipenko experimented with sculptural forms, techniques, and materials. In this classic work from his Cubist period, the figure of a standing woman becomes the vehicle for rhythmic interplays of volume, light, and shadow. This large bronze joins a smaller bronze from 1914 already in the museum's collection, and adds depth to the museum's choice handful of Cubist sculptures by Henri Laurens and the Lithuanian-born Jacques Lipchitz, who was working in Paris at the same time as Archipenko.
Ernst Ludwig Kirchner
German, 1880-1938
Dodo in the Studio, 1910
Pastel on paper, sheet: 19 x 2 2 3/4 (48.3 x 70.5)
Gift of Thomas and Janis McCormick, 2002.66

Melville Price
American, 1920-1970
Untitled (Dear Aunt: HELLPIT!), 29 July 1963
Letter drawing: watercolor, ink and commercial ink stamps on paper, sheet: 11 1/2 x 10 3/16 (29.2 x 25.9)
The H.C. Westermann Study Collection, Gift of Allan Frumkin, 2002.47

H.C. (Horace Clifford) Westermann
American, 1922-1981
Letters (Dear Aunt: HELLPIT!), 1963
Letter drawing: watercolor, ink and commercial ink stamps on paper, sheet: 11 1/2 x 10 3/16 (29.2 x 25.9)
The H.C. Westermann Study Collection, Gift of Allan Frumkin, 2002.47

Felix Bracquemond
French, 1833-1914
The H.C. Westermann Study Collection, Gift of Allan Frumkin, 2002.47

H.C. (Horace Clifford) Westermann
American, 1922-1981
Letters (Dear Aunt: HELLPIT!), 1963
Letter drawing: watercolor, ink and commercial ink stamps on paper, sheet: 11 1/2 x 10 3/16 (29.2 x 25.9)
The H.C. Westermann Study Collection, Gift of Allan Frumkin, 2002.47

Evelyn Stahl
American, born 1927
Lithograph, ed. 17/100, 30 x 2 4 (76.2 x 61)
Gift of Joseph V. and Brenda F. Smith, 2002.35

Mark Tobey
American, 1890-1975
Quixote, 1954
Watercolor, gouache, and pencil (and tempera) on paper, sheet: 22 1/2 x 16 (57.2 x 40.6)
Gift of the Joel and Carole Bernstein Family Collection, 2002.87

Francisco Goya
Spanish, 1746-1828
Self-Portrait, 1797-98
Plate 1 from the series Los Caprichos, etching, aquatint, drypoint and burin, plate: 8 1/2 x 5 5/8 (21.5 x 14.3)
Harri 85 (3rd edition)
Gift of Joseph V. and Brenda F. Smith, 2003.32

Jacques Callot
French, 1592/93-1635
The Small Passion (La Petite Passion), 1633
Six etchings from the suite of ten, plate and sheet dimensions vary
Gift of Joseph V. and Brenda F. Smith, 2002.86a-y

Christo Javacheff, called Christo
Bulgarian, lives in U.S.A., born 1935
Wrapped Museum of Contemporary Art, Chicago Project, 1972
Color lithograph, ed. 660, sheet/composition: 42 x 32 (106.7 x 81.3)
Gift of Leon and Marian Despres, 2002.33

Chuck Close
American, born 1940
Al Gore, 2000
Lithograph, ed. 17/100, 30 x 2 4 (76.2 x 61)
Gift of the Jere and Bertie Berman Family Collection, 2002.81

Francisco Goya
Spanish, 1746-1828
Self-Portrait, 1797-98
Plate 1 from the series Los Caprichos, etching, aquatint, drypoint and burin, plate: 8 1/2 x 5 5/8 (21.5 x 14.3)
Harri 85 (3rd edition)
Gift of Joseph V. and Brenda F. Smith, 2003.32

Maude Gonne-Morin
British, 1860-1943
The H.C. Westermann Study Collection, Gift of Allan Frumkin, 2002.47

Jacques Callot
French, 1592/93-1635
The Caprices (Les Caprices), 1633
Suite of 25 etchings, all but one printed on light blue wove paper, plate and sheet dimensions vary
Gift of Joseph V. and Brenda F. Smith, 2002.86a-y
Käthe Kollwitz occupies a singular place in the history of modern German prints. Her graphic oeuvre includes 100 etchings, 42 lithographs, and 42 woodcuts, many issued in cycles and some published as posters. This pre-World War I etching demonstrates the realist style infused with socio-political comment that Kollwitz developed throughout her career, stemming from her ardent pacifism and sympathy for the working class. Kollwitz's impassioned naturalistic renderings stand apart from the works of many of her peers, who were exploring more abstracted styles of representation.

The Smart Museum owns a fine sampling of Kollwitz's later prints, all lithographs from the major 1903 series that is based on the sixteenth-century Peasant's War.

Francisco Goya
What a Tailor Can Do! (Lo que puede un Sastre!), 1797-98
Plate 52 from the series Los Caprichos
Etching, aquatint, drypoint, and burin, plate: 8 1/2 x 5 1/4 (21.5 x 15.4)
Harms 97 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.15

Francisco Goya
What a Golden Beak! (Que Pico de Oro!), 1797-98
Plate 54 from the series Los Caprichos
Etching, aquatint, and burin, plate: 8 1/2 x 5 1/4 (21.5 x 15.5)
Harms 94 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.16

Francisco Goya
The Shamedhead One (El Vergonzoso), 1797-98
Plate 56 from the series Los Caprichos
Etching and aquatint, plate: 8 1/2 x 5 1/4 (21.5 x 15.5)
Harms 93 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.17

Francisco Goya
To Rise and to Fall (Subir y bajar), 1797-98
Plate 57 from the series Los Caprichos
Etching and aquatint, plate: 8 1/2 x 5 1/2 x (21.5 x 15.1)
Harms 91 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.18

Francisco Goya
Family Background (La Familia), 1796-79
Plate 58 from the series Los Caprichos
Etching and aquatint, plate: 8 1/2 x 5 1/16 (21.5 x 14)
Harms 92 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.19

Francisco Goya
Take that, you Dog (Triga la Perro), 1797-98
Plate 59 from the series Los Caprichos
Etching, aquatint, and drypoint, plate: 8 1/2 x 5 1/16 (21.5 x 15.1)
Harms 93 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.20

Francisco Goya
And Still they Do Not Go! (Y aun no se van!), 1797-98
Plate 60 from the series Los Caprichos
Etching, aquatint, and burin, plate: 8 1/2 x 5 1/2 x (21.5 x 13.5)
Harms 94 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.21

Francisco Goya
Trials (Ensayos), 1797-98
Plate 60 from the series Los Caprichos
Etching, aquatint, and burin, plate: 8 1/4 x 6 1/2 (20.5 x 16.5)
Harms 95 (1st edition)
Gift of Joseph V. and Brenda F. Smith, 2003.22

Francis Seymour Haden
Sounds: Two Riders in front of Red (Klang: Zwei Reiter vor Rot), 1911
Color woodcut, block: 14 x 9 3/4 (35.6 x 24.8)
Klipstein 106 II/1
Gift of Joseph V. and Brenda F. Smith, 2003.36

Wassily Kandinsky
Sounds: Oriental Motif (Klange: Orientalisches), 1911
Color woodcut, block: 8 1/2 x 6 3/16 (21.5 x 15.4)
Roethel 95
Gift of Paul and Susan Freihling in memory of Mrs. Edna Freihling, 2002.68

Wassily Kandinsky
Sounds: Great Resurrection (Klange: Grosse Auferstehung), 1911
Color woodcut, block: 8 1/2 x 6 3/16 (21.5 x 15.4)
Roethel 106 II/1
Gift of Paul and Susan Freihling in memory of Mrs. Edna Freihling, 2002.67

Bodo Korsig
Timechange 1-4, 2000
Four woodcuts in sil on paper, each: 55 5/8 x 39 3/4 (141.3 x 101)
Klipstein 125 VII/6
Gift of Joseph V. and Brenda F. Smith, 2002.91

Bodo König
Christmas card, silkscreen (black) with hand coloring in watercolor, 11 1/2 x 8 (29.2 x 20.3)
Klipstein 125 VII/6
Gift of Kennedy Galleries Inc., New York, 2002.27

