

# The Smart Museum of Art

2002–2003 Bulletin





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



Korean, Joseon (Choson) dynasty, 2003.5





Volume 14, 2002–2003

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## Reports of the Chairman and Director

### 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, Collections Committee Chair. Finally, I must thank our director, Kimerly Rorschach, for her service to the museum over this past decade. She had developed, led, and inspired the museum's fine staff through a period of remarkable progress and has set the course for assured growth in the future.

Richard Gray  
 Chairman, Board of Governors

### Report of the Director

This will be my last report as director of the Smart Museum, as I step down at the end of June 2004 to become the director of the new Nasher Museum of Art at Duke University. I write to you now in May 2004, reflecting on our activities for the 2002–03 fiscal year, another very satisfying one 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 \$1.98 million to \$2.1 million. This reflects increased fundraising: individual contributions increased from \$201,000 to \$233,000; foundation and corporate support grew from \$333,000 to \$543,000; and government grants from \$45,000 to \$97,000.

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 it.

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 1999 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 Freehling gave a group of works by European modern artists including Archipenko, Kirchner, and Kandinsky. Leon and Marion Despres's gifts 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 F. 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 too little known American sculptor whose life and work were celebrated with major retrospectives in 2001. 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 Chicago* to the exquisite refinement of *Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes*. Our fall exhibition, *Confronting Identities in German Art: Myths, Reactions, Reflections*, organized by Professor Reinhold Heller and Mellon Projects Curator Elizabeth Rodini, 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 our collections supplemented by loans from some of the most important public and private collections of German art in this country. Our spring exhibition, *Dawoud Bey: 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 "elegantly 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 concocting 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 3,100 schoolchildren this past year. We also launched a groundbreaking website, *smARTkids*, that is now used within our school programs and is visited by over two thousand online visitors each month. We also continued our efforts to serve more University of Chicago students, and to serve them more effectively, both within the context of the classroom 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 101 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.), continued its lively programs that do so much to make students more aware of the museum and its resources. S.M.A.C. planned multidisciplinary open house events throughout the year, drawing hundreds of students for each. They

also helped organize a party to launch the student Festival of the Arts in May, and broke all records by entertaining some 1,000 students at the museum during the course of the evening.

I join our board chairman Richard Gray in heartfelt thanks to all 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 skillfully by Richard Gray, and our Visiting Committee on the Visual Arts, under the dynamic chairmanship of Allen M. Turner, 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 unflagging 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 professionalism, 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 carrying them out with great success. Development director Shaleane 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 membership coordinator, and Christine DuRocher, our public relations and marketing manager. Our small administrative staff including business manager Joyce Norman and administrative

assistant Brette Greenwood work tirelessly to keep the wheels turning, and they wear many hats with unwavering good cheer. Our registrar Jennifer Moyer, chief preparator and facilities manager Rudy Bernal, and his assistant David Ingenthron 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.

Kimerly Rorschach  
Dana Feitler Director

## Mission Statement

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

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

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

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



## Introduction

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 for 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 reaffirms 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.

Stephanie Smith  
Curator  
Smart Museum of Art

## The Idea of Things and the Ideas in Them

Bill Brown

When none of us had much to offer the workshop, Ken Fields would bring in some xeroxes (a range of work: Andrew Marvell and Adrienne Rich, Derek Walcott and Theodore Roethke) and we would talk about enjambment, say, or synecdoche—about the formal and figural craft of poetry. But at times like these he was also given to offering general advice or admonishment. "Remember," Ken said one afternoon, sitting idol-like on the sofa, glancing somewhat beyond the faces that expressed belief in poetry as a kind of calling, "It's not no ideas. 'No ideas but in things' doesn't mean no ideas."

William Carlos Williams always hovered 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 neglect—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, apprehending 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 idealist thought because an idealist posits a "real thing" that has its phenomenal expression in the "mere thing."<sup>1</sup> 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."<sup>2</sup> 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" (552). 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."<sup>3</sup> 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



to digress readily toward the idea *of* things, and away from the ideas *in* them. "No things but in ideas"—that is an old Hegelian saw.<sup>4</sup> But can we think about the ideas *in* things without getting caught up by the idea *of* them? Probably not.

The idea *of* things assumes some clarity in Williams's prose. *A Novelette* (1932), for instance, argues that preconceptions have prevented any human appreciation (indeed recognition) of the simplest physical details that surround us: "A tree with a split that admits water will show fresh wood when it freezes. A stone is darker when wet than when dry... When these things were first noted 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."<sup>5</sup> 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) "bewitch[es] what is heterogeneous to it," subordinating sensation to cognition (194).

And yet when Williams celebrates Juan Gris in *Spring and All* (1932), he seems to understand the process of wresting 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 they are "detached": "Things with which he is familiar, simple things—at the same time to detach them from ordinary experience to the imagination."<sup>6</sup> In the early part of Williams'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 "AT WORK MAKING OBJECTS" (112). Writing, he powerfully (if paradoxically) explains, "by being actually itself would be in itself a general idea of the most concrete."<sup>7</sup> This effort to fathom the concrete, and to imagine the work of art as a different mode of mimesis—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 Zukofsky.<sup>8</sup> 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 thought 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."<sup>9</sup> 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-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.<sup>10</sup>

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 object 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 unreserved surrender to things" means that capitalist cultures "place what is essential" beyond or outside "the world of things."<sup>11</sup> I imagined a kind of cultural and literary history emanating from the typewriter, the fountain pen, the light bulb—component parts of the physical support for modern literary production.<sup>12</sup> However much I shared the new historicist "desire to make contact with the 'real,'" I wanted the end result to read like a grittier, materialist phenomenology of everyday life, a result that might somehow arrest language's wish, as described by Michel Serres, that the "whole world... derive from language."<sup>13</sup> Where other critics had faith in "discourse" or in the "social text" as the analytical grid on which to reconfigure our knowledge about the present and past, I wanted to turn attention to things—the objects that are materialized from and in the physical work that is, or had been, at hand.<sup>14</sup>

I presumed that I would find in them—as had Georg Simmel and Gaston Bachelard, Siegfried Kracauer and Walter Benjamin—not just the physical determinants of our imaginative life but also the congealed facts and fantasies of a culture, the surface phenomena that disclose the logic or illogic of industrial society.<sup>15</sup> 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" (33). The project would thus 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* (1996), *Material Cultures: Why Some Things Matter* (1998).<sup>16</sup> These volumes denaturalize consumer practices and trace (within and between culture) 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 re-make ourselves, to organize our anxieties and affections, to sublimate our fears and shape our fantasies. They are texts that describe and enact an imaginative possession of things that amounts to the labor of infusing manufactured objects with a metaphysical dimension. And, not incidentally, they are texts published 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 historians put it in 1886, "was questionably a powerful stimulant to the manufacturer by creating a new and enormous demand for things."<sup>17</sup> This

demand for things did not subside after the war, in large measure because the manufacturer had new and no less powerful stimulants on which he could depend. Even a character penned by Henry James could be so crass as to declare: "They invent everything all over again about every five years, and it's a great thing to keep up with the new things."<sup>18</sup> In the closing decades of the nineteenth century, the U.S. enjoyed the fastest growing market of any industrial nation. The revolutions in transportation and communication, evolving from the war, fueled postwar revolutions in production and distribution, all of which were part of an "organizational revolution," as Alfred Chandler has called it, that fundamentally challenged people's relation to agricultural and manufactured goods.<sup>19</sup> As an example of the new pace of production, he refers to the Diamond Match Company: in 1881 Diamond began deploying a machine that produced and automatically packed matches by the billion (250). Such unprecedented mass production (achieved before its explicit conceptualization) was coupled with new forms of mass distribution, most notably new retailing institutions: mail-order houses, chain stores, department stores. By 1900, the Montgomery Ward catalogue swelled to five hundred pages, and it arrived in more than one million homes.<sup>20</sup> The complex phenomenon that goes by the name of 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 also changed daily life by, on the one hand, 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, and to accumulate things had an inevitable result: "We realize that we do not possess them; they possess us." The point wasn't that Americans were "stifled with the sense of things," but that they now lived life peculiarly possessed.<sup>21</sup> 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 bric-a-brac, 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, concreteness, immediacy, use what word you will, exceeds our logic, overflows and surrounds it,"<sup>22</sup> 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 Ishmael 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 cartload, as they do hills about Boston."<sup>23</sup>

There were some days when, after the workshop, I walked around trying to notice whether this thing or that—a crushed Styrofoam cup, 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 coax into print. I have successfully repressed particular lines. I have some lingering memory, though, of how pleasantly perplexing 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 scooped—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 will-to-metaphysics 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 "melancholy and gloom" that characterizes the human response to the soullessness of modern life.<sup>24</sup> 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 Benjamin was, in the case of the hand-crafted toy, that children could still feel the hand of the worker *on* it.<sup>25</sup>

At the time I didn't know that Toni 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 "unsullied hatred" of Shirley Temple, Claudia suffers the "gift of dolls" at Christmas, perennially 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 treasured," Claudia has "only one desire": to "dismember" the doll, to "see of what it [is] made," to "discover the dearness, to find the beauty, the desirability that...escape[s] [her], but apparently only [her]."<sup>26</sup> What she cannot find there, let us say, is the thing that makes the object special, the thing that makes Shirley Temple iconic, the idea that is in fact an ideology 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 junked the toy, gotten on, and lived her childhood outside its power.

The very idea of ideas in things—literalized by the child's search—is repeatedly revealed as a fantasy doomed to exposure. Alternatively, André Breton's *Nadja* adores her daughter

"particularly because she resembles other children so little, 'with their mania for taking out their dolls' eyes to see *what's there* behind them.'"<sup>27</sup> The girl succeeds, as other children do not, in accepting the object without projecting on it—or into it—an animating spirit. Modernity's child is sated by surface alone.

And yet, even as an American as infatuated 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?"<sup>28</sup> Indeed, as Nabokov came to believe, it seems impossible to grant things their superficiality and opacity—impossible, that is not to read them as transparencies: "When we concentrate on a material object, whatever its situation, the very act of attention may lead to our involuntarily sinking into the history of that object."<sup>29</sup> It is far more than history, though, that lies somehow within, somewhere within, the object materialized by human attention. It is not the worn, hard surface of the jug, after all, but the void constituted by the jug where Heidegger discovers the thingness of the thing and its gathering of earth and sky, divinities and mortals.<sup>30</sup> 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 Real.<sup>31</sup> And it is all those spaces within—the inside of the chest, the inside of the wardrobe, the inside of the drawer—that, by Bachelard's light, enables us to image and imagine human interiority.<sup>32</sup>

Taken literally, the belief that there are ideas in things amounts to granting them an interiority and, thus, something like the structure of subjectivity. (When you "isolat[e] a thing," Fernand Léger explained, "you give it a personality.")<sup>33</sup> It amounts to asserting a kind of fetishism, but one that is part of the modernist's effort to arrest commodity-fetishism-as-usual: that is, an effort to interrupt the habit of granting material objects a value and power of their own, divorced from, and failing to disclose, the human power and social interaction that brought those objects into being. And yet one way that Marx means to give us a sense of commodity fetishism is by depicting ideas in things: when the table "emerges as a commodity...it stands on its head, and evolves out of its wooden brain grotesque ideas."<sup>34</sup> What may be most grotesque about this table is its ability to anticipate and appropriate an aesthetic project of the subsequent century even as it

seems to locate us in a dream. (In Nabokov's novel, Hugh Person dreams "that his beside table, a little three-legged affair [borrowed from under the hallway telephone] was executing a furious war dance all by itself" [21].) Still, the modernist's fetishized thing—excised from the world of consumer culture, isolated, refocused, doted upon, however momentarily—is meant to be saved from the fate of the mass-produced object. It is saved from the humiliation of homogeneity; and it is saved from the tyranny of use, from the instrumental, utilitarian reason that has come to seem modernity's greatest threat to mankind. Williams first wrote his dictum—"no ideas but in things"—as part of an early lyric, "Paterson," in the year, 1926, when Henry Ford published his (ghost-written) article on "Mass Production" in both the *New York Times* and the *Encyclopedia Britannica*, thereby transforming his industrial success into a new American ethic, defining a topic that captured national and international attention.<sup>35</sup> American poetry's best-known decree appears as the inverse (or perhaps the specular completion) of American industry's best-known managerial contribution. The decree later became the refrain for his epic *Paterson* (1946).<sup>36</sup>

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 Froebel blocks, to have had Lewis Hine as a photography 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 found a place among Stieglitz's Photo-Secession group and in the pages of *Camera Work*. As Strand traveled across the country in 1915, his work shed its lingering pictorialism and he abandoned both soft focus and multiple-gum printing. In the medium of photography he increasingly felt that America could be "expressed in terms of America without the outside influence of Paris."<sup>37</sup> Mesmerized by the flatness of Texas, he shot photographs that were increasingly geometric and that increasingly impressed Stieglitz, back in New York.<sup>38</sup> 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 abstract



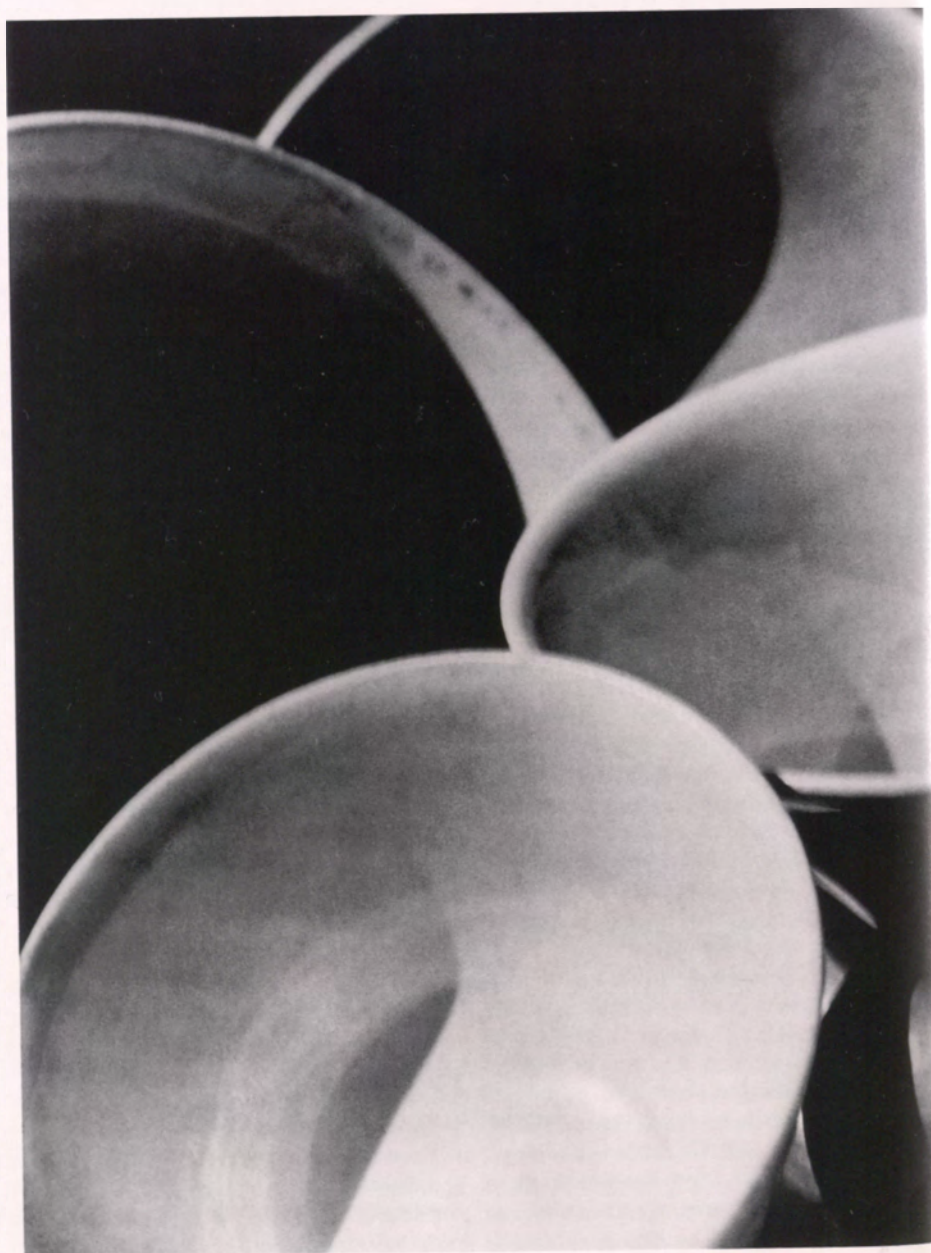


FIGURE 1. Paul Strand, *Abstraction, Bowls*, Twin Lakes, Connecticut, 1916. Printed in *Camera Work*, December 1916.

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* (see fig. 1).<sup>39</sup>

It is obvious that, by fragmenting the objects, Strand has shed them of their associations; freed them from their domestic, human context; and enabled them to achieve a formalism that obfuscates 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.<sup>40</sup> This is the photographer's version of suffusing those objects with warmth, the warmth not of 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.<sup>41</sup> 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 remain[s] 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.<sup>42</sup>

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 hermeneutic model of surface and depth, how can literary criticism resist this impulse to see into things, to scratch through the surface of them? Whenever

Georges Poulet came upon a statue, he circled the object in order to detect some interior, to find "the entrance to a secret chamber."<sup>43</sup> But that urge derived, he says, from the habit of reading—from the operation by which the reader delivers a book from its "materiality" and "immobility," and makes the "object qua object" disappear: "You are inside it; it is inside you; there is no longer either outside or inside" (56-57). Indeed, from his point of view, the "omnipotence of fiction" resides in the way reading overcomes the "incompatibility" between "consciousness and its objects" (58).

Benjamin makes a related point about reading in his Proustian meditation on "The Sock," where he describes himself as a child opening his chest of drawers to begin the adventure of reaching into the farthest corner for his socks, rolled up there "in a traditional way": "Nothing was more pleasurable than to sink my hand as deeply as possible into their insides...It was 'the Possession' ('the gift,' *Das Mitgebrachte*) that I held always in the rolled-up interior in my hand, which drew me into their depths." But after he retrieves "the Possession" within the sock—the "soft, woolly mass"—and after he unwraps it from its woolen pouch, he is surprised to discover that the pouch has disappeared. "I could not do the test using this method often enough. It taught me that form and content, veil and veiled, are the same. It instructed me to pull truth cautiously from literature (*Dichtung*)."<sup>44</sup> All told, then, Poulet's assertion of fiction's power, like the moral of Benjamin's compulsively repeated experiment (his version of the *fort/da* game), imagines, deep within the surface/depth dichotomy, overcoming it. However intriguing the inside might be, a sophisticated intelligence will make it disappear.

If the idea of an object's spiritual insides seems so jejune, and if the idea of there being ideas in things seems illustrated most clearly by accounts of children, this may be because we come to learn that the very idea of things exerts what force it has only in opposition to the idea of images or of impressions or, above all, of ideas. "Things are what we encounter, ideas are what we project," as Leo Stein schematically put it.<sup>45</sup> How is it, then, that such a fantasy—of ideas in things—sustains one version of what we name American modernism?

The answer, of course, is that this literalization of Williams's creed violates his own poetic practice of rendering things—"a red wheel /



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 unwittingly invests objects with interiority, whereas Williams meant to evacuate objects of their insides and to arrest their doubleness, their vertiginous capacity to be both things and signs (symbols, metonyms, or metaphors) of something else. On the one hand, that slip may be read as a mark of the limitation of language, for how else could one put the matter—"no ideas but in things"—so epigrammatically? On the other hand, it may be read as the mark of a limit within modernism's effort to accept opacity, to satisfy itself with mere surfaces. In his essay on "Things" (1916), Max Weber, for instance, claimed that "culture will come when every man will know how to address himself to the inanimate simple things of life. A pot, a cup, a piece of calico, a chair..." But he goes on to argue that "culture will come when people touch things with love and see them with a penetrating eye," and he concludes by insisting that "it is only through things that one discerns himself."<sup>48</sup> What first reads like the effort to accept things in their physical quiddity becomes the effort to penetrate them, to see through them, and to find...within an object...the subject.

It is at—or *in*—this limit where modernism, whatever its intentions, can help to focus attention not just on things as such, but on the place things occupy in daily life; the place they occupy, if you will, in the history of human being; the pressure they exert on us to engage them as something other than mere surfaces. Imagined literally, this idea of the idea in things prompts questions that are inseparable from questions about the modern fate of the object in America, by which I mean both the history of production, distribution, and consumption, and the complex roles that objects have played in American lives. What desires did objects organize? What fantasies did they provoke? Through what economies were they assigned new value? Through what epistemologies were they assigned meaning? Today, how do we ask material objects to represent us, to comfort and help us, to change us? Today, do we collect things in order to keep the past proximate, to incorporate the past into our daily lives, or in order to make the past distant, to objectify it (as an idea in a thing) in the effort to arrest its spectral power? Today, why do you find yourself talking to things—your car, your computer, your refrigerator? Do you grant agency to inanimate

objects because you want to unburden yourself of responsibility? Or because you need to mark how overwhelmed you are by your material environment? Or is it simply because you're lonely? Because, unlike a child, you don't have a toy to talk with?

...  
In response to Ken's admonishment—"No ideas but in things" doesn't mean no ideas—I remember lighting a cigarette, toying with the green plastic lighter and shoving it down inside the front pocket of my jeans, there with some change and a ring of keys. Within our rules of reference, the right sort of drag on a cigarette could register the right complexity of consent.

Already, whatever we were writing or trying to write, we had begun to inhabit a postmodernity that had too little sense of things. In fact, we found the idea of things hard to think about, let alone the idea of ideas in them. Already, the long twentieth century seemed almost over. Still, that drag was meant as a sign of vague agreement. Also, as a mark of follow-up questions to come.

## Notes

1. Mark Baldwin, "The Origin of a 'Thing' and its Nature," *The Psychological Review* 2 (1895): 551–52.

2. Louis Zukofsky, "A" (Berkeley: University of California Press, 1978), 61.

3. Theodor W. Adorno, *Negative Dialectics*, trans. E. B. Ashton (New York: Continuum, 1997), 140, 185. Further references provided parenthetically.

4. G. W. F. Hegel, "Perception: Or Things and Their Deceptiveness," *Phenomenology of Mind*, trans. J. B. Baillie (New York: Harper & Row, 1967), 161–78. My somewhat flip remark relies on a caricature version of what is, of course, a complex dialectic whereby consciousness struggles to resolve the contradiction between the singularity and multiplicity that constitutes the Thing which exhibits itself for apprehension.

5. William Carlos Williams, *A Novelette*, in *Imaginations* (New York: New Directions, 1970), 295–96. Further references will be provided in the text.

6. William Carlos Williams, *Spring and All*, in *Imaginations*, 100. Further references will be provided in the text.

7. William Carlos Williams, *A Novelette*, 295–96. In other words, Williams moves from the project of refining perception to the project of attaining a new kind of production. See Donald W. Markos, *Ideas in Things: The Poems of William Carlos Williams* (Rutherford, N.J.: Farleigh Dickinson University Press, 1994), 121–31.

8. For recent approaches to this history, see, for instance, the essays collected by Cristina Giorcelli in *The Idea and the Thing in Modernist American Poetry* (Palermo: ILA Palma, 2001).

9. Ralph Waldo Emerson, *Nature* (1836), *Essays and Lectures* (New York: Library of America, 1983), 34.

10. Nonetheless, because this opposition and this distinction are not staged by Williams, we can say that he works outside the Romantic tradition that includes Emerson. See J. Hillis Miller, *Poets of Reality: Six Twentieth-Century Writers* (Cambridge, Mass.: Harvard University Press, 1966), 285–359.

11. Georges Bataille, *The Accursed Share: An Essay on General Economy*, trans. Robert Hurley (New York: Zone Books, 1988), vol. 1, 136, 129.

12. Attention to this "material support" assumed an urgent pitch in the advice to writers that proliferated at the turn of the century—in journals like *The Writer*—as writing came to be understood more ubiquitously as a profession. In his advice to "the ambitious amateur," Frank Norris obviates the typical admonitions about legibility by suggesting that you "have your manuscripts typewritten...The time [is] too short to expect the reader to decipher script" ("The 'Volunteer Manuscript': Plain Talk to the Ambitious Amateur" [1901], *The Literary Criticism of Frank Norris*, ed. Donald Pizer [Austin: University of Texas Press, 1964], 141). By now, much advice from the era sounds rather comic: "There is no better way to keep a steel pen in good condition than by sticking it in a common potato" ("Helpful Hints and Suggestions," *The Writer* 8 [May 1895]: 72). Friedrich Kittler's overture on Nietzsche and the typewriter (which blinds the writer to the

writing act) provides an exemplary instance of a new technological history of writing (*Discourse Networks 1800/1900*, trans. Michael Metteer and Chris Cullens [Stanford: Stanford University Press, 1990], 177–205). In a book about things I have noticeably ignored the thingness of books. To begin considering that topic, see Adrian Johns, *The Nature of the Book: Print and Knowledge in the Making* (Chicago: University of Chicago Press, 1998). On the physical process of producing modernist texts, see George Bornstein, *Material Modernism: The Politics of the Page* (New York: Cambridge University Press, 2001).

13. Catherine Gallagher and Stephen Greenblatt, *Practicing New Historicism* (Chicago: University of Chicago Press, 2000), 54. Michel Serres, *Statues* (Paris: François Bourin, 1987), 111.

14. In 1978, René Girard lamented that "it has now become more or less axiomatic that 'words' and 'things' must go their separate ways," provoked to do so by the Saussurian theory of the sign ("*To Double Business Bound*": *Essays on Literature, Mimesis, and Anthropology* [Baltimore: Johns Hopkins University Press, 1978], viii). Though Saussure is certainly less of a presence and pressure in current critical practice, words and things continue to go their own separate ways; or, rather, the attention to the discursive, iterative materialization of the world reduces things to the effect of words. For the most influential version of such attention, see Judith Butler, *Bodies That Matter: On the Discursive Limits of Sex* (New York: Routledge, 1993), 1–23. For a recent and powerful introduction to the deconstructive engagement with "materialism," see the essays collected by Tom Cohen et al., *Material Events: Paul de Man and the Afterlife of Theory* (Minneapolis: University of Minnesota Press, 2001).

15. See, for instance, David Frisby and Mike Featherstone, eds., *Simmel on Culture: Selected Writings* (London: Sage, 1997); Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1969); Walter Benjamin, *One-Way Street*, trans. Edmund Jephcott, *Selected Writings*, vol. 1, 1913–1926, eds. Marcus Bullock and Michael W. Jennings (Cambridge, Mass.: Harvard University Press, 1996), 444–88, and Benjamin, "Paris, Capital of the Nineteenth Century," *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Mass.: Harvard University Press, 1999), 14–26; and Siegfried Kracauer, *The Mass Ornament: Weimar Essays*, trans. Thomas Y. Levin (Cambridge, Mass.: Harvard University Press, 1995).