Käthe Kollwitz
Woman with Folded Hands (Eine Arbeiterfrau mit blauem Tusch), 1925
Etching, plate: 11 1/4 x 9 1/8 (22 x 23.2)
Klipstein 35 V/II
Gift of Joseph V. and Brenda F. Smith, 2002.18

Käthe Kollwitz
Riot (Sturm), 1925
Etching, plate: 9 1/4 x 9 1/2 (23.5 x 24.9)
Klipstein 33 Vb
Gift of Joseph V. and Brenda F. Smith, 2002.88

Käthe Kollwitz
Bust of a Laborer's Wife with Blue Shawl (Brustbild einer Arbeiterfrau mit blauem Tusch), 1905
Three-color lithograph, composition: 14 x 9 3/4 (35.6 x 24.8)
Klipstein 68 III/II
Gift of Joseph V. and Brenda F. Smith, 2002.90

Käthe Kollwitz
Self-Portrait (Selbstbildnis), 1912
Etching with soft-ground etching, plate: 5 3/8 x 3 5/8 (13 x 10)
Klipstein 122 VII/6
Gift of Joseph V. and Brenda F. Smith, 2002.91

Paul Klee
Swiss, lived in Germany, 1879-1940
Branded Heart—Man (Marter Herz—Mensch), 1929
Etching, plate: 11 7/16 x 8 1/16 (29.1 x 20.3)
Knapfel 98
Gift Paul and Susan Freihling in memory of Mrs. Edna Freihling, 2002.71

Wassily Kandinsky
Sounds: Oriental Motif (Klange: Orientalisches), 1911
Color woodcut, block: 8 1/2 x 6 3/16 (21.5 x 15.4)
Roethel 95
Gift of Paul and Susan Freihling in memory of Mrs. Edna Freihling, 2002.68

Wassily Kandinsky
Sounds: Oriental Motif (Klange: Orientalisches), 1911
Color woodcut, block: 8 1/2 x 6 3/16 (21.5 x 15.4)
Roethel 106 II/1
Gift of Paul and Susan Freihling in memory of Mrs. Edna Freihling, 2002.67

Paul Klee
Swiss, lived in Germany, 1879-1940
Branded Heart—Man (Marter Herz—Mensch), 1929
Etching, plate: 11 7/16 x 8 1/16 (29.1 x 20.3)
Knapfel 98
Gift Paul and Susan Freihling in memory of Mrs. Edna Freihling, 2002.71

Käthe Kollwitz
Woman with Folded Hands (Eine Arbeiterfrau mit blauem Tusch), 1905
Three-color lithograph, composition: 14 x 9 3/4 (35.6 x 24.8)
Klipstein 68 III/II
Gift of Joseph V. and Brenda F. Smith, 2002.90

Käthe Kollwitz
Bust of a Laborer's Wife with Blue Shawl (Brustbild einer Arbeiterfrau mit blauem Tusch), 1905
Three-color lithograph, composition: 14 x 9 3/4 (35.6 x 24.8)
Klipstein 68 III/II
Gift of Joseph V. and Brenda F. Smith, 2002.90

Bodo König
Christmas card, silkscreen (black) with hand coloring in watercolor, 11 1/2 x 8 (29.2 x 20.3)
Klipstein 125 VII/6
Gift of Kennedy Galleries Inc., New York, 2002.27
Acquisitions

Alphonse Legros
French, 1837-1911
Death and the Woodcutter (Mort et le Bucheron), n.d.
Etching, plate: 12 1/2 x 9 1/4 (31.8 x 23.5)
Gift of Joseph V. and Brenda F. Smith, 2003.37

Alphonse Legros
Portrait of Jean Daule, n.d.
Etching, plate: 9 15/16 x 6 1/2 (25.2 x 16.5)
Gift of Joseph V. and Brenda F. Smith, 2003.38

Martin Lewis
American, 1869-1952
Street Booth in Tokyo, New Year's Eve, 1927
Drypoint, ed. of approx. 30, plate: 8 x 10 (20.3 x 25.4)
Gift of Joseph V. and Brenda F. Smith, 2003.30

Charles Meyron
French, 1821-1868
Turret at Rue de l'Ecole de Medicine, 22, Paris
Etching, plate: 8 1/4 x 5 1/4 (21 x 13.3)
Gift of Joseph V. and Brenda F. Smith, 2003.39

Charles Meyron
Tournel Rue de l'Ecole de Medicine, 22, Paris (Thouaire Rue de l'Ecole de Medecine, 22, Paris), 1861
Etching, plate: 8 1/4 x 5 1/4 (21 x 13.3)
Gift of Joseph V. and Brenda F. Smith, 2003.40

Charles Meyron
Beau-Froid Chevrier, 1864
Etching, plate: 5 5/16 x 5 5/8 (13.2 x 14.3)
Gift of Joseph V. and Brenda F. Smith, 2003.41

Claes Oldenburg
American, born in Sweden, born 1929
Balloons, n.d.
Five-color (dark brown, light gray, blue, green, red-orange) lithograph, ed. 14/30, sheet: 28 x 25 1/4 (71.1 x 64.1)
Gift of Paul and Miriam Kirkley Fund for Acquisitions, 2002.116

Clare Ostrouover
Brazilian, born in Poland, 1920-2001
Street, 1936 (plate, this impression 1972)
Two-color photogravure (light brown, dark brown), Landfall Press proof impression no. 2 (LP2), plate: 14 3/4 x 20 (37.5 x 50.8)
Gift of Sharon Cohen, 2003.42

Percy Smith
English, 1882-1948
Death Awed, circa 1918-19
Etching, ed. of approx. 30, plate: 8 x 10 (20.3 x 25.4)
Gift of Joseph V. and Brenda F. Smith, 2003.31

Diane Thodos
American, born 1962
Destroyer, 2001
Drypoint, ed. 5/30, plate: 10 1/8 x 12 1/8 (25.7 x 30.8)
Gift of Joseph V. and Brenda F. Smith, 2003.42

Julian Trevelyan
British, 1910-1988
Hungry People, 1936 (plate, this impression 1972)
Etching with hand-coloring, artist's proof impression, plate: 6 1/4 x 10 (15.9 x 25.4)
Turner 44
Gift of Joseph V. and Brenda F. Smith, 2003.43

Julian Trevelyan
The Temptations of the Mind (The Bat), 1936
Etching with hand-coloring, artist's proof impression, plate: 8 x 14 (20.3 x 35.6)
Turner 47
Gift of Joseph V. and Brenda F. Smith, 2003.44

H.C. (Horace Clifford) Westernman
American, 1922-1998
Impressive Borders (Ecuador), 1999
Gelatin silver print, 10 7/8 x 10 7/8 (27.6 x 27.6)
Gift of Sharon Cohen, 2003.46

Photographs

Alan Cohen
American, born 1943
Auschwitz-Birkenau, 1994
Gelatin silver print, 16 x 16 (40.6 x 40.6)
Gift of Sharon Cohen, 2002.106

Alan Cohen
Berlin, 1994
Gelatin silver print, 16 x 16 (40.6 x 40.6)
Gift of Sharon Cohen, 2002.107

Alan Cohen
American, born 1943
New Berlin Wall, 1996
Gelatin silver print, 16 x 16 (40.6 x 40.6)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2002.117

Alan Cohen
Westber, 1999
Gelatin silver print, 16 x 16 (40.6 x 40.6)
Gift of Sharon Cohen, 2002.110

Alan Cohen
Improbable Borders (World War I—Verdun), 1998
Gelatin silver print, 16 x 16 (40.6 x 40.6)
Gift of Sharon Cohen, 2003.50

Alan Cohen
Improbable Borders (World War I—Verdun), 1998
Gelatin silver print, 16 x 16 (40.6 x 40.6)
Gift of Sharon Cohen, 2003.49

By the early 1960s, American photographer Aaron Siskind was no longer satisfied with the aesthetic possibilities offered by documentary photography. Desiring "to see the world clean and fresh and alive," he began to make abstracted works—of which, Marfa's Sheepdog is a perfect example—that invest natural objects with symbolic meanings through tight framing and unlikely compositional juxtapositions. In this close-up, the speckled sand provides a flat plane against which the grasses leap out like a calligraphic drawing with vaguely anthropomorphic qualities. This early vintage print strengthens the Smart Museum's significant holdings of Siskind's work. It also amplifies the museum's growing collection of works by photographers associated with the Illinois Institute of Technology's Institute of Design, where Siskind and Harry Callahan developed an enormously influential graduate program in photography. This year, the museum also acquired works by Siskind's ID colleague Robert Erickson and former student Alan Cohen; these new acquisitions join works by other ID-affiliated photographers including Kenneth Josephson, Nathan Lerner, and Arthur Siegel.
In 1939, Austrian-born husband and wife team Otto and Gertrud Natzler settled permanently in Los Angeles. In opposition to the growing popularity of brightly glazed ceramic figuralsculpture, they championed a revised version of American studio ceramics that focused on traditional methods and classic forms, as shown in this vase. The Natzlers’s work centers on two elements—wheel-thrown vessels and organic glazes—and always explores the formal relationship between them. From the time of their early collaborations until Gertrud’s death in 1971, the couple’s division of labor remained the same: she threw the pots and he created the glazes.