16. Arjun Appadurai, ed., *The Social Life of Things: Commodities in Cultural Perspective* (New York: Cambridge University Press, 1986); Steven Lubar and W. David Kingery, eds., *History from Things: Essays on Material Culture* (Washington: Smithsonian Institution Press, 1993); Victor de Grazia, ed., *The Sex of Things: Gender and Consumption in Historical Perspective* (Berkeley: University of California Press, 1996); Daniel Miller, ed., *Material Culture: Why Some Things Matter* (Chicago: University of Chicago Press, 1998). See also Mihaly Csikszentmihalyi and Eugene Rochberg-Halton, *The Meaning of Things: Domestic Symbols and the Self* (New York: Cambridge University Press, 1981); and Susan M. Pearce, ed., *Experiencing Material Culture in the Western World* (London: Leicester University Press, 1997). More recent efforts to produce material objects (and the materiality of objects) as a new object of knowledge include Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993); Daniel Tiffany, *Toy Medium: Materialism*



and *Modern Lyric* (Berkeley: University of California Press, 2000); Miguel Tamen, *Friends of Interpretable Objects* (Cambridge, Mass.: Harvard University Press, 2001); Bill Brown, ed., *Things*, a special issue of *Critical Inquiry* (Fall 2001). An especially profound influence on much of this work, and an important leavening of literary criticism's more typical concerns in the 1970s and 1980s, is to be found in Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore: Johns Hopkins, 1984). In the fields of American history and art history, attention to objects has been newly energized. See, for instance, Laurel Thatcher Ulrich, *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (New York: Knopf, 2001), and Alexander Nemerov, *The Body of Raphaelle Peale: Still Life and Selfhood, 1812-1824* (Berkeley: University of California Press, 2001).

17. Albert S. Bolles, *The Financial History of the United States, from 1861-1885* (New York: D. Appleton and Company, 1886), 446.

18. Henry James, *Washington Square* (1881), in *Henry James: Novels 1881-1886* (New York: Library of America, 1985), 26.

19. Alfred D. Chandler Jr., *The Visible Hand: The Managerial Revolution in American Business* (Cambridge, Mass.: Belknap Press, 1977), 235. See all of Part III, 207-84. Further references will be provided in the text.

20. On the production of mass markets, see Richard Ohmann, *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (New York: Verso, 1996).

21. Anon., "The Contributor's Club: The Tyranny of Things," *Atlantic Monthly* 97 (May 1906): 716.

22. William James, *A Pluralistic Universe* (Cambridge, Mass.: Harvard University Press, 1977), 97.

23. Herman Melville, *Moby-Dick or, The Whale* (New York: Penguin, 1992), 470.

24. Charles Baudelaire, "A Philosophy of Toys," *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (London: Phaidon Press, 1964), 202-3.

25. Walter Benjamin, "Russian Toys," trans. Gary Smith, *Moscow Diary* (Cambridge, Mass.: Harvard University Press, 1986), 123.

26. Toni Morrison, *The Bluest Eye* (New York: Holt, Rinehart and Winston, 1972), 20-21.

27. André Breton, *Nadja*, trans. Richard Howard (New York: Grove Press, 1960), 89.

28. Walt Whitman, "Song of the Open Road," in *Complete Poetry and Collected Prose*, ed. Justin Kaplan (New York: Library of America, 1982), 301.

29. Vladimir Nabokov, *Transparent Things* (1972; New York: Vintage, 1989), 1. Further references will be provided in the text.

30. Martin Heidegger, "The Thing" (1950), in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Colophon Books, 1975), 16-82. See, in contrast, Georg Simmel's attention to the handle: "The Handle" (1911), trans. Rudolph H. Weingartner, in *Georg Simmel, 1858-1918: A Collection of Essays, with Translations and a Bibliography*, ed. Kurt H. Wolff (Columbus: Ohio State University Press, 1959), 267-75.

31. Jacques Lacan, *The Ethics of Psychoanalysis 1959-1960, The Seminar of Jacques Lacan, Book VII*, trans. Dennis Porter (New York: W. W. Norton, 1992), 115-27.

32. Gaston Bachelard, *The Poetics of Space*, 74-89.

33. Fernand Léger, "Ballet Mécanique" (1924), trans. Alexandra Anderson, in *Functions of Painting*, ed. Edward F. Fry (New York: Viking Press, 1973), 50. The more full-fledged, modernist version of this projection appears in the Constructivist project. Aleksandr Rodchenko, for instance, argued, in 1925, that "Our things in our hands must be equals, comrades" (quoted by Christina Kiaer, "Rodchenko in Paris," *October* 75 (Winter 1996): 3).

34. Karl Marx, *Capital*, trans. Ben Fowkes (New York: Penguin, 1976), vol. 1, 163.

35. David Hounshell, *From the American System to Mass Production, 1800-1932* (Baltimore: Johns Hopkins University Press, 1984), 303-30. On the cultural impact of Fordism, see Terry Smith, *Making the Modern: Industry, Art, and Design in America* (Chicago: University of Chicago Press, 1993). The literature on the international appeal of Fordism is vast. As Peter Wollen has put it, in "the 1920s Fordism became a worldview," as important to the Soviet Union as to Germany, part of an Americanism that seemed to overcome the burden of tradition (Wollen, "Cinema/Americanism/the Robot," in James Naremore and Patrick Brantlinger, eds., *Modernity and Mass Culture* [Bloomington: Indiana University Press, 1991], 43).

36. William Carlos Williams, *Paterson* (New York: New Directions, 1958), 6. He began to write *Paterson*, he says, because "a man is indeed a city, and for the poet there are no ideas but in things" (ii). And the poem, just as it begins, interrupts itself:

—Say it, no ideas but in things—nothing but the blank faces of the houses  
and cylindrical trees  
bent, forked by preconception and accident—  
split, furrowed, creased, mottled, stained—  
secret—into the body of the light! (6)

There is no secret about the fact that the ideas in things, as rendered in or by this image, are irreducible to the ideas we might express in words. Indeed, a prominent strain in Williams 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 lurks in the visualized distinction between, on the one hand, the featurelessness of the designed landscape (blank houses, cylindrical trees) and its abrupt disformation, the (furrowed, mottled) pattern wrought by chance. The idea in these things—or, more precisely and more generally throughout Williams's work, the idea expressed by the relation between them—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. For it is only when (by accident) something materializes that did not already exist (as an idea) that we can rest assured that the world is not destined to remain only as it is. In the absence of accident, this landscape of blank houses and cylindrical trees has no more vitality than suburban design.

However one reads Williams—as a realist (he would say "actualist") or an Objectivist, as a nominalist or a materialist—one must concede that he was willing to portray a world where ideas attain physical manifestation: "Inside the bus one sees / his thought sitting and standing" (9). And yet the ideas in this case don't achieve physical realization because they are, more simply and strikingly, physical. Not ideas in

things, but ideas as things, the things we call human bodies. If you take a man to be a city, then you can understand the things circulating through the city as his thoughts. Still, this effort to translate Williams's non sequitur ("a man is indeed a city, and for the poet there are no ideas but in things") is a rationalization he himself would resist.

37. Paul Strand, "Photography," *Camera Work* no. 49/50 (1917): 4.

38. These details are taken from Maria Morris Hambourg, *Paul Strand, Circa 1916* (New York: Metropolitan Museum of Art, 1998), 12-26. See also Naomi Rosenblum, "Paul Strand: The Early Years, 1910-32" (Ph.D. diss., City University of New York, 1978).

39. Strand, quoted by Hambourg, 32. Strand explained his intentions in an interview with William Innes Homer in 1974, which Hambourg quotes, 34.

40. Fernand Léger, "Ballet Mécanique," 50.

41. Walter Benjamin, "Little History of Photography," trans. Edmund Jephcott and Kingsley Shorter, *Selected Writings*, vol. 2, 1927-1934, ed. Michael W. Jennings, Howard Eiland, and Gary Smith (Cambridge, Mass.: Harvard University Press, 1999), 518.

42. Paul Strand, interview with William Innes Homer, quoted by Maria Morris Hambourg, *Paul Strand, Circa 1916*, 34.

43. Georges Poulet, "Criticism and the Experience of Interiority," *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man*, ed. Richard Macksey and Eugenio Donato (Baltimore: The Johns Hopkins Press, 1970), 57.

44. Walter Benjamin, *Berliner Kindheit um neunzehnhundert*, in *Gesammelte Schriften*, ed. Rolf Tiedemann and Hermann Schweppenhäuser, vol. 7 (Frankfurt am Main: Suhrkamp Verlag, 1989), 416-17. Translation by Brice Cantrell.

45. Leo Stein, *The A-B-C of Aesthetics* (New York: Boni & Liveright, 1927), 44.

46. Max Weber, *Essays on Art* (New York: William Edwin Rudge, 1916), 32, 36.



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, 1909–1977

*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

\*Campus Loan Program

#### 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

#### Léon 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, 1908–1998

*Linear Development in Two Movements*, 1972

Oil and gravure 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 plaquette, gilt cast bronze, diam.: 5 (12.7)

Gift of Collection of Edward A. and Inge Maser,

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 55 (original plaster)

Gift of Paul and Susan Freehling in memory of

Mrs. Edna Freehling, 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 Freehling in memory of

Mrs. Edna Freehling, 2002.74

#### John Davies

British, born 1946

*Untitled* (head), 1982–83

Painted fiberglass, h. 19 (48.3)

Gift of Lindy Bergman, 2002.61



Minnie Evans, 2003.11

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.





Alexander Archipenko, 2002.73

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 form. 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 Smart'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.

**Richard Hull**

American, born 1955

*Untitled* (jack-in-the-box), November 1980

Painted commercial metal and fabric jack-in-the-box, closed: 5 11/16 x 5 11/16 x 5 13/16 (14.5 x 14.5 x 14.8)

Gift of Lindy Bergman, 2002.62

**Will Lammert**

German, 1892–1957

*Seated Girl* (*Sitzendes Mädchen*), 1913

Stoneware, h. 11 7/16 (29.1)

Gift of Andrea L. and John A. Weil, 2003.23

**Robert Laurent**

American, 1890–1970

*Mother and Daughter*, 1946

Carved mahogany, h. 34 (86.4)

Gift of John and Fay Stern, 2002.116

**Paul Manship**

American, 1885–1966

*Hail to Dionysus Who First Discovered the Magic of the Grape*, 1930

Cast bronze medallion, diam.: 2 3/4 (7)

Gift of Douglas Berman and Peter Daerner, 2002.77

**Francesco Marti**

Italian, Lucca, active 1489–1516

*St. Pantaleon*, circa 1506

Appliqué, gilt cast bronze, 3 1/4 x 2 1/2 (8.3 x 6.4)

Gift of Collection of Edward A. and Inge Maser, 2002.51

**After Francesco Marti**

Italian, Lucca, active 1489–1516

*St. Pantaleon*, 20th century

Applique, cast brass?, 3 1/4 x 2 1/2 (8.3 x 6.4)

Gift of Collection of Edward A. and Inge Maser, 2002.52

**Isamu Noguchi**

American, 1904–1988

*Goddess*, 1982

Galvanized steel, ed. 12/18, 61 x 41 1/4 x 2 3/4 (154.9 x 104.8 x 7)

Gift of the Joel and Carole Bernstein Family Collection, 2002.80

**Larry Rivers**

American, 1923–2002

*Boxed Head of a Woman*, 1968

Mixed media construction: painted wood, plexiglass, plaster head, electric light bulb, cord, fabric, and oil, 12 1/4 x 11 3/4 x 9 (31.2 x 29.8 x 22.8)

The Collection of Philip J. and Suzanne Schiller

American Social Commentary Art 1930–1970, 2002.111

**H.C. [Horace Clifford] Westermann**

American, 1922–1981

*Ray Gun or Gun*, 1962

Wood, enamel and metal, 7 1/4 x 19 1/2 x 2 5/8 (18.4 x 49.5 x 6.7)

MCA 57

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.42

**H.C. [Horace Clifford] Westermann**

*Untitled* (airplane), circa 1962

Galvanized sheet metal, paint, brass and wire, 9 3/4 x 28 x 25 (24.8 x 71.1 x 63.5)

MCA 338

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.44

**H.C. [Horace Clifford] Westermann**

*Dust Pan* (for Jean Frumkin), 1967

Galvanized sheet metal and wood, 5 5/8 x 12 x 17 3/4 (14.3 x 30.5 x 45.1)

MCA 169

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.43

**H.C. [Horace Clifford] Westermann**

*Untitled* ("hand sign"), 1969

Wood, ink, stamps and grommet, 3 7/16 x 7 3/4 (8.7 x 19.7)

MCA 361

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.46

**H.C. [Horace Clifford] Westermann**

*Untitled* (axe), 1970

Zebrawood and found iron axe head, 1 1/2 x 6 5/16 x 13 7/16 (3.8 x 15.9 x 34.0)

MCA 217

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.45

**H.C. [Horace Clifford] Westermann**

*Untitled* (for Jean Frumkin), 1971

Basswood, rope, electrical tape, aluminum foil, U.S. coins (quarter dollars) and ink, 14 1/4 x 5 5/8 x 3 1/8 (36.2 x 14.3 x 7.9)

With original shipping crate made by the artist MCA 219

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.41a–b

**H.C. [Horace Clifford] Westermann**

*Untitled* ("Thanks Allan"), 1971

Wood and brass carpenter's level with carved inscriptions and inlaid Death Ship imagery by the artist, 3 1/4 x 30 x 1 3/8 (8.3 x 76.2 x 3.5)

With original shipping crate made by the artist MCA 220

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.40a–b

**H.C. [Horace Clifford] Westermann**

*Untitled* (cowboy branding a cow), 1972

Plywood panel with woodburned image, 21 3/4 x 30 x 3/4 (55.2 x 76.2 x 1.9)

MCA 369

The H.C. Westermann Study Collection,

Gift of Landfall Press, Inc., Chicago, 2002.78

**Works on Paper****Jack Beal**

American, born 1931

*Marta* (seated nude), 1977

Conte crayon on tan laid paper, sheet: 26 3/4 x 19 1/2 (68 x 49.5)

Gift of Ronald and Andrea Sandler, 2002.58

**Albina Felski**

American, born in Canada, 1916–1996

*Untitled* (hunting mountain goats), circa 1970

Gouache on paper, sight: 27 1/2 x 43 3/8

(69.9 x 110.2)

Gift of Joseph V. and Brenda F. Smith, 2002.84

**Richard Hunt**

American, born 1935

*Untitled* (sculptural study, dedicated to Marian Despres), 1965

Pencil on wove paper, sight: 32 x 26 1/2 (81.3 x 67.3)

Gift of Leon and Marian Despres, 2002.34



**Ernst Ludwig Kirchner**

German, 1880–1938

*Dodo in the Studio*, 1910

Pastel on paper, sheet: 19 x 22 3/4 (48.3 x 57)

Gift of Paul and Susan Freehling in memory of Mrs. Edna Freehling, 2002.70

**Will Lammert**

German, 1892–1957

*Ischia*, 1932

Chinese ink on (dampened) wove paper, sheet: 19 5/8 x 12 3/4 (49.9 x 32.4)

Gift of Andrea L. and John A. Weil, 2003.24

**June Leaf**

American, lives in Canada, born 1929

*Carnival*, 1961

Pencil and pastel (or craypas) on paper, sheet: 22 1/2 x 27 3/8 (57.2 x 69.5)

Gift of Allan Frumkin, 2002.39

**Jan Matulka**

American, born in the Czech Republic (then part of the Austro-Hungarian Empire), 1890–1972

*Untitled* (Czech folktale), probably 1919/20

Pencil and watercolor on wove paper, sheet: 24 3/4 x 18 3/4 (62.9 x 47.6)

Gift of the Estate of Jan Matulka, courtesy of Thomas McCormick Gallery, 2002.38

**Jan Matulka**

*Untitled* (landscape), mid-1920s

Pencil on tan laid paper, sheet: 8 1/2 x 12 (21.6 x 30.5)

Gift of the Estate of Jan Matulka, courtesy of Thomas McCormick Gallery, 2002.36

**Jan Matulka**

*Lady with Cat (Lida Matulka)*, mid-1920s

Conte crayon on light tan wove paper, sheet: 22 x 17 (55.9 x 43.2)

Gift of the Estate of Jan Matulka, courtesy of Thomas McCormick Gallery, 2002.37

**Jan Matulka**

*Abstraction—Yellow Trees*, circa 1927–30

Gouache and pencil on wove paper,

sheet: 18 11/16 x 12 3/16 (47.4 x 31)

Gift of Thomas and Janis McCormick, 2002.66

**Melville Price**

American, 1920–1970

*Untitled*, mid-1940s

Pen and ink and colored pencil on wove paper:

sheet: 12 x 8 15/16 (30.5 x 22.7)

Gift of the Estate of Melville Price, courtesy of Thomas McCormick Gallery, 2002.28

**Melville Price**

*Untitled*, mid-1950s

Pencil on wove paper, sheet: 10 x 7 7/8 (25.4 x 20)

Gift of the Estate of Melville Price, courtesy of Thomas McCormick Gallery, 2002.29

**Melville Price**

*Study for "The Black Warrior"*, circa 1961

Oil on wove paper, sheet: 9 1/16 x 12 1/16 (23 x 30.6)

Gift of the Estate of Melville Price, courtesy of Thomas McCormick Gallery, 2002.30

**Evelyn Statsinger**

American, born 1927

*Untitled*, circa 1950

Pencil, pen and ink, crayon and paper collage on brown wove paper, sheet: 32 7/8 x 59 15/16 (83.5 x 152.2)

Gift of Lindy Bergman, 2003.6

**Mark Tobey**

American, 1890–1976

*Opaline*, 1954

Watercolor, gouache, and pencil (and tempera?) on wove paper, sight: 17 1/2 x 12 (44.5 x 30.5)

Gift of Maurice and Muriel Fulton, 2002.76

**James Valerio**

American, born 1938

*L.A.*, 1981

Pencil on wove paper, sheet (two joined pieces): 29 x 30 3/4 (73.7 x 78.1)

Gift of Ronald and Andrea Sandler, 2002.59

**H.C. [Horace Clifford] Westermann**

American, 1922–1981

*Untitled* ("Dear Allan: HELP!!!"), 29 July 1963

Letter drawing: watercolor, ink and commercial ink stamps on wove 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**

*Untitled* (*Dear Jean: "thanks"*), 10 April 1964

Letter drawing: watercolor, ink, commercial ink stamps and collage elements on wove paper, sheet: 12 x 9 (30.5 x 22.9)

The H.C. Westermann Study Collection,

Gift of Allan Frumkin, 2002.48

**William T. Wiley**

American, born 1937

*Personal Opinion*, n.d.

Marker pen and watercolor on wove paper, sheet (sight): 22 5/8 x 28 1/8 (56.2 x 71.4)

Gift of Lindy Bergman, 2002.63

**Joseph E. Yoakum**

American, 1886/88–1976

*Pine Mountain Range Cumberland River*

*Tennessee – Kentucky* [sic], 29 April 1964

Ballpoint pen, colored pencil and watercolor on wove paper, sheet: 18 15/16 x 24 (48.1 x 61)

Gift of Dennis Adrian in memory of George Veronda, 2002.25

**Prints****Terry Allen**

American, born 1943

*Cursor*, 2002

Hot-branded three-color (yellow, blue-black, brown) lithograph, sheet: 42 x 32 1/2 (106.7 x 82.6)

Gift of Isaac S. and Jennifer A. Goldman, 2003.1

**Max Beckmann**

German, 1884–1950

*Kasbek*, 1923

Drypoint, ed. 17/30, plate: 19 1/4 x 8 1/2 (48.9 x 21.6)

Gallwitz 245, Hofmaier 281

Gift of Leon and Marian Despres, 2002.32

**Félix Bracquemond**

French, 1833–1914

*Portrait of Charles Meryon*, 1853 (this impression,

1884 *Gazette des Beaux Arts* edition)

Heliogravure etching, plate: 7 3/4 x 5 5/8 (19.7 x 14.3)

Beraldi 77 iic

Gift of Joseph V. and Brenda F. Smith, 2003.32

**Félix Bracquemond**

*Portrait of Corot*, 1861

Etching and drypoint, plate: 5 1/16 x 4 3/4 (12.9 x 21.1)

Beraldi 24

Gift of Joseph V. and Brenda F. Smith, 2003.33

**Auguste Brouet**

French, 1872–1941

*The Small Circus (Le Petit Cirque)*, undated

Etching, ed. 6/75, plate: 3 9/16 x 6 7/8 (9.1 x 17.5)

Geffroy 87

Gift of Joseph V. and Brenda F. Smith, 2003.25

**Roger Brown**

American, 1941–1997

*Study for "Standing While All Around are Sinking"*,

1977/1998

Etching and aquatint, ed. V/X, plate: 5 3/8 x 5 1/8 (13.7 x 13)

Gift of The Roger Brown Study Collection of The School of the Art Institute of Chicago, 2002.105

**Félix-Hilaire Buhot**

French, 1847–1898

*A Winter Morning Beside the Hotel-Dieu (Une Matinée d'Hiver au Quai de L'Hotel-Dieu)*, 1876

Etching and drypoint, plate: 10 1/4 x 12 3/4 (26 x 32.4)

Bourcard 123 v/xv

Gift of Joseph V. and Brenda F. Smith, 2003.26

**Félix-Hilaire Buhot**

*A Landing in England (Un Debarquement en Angleterre)*, 1879

Etching, drypoint, aquatint, and roulette, plate: 12 3/4 x 7 (32.4 x 17.8)

Bourcard 130 v/v

Gift of Joseph V. and Brenda F. Smith, 2003.27

**Jacques Callot**

French, 1592/93–1635

*The Beggars (Les Gueux)*, 1631

Suite of 25 etchings, all but one printed on light blue wove paper, plate and sheet dimensions vary

Lieure 479–503, all second of two states, except for the frontispiece, which exists in one state only

Gift of Joseph V. and Brenda F. Smith, 2002.85a–y

**Jacques Callot**

*The Small Passion (La Petite Passion)*, 1633

Six etchings from the suite of ten, plate and sheet dimensions vary

Lieure 538, 541, 543, 545, 547, 548, all first of two states

Gift of Joseph V. and Brenda F. Smith, 2002.86a–f

**Christo Javacheff, called Christo**

Bulgarian, lives in U.S.A., born 1935

*Wrapped Museum of Contemporary Art,*

*Chicago Project*, 1972

Color lithograph, ed. 6/60, sheet/composition: 42 x 32 (106.7 x 81.3)

Gift of Leon and Marian Despres, 2002.33

**Christo Javacheff, called Christo**

*Wrapped Trees*, 1987

Color lithograph with collage of printed paper, printed plastic, thread and staples, proof impression, sheet: 28 1/2 x 22 1/8 (71.4 x 56.2)

Gift of Paul and Susan Freehling in memory of Mrs. Edna Freehling, 2002.72

**Chuck Close**

American, born 1940

*Al Gore*, 2000

Lithograph, ed. 17/100, 30 x 24 (76.2 x 61)

Gift of the Joel and Carole Bernstein Family Collection, 2002.81

**Francis Dodd**

English, 1874–1949

*Self-Portrait*, n.d.

Etching, plate: 17 7/8 x 11 7/8 (45.4 x 30.2)

Gift of Joseph V. and Brenda F. Smith, 2003.34

**Raoul Dufy**

French, 1877–1953

*Love (L'Amour)*, 1910

Woodcut on tan paper, ed. 213/220, composition: 12 x 12 1/4 (30.5 x 31.1)

Gift of Miriam W. Graham, 2002.92

**Kerr Eby**

American, 1889–1946

*They Hunt No More*, circa 1937

Etching, trial proof impression no. 2, plate:

10 3/16 x 14 3/16 (25.9 x 36.3)

Gift of Joseph V. and Brenda F. Smith, 2003.35

**Vernon Fisher**

American, born 1943

*End*, 2000

Four-color (yellow, magenta, cyan, black) lithograph, ed. 14/30, sheet: 40 x 34 1/2 (101.6 x 87.6)

Gift of Isaac S. and Jennifer A. Goldman, 2003.2

**Arwed Gorella**

German, 1937–2002

*Berthold Brecht*, 1966

Woodcut, trial proof impression, block: 10 x 7 5/8 (25.4 x 19.4)

Gift of Joseph V. and Brenda F. Smith, 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 7/8 (21.5 x 15)

Harris 36 (1st edition)

Gift of Joseph V. and Brenda F. Smith, 2003.12

**Francisco Goya**

*There is Much to Suck (Mucho hay que chupar)*,

1797–98 (this impression c. 1855)

Plate 45 from the series *Los Caprichos*

Etching, and aquatint, plate: 8 1/8 x 5 7/8

(20.5 x 15)

Harris 80 (2nd edition)

Gift of Joseph V. and Brenda F. Smith, 2003.13

**Francisco Goya**

*They Spruce Themselves Up (Se repulen)*, 1797–98

Plate 51 from the series *Los Caprichos*

Etching, aquatint, and burin, plate: 8 5/16 x 5 7/8 (21 x 15)

Harris 86 (1st edition)

Gift of Joseph V. and Brenda F. Smith, 2003.14





Käthe Kollwitz, 2002.89

Käthe Kollwitz occupies a singular place in the history of modern German prints. Her graphic oeuvre includes 100 etchings, 125 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 1920s and 30s, but previously had no etchings from before World War I, with the notable exception of a large-scale print from the major 1903 series that is based on the sixteenth-century Peasant's War. Along with two other etchings and a color lithograph acquired this year, *Woman with Folded Hands* broadens the Smart's holdings of Kollwitz's work with impressive examples of her prewar activity as a printmaker, and rounds out the collection's already strong holdings of modern graphic work by German artists, including Max Beckmann and Paul Klee.