This vase and five other ceramic works from the 1950s and 60s join more than a dozen other Natzler pieces in the Smart collection, including classic examples of their work as well as some rarer types. The couple holds a central position in innovative mid-century American studio pottery, and these new acquisitions expand the museum’s holdings of American and European ceramics of the twentieth century.
One of the strongest talents in China’s lively experimental art (shiyan mishu) community, multi-media artist Song Dong often creates photographic works based on his performances. This is true of Breathing, Part 1 and Breathing, Part 2, which were created at two public sites in Beijing. One winter night in 1996, Song lay facedown in Tiananmen Square, the vast ceremonial plaza in the heart of Beijing, and created a small patch of ice by breathing on a section of pavement. He repeated the process the next day at Houhai (Back Sea), where his breath froze on the surface of this urban lake. Song’s wife, the artist Yin Xiuzhen, helped document the performances. The resulting nearly life-sized color images and the audio recording of breath in the Beijing night document and reanimate Song Dong’s poetic actions: lying prone, asserting his individual presence through the simple act of breathing.

These works are key additions to the Smart’s growing holdings of work by major contemporary Asian artists and its burgeoning collection of recent photography. They also complement the museum’s holdings of conceptually-driven, photo-based work produced by American artists during the late 1960s and early 1970s.

Porcelain is one of the characteristic ceramic traditions of the Joseon (Choson) dynasty. Among the porcelains of this period, the ware ornamented in blue-and-white is widely evaluated as one of the great contributions to the history of world ceramics. Wine flasks are a common form in later Joseon porcelain ware of the 18th and 19th centuries, and this distinctive, thickly potted, opaque example displays the typical low-bodied, long-necked shape of such utilitarian vessels. The decoration on this wine bottle, however, stands apart from more common natural imagery of plants, birds, and animals usually seen on such shapes. It features instead a single dragon amid clouds reaching for the “flaming pearl” of Buddhist lore in a composition that engagingly encircles the body of the vessel. The association of the dragon with clouds (rain) and with ritual liquid offerings makes the motif on this vessel particularly appropriate to the object’s intended use in storing and serving wine.

The Smart Museum is fortunate to have among its Korean ceramics several representative examples of Joseon porcelain, but includes few pieces of this much-coveted blue-and-white type. This bottle—untouched and displaying culturally rich imagery—is an exceptional example of this tradition.
Acquisitions

Cadmon Robertson, designer
American, died 1914
American, New Hampshire, Keene, Hampshire
Pottery, manufacturer
Vase, 1904-14
Glazed semi-porcelain (matt two-toned blue, so-called peacock, glazed, height: 6 7/8 (17.5)
Gift of Miriam W. Graham in honor of Richard A. Born, 2002.96

Asian
Chinese: Photographs
Song Dong
Chinese, born 1966
Breathing, Part 1; Breathing, Part 2, 1996
Photographic installation: two color transparencies and compact disc, ed. of 5, print dimensions (each): 62 x 96 (122 x 244)
Purchase, Smart Family Foundation Fund for Contemporary Art, 2003.93

Japanese: Painting
Attributed to Unshō (Makita Ryo)
Japanese, 1812-1865
Inscribed by Yamamoto Chikuun
Japanese, 1820-1888
Winter Landscape, mid-19th century
Hanging scroll, brush and ink and light color on paper, painting panel: 54 1/16 x 24 7/16 (137.3 x 62)
Gift of Jack and Helen Halpern, 2002.113

Japanese: Ceramics
Japanese, Meiji period (1868-1912), Exportware for the Western Market
Coffee Pot, circa 1870s
Porcelain with polychrome and gilt overglaze decoration, h. with lid: 7 3/4 (19.7)
Gift of Roger Priess in memory of his mother, Charlotte D. Priess, 2002.50

Korean: Ceramics
Korean, Joseon (Choson) dynasty (1392-1910)
Flask, 15th century
Glazed stoneware (suncheon, pumun로그) with black-and-white clay incised decoration (janggat), h.: 5 3/8 (13.7)
Gift of Brooks McCormick Jr., 2003.7

Korean, Joseon (Choson) dynasty (1392-1910)
Wine Bottle, first half of 19th century
Glazed porcelain with underglaze blue-and-white decoration, h.: 11 5/8 (29.5)
Gift of Brooks McCormick Jr., 2003.5

Korean: Ceramics
Korean, Joseon (Choson) dynasty (1392-1910)
Wine Bottle, first half of 19th century
Glazed porcelain with underglaze blue-and-white decoration, h.: 11 5/8 (29.5)
Gift of Brooks McCormick Jr., 2003.5

Okamoto Tsunehiko
Japanese, active late 19th century
Children's Festival (hina-matsuri) Still Life, n.d.
Hanging scroll, brush and ink and light and opaque colors on silk, painting panel: 32 11/16 x 14 1/8 (83 x 35.9)
Gift of Mr. and Mrs. Michael R. Cunningham, 2002.112

Otagaki Rengetsu, calligrapher
Japanese, 1791-1875
Wada Gesshin, called Gocan, painter
Japanese, 1800-1870
Shinto Shrine and Cherry Blossoms, possibly between 1865 and 1870
Poem slip (tanzaku), mounted as a hanging scroll, brush and ink on paper, painting/calligraphy panel: 14 3/16 x 2 3/8 (36 x 6)
Gift of Brooks McCormick Jr., 2002.115

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Poem slip (tanzaku), mounted as a hanging scroll, brush and ink on paper, painting/calligraphy panel: 14 3/16 x 2 3/8 (36 x 6)
Gift of Brooks McCormick Jr., 2002.115

Under the charismatic leadership of the monk painter Hakuin Ekaku (1677-1744), Zen ink painting experienced a revival in the eighteenth century. Hakuin’s disciple, Reigen Eto followed in his teacher's path, utilizing wet ink and bold, simple brush strokes to create simple yet spiritually evocative paintings. In this hanging scroll, Kannon, the bodhisattva of compassion who is believed to manifest herself in myriad forms in order to liberate all sentient beings from pain and suffering, rises from a clamshell holding a scroll. The accompanying inscription, which reads “There is no realm where she does not manifest herself,” further underscores the bodhisattva's omnipresence. In traditional iconography it is not uncommon to depict Kannon seated on a large clam shell, which implies the bodhisattva's prerogative to manifest itself in any form, even a clam, in order to protect Buddhist Law. However, to represent Kannon as emerging from within a clamshell as in this painting, denotes another level of significance. Since the word for clam in Japanese is euphemistic for the female sexual organ, as Hakuin observed, the implication is that “the great gift of sex can also be a means to enlightenment.” Furthermore, while bodhisattvas are thought of as being beyond sex, in this depiction, Reigen seems to underscore Kannon's feminine aspect, even going so far as to depict her as a sexually mysterious woman.

The Smart Museum has developed, in a relatively short period of time, an impressive collection of Zen painting and calligraphy. The collection encompasses the second great flowering of this religion in Japan, from the 13th to the 20th century, and includes important examples by the leading monk painters Mokuan, Fujis Eikan, and the three greatest 20th century masters Nanzenbo, Doxaru, and Bunshō.
In 2002 with a major donation from the estate of Joanna Beall Westermann, the Smart Museum established the H.C. Westermann Study Collection to preserve art works and other documents demonstrating the breadth and scope of H.C. (Horace Clifford) Westermann (1922-1981) insisted on originality and professed indifference to artistic trends. His fiercely individualistic work is thus difficult to place within the rapid succession of styles that followed in the wake of Abstract Expressionism.

The selection of drawings in the Study Collection includes many studies for pieces in other media, notably the two-color woodcuts from 1971 and the artist's last cycle of prints, the seven woodcuts forming the masterful Connecticut Ballroom suite. In addition, there are small, independent drawings and letter drawings, including over forty to the artist's wife, often commemorating significant events in his life and his relationships with family and friends. There are also seventeen sketchbooks, dating from around 1952, when the artist enrolled in the School of the Art Institute of Chicago, until the year of his death in 1981, with many from the important decades of the 1950s and 1970s when Westermann came to national and international prominence. These record numerous ideas for sculptures, drawings, and prints, as well as informative written notations concerning the artist's professional activities. While often documenting completed pieces, the sketchbooks are equally exciting and valuable for the information they provide about the genesis and development of new work, some of which Westermann later rejected or did not complete. With the exception of two color lithographs produced in 1972 by Chicago's Landfall Press, examples of which are not included in the estate, and a posthumous photogravure, the Study Collection includes all the artist's known prints. There are, as well, rare impressions of trial proofs documenting stages in the development of a particular composition and unique variant color proofs impressions. Except for one block for a linocut on which has not been located, all of the preserved carved linoleums and wood blocks for the relief prints have been assembled in the Study Collection together with highly instructive ephemera, such as the twenty-one color sample sheets related to preparations for the Connecticut Ballroom series of woodcuts. With related drawings and the above-mentioned notebook, this ensemble fully documents the artist's activity and accomplishments as printmaker.

Additional pieces have since been donated to the H.C. Westermann Study Collection through the generosity of other donors and collectors. These include the following gift in October 2002 of seven sculptural pieces and two letter drawings presented by Westermann's longtime dealer Allan Frumkin (a University of Chicago alumnus and major donor to the Smart Museum) and made especially for Frumkin or his wife, the writer Jean Frumkin. In some instances, such as with the brightly painted Jay Gun, they represent forms and finishes not otherwise representable in the Study Collection. The letter drawings, which served as a release from the extreme tension he felt working on his sculptural pieces, incorporate pen and ink and watercolor imagery in Westermann's distinctive calligraphic script. These heir-felt hybrid objects, with their interplay of drawings and text, provide us with an unique kind of visual autobiography. In addition to their significance as important examples of the artist's prolific writing and drawing practice, they document the relationship between art and diary and thus offer a different perspective on the meaning of other personalized gifts in the Study Collection.

Representation works are illustrated at right. The full gift will be accessible through the Smart Museum's online database (http://smartmuseum.uchicago.edu).
Loans listed date from July 1, 2002 through June 30, 2003. 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

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

Frank Lloyd Wright (designer)
American, 1867-1959
Window, circa 1909
Original wood casing with clear 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, 49 1/4 x 30 5/8 (125.6 x 77.8)
University Transfer, 1967.87

Smithsonian Institution Traveling Exhibition Service, Washington, District of Columbia

In the Spirit of Martin: The Living Legacy of Dr. Martin Luther King, Jr.

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:

The Cleveland Museum of Art, Cleveland, Ohio

On loan since November 9, 1976
Returned April 23, 2003

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 Niedecken (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 18 1/4 (133.3 x 45.7 x 48.9)
University Transfer, 1967.62

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) upholstered slip seaters, 23 3/4 x 94 3/8 x 38 1/4 (60.3 x 239.7 x 97.2)
University Transfer, 1967.72
Exhibitions

The Smart Museum presents exceptional works of art—from our own collection, on loan, or commissioned from living artists—in innovative and engaging exhibitions, and often develops projects in collaboration with University of Chicago faculty.

Support for exhibitions and related programs is provided by the Smart Family Foundation; the Andrew W. Mellon Foundation; the MetLife Foundation Museum Connections Program; Sara Lee Foundation; Neiman Investments; the Nathan Cummings Foundation; the Rhodes Foundation; the Elaine W. Martin Fund; the Regents Park/University of Chicago Fine Arts Partnership; Illinois Arts Council, a state agency; the Office of the Provost, the Visiting Committee on the Visual Arts, and the Frankel Institute for the Humanities at the University of Chicago; and the Friends of the Smart Museum. Additional support for specific exhibitions is listed in the descriptions below.

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. Nature, Myth, Allegory: Imagining Reality in the Nineteenth Century was co-curated by Richard A. Born, Elisabeth Bodner, and Stéphanie Smith.

Face Off: Works by Chicago Photographers in the Smart Museum Collection
June 22-September 8, 2002
Joel and Carole Bernstein Gallery

By examining the camera’s ability to create and unmask illusions, Face Off proposed that the viewer’s role in discovering such obfuscation is an integral part of the work of art. Artists included Jonas Dovydenas, Nathan Lerner, Laura Letinsky, and David Teplica among others.

Face Off: Works by Chicago Photographers in the Smart Museum Collection was curated by Whitney Rugg, Smart Museum curatorial intern and Ph.D. candidate in Art History at the University of Chicago.

Outside In: Self-Taught Artists and Chicago
July 11-September 15, 2002
Richard and Mary L. Gray Gallery

Organized from the Smart Museum’s permanent collection and selected loans, this exhibition included works in a variety of media by such Chicago self-taught artists as Henry Darger, Lee Godie, Bonnie Harris, Aldobrando Piacenza, Pauline Simon, and Joseph E. Yoakum. It also featured works by Jesse Howard, Martin Ramirez and others who did not live in Chicago but were influential and collected here. Outside In examined such issues as the ever shifting, and sometimes controversial, definitions of what outsider art is as well as its impact on the broader cultural life of the city.

Outside In: Self-Taught Artists and Chicago was curated by Richard A. Born and supported in part by the Donnelley Foundation.

The Virtuous Image: Korean Painting and Calligraphy from the Late Choson Dynasty in the Smart Museum Collection
September 14-December 15, 2002
Joel and Carole Bernstein Gallery

This exhibition presented selections from the Smart Museum’s collection of Korean scholar and Buddhist paintings and calligraphy, which date from the apogee of Korean court culture in the eighteenth century to the tumultuous end of royal rule at the beginning of the twentieth century. The Virtuous Image: Korean Painting and Calligraphy from the Late Choson Dynasty in the Smart Museum Collection was curated by Kil-Ehk Eunsum, Smart Museum curatorial intern and Ph.D. candidate in Art History at the University of Chicago.
Confronting Identities in German Art: Myths, Reactions, Reflections
October 3, 2002-January 5, 2003
Richard and Mary L. Gray Gallery

Drawing on the museum's rich holdings of German art and a number of important loans, this exhibition examined how artists and artworks defined or responded to individual, social, and national identities over the course of the last two centuries. Works by Max Klinger, Emil Nolde, Gabriele Münter, Max Beckmann, Käthe Kollwitz, Erich Heckel, Joseph Beuys, Georg Baselitz, and a group of contemporary artists from the former East Germany were among the highlights.

Confronting Identities in German Art: Myths, Reactions, Reflections was curated by Reinhold Heller, Professor of Art History and Germanic Studies at the University of Chicago, in collaboration with Elizabeth Rodini. An extensive illustrated catalogue by Professor Heller and four advanced University of Chicago graduate students was published by the Smart Museum. The exhibition and related programs were made possible by an endowment established by the Andrew W. Mellon Foundation. Additional support was provided by the Smart Family Foundation; the Elizabeth E. Cheney Foundation; the Eloise W. Martin Fund; the Rhoades Foundation; the German Consulate General; Goethe-Institut Inter Naciones Chicago; the Office of the Provost, the Center for the Interdisciplinary Study of German Literature and Culture, the Franke Institute for the Humanities, and the Department of Art History, University of Chicago.

Sacred Fragments: Magic, Mystery, and Religion in the Ancient World
October 22-March 16, 2003
Old Master Gallery

Greek, Roman, and Early Christian antiquities from the Smart Museum's permanent collection and loans of prints and illustrated books from Renaissance and Baroque Europe focused on the religious practices of the ancient Mediterranean world and the modern challenges in piecing together an accurate picture of classical religion from surviving material fragments. The exhibition examined the religious life of things, both in their ancient contexts and in modern attempts to interpret them.