**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 5/16 x 5 7/8 (21 x 15)  
Harris 87 (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 53 from the series *Los Caprichos*  
Etching, aquatint, and burin, plate: 8 1/2 x 5 7/8  
(21.5 x 15)  
Harris 88 (1st edition)  
Gift of Joseph V. and Brenda F. Smith, 2003.16

**Francisco Goya**

*The Shamefaced One (El Vergonzoso)*, 1797–98

Plate 54 from the series *Los Caprichos*  
Etching and aquatint, plate: 8 1/2 x 5 15/16  
(21.5 x 15.1)  
Harris 89 (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 56 from the series *Los Caprichos*  
Etching and aquatint, plate: 8 1/2 x 5 7/8 (21.5 x 15)  
Harris 91 (1st edition)  
Gift of Joseph V. and Brenda F. Smith, 2003.18

**Francisco Goya**

*Family Background (La Filiación)*, 1797–98

Plate 57 from the series *Los Caprichos*  
Etching and aquatint, plate: 8 1/2 x 5 15/16  
(21.5 x 15.1)  
Harris 92 (1st edition)  
Gift of Joseph V. and Brenda F. Smith, 2003.19

**Francisco Goya**

*Take that, you Dog (Trácala Perro)*, 1797–98

Plate 58 from the series *Los Caprichos*  
Etching, aquatint, and drypoint, plate:  
8 1/2 x 5 15/16 (21.5 x 15.1)  
Harris 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 59 from the series *Los Caprichos*  
Etching, aquatint, and burin, plate: 8 1/2 x 5 15/16  
(21.5 x 15.1)  
Harris 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)  
Harris 95 (1st edition)  
Gift of Joseph V. and Brenda F. Smith, 2003.22

**Francis Seymour Haden**

English, 1818–1910

*The Breaking up of the "Agamemnon"*, 1870

Etching and drypoint, plate: 7 5/8 x 16 3/16  
(19.4 x 41.1)  
Harrington 145 I/II  
Gift of Joseph V. and Brenda F. Smith, 2003.36

**Wassily Kandinsky**

Russian, lived in France and Germany, 1866–1944

*Sounds: Two Riders in front of Red (Klänge: Zwei Reiter vor Rot)*, 1911

Color woodcut, block: 4 1/8 x 6 3/16 (10.5 x 15.7)  
Roethel 95  
Gift of Paul and Susan Freehling in memory of  
Mrs. Edna Freehling, 2002.68

**Wassily Kandinsky**

*Sounds: Oriental Motif (Klänge: Orientalisches)*, 1911

Color woodcut, block: 7 7/8 x 9 7/16 (20 x 24)  
Roethel 106 II/II  
Gift of Paul and Susan Freehling in memory of  
Mrs. Edna Freehling, 2002.67

**Wassily Kandinsky**

*Sounds: Great Resurrection (Klänge: Grosse Auferstehung)*, 1911

Color woodcut, block: 8 5/8 x 8 1/2 (22 x 21.6)  
Roethel 138 II/II  
Gift of Paul and Susan Freehling in memory of  
Mrs. Edna Freehling, 2002.69

**Paul Klee**

Swiss, lived in Germany, 1879–1940

*Bearded Head—Man (Bartiger Kopf—Mann)*, 1925

Etching, plate: 11 7/16 x 8 1/16 (29.1 x 20.5)  
Kornfeld 98  
Gift Paul and Susan Freehling in memory of  
Mrs. Edna Freehling, 2002.71

**Käthe Kollwitz**

German, 1867–1945

*Riot (Sturm)*, 1897

Etching, plate: 9 1/4 x 11 1/2 (23.5 x 29.2)  
Klipstein 33 V b  
Gift of Joseph V. and Brenda F. Smith, 2002.88

**Käthe Kollwitz**

*Woman with Folded Hands (Frau mit übereinandergelegten Händen)*, 1898

Etching, plate: 11 1/4 x 9 1/8 (22.2 x 23.2)  
Klipstein 41 IV  
Gift of Joseph V. and Brenda F. Smith, 2002.89

**Käthe Kollwitz**

*Bust of a Laborer's Wife with Blue Shawl (Brustbild einer Arbeiterfrau mit blauem Tusch)*, 1903

Three-color lithograph, composition: 14 x 9 3/4  
(35.6 x 24.8)  
Klipstein 68 III b  
Gift of Joseph V. and Brenda F. Smith, 2002.90

**Käthe Kollwitz**

*Self-Portrait (Selbstbildnis)*, 1912

Etching with soft-ground etching,  
plate: 5 1/2 x 3 15/16 (14 x 10)  
Klipstein 122 VII d  
Gift of Joseph V. and Brenda F. Smith, 2002.91

**Bodo Korsig**

German, born 1962

*Timechange 1–4*, 2000

Four woodcuts in oil on paper, each: 55 5/8 x 39 3/4  
(141.3 x 101)  
Purchase, Paul and Miriam Kirkley Fund for  
Acquisitions, 2003.4a–d

**Walt Kuhn**

American, 1877–1949

*Greetings!*, 1932

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



**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)

Malassis 141

Gift of Joseph V. and Brenda F. Smith, 2003.37

**Alphonse Legros**

*Portrait of Jules Dalou*, 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, 1883–1962

*Street Booth in Tokyo, New Years Eve*, 1927

Drypoint, ed. of 40, plate: 13 7/8 x 10 3/8

(35.2 x 26.4)

McCarron 60

Gift of Joseph V. and Brenda F. Smith, 2003.28

**Charles Meyron**

French, 1821–1868

*The Gargoyle (Le Stryge)*, 1853

Etching on pale green laid paper,

plate: 6 3/4 x 5 1/16 (17.2 x 12.9)

Delteil 23 vi/viii

Gift of Joseph V. and Brenda F. Smith, 2003.39

**Charles Meyron**

*Turret at Rue de l'Ecole de Médecine, 22, Paris*

(*Tourelle Rue de l'Ecole de Médecine, 22, Paris*),

1861

Etching, plate: 8 1/4 x 5 1/4 (21 x 13.3)

Delteil 41 xiii

Gift of Joseph V. and Brenda F. Smith, 2003.40

**Charles Meyron**

*Bain-Froid Chevrier*, 1864

Etching, plate: 5 3/16 x 5 5/8 (13.2 x 14.3)

Schneiderman 93 v/v

Gift of Joseph V. and Brenda F. Smith, 2003.29

**Claes Oldenburg**

American, born in Sweden, born 1929

*Balloons*, n.d.

Five-color (dark gray, light gray, blue, green, red-orange) lithograph, ed. 14/30, sheet: 28 x 25 1/4 (71.1 x 64.1)

Gift of Isaac S. and Jennifer A. Goldman, 2003.3

**Fayga Ostrower**

Brazilian, born in Poland, 1920–2001

*Pendulator*, 1954

Multi-color etching, ed. 1/30, plate: 9 3/4 x 11 5/8 (24.8 x 29.5)

Gift of Jack and Helen Halpern, 2003.41

**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, 2003.30

**Percy Smith**

*Malcolm C. Salaman, Hon. R.E.*, n.d.

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, 2003.31

**Diane Thodos**

American, born 1962

*Destroyer*, 2001

Etching, ed. 6/6, plate: 10 15/16 x 9 1/4

(27.8 x 23.5)

Marcia and Granvil Specks Collection, 2003.44

**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 Jack and Helen Halpern, 2003.42

**Julian Trevelyan**

*The Tenements of the Mind (The Bat)*, 1936

(plate, this impression 1972)

Etching with hand-coloring, artist's proof impression,

plate: 8 x 14 (20.3 x 35.6)

Turner 47

Gift of Jack and Helen Halpern, 2003.43

**H.C. [Horace Clifford] Westermann**

American, 1922–1981

*Untitled*, 1972/2000

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)

Adrian–Born 24

Purchase, Paul and Miriam Kirkley Fund for

Acquisitions, 2003.10

## 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**

*Buchenwald*, 1994

Gelatin silver print, 16 x 16 (40.6 x 40.6)

Gift of Sharon Cohen, 2002.109

**Alan Cohen**

*Berlin*, 1994

Gelatin silver print, 16 x 16 (40.6 x 40.6)

Gift of Sharon Cohen, 2002.107

**Alan Cohen**

*Berlin*, 1994

Gelatin silver print, 16 x 16 (40.6 x 40.6)

Gift of Sharon Cohen, 2002.108

**Alan Cohen**

American, born 1943

*Now (Berlin Wall) 36–09*, 1996

Gelatin silver print, 16 x 16 (40.6 x 40.6)

Purchase, Paul and Miriam Kirkley Fund for

Acquisitions, 2002.117

**Alan Cohen**

*Verdun*, 1998

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 (45.7 x 45.7)

Gift of Sharon Cohen, 2003.49

**Alan Cohen**

*Improbable Borders (World War I—Verdun)*, 1998

Gelatin silver print, 16 x 16 (45.7 x 45.7)

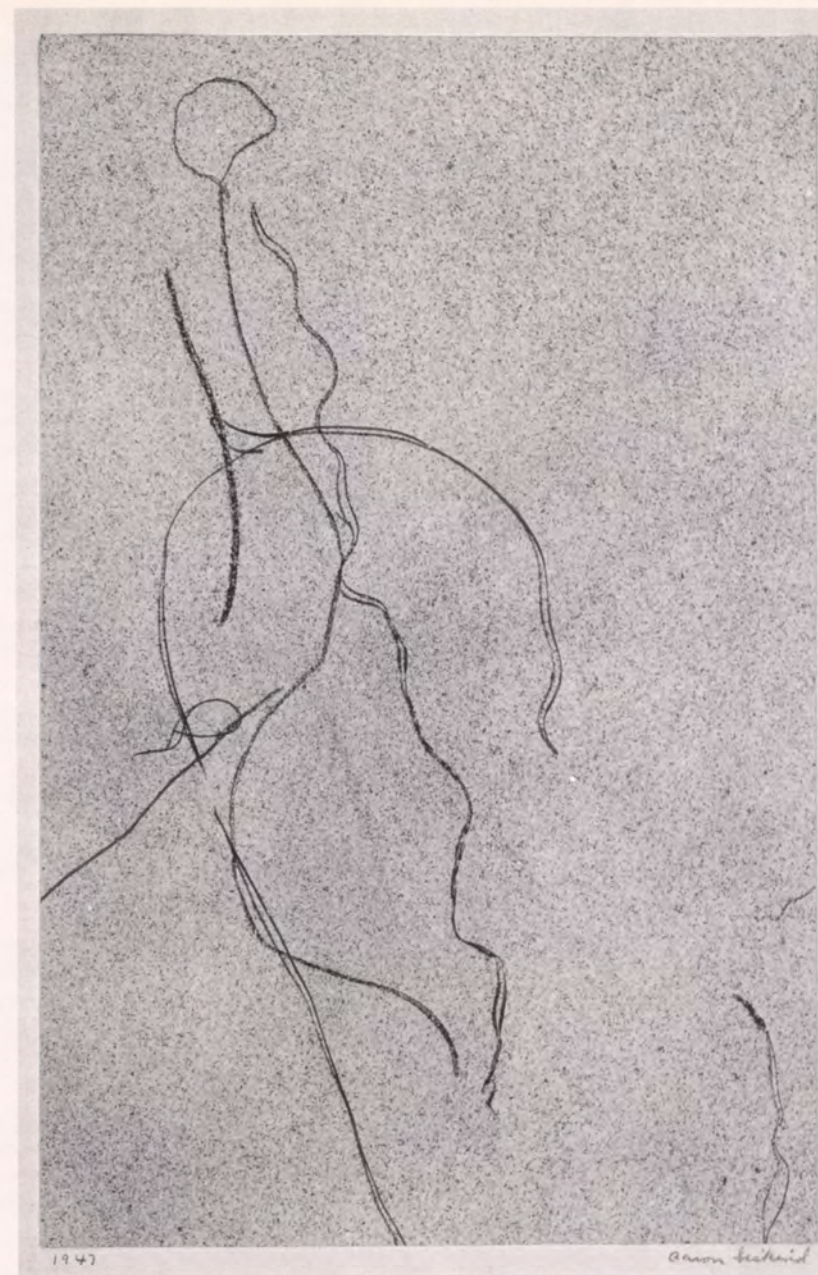
Gift of Sharon Cohen, 2003.50

**Alan Cohen**

*Improbable Borders (Equator)*, 1999

Gelatin silver print, 10 7/8 x 10 7/8 (27.6 x 27.6)

Gift of Sharon Cohen, 2003.46



Aaron Siskind, 2002.93

By the early 1940s, 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 *Martha's Vineyard 8* 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.



- Alan Cohen**  
*Improbable Borders (Equator)*, 1999  
 Gelatin silver print, 10 7/8 x 10 7/8 (27.6 x 27.6)  
 Gift of Sharon Cohen, 2003.47
- Alan Cohen**  
*Improbable Borders (Equator)*, 1999  
 Gelatin silver print, 10 7/8 x 10 7/8 (27.6 x 27.6)  
 Gift of Sharon Cohen, 2003.48
- Robert Erickson**  
 American, 1917–1991  
*Kaleidoscopic Bridge (Michigan Avenue)*, 1946  
 Vintage gelatin silver print, sheet: 7 1/8 x 7 1/2 (18.1 x 19.1)  
 Purchase, University Transfer, by exchange, 2002.26
- Aaron Siskind**  
 American, 1903–1991  
*Martha's Vineyard 8*, 1947  
 Gelatin silver print, vintage impression, sheet: 9 x 6 (22.9 x 15.2)  
 Gift of Miriam W. Graham, 2002.93
- Aaron Siskind**  
*Appia Antica (Rome) 8*, 1963  
 Gelatin silver print, vintage impression with original paper mount, sheet: 19 3/8 x 15 3/8 (49.2 x 39.1), mount: 28 x 22 (71.1 x 55.9)  
 Gift of Miriam W. Graham, 2002.94
- Louis van Oeyen**  
 American  
*London: Coronation Parade*, 23 May 1937  
 Silver gelatin print, vintage impression, 7 3/4 x 9 1/2 (19.7 x 24.1)  
 Gift of the Joel and Carole Bernstein Family Collection, 2002.82
- Louis van Oeyen**  
*London Milkman*, May 1937  
 Silver gelatin print, vintage impression, 9 1/4 x 7 1/2 (23.5 x 19.1)  
 Gift of the Joel and Carole Bernstein Family Collection, 2002.83
- Decorative Arts**
- American, Illinois, Chicago, Carence Crafters  
*Necklace*, circa 1910?  
 Wrought silvered copper and fresh water pearls, length of chain: 15 1/2 (39.4)  
 Gift of Miriam W. Graham, 2002.95
- American, New York, New York, Tiffany Studios  
*Candlestick with Globe*, circa 1905  
 Patinated cast bronze and blown Favrite glass shade, overall height: 16 (40.6)  
 Gift of Miriam W. Graham, 2002.97
- American, New York, New York, Tiffany Studios  
*Candlestick with Globe*, circa 1905  
 Patinated cast bronze and blown Favrite glass shade, overall height: 14 1/4 (36.8)  
 Gift of Miriam W. Graham, 2002.98
- American, New York, New York, Tiffany Studios  
*Inkwell* ("Pine Needle" pattern), n.d.  
 Gilt cast bronze and stained (onyx) glass, 3 1/2 x 4 3/8 x 4 3/8 (8.9 x 11.1 x 11.1)  
 Gift of Miriam W. Graham, 2002.99
- American, New York, New York, Tiffany Studios  
*Set of Four Blotter Corners* ("Pine Needle" pattern), n.d.  
 Gilt cast bronze, four elements, each: 3/4 x 5 3/4 x 8 3/4 (2 x 14.6 x 22.2)  
 Gift of Miriam W. Graham, 2002.100a–d
- American, New York, New York, Tiffany Studios  
*Stamp Box* ("Zodiac" pattern), n.d.  
 Gilt cast bronze with cold-painted decoration, 1 x 5 1/4 x 3 3/8 (2.5 x 13.3 x 8.6)  
 Gift of Miriam W. Graham, 2002.101
- American, New York, New York, Tiffany Studios  
*Set of Two Blotter Edges* ("Zodiac" pattern), n.d.  
 Gilt cast bronze with cold-painted decoration, two elements, length (each): 12 1/4 (31.1)  
 Gift of Miriam W. Graham, 2002.102a–b
- American, Ohio, Cincinnati, Rookwood Pottery, manufacturer  
*Landscape with Trees*, circa 1905  
 Plaque, tin-glazed earthenware (faience), 8 1/4 x 8 x 1/2 (21 x 20.3 x 1.3)  
 Gift of Leon and Marian Despres, 2002.35
- English, Birmingham, manufacturer unknown  
*Garment Clasp* (thistle pattern), circa 1900  
 Cast silver, 2 1/2 x 4 1/4 (6.4 x 10.8)  
 Gift of Miriam W. Graham, 2002.103
- English, probably London, Liberty & Co.  
*Mirror*, circa 1900  
 Beaten copper over wood, enamel (blue) appliqué, and mirror, 22 x 30 1/4 (55.9 x 76.8)  
 Gift of Miriam W. Graham, 2002.104