Sacred Fragments: Magic, Mystery, and Religion in the Ancient World was co-curated by Ian Moyer, Ph.D. candidate in the Committee on the Ancient Mediterranean World at the University of Chicago, in collaboration with Richard A. Born, and Elizabeth Rodini. This exhibition and related programs were made possible by an endowment established by the Andrew W. Mellon Foundation.

Reflections of Beauty: Late Nineteenth-Century Japanese Prints in the Smart Museum Collection
Joel and Carol Bernstein Gallery

Featuring recent acquisitions of sets of prints by Kunichika and his pupil Chikanobu, this exhibition examined the way widespread societal transformation, engendered by Japan's new openness to the outside world during the latter half of the nineteenth-century, affected the print culture of ukiyo-e that flourished in the theater and courtesan quarters of Edo (modern Tokyo).

Reflections of Beauty: Late Nineteenth-Century Japanese Prints in the Smart Museum Collection was curated by Kris Emmons.

Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes
January 22-April 6, 2003
Richard and Mary L. Gray Gallery

Exploring both the aesthetic refinement and supreme craftsmanship of the Japanese lacquer tradition, this exhibition of fifty-six lacquer boxes—ranging in date from the Muromachi (1392-1568) and Momoyama (1568-1615) to Edo (1615-1868) periods—featured one of the most elegant and diverse assemblages of such pieces outside Japan.

Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes was curated by Anne Bower Kingawa, Assistant Curator of Japanese Art in the Department of Asian Art, and organized by the Arthur M. Sackler Museum, Harvard University Art Museums. The Smart Museum's presentation was made possible by Elizabeth and Harvey Plonick. Richard A. Born was the coordinating curator.
Exhibitions

The Painted Text: Picturing Narrative in European Art
April 1-September 14, 2003
Old Master Gallery

Featuring works from the museum's permanent collection of painting, sculpture, and prints, this exhibition considered the formal dialogues between literature and the visual arts, the relationships between written and pictorial narratives, and the longing for the classical world that pervaded both text and image in early modern Europe.

The Painted Text: Picturing Narrative in European Art was co-curated by Professor Frederick A. de Armas, Department of Romance Languages and Literatures at the University of Chicago, and Elizabeth Rodini. The exhibition was made possible in part by the Andrew W. Mellon Foundation; the Rhodes Foundation; and the Office of the Provost, University of Chicago. Additional funding was provided by the Special Collections Research Center, University of Chicago Library, and the Franke Institute for the Humanities, University of Chicago.

Group Portrait
April 5-June 15, 2003
Joel and Carole Bernstein Gallery

South Side Chicago high school students presented their ideas about identity and representation in this exhibition of photographic portraits from the Smart Museum's collection and a private photography collection. Organized with guidance from museum staff, the teenagers curated this exhibition in conjunction with Dawoud Bey: The Chicago Project.

Participating high school students were: DeMarco Anderson, Sara Azarmi, Theresa Bailey, Kevin Brown, Simone Bullen, Isabel Gabal, Julia Halpern, Kenneth Roberson, Christopher Robinson, Steven Sinclair, Leah Walsh, and Carolyn Yates.

Dawoud Bey: The Chicago Project
April 24-June 15, 2003
Richard and Mary L. Gray Gallery

As part of an intensive 12-week artist-in-residence, acclaimed photographer Dawoud Bey, along with Smart Museum Curator Stephanie Smith and Education Director Jacqueline Terrassa, led high school students in a series of activities exploring the ways identity is shaped, portrayed, and circulated within contemporary culture. For the exhibition, Bey's large color portraits were paired with audio portraits by award-winning radio producers Dan Collison and Elizabeth Meister.

Conceived of by Dawoud Bey, Dawoud Bey: The Chicago Project was organized and executed by Dawoud Bey, Dan Collison, Elizabeth Meister, Stephanie Smith, and Jacqueline Terrassa. A catalogue accompanies the exhibition. The exhibition and related programs were generously sponsored in part by the MetLife Foundation Museum Collections Program; the National Endowment for the Arts; the Smart Family Foundation; Nuveen Investments; and the Nathan Cummings Foundation.

Material Identity: Prints by Robert Arneson in the Smart Museum Collection
June 21-September 7, 2003
Joel and Carole Bernstein Gallery

Robert Arneson (1930-1992) transformed American ceramic practice through his integration of sculpture and painting. Featuring works from the museum's collection, this exhibition showcased his prints, a less well-known but equally vibrant aspect of Arneson's work. This exhibition was presented in conjunction with Big Idea: The Maquettes of Robert Arneson, which will be featured in next year's Bulletin.

Material Identity was curated by Richard A. Born.
The Smart Museum offers education programs and public events that make its collection and exhibitions accessible to a diverse audience, encourage cross-disciplinary debate, and provide participants with tools to engage with art. Support for education programs is provided by the Smart Family Foundation and Chicago Community Trust. Additional support for specific programs is listed in the descriptions below.

Support for exhibitions is listed in the Exhibitions/Publications section.

Art 101
Art history instructor and Ph.D. candidate in Art History Nell Andrew guides Art History 101 students as they view and discuss Marcel Duchamp's Boîte-en-valise (1935-1941) in the Smart Museum’s Education Study Room. Art 101 offers an introduction to the visual arts for college students whose concentration lies outside of art history, and during the 2002-2003 academic year, Smart Museum staff and the Art History Department initiated a collaboration to integrate the study of the Smart’s collection into the Art 101 curriculum. In the galleries and education study room, students explored materials and methods of printmaking, painting, and sculpture, and came face-to-face with art objects from a wide range of periods, places, and styles. Through curricular collaborations like Art 101, the Smart serves as a key educational resource for University faculty and students.

Ph.D. candidates in Art History Celka Straughn and Allison Moore enjoy the opening reception of Confronting Identities in German Art: Myths, Reactions, Reflections. Under the guidance of exhibition co-curator Professor Reinhold Heller, both Straughn and Moore contributed texts to the catalogue and led gallery talks.

Confronting Identities was one of the Mellon Projects, an ongoing program in which university faculty and students collaborate with museum staff to create thematic exhibitions based on the museum’s holdings. These projects generate new research, which is created and shared through university courses, publications, and public programs.

MFA Exhibition
Each year, Smart Museum curatorial staff collaborate with Midway Studios faculty and graduating students in the Masters of Fine Arts program to produce the MFA group exhibition, held in a West Loop nonprofit space, Gallery 312. For the third year, the MFA exhibition was curated by Whitney Rugg, Smart Museum curatorial intern and Ph.D. candidate in art history, under the supervision of Smart curator Stephanie Smith. The exhibition serves as a key curatorial practicum for both the MFA students and the intern.

Mellon Projects
Ph.D. candidates in Art History Celka Straughn and Allison Moore enjoy the opening reception of Confronting Identities in German Art: Myths, Reactions, Reflections, co-curated by Reinhold Heller and Mellon Projects Curator Elizabeth Redlin, Senior Programmers Alejandra, and Religion, co-curated by Redlin, Senior Curator Richard Doss, and Sue Moens. Ph.D. candidates in the Committee on the Ancient Mediterranean World.

Art History Majors
The Smart Museum participates in Art 101, in partnership with the University of Chicago’s Visiting Curatorial Divisions.
Education

Student Docent Program
Docent Josh Beaty discusses Apollo and Daphne with two University of Chicago Laboratory School students participating in the smART Explorers program. University of Chicago student docents like Beaty also lead tours for Chicago public school students, college students, families, and adult groups.

To prepare for teaching in the galleries, new docents—recruited each fall—participate in an intensive seven-week training course that includes orientations to the permanent collection, gallery discussions, and practice tours. In addition to gaining valuable teaching experience, docents interact with a diverse audience of schoolchildren, form relationships with educators and families in the local community, gain insight into the inner workings of the museum, and discover new ways to view and understand art. At right, Education Coordinator Sara Skelly leads a docent training session.

Number of:
- Student docents: 22
- Graduate students: 7
- Undergraduates: 15

2002-2003 Docents represented these academic departments and committees:
- Art History
- Biological Sciences
- Committee on Social Thought
- English Language and Literature History
- Committee on Human Development
- Master of Arts Programs in the Humanities
- Master of Arts Programs in the Social Sciences
- Pritzker School of Medicine Philosophy

Interns
Through the Smart Museum’s internship program, University of Chicago students actively participate in the full range of the museum’s professional activities. The program brings students “backstage” to learn about what goes into producing the museum’s programs, both as a complement to, and as an extension of, their academic training. It offers invaluable professional training, particularly for students who wish to pursue careers in the arts. Interns offer crucial support to all aspects of the museum’s activities, from researching and organizing exhibitions, to assisting in the business office, to coordinating K-12 education programs.

Interns
- Business Office: 4
- Curatorial: 6
- Education: 2
- Marketing/Public Relations: 3
- Registration: 2

The internship program is supported in part by the University of Chicago’s Committee on the Visual Arts.

UofC Students
Extracurricular Opportunities

Smart Museum Activities Committee (S.M.A.C.)
Students enjoy live music by the group Soft Addiction during the May 29 Smart Soundscape event. S.M.A.C. members selected ten individual musicians, bands, and ensembles to perform in the museum’s galleries and reception area during the course of the evening. Graduate and undergraduate students from a range of academic areas met weekly to plan events at the Smart Museum for other University of Chicago students. Led by two student co-chairs and supported by Smart education staff, the group orchestrated a lively mix of interdisciplinary events, including study breaks, concerts, and open houses. Through these activities and collaborations with other student groups, S.M.A.C. promotes the arts on campus and creates opportunities for University of Chicago students to experience art at the Smart. Initiated in the winter of 2001, S.M.A.C. is now a registered student organization.

Student attendance at S.M.A.C. events and co-sponsored activities: 1,915

The Joseph R. Shapiro Art to Live With Collection
In 1958, Joseph R. Shapiro—a University of Chicago alumnus, lawyer, and founder of the Museum of Contemporary Art—donated 300 works to the university in order to “acquaint students with the experience of having an original work of art to live with.” His program of lending works to students for their dorm rooms was de-activated in the 1980s, but in the 1990s the university transferred the collection to the Smart Museum, and with support from the Women’s Board, the museum redefined the program as a means to present art from the Shapiro collection in student spaces. Curatorial staff arranged works in residence halls, education interns created interpretive materials, and staff introduced student residents to the collection and its new displays.

The Joseph R. Shapiro Art to Live With Collection is supported by the Women’s Board of the University of Chicago.

Art to Live With locations:
- Broadway Residential Hall
- Barack Obama Residential Hall
- Max Palevsky Residential Hall
- Standard Residential Hall
- University Community Service-Center Vice President and Dean of Students Reception Area and Offices

Art to Live With is supported by the Women’s Board of the University of Chicago.
Now in its fourth year, smART Explorers continues to help fifth grade students explore the museum and discover a variety of ways to look, talk, and think about art. Through classroom sessions, museum visits, drawing and writing activities in the galleries, and art-making in the classroom, students analyzed artworks, developed critical-thinking skills, and expressed their own ideas about art. University of Chicago docents led inquiry-based gallery discussions that focused on the elements of art, materials and art forms, stories in art, and design principles. Classroom teachers introduced and reinforced concepts discussed in the museum through slide discussions and art-making sessions in the classroom. The six-week program culminated with a final event featuring student presentations for classmates and families.

68% of teachers who participated are returning.

96% of students said that the program helped them learn how to look at art.

Number of classrooms: 16
Number of schools: 13
Number of students: 420
Number of classroom visits: 111
Number of individual student visits: 2,940

Students said:
"I learned that you have to look very carefully to see what’s going on."
"I learned that art can tell stories without saying anything."
"I learned how images are different from words."
"I liked when we got to have discussions about the art; it was fun because different people have different ideas that everyone gets to express their ideas."

Art Up Close
Second graders from Wacker School explore Japanese prints in the exhibition Reflections of Beauty with docent Abby Lawler.

Art Words, Art Sounds
Through this extended curricular program, sixth, seventh, and eighth grade students used works in the Smart Museum’s collection as points of departure for a ten-week exploration of the creative process. The program paired Chicago Public School teachers with practicing teaching artists. Teachers and artists trained side by side in workshops held at the Smart Museum and planned sessions collaboratively. Students worked with artists from two of three creative fields: visual art, sound, and creative writing. For each medium, students visited the museum and followed up in the classroom with an extended workshop with their artist and teacher. At the end of the activities, each student had created original work in two media and had discovered different facets of the creative process. At the end of the program, students reflected on their work and shared it during final events at their schools. The program helped students expand their vision of art, develop their critical thinking and presentation skills, and see themselves as thinkers, makers, and interpreters of meaning.

Art Up Close activities:
- 470 third and fourth grade students toured Sacred Fragments in conjunction with their study of ancient civilizations
- 95 fourth and fifth grade students supplemented Japanese language and culture curricula with a visit to Symbol and Substance
- 116 students discussed issues of portraiture and identity in conjunction with Drawoud Bey: The Chicago Project

Art Up Close is supported by the Regents Park/University of Chicago Fine Arts Partnership and the Japanese Chamber of Commerce and Industry of Chicago.

Art Words, Art Sounds activities:
- Number of classrooms: 15
- Number of schools: 11
- Number of teachers: 19
- Number of students: 450

Art Words, Art Sounds is supported by: the Polk Bros. Foundation and the Regents Park/University of Chicago Fine Arts Partnership.

2002-2003 teaching artists:
- Anya Belyat Giunta (visual arts)
- Lydia Diamond (writing)
- Ernest Dawkins (sound)
- Guillermo Delgado (visual arts)
- Daniel Godton (writing)
- Keith Kelley (writing)
- Keith Lawrence (writing and sound)
- Avo Randruut (sound)
In July 2003, the Smart presented Teaching Smart: Integrating Art Resources in the Classroom, a one-week summer teacher institute for K-4 Chicago Public School teachers. Twelve fine arts and classroom teachers, including Joanne Warren, Katherine Lindholm, and Maureen Connelly, pictured above, explored new ways of integrating visual art into their language arts and social studies curriculum. Through discussions with museum staff and feedback sessions with other teachers, participants created lesson plans that incorporated works from the Smart Museum's collection.

During the school year, teachers implemented their lessons and visited the museum with students. Teachers received professional development and re-certification credits for their participation. This initiative was one of many ways in which the Smart worked with public school teachers to strengthen their ability to teach and integrate the arts.

Hyde Park Collaborations:
Through long-term community partnerships, the Smart leverages its resources with those of Hyde Park public schools and other campus and community arts organizations, with the goal of integrating the arts into the K-12 curriculum.

Two key partnerships are the South Side Arts Partnership (SSAP) and the Regents Park/University of Chicago Fine Arts Partnership. A Chicago Arts Partnerships in Education initiative, SSAP provides teacher and artist training and integrates the arts into the daily curriculum of Ray School and Murray Language Academy in Hyde Park. Since 1998, the Regents Park/University of Chicago Fine Arts Partnership has enabled a select group of university arts organizations as well as the Hyde Park Art Center to serve more effectively as educational resources for local students.

Other teacher workshops off-site:
- Miriam Canter Middle School
- Hyde Park Career Academy: Small Learning Community Faculty In-service
- Chicago Public Schools’ World Language Magnet Chinese Program

Other teacher workshops:
- Chinese and Japanese Language Teacher Workshop
- Hyde Park Career Academy: Small Learning Community Faculty In-service
- Learning Community Faculty In-service

Number of teachers served: 51

South Side Arts Partnership is supported by the Chicago Arts Partnership in Education.

K-12 School Programs

Partner Schools
Students from Oglesby School received certificates for their participation in smartExpeditions. Oglesby is one of the partner schools that made a commitment to work with the Smart Museum over the course of the year through one or more structured programs. The list does not include schools where the only interaction was a one-time visit to the museum.