**Oscar Rabe Hanson, designer**  
 American  
 Illinois, Chicago (and New York and St. Louis), National Printing and Engraving Co., manufacturer  
*University of Chicago by the Elevated Lines*, 1920s  
 Color offset-lithograph, sheet: 79 x 40 in. (200.7 x 101.6 cm.)  
 Gift of Norman Bradburn, 2003.45  
 \*Campus Loan Program

**Gertrud Natzler**  
 American, born in Austria, 1908–1971  
**Otto Natzler**  
 American, born in Austria, born 1908  
*Vase*, n.d.  
 Glazed earthenware (iridescent black), h.: 4 1/4 (10.8), diam. of mouth: 3 5/8 (9.2)  
 Gift of Leon and Marian Despres, 2002.54

**Gertrud Natzler**  
**Otto Natzler**  
*Bowl*, n.d.  
 Glazed earthenware (blue and rose), h.: 2 11/16 (6.8), diam. of rim: 4 13/16 (12.2)  
 Gift of Leon and Marian Despres, 2002.55

**Gertrud Natzler**  
**Otto Natzler**  
*Shallow Bowl*, n.d.  
 Glazed earthenware (orange and black uranium glaze), h.: 1 3/8 (3.5), diam. of rim: 5 (12.7)  
 Gift of Leon and Marian Despres, 2002.56

**Gertrud Natzler**  
**Otto Natzler**  
*Shallow Squared Bowl*, n.d.  
 Glazed earthenware (rosy/bluish gray), h.: 1 1/8 (2.9), max. diam. of rim: 5 3/8 (13.7)  
 Gift of Leon and Marian Despres, 2002.57

**Gertrud Natzler**  
**Otto Natzler**  
*Vase*, n.d.  
 Glazed earthenware (beige), h.: 6 3/4 (17.2), diam. of mouth: 5 5/16 (13.5)  
 Gift of Mary S. Peloza-Hardel, 2002.64

**Gertrud Natzler**  
**Otto Natzler**  
*Vase*, n.d.  
 Glazed earthenware (pale blue), h.: 4 5/16 (11), diam. of mouth: 4 3/16 (10.6)  
 Gift of Mary S. Peloza-Hardel, 2002.65



Gertrud Natzler and Otto Natzler, 2002.64

In 1939, Austrian-born husband and wife team Otto and Gertrud Natzler settled permanently in Los Angeles. There, in opposition to the growing popularity of brightly glazed ceramic figural sculpture, they championed a revival within 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.





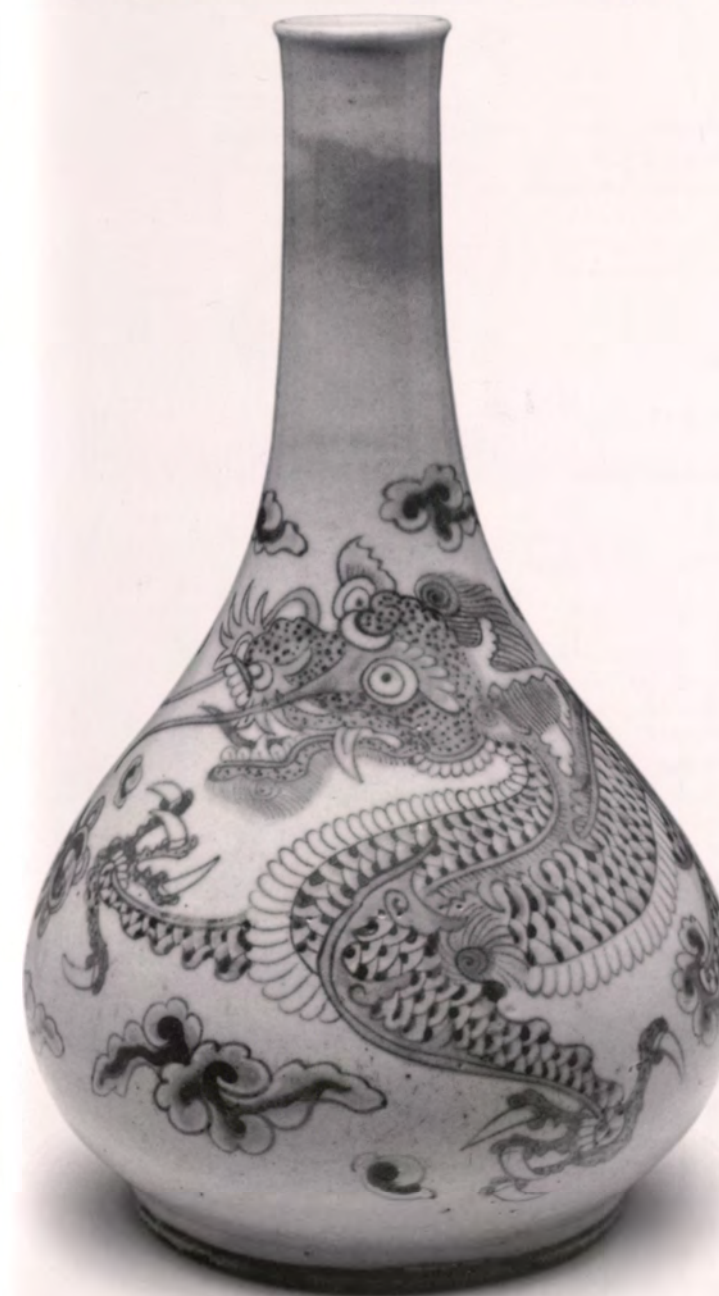
Song Dong, 2003.93



Song Dong, 2003.93

One of the strongest talents in China's lively experimental art (*shiyán mǐshù*) 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.



Korean, Joseon (Choson) dynasty, 2003.5

Porcelain is one of the characteristic ceramic tradition 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—unbroken and displaying culturally rich imagery—is an exceptional example of this tradition.



**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, glaze), 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 Unsho (Makita Ryō)**

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

**Reigen Etō**

Japanese, 1721–1785  
*Clam Shell Kannon*, n.d.  
 Hanging scroll, brush and ink on paper, painting panel: 25 3/8 x 6 3/8 (64.5 x 16.2)  
 Gift of Elizabeth and Harvey Plotnick, 2002.114

**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 Gozan, 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

**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 (*buncheong* [*punch'ong*]) with black-and-white clay inlaid decoration (*sanggam*), 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



Reigen Etō, 2002.114

Under the charismatic leadership of the monk painter Hakuin Ekaku (1675–1769), Zen ink painting experienced a revival in the eighteenth century. Hakuin's disciple, Reigen Etō 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 17th to the 20th century, and includes important examples by the leading monk painters Mokuan, Fūgai Ekun, and the three greatest 20th century masters Nantenbo, Deiryu, and Bunsho.



## THE H.C. WESTERMANN STUDY COLLECTION

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 this major post-war American sculptor's artistic practices. The creator of a deeply felt and often disturbing body of sculpture, 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 Study Collection includes a range of finished sculptural objects, many drawings, and nearly all the artist's prints, as well as a variety of photographs, books, and documents relating to Westermann's life and work, including the artist's military records and photograph albums, dealers' records, personal correspondence from his wife, dealers, friends and artists, the contents of his library, miscellaneous announcement cards, posters, exhibition checklists and catalogues, and photographic documentation of his sculptural objects. In addition to its significant archival value, the Study Collection supplements several areas of the Smart Museum's own collection, including twentieth-century sculpture, drawings by sculptors, and Chicago art after World War II.

The initial body of objects donated to the Study Collection by the Joanna Beall Westermann estate comprises forty-six sculptures, both large gallery pieces and smaller, more personal objects made as gifts (the artist often made such objects for his wife, personal friends, fellow artists, dealers, and other art world personalities). These works demonstrate the artist's working methods as a sculptor and aspects of his personal life that connect to the imagery of his sculpture, drawings, and prints. Many relate conceptually to his signature works while others are of a more intimate, domestic nature.

Notable among these pieces are the early wood construction *J & C Box* (1959) and the powerful, autobiographical *Korea* (1965). A selection of tools, containers, and other workshop furniture highlight Westermann's working methods and emphasis on fine craft. Also included is a group of unfinished or fragmentary objects.

The selection of drawings in the Study Collection includes many studies for pieces in other media, notably for 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 re-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 1960s 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 in Chicago at 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 proof impressions. Except for one block for a linoleum cut, which has not been located, all of the preserved carved linoleum 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 printed in preparation 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 notable gift in October 2002 of seven sculptural pieces and two letter drawings presented by Westermann's long-time 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 the brightly painted *Ray Gun*, they represent forms and finishes not otherwise represented 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 heart-felt hybrid epistles, with their interplay of drawings and text, provide us with a 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 artist and dealer and thus offer a different perspective on the meaning of other personalized gifts in the Study Collection.

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



*Korea*, 1965

Pine, glass, rope, brass, and found objects,  
34 1/2 x 16 1/8 x 8 3/8 (25.7 x 33.3 x 21.3)  
MCA 110

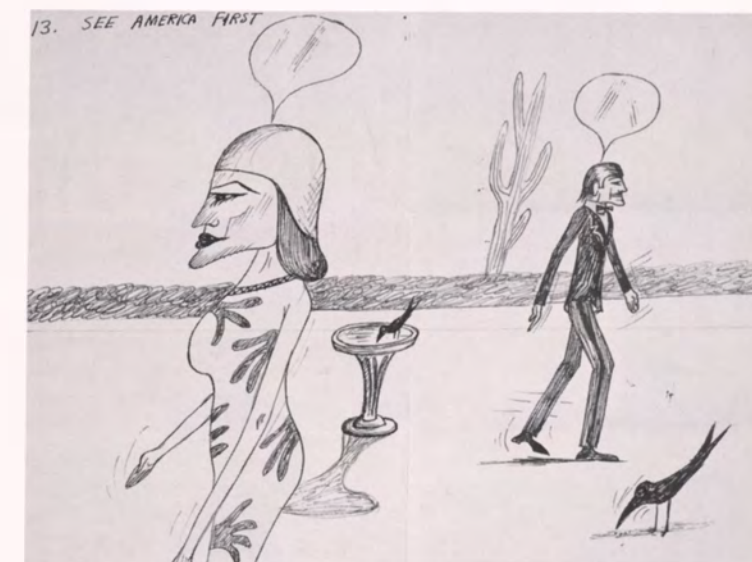
The H.C. Westermann Study Collection,  
Gift of the Estate of Joanna Beall Westermann  
2002.122



Untitled (Dear Jean: THANKS), 10 April 1964

Letter drawing: watercolor, ink, commercial ink stamps, and collage elements on wove paper, sheet:  
12 x 9 (30.5 x 22.9)

Gift of Allan Frumkin  
2002.48



Study for the Color Lithograph: "See America First: Untitled #13", c. 1968

Pen and ink and watercolor on wove paper, gridded for transfer, sheet:  
10 5/8 x 13 1/2 (27.6 x 34.3)

Adrian-Born, 140.1

The H.C. Westermann Study Collection,  
Gift of the Estate of Joanna Beall Westermann  
2002.168



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

Traveled to: Pennsylvania Academy of the Fine Arts, Philadelphia, September 21, 2002–January 12, 2003; National Academy of Design Museum and School of Fine Arts, New York, January 31–April 13, 2003; Arkansas Arts Center, Little Rock, May 9–July 20, 2003; Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln, Lincoln, August 30–November 9, 2003

Edwin Dickinson

American, 1891–1978

*Self-Portrait*, 1941

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

The Mary and Earle Ludgin Collection,  
1985.104

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

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

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

Frank Lloyd Wright (designer)

American, 1867–1959

*Window*, circa 1909

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

University Transfer, 1967.86

Frank Lloyd Wright (designer)

American, 1867–1959

*Window*, circa 1909

Original wood casing with clear leaded  
glass and original metal hardware,  
33 3/4 x 35 5/8 (85.7 x 90.5)

University Transfer, 1967.87

**Smithsonian Institution Traveling Exhibition Service,  
Washington, District of Columbia**

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

Traveled to: Charles H. Wright Museum of African  
American History, Detroit, January 12–August 4,  
2002; Bass Museum of Art, Miami Beach,  
September 7–November 9, 2002; Frederick R.  
Weisman Art Museum, Minneapolis, January  
4–March 30, 2003; International Gallery,

Smithsonian Institution, Washington, May 14–July  
27, 2003; Memphis Brooks Museum of Art,  
Memphis, August 30–November 9, 2003;  
Montgomery Museum of Fine Arts, Montgomery,  
December 20, 2003–March 28, 2004