Ashburn Community Elementary School
Buns School
Bradley Academic Center
Bret Harte Elementary
Canter Middle School
Chicago Mennonite Learning Center
Collinsville School
Clinton School
Dore School
Dyett Academic Center
Homer Mann Elementary
Hyde Park Career Academy
Kimball Academy High School
Medill School
Morgan School
Murray Language Academy
Ninos Heroes Academy of Learners
Oglesby School
Our Lady of the Gardens
Overton School
Ray School
Sawyer Elementary School
South Shore Small School for the Arts and South Shore Entrepreneurial School
Sutherland School
Wacker Elementary School
Wedgwood Elementary
Waters Elementary
Waters Elementary

Total number of school children who visited the museum: 3,115
Total attending multi-session school programs: 1,460
Total one-time youth program attendance: 1,655
Family Days

At the Smart Museum’s winter Family Day, a mother and daughter worked together to paint a box inspired by traditional Japanese lacquer boxes on view in Symbol and Substance. Informal and inviting, Family Days drew community members from Hyde Park, the broader South Side, and metro Chicago. Offered three times a year, Family Days are at the core of the museum’s family programming and are designed to encourage children and adults to look at and make art side by side.

Art Afternoons

Parents, children, and caregivers visited the Smart Museum each Wednesday throughout the summer to work on a different art-making project. Activities included printmaking, 3-D collages, tissue paper stained glass, watercolor painting, construction paper hats and more. Friends and families gathered to enjoy this popular program’s fun, free activities and relaxed social environment.

Families and Community

smARTkids

https://smartmuseum.uchicago.edu/smartkids

In spring 2003, the Smart Museum launched a groundbreaking interactive website, smARTkids, that helps children ages 7-12 discover ways to look at, think about, and respond creatively to art. On-and offline activities introduce children to the language of art and to art-making processes. These activities guide children as they explore art and its social, cultural and historical contexts and build their vocabulary through an illustrated glossary. For instance, in “Meet the Artist,” they can explore the studio of practicing photographer and University of Chicago Professor Laura Letinsky, develop their own photograph online, and listen to two fifth graders interview the artist. smARTkids complements and expands upon the Smart Museum’s education programs, such as smARTExplorers. smARTkids is designed for home and school use and will be integrated into some of the museum’s school programs and curriculum for educators.

Web Site Statistics:

smARTkids was featured as Macromedia Site of the Day in June 2003 and was named a “new and notable site” by Yahoo! In June 2003 alone, 11,000 visitors checked out smARTkids.

Community Collaborations

The Smart Museum cultivates relationships with a wide variety of community groups and organizations. Two hundred college students visited the Smart from institutions other than the University of Chicago, both in and out of state. Adult and senior groups toured exhibitions and the permanent collection from neighborhood organizations such as Montgomery Place and Blue Gargoyle Adult Learning Program and from institutions such as the Art Institute of Chicago and the Museum of Contemporary Art. During the summer, youth camp groups from the Hyde Park Art Center, Chicago Park District, the YMCA and others filled the galleries and enjoyed related art-making activities.

Number of:

One-time tours: 101
People in attendance: 2,628
Through its public programs, the Smart Museum fosters social and intellectual exchange and offers fresh insights into its exhibitions and collection. Ongoing education programs are discussed on pp. 46-55.

Outside In: Self-Taught Artists and Chicago

7/11/02 Opening Reception and Panel Discussion
Facilitated by Smart Museum Senior Curator Richard A. Born, a panel comprised of Michael Bonesteel, outsider art specialist and writer; Russell Bowman, Milwaukee Art Museum Director; Robert Donnelly, Intuit Center and Smart Museum board member; and Lisa Stone, Curator of the Roger Brown Study Collection at The School of the Art Institute of Chicago, discussed the changing definitions of outsider art and the impact that work by self-taught artists has had on mainstream art traditions in Chicago.

7/12, 7/26, 8/2, and 8/9/02 Four-week Course
This course examined the work of Chicago outsider artists and their relationship to mainstream art in the city. Taught by Smart Museum Education Director Jacqueline Terrassa and co-sponsored by the Homerwood Hyde Park Jewish Community Centers.

7/14/02 Family Day
Visitors of all ages created birdhouses, magical walking sticks, and drawings inspired by Outside In. Families also enjoyed exhibition tours and performances of stories and music by the late jazz artist Ameen Muhammad.

7/21 and 8/11/02 Public Exhibition Tours
Presented by Smart Museum volunteers, the tours introduced the exhibition. Co-sponsored by the Smart Family Foundation.

7/25/02 Lunchtime Exhibition Tour
Led by Education Coordinator Sara Skelly.

9/15/02 Lecture
John Beardsley, Senior Lecturer at the Harvard Design School and a leading authority on self-taught artists, discussed the diverse origins and ever-evolving definitions of outsider art both in Europe and the United States. A tour of the exhibition led by Richard A. Born followed the lecture. Co-sponsored by Intuit Center for Intuitive and Outsider Art.

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

7/28, 8/25, and 9/29/02 Public Exhibition Tours

Confronting Identities in German Art: Myths, Reflections, Reactions

9/10/02 Preview Lecture and Panel Discussion
Guests attended a lecture by Charles W. Huchthausen, Director of the Graduate Art History Department at Williams College, and enjoyed a discussion with Reinhold Heller, Professor of Art History and Germanic Studies at the University of Chicago, and Margaret Otto Professor at the School of the Art Institute, in cooperation with the Goethe-Institut Illinois and Visiting Professor Elizabeth Redin at the Art Institute of Chicago.

9/10/02 Collectors Series
Led by Celka Strauss, Assistant Curator at the Art Institute of Chicago, Professor Reinhold Heller, and Mellon Projects Curator Elizabeth Redin.

9/11/02 Gallery Talk
Led by Celka Strauss, Ph.D. candidate in Art History at the University of Chicago. Introductory remarks by Eric Santner, Graduate Art History Department Chair at the Art Institute of Chicago, and Margaret Otto Professor at the School of the Art Institute, and co-sponsored by the Art Institute of Chicago and Collectors Series.

10/20/02 Humanities Open House
Professor Reinhold Heller led guests on a tour of the exhibition.

10/31/02 Lecture
François Forster-Hahn, Professor of Art History at the University of California, Riverside, addressed Germany's search for national identity in the period between the French Wars and German Empire.

11/9/02 Collectors Series
Museum members joined Stephanie P. Alexander, Assistant Curator at the Art Institute of Chicago, Professor Reinhold Heller, and Mellon Projects Curator Elizabeth Redin in a discussion that featured German print portfolios in the Smart Museum's collection on view in the exhibition.

11/14/02 Lecture
Lisa Saltzman, Professor of Art History at Bryn Mawr College and Fellow at the Radcliffe Institute for Advanced Study, spoke on Gerhard Richter's Baden-Meinhoff cycle.

11/17/02 Gallery Talk
Led by Allison Morehead, Ph.D. candidate in Art History at the University of Chicago and exhibition catalogue contributor.
Sacred Fragments: Magic, Mystery, and Religion in the Ancient World

10/27/02 Gallery Talk
Led by Ian Moyer, Ph. D. candidate in the Committee on the Ancient Mediterranean World at the University of Chicago and exhibition co-curators.

11/24/02 Gallery Talk
Led by Christopher Faraone, Professor in the Department of Classical Languages & Literatures and the Committee on the Ancient Mediterranean World at the University of Chicago.

1/19, 2/2/03 Public Exhibition Tours
3/6/03 Lecture
Richard Gordon, author of Image and Value in the Greek-Roman World: Studies in Mythology and Religious Art, spoke on Greek and Roman religious and magical practices.

3/15/03 Collectors Series
Ian Moyer, Richard A. Born, and Elizabeth Bodini offered museum members insight into the organization of Sacred Fragments and discussed related objects in the museum’s collection not on view in the exhibition.

Symbol and Substance: The Elaine Ehrenkrantz Collection of Japanese Lacquer Boxes

1/23/03 Opening Reception
Anne Ross Kitaoga, exhibition curator and Assistant Curator of Japanese Art in the Department of Asian Art at the Arthur M. Sackler Museum, discussed the history and techniques of Japanese lacquer design, and Akiko Sugano played traditional Japanese music on the thirteen-stringed koto in the galleries.

1/30/03 Educator’s Open House
Educators toured Symbol and Substance with museum staff and learned about opportunities to use the exhibition in their classroom.

2/2/03 Family Day
Families enjoyed tours of Symbol and Substance and Reflections of Beauty, decorated their own Japanese lacquer-inspired boxes, made origami creations, and went on a gallery treasure hunt. Visitors also observed artist Milena Hughes demonstrate suminagashi (Japanese paper marbling) and listened to traditional Japanese flute and guitar music by Ikako Armandi.