Robert Gwathmey

American, 1903–1988

*From Out of the South*, circa 1941

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

The Mary and Earle Ludgin Collection,  
1985.107

*Long-term outgoing loans to permanent collections:*

**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 Niedeecken (designer, in  
association with Frank Lloyd Wright)

American, 1878–1945

*Arm Chair Rocker*, circa 1909

Oak with (replacement) upholstered slip  
seat, 38 3/4 x 31 3/8 x 34

(98.4 x 79.7 x 86.4)

University Transfer, 1967.56

Frank Lloyd Wright (designer)

American, 1867–1959

*Dining Table Side Chair*, 1907–1910

Oak with (replacement) leather slip seat,  
52 1/2 x 18 x 19 1/4 (133.3 x 45.7 x 48.9)

University Transfer, 1967.82

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

On loan since September 28, 1982

Frank Lloyd Wright (designer)

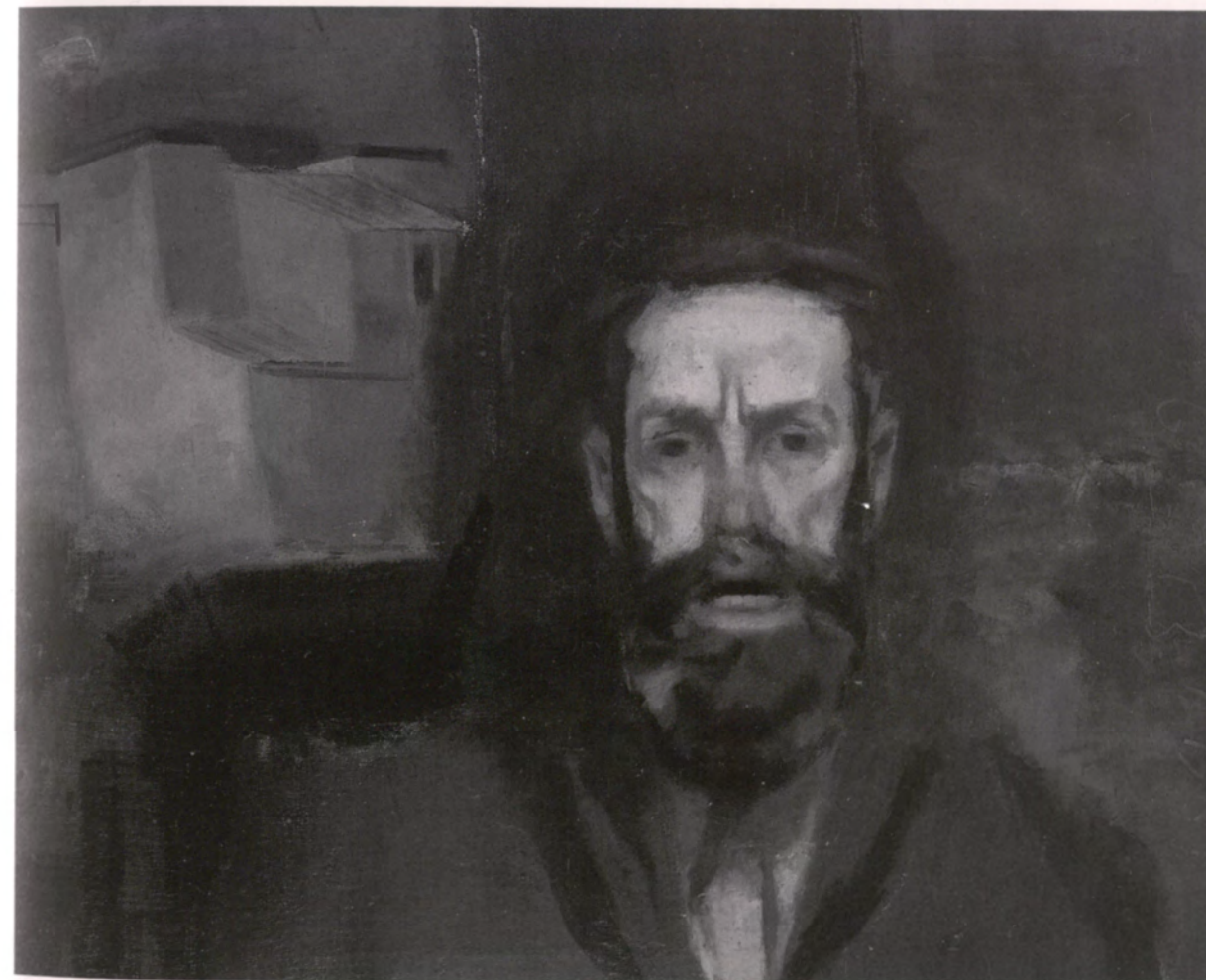
American, 1867–1959

*Sofa*, circa 1909

Oak and oak veneer with (replacement)  
upholstery, 23 3/4 x 94 3/8 x 38 1/4

(60.3 x 239.7 x 97.2)

University Transfer, 1967.72



Edwin Dickinson, 1985.104



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; Nuveen Investments; the Nathan Cummings Foundation; the Rhoades Foundation; the Eloise 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 Franke 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, Elizabeth Rodini, and Stephanie Smith.

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

June 22–September 8, 2002

Joel and Carole Bernstein Gallery

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.

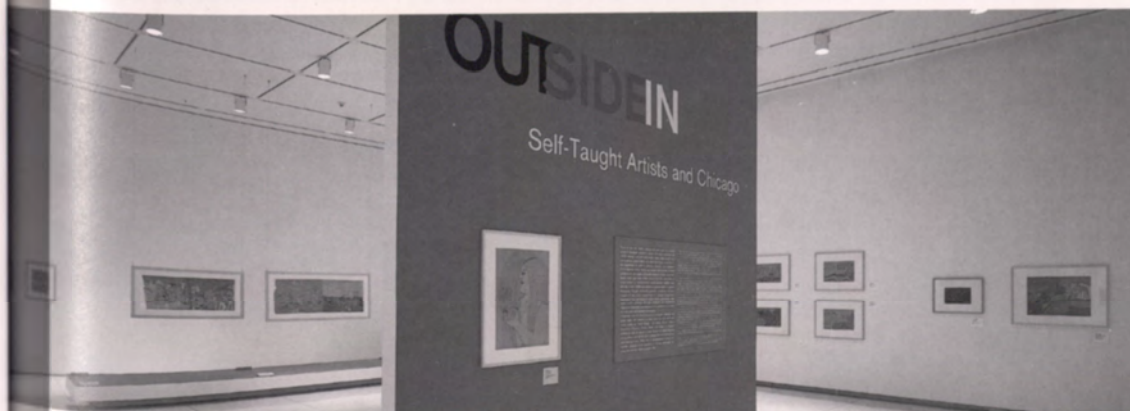
*The Virtuous Image: Korean Painting and Calligraphy from the Late Choson Dynasty in the Smart Museum Collection* was curated by Kris Ercums, Smart Museum curatorial intern and Ph.D. candidate in Art History at the University of Chicago.



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



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



Installation view of *Outside In: Self-Taught Artists and Chicago* (2002).



Installation view of *The Virtuous Image: Korean Painting and Calligraphy from the Late Choson Dynasty in the Smart Museum Collection* (2002).



### 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 F. Cheney Foundation; the Eloise W. Martin Fund; the Rhoades Foundation; the German Consulate General; Goethe-Institut Inter Nationes 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

December 15, 2002–March 23, 2003

Joel and Carole 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 Ercums.

### Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes

January 23–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 Rose Kitagawa, 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 Plotnick. Richard A. Born was the coordinating curator.



Installation view of *Confronting Identities in German Art: Myths, Reactions, Reflections* (2002–2003).



Installation view of *Sacred Fragments: Magic, Mystery, and Religion in the Ancient World* (2002–2003).



Installation view of *Reflections of Beauty: Late Nineteenth-Century Japanese Prints in the Smart Museum Collection* (2002–2003).



Installation view of *Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes* (2003).



### 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 the Andrew W. Mellon Foundation; the Smart Family Foundation; the Rhoades 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 Gabel, 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-residency, 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

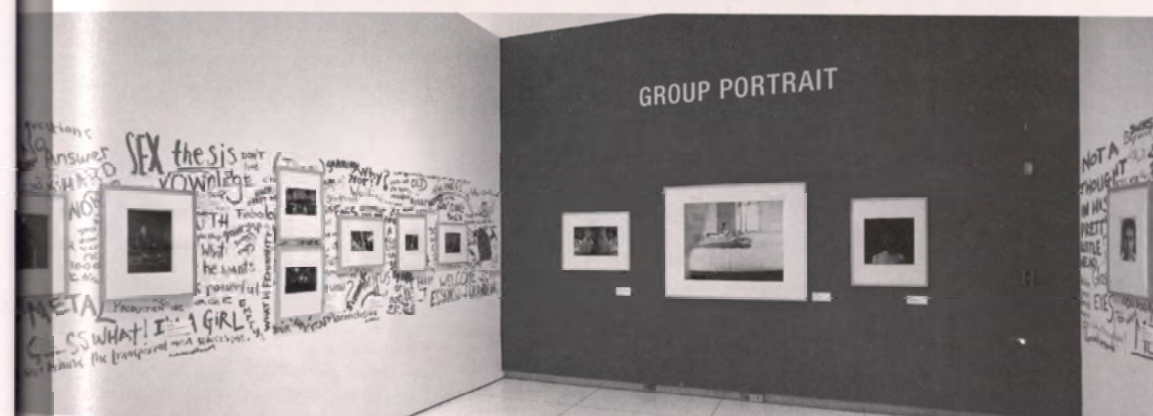
Joel and Carole Bernstein Gallery

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.

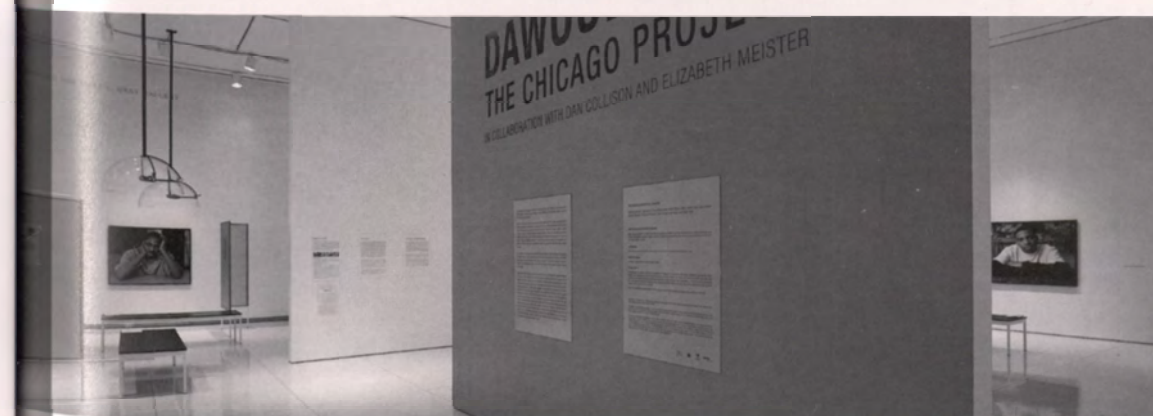
*Material Identity* was curated by Richard A. Born.



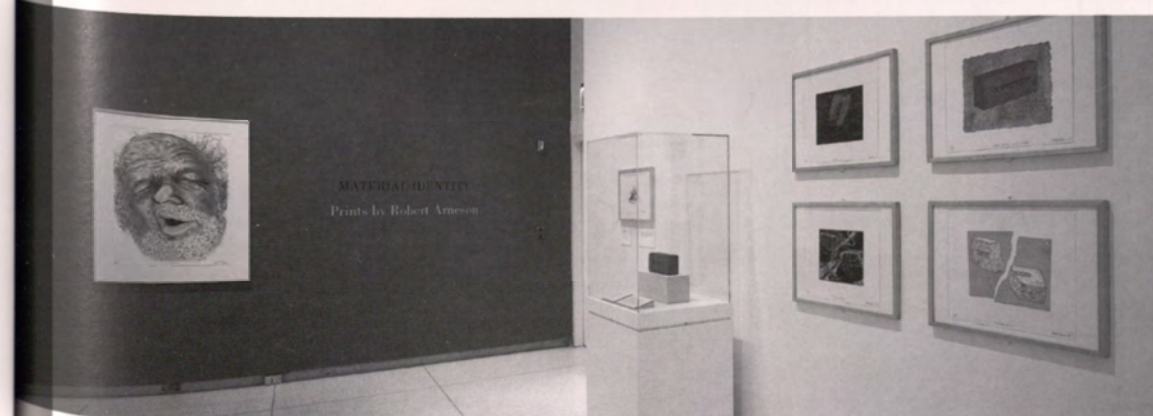
Installation view of *The Painted Text: Picturing Narrative in European Art* (2003).



Installation view of *Group Portrait* (2003).



Installation view of *Dawoud Bey: The Chicago Project* (2003).



Installation view of *Material Identity: Prints by Robert Arneson in the Smart Museum Collection* (2003).



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.



#### Art 101

Art 101 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.

#### Art 101 Faculty:

Nell Andrew  
Annika Fischer  
Michelle McCormick  
Robert Nelson  
Kimerly Rorschach  
Barbara Stafford

#### Other Curricular Uses of the Smart's Resources:

Mary Behnke, *Introduction to Latin-3*  
Frederick de Armas, *Ekphrasis and the Painted Text*  
Chris Faraone, *Reading Course, Ancient Mediterranean World*  
Betty Farrell, *Public Policy and the Arts*  
Reinhold Heller, *German Identities in Art/Film*  
James Ketelaar, *Introduction to East Asian Civilization-2*  
Laura Letinsky, *Advanced Photography*  
Kimerly Rorschach, *Art Law*  
Alison Ruttan and Stephanie Smith, *Real World: Models and Strategies for Contemporary Artists*  
Timon Screech, *Studies in Edo Period Culture*  
Tiffany Trent, *Arts in Education*  
Martha Ward, *The Modernist Museum: French Art and Its Reception; Teaching Colloquium*  
Nina Zimmer, *Figurative Art in Germany*  
Rebecca Zorach, *Renaissance Art of the Book*

The Smart's participation in Art 101 is supported by the Humanities Collegiate Division.