3/16/03 Public Exhibition Tours

Dawoud Bey: The Chicago Project in Collaboration with Dan Collison and Elizabeth Meister and Group Portrait

4/24/03 Opening Reception
Kimberly Rorschach, photographer Dawoud Bey, and radio producer Dan Collison offered brief remarks, and Stephanie Smith, Jacqueline Terrassa, and high school students Sara Aramit, Charles Cain, Kenneth Roberson, and Steven Sinclair led tours of The Chicago Project and Group Portrait exhibitions.

4/27/03 Family Workshop
Jacqueline Terrassa and Corine Rose, Manager of Education at the Museum of Contemporary Photography, led a photography workshop for families. Co-organized by the University of Chicago Alumni Office.

5/1/03 Film Screening
Following the screening of her award-winning film Five Girls, director/producer Maria Flitzen discussed her work with Judy Hoffman, Visitor in the Committee on the Visual Arts and Cinema and Media Studies at the University of Chicago. Co-sponsored by the Film Studies Center and the Cinema and Media Studies Program at the University of Chicago.

5/6/03 Panel Discussion
Moderated by Melissa Harris-Lacewell, Assistant Professor of Political Science at the University of Chicago, a panel of art educators analyzed how issues of difference shape teen programs at art museums and contemporary art centers. The panel consisted of Walter Orenstein and William Estrada, Director and Associate Director of the Yerba Buena Youth Museum/Mexican Fine Arts Museum, Chicago; Judith Podmore, Curator of Education at Site Santa Fe, New Mexico; Cynthia Taylor, Associate Curator of School and Youth Programs at the Yerba Buena Center for the Arts, San Francisco; and Jacqueline Terrassa. Co-sponsored by the Cultural Policy Center and the Center for the Study of Race, Politics and Culture at the University of Chicago.

5/18/03 Lecture
Brian Wallis, Chief Curator at the International Center of Photography, New York, lectured on issues of race and photography in America.

6/5/03 Panel Discussion
Led by Jacqueline Terrassa and Stephanie Smith and held in conjunction with the University of Chicago’s Alumni Weekend.

Other Public Events

6/12-8/28/02 Art Afternoons
Every Wednesday afternoon during the summer, children, parents, and caregivers filled the Smart’s reception gallery to make art together. Projects included leaf prints, mobiles, furniture models and more.

9/21/02 Orientation Tour
New University of Chicago students and their parents toured the galleries with a student docent and learned about opportunities at the Smart Museum.

9/27/02 S.M.A.C. Orientation Party
Incoming and returning University of Chicago students toured the galleries, enjoyed refreshments, and learned about the Smart Museum Activities Committee (S.M.A.C.).
9/28/02 Experience Chicago
As part of orientation activities, Jacqueline Terrassa led first-year college students on a walking tour of visual art centers in Hyde Park, including the Smart Museum, Renaissance Society, and Hyde Park Art Center. Co-organized by the College Programming Office.

10/6, 11/3, 12/1/02, 1/5, 2/9, 3/2, 4/6, 5/4, 6/1/03 Permanent Collection Tours
10/25-10/27/02 Parents' Weekend Tours
Smart Museum docents led visiting parents on tours of the galleries and exhibitions during the University of Chicago's parents' weekend. Co-organized by the College Programming Office.

11/1/02 Family Day
The Smart Museum teamed up with the Hyde Park Art Center and Oriental Institute for an afternoon of history and art at the smart. In addition to family tours and readings of ancient myths, families created relief prints, ceramics, and drawings.

5/15/03 Art To Live With: Max Palevsky Study Break
Nathaniel Proutas discussed two print series by French artist Georges Rouault on view in the Max Palevsky dormitory. Hosted by Resident Heads Martin Stokes and Lucy Baxandall.

5/29/03 S.M.A.C.: Smart Soundscape
This showcase of innovative music featured ten performances by University of Chicago students ranging from cabaret-style singing in the galleries to rock and electronic music. Co-sponsored by the Student Government Finance Committee.

5/12/03 Art To Live With: Burton Judson Study Break
Education intern Nathaniel Proutas led over 25 residents on a tour of works by Marc Chagall, Georges Rouault, and other modern masters on display in several common areas in the Burton-Judson dormitory. Hosted by Resident Head Alison L. Boden.

5/10/03 Student Organization Event
Students in the Master of Arts Program in the Social Sciences mingled and visited the museum's galleries during a wine and cheese reception.

Nearly 1,000 students attended this opening event for the University of Chicago's Festival of the Arts, which featured a mask making activity by S.M.A.C., a student fashion show, performance art, clown theater, student film and art and refreshments. Co-sponsored by the Student Government Finance Committee and supported by a grant from UChicago Arts.

4/13/03 Study Break
Nearly 500 students attended this event for the University of Chicago's Festival of the Arts, which featured a mask making activity by S.M.A.C., a student fashion show, performance art, clown theater, student film and art and refreshments. Co-sponsored by the Student Government Finance Committee and supported by a grant from UChicago Arts.

4/10/03 Study Break
Nearly 500 students attended this event for the University of Chicago's Festival of the Arts, which featured a mask making activity by S.M.A.C., a student fashion show, performance art, clown theater, student film and art and refreshments. Co-sponsored by the Student Government Finance Committee and supported by a grant from UChicago Arts.

3/12/03 Lunchtime Talk Series
Richard A. Born discussed new acquisitions in the museum's modern American and European decorative arts collection.

2/27/03 S.M.A.C.: Art Show
Visitors viewed videos, paintings, drawings, photographs and sculptures by University of Chicago graduate and undergraduate students, and enjoyed music by DJ Ken Meier. Co-sponsored by Student Government Finance Committee.

2/12/03 Lunchtime Talk Series
Smart Museum Dana Feitler Director Kimely Borsbach kicked off a new monthly series of short lunchtime talks by discussing Walt Kuhn's 1919 painting The City.

1/8/03 Lunchtime Talk Series
Smart Museum Dana Feitler Director Kimely Borsbach kicked off a new monthly series of short lunchtime talks by discussing Walt Kuhn's 1919 painting The City.

12/8/02 Family Open House
Families gathered at the Smart to make personalized winter greeting cards, socialize, and enjoy holiday treats.

11/21/02 S.M.A.C.: Sensory Overload
This multi-sensory open house organized by University of Chicago students featured dance performances in the galleries, a tableaux vivant, art activities and music.

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11/21/02 S.M.A.C.: Sensory Overload
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Sources of Support

Cash and in-kind contributions received from July 1, 2002 through June 30, 2003 are listed below.

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Dana Feitler Director Kim Rorschach and Smart Museum board member Bob Donnelley at the opening of Outside In (11/1/02).
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Allen Turner, Chair of the Visiting Committee on the Visual Arts, Mrs. Warren Carter, Dr. Warren Carter, President of Columbia
College, Darnell Bay, and Visiting Committee member Dr. Patricia Brett-Ehren at the opening of Darnell Bay: The Chicago Project (4/24/03).
Operating Statement

Statement of operations (unaudited) from July 1, 2002 through June 30, 2003.

Revenues
- Earned income: $139,000
- Foundation grants: $461,000
- Government grants: $97,000
- Corporate grants: $82,000
- Individual contributions: $233,000
- Endowment payout: $479,000
- University allocation for direct expenses: $347,000
- University allocation for physical plant expense: $250,000

Total Revenue: $2,121,000

Expenses
- Staff salaries: $595,000
- Benefits: $109,000
- Supplies and services: $294,000
- Exhibitions: $337,000
- Education Programs: $183,000
- Public relations and development: $179,000
- Earned income expenses: $114,000
- Operations and maintenance of physical plant: $250,000
- Reserve fund for FY 2004 expenses: $60,000

Total Expenses: $2,121,000

Net operating results: 0

Smart Museum Staff

Kimberly Borschuch, Diana Feitler Director
Rudy J. Bernal, Chief Preparator and Facilities Manager
Richard A. Bora, Senior Curator
Paul Bryan, Security Supervisor
Sarah Cow, Membership and Development Coordinator
Christine DuBocher, Public Relations and Marketing Director
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Shaylene Lee, Director of Development and External Relations
Brette Greene, Administrative Assistant
John Knox, Preparation Assistant
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