#### UofC Students and Faculty

##### Curricular Connections and Exhibition Collaborations



#### 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*. 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.

#### 2002–03 Mellon Projects:

*Confronting Identities in German Art: Myths, Reactions, Reflections*, co-curated by Reinhold Heller and Mellon Projects Curator Elizabeth Rodini.  
*Sacred Fragments: Mystery, Magic, and Religion*, co-curated by Rodini, Senior Curator Richard Born, and Ian Moyer, Ph.D. candidate in the Committee on the Ancient Mediterranean World.  
*The Painted Text: Picturing Narrative in European Art*, co-curated by Rodini and Frederick de Armas, Andrew W. Mellon Professor of Spanish.  
Accompanied by 'Ekphrasis and the Painted Text', a National Endowment for the Humanities Summer Seminar (June/July 2003), on integrating the teaching of literature and visual arts.

Mellon Project exhibitions and related programs are made possible by an endowment provided by the Andrew W. Mellon Foundation, with additional support from the Smart Family Foundation; Nuveen Investments; and the Rhoades Foundation. Funding for specific exhibitions is listed in the Exhibitions/Publications section.

#### 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 show 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.

The MFA exhibition and Smart Museum internships are supported in part by the University of Chicago's Visiting Committee on the Visual Arts.





#### 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 Program in the Humanities  
Master of Arts Program 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.

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

Smart Museum Activities Committee is supported by Student Government and a UChicago Arts grant through the Arts Planning Council, University of Chicago.

#### 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.

Art to Live With locations:  
Broadview Resident Hall  
Burton Judson Resident Hall  
Max Palevsky Resident Hall  
Shoreland Resident 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.





#### smART Explorers

A Murray Language Academy fifth grader discusses the Korean *Sarira Covered Cinerary or Reliquary Urn* (Smart Museum of Art, 1973.61a-b) during his final presentation for the *smART Explorers* program.

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

90% 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 moving."  
"I learned how canvas is different from paper."  
"I liked when we got to have discussions about the art; it was fun because different people have different ideas but everyone got to express their ideas."

*smART Explorers* is supported by the John D. and Catherine T. MacArthur Foundation and Kraft Foods, Inc.

#### K-12 School Programs



#### Art Up Close

Second graders from Wacker School explore Japanese prints in the exhibition *Reflections of Beauty* with docent Abby Lawler. Art Up Close was a new opportunity for Chicago Public School teachers and students to explore exhibitions through museum visits and pre-and post-visit activities. Teachers and education staff collaborated to design lessons and art-making sessions that expanded and reinforced key curricular classroom instruction.

#### Art Up Close activities:

430 sixth grade students toured *Sacred Fragments* in conjunction with their study of ancient civilizations  
90 second and fourth grade students supplemented Japanese language and culture curriculum with a visit to *Symbol and Substance*  
160 students discussed issues of portraiture and identity in conjunction with *Dawoud 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.

#### ArtWords, ArtSounds

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. By the end of these 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:

Number of classrooms: 15  
Number of schools: 11  
Number of teachers: 19  
Number of students: 450

#### 2002-2003 teaching artists:

Anya Belyat Giunta (visual arts)  
Lydia Diamond (writing)  
Ernest Dawkins (sound)  
Guillermo Delgado (visual arts)  
Daniel Godston (writing)  
Keith Kelley (writing)  
Reginald Lawrence (writing and sound)  
Avo Randruut (sound)

ArtWords, ArtSounds is supported by the Polk Bros. Foundation and the Regents Park/University of Chicago Fine Arts Partnership.





#### Teacher Training

In July 2003, the Smart presented *Teaching Smart: Integrating Art Resources in the Classroom*, a one-week summer teacher institute for K-8 Chicago Public School teachers. Twelve fine arts and classroom teachers, including Joanne Warren, Katherine Lindskog, 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 offered:  
Miriam Canter Middle School  
Teacher In-service  
Chicago Public Schools' World  
Language Magnet Cluster Program/  
Chinese and Japanese Language  
Teacher Workshop  
Hyde Park Career Academy/Small  
Learning Community Faculty  
In-service

Number of teachers served: 53

Through the SSAP in 2002-2003, the Smart:  
Helped guide and evaluate the partnership's direction as an active member of the SSAP's Steering Committee  
Worked with the Hyde Park Art Center to plan a CD-Rom documenting partnership activities. Staff from the Chicago-based organization Street Level Youth Media videotaped workshops and interviewed participants.  
Collaborated on a program for third-grade students on integrating dance and the visual arts.

With Regents Park/University of Chicago Fine Arts Partnership support in 2002-2003, the Smart:  
Offered a fall workshop for Miriam Canter Middle School teachers  
Accommodated additional classrooms from Bret Harte and Ray School in the *ArtWords, ArtSounds* program  
Supported a collaborative program between the Oriental Institute and the Smart that used the museum's exhibition *Sacred Fragments* and its Chinese collection.

Formed a partnership with a performing and fine arts team within Hyde Park Career Academy high school to design curriculum and provide professional development to teachers over the course of the next several years.

Number of Hyde Park students served through these partnerships: 520

*Teaching Smart* is supported by the Lloyd A. Fry Foundation.

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 *smART Explorers*. 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.

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

Ashburn Community Elementary School  
Bass School  
Beasley Academic Center  
Bret Harte Elementary  
Canter Middle School  
Chicago Mennonite Learning Center  
Colemon School  
Clinton School  
Dore School  
Dyett Academic Center  
Horace Mann Elementary  
Hyde Park Career Academy  
Kenwood Academy High School  
Medill School  
Morgan School  
Murray Language Academy  
Niños 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  
Wadsworth Elementary  
Waters Elementary  
University of Chicago Laboratory Schools





### 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.

Total Family Day attendance: 834

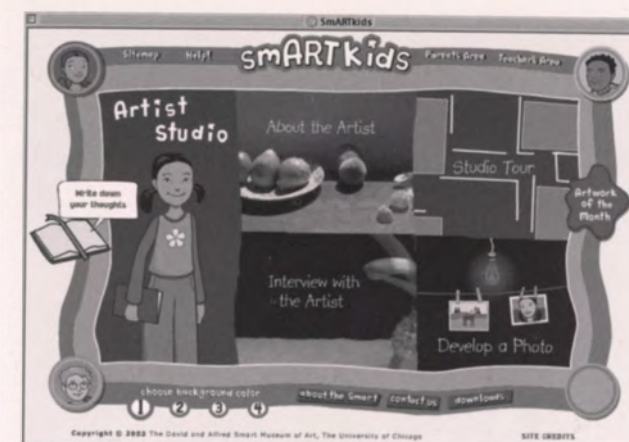
Family Days are supported by Target.

### 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.

Total Art Afternoons attendance: 637

## Families and Community



### smARTkids

<http://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 historic 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 *smART Explorers*. *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  
 Yahoo!igans named it a "new and notable site"  
 11,000 visitors checked out *smARTkids* in June 2003 alone

*smARTkids* is supported by the Smart Family Foundation.

### 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.

This list includes all public events sponsored by the Smart Museum from July 1, 2002 through June 30, 2003. Events organized for teachers, classes, and private groups are not included. Unless otherwise noted, events were held at the Smart Museum. Support for programs and exhibitions is provided by the Smart Family Foundation; the Andrew W. Mellon Foundation; the MetLife Foundation Museum Connections Program; Sara Lee Foundation; Nuveen Investments; the Nathan Cummings Foundation; the Rhoades Foundation; the Eloise 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 Franke Institute for the Humanities at the University of Chicago; and the Friends of the Smart Museum. Additional support for specific programs is listed in the descriptions below or with the exhibition descriptions, pp. 40–45.

# Public Programs

## 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 Donnelley, 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 Flossmoor and 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 a performance of stories and music by the late jazz artist Ameen Muhammad.

### 7/21 and 8/11/02 Public Exhibition Tours

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



Senior Curator Richard Born discusses outsider art with panel members at the *Outside In* opening (7/11/02).



A girl makes art with her father inspired by *Outside In* at Family Day (7/14/02).



Joel and Carol Honigberg with Professor Reinhold Heller at the opening of *Confronting Identities* (10/3/02).

## Confronting Identities in German Art: Myths, Reactions, Reflections

### 9/10/02 Preview Lecture and Panel Discussion

Guests attended a lecture by Charles W. Haxthausen, 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, Jay A. Clarke, Associate Curator at the Art Institute of Chicago, and Margaret Olin Professor at the School of the Art Institute. Organized in cooperation with the Goethe-Institut Inter Nationes Chicago. Co-sponsored by the Art Institute of Chicago and held there in conjunction with the exhibition *German Art: Representing the Past*.

### 9/30–12/2/02 Film Series

Showcasing the richness of cinema in East and West Germany between 1950 and 1980, this series highlighted film culture's engagement with politics. Curated by James Cantarella, graduate student studying Germanic and cinema studies at the University of Chicago, and organized by Jacqueline Terrassa. Screened at Max Palevsky Cinema in Ida Noyes Hall, and co-sponsored by DOC Films, University of Chicago, in cooperation with the Goethe-Institut Inter Nationes Chicago.

### 10/3/02 Opening Reception

In celebration of the exhibition opening and Germany Unity Day, German Consul General Alexander Petri welcomed guests. After brief remarks by Eric Santner, Department Chair of Germanic Studies at the University of Chicago, exhibition co-curator Professor Reinhold Heller, introduced the exhibition. Co-sponsored by the German Consulate General.

### 10/10/02 Educators' Open House

Educators toured *Confronting Identities* with Jacqueline Terrassa and discussed museum resources for their students with education staff.

### 10/20/02 Gallery Talk

Led by Celka Straughn, Ph.D. candidate in Art History at the University of Chicago and exhibition catalogue contributor.

### 10/26/02 Humanities Open House

Professor Reinhold Heller led guests on a tour of the exhibition.

### 10/31/02 Lecture

Françoise Forster-Hahn, Professor of Art History at the University of California, Riverside, addressed Germany's search for national identity in the period between the Napoleonic Wars and German Empire.

### 11/9/02 Collectors Series

Museum members joined Stephanie D'Alessandro, Assistant Curator at the Art Institute of Chicago, Professor Reinhold Heller, and Mellon Projects Curator Elizabeth Rodini in a discussion that featured German print portfolios in the Smart Museum's collection not on view in the exhibition.

### 11/14/02 Lecture

Lisa Saltzman, Professor of Art History at Bryn Mawr College and Fellow at the Radcliff Institute for Advanced Study, spoke on Gerhard Richter's Bader-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.





Dana Feitler Director Kimerly Rorschach, Professor Linda Seidel, and exhibition co-curator Elizabeth Rodini enjoy the opening reception of *Confronting Identities* (10/3/02).



Elizabeth Rodini, Stephanie D'Alessandro, and Professor Reinhold Heller, Assistant Curator at the Art Institute of Chicago, discuss German print portfolios with museum members (11/9/02).

### 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-curator.

#### 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, 2/23/03 Public Exhibition Tours

#### 3/6/03 Lecture

Richard Gordon, author of *Image and Value in the Graeco-Roman World: Studies in Mithraism and Religious Art*, spoke on Greek and Roman religious and magical practices.

#### 3/15/03 Collectors Series

Ian Moyer, Richard A. Born, and Elizabeth Rodini 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 Ehrenkranz Collection of Japanese Lacquer Boxes

#### 1/23/03 Opening Reception

Anne Rose Kitagawa, 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 led by Ikuko Armandi.

#### 2/16, 3/16/03 Public Exhibition Tours

#### 3/9/03 Museum Tour

Kris Ercums, Smart Museum curatorial intern and Ph.D. candidate in Art History at the University of Chicago, led visitors on a tour of the East Asian Gallery and exhibitions *Reflections of Beauty* and *Symbol and Substance*.

### The Painted Text: Picturing Narrative in European Art

#### 4/11/03 Lecture

Leonard Barkan, Arthur W. Marks '79 Professor of Comparative Literature at Princeton University, gave a lecture entitled *Words on Pictures*.

#### 4/25/03 Lecture

Steven N. Orso, Honorary Fellow in the Department of Art History at the University of Wisconsin-Madison, spoke on *The Primacy of Toledo: Cardinal Bernardo de Sandoval y Rojas and the Chapel of Our Lady of the Sagrario*.

#### 5/14/03 Lunchtime Talk Series

Led by Elizabeth Rodini.

#### 6/7/03 Public Exhibition Tour

Held in conjunction with the Hyde Park—University of Chicago Arts Fest.



Visitors tour *Symbol and Substance* (1/23/03).



Exhibition curator Anne Rose Kitagawa, Assistant Curator of Japanese Art in the Department of Asian Art at the Arthur M. Sackler Museum, with Smart Museum board member Robert Feitler at the *Symbol and Substance* opening reception (1/23/03).

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

#### 4/24/03 Opening Reception

Kimerly Rorschach, photographer Dawoud Bey, and radio producer Dan Collison offered brief remarks, and Stephanie Smith, Jacqueline Terrassa, and high school students Sara Azarmi, 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 Finitzo discussed her work with Judy Hoffman, Visiting Lecturer 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 Ornelas and William Estrada, Director and Associate Director of the Yollocalli 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.

#### 5/18, 6/8/03\* Public Exhibition Tours

\*6/8/03 tour led by Kenwood Academy students Charles Cain, Kenneth Roberson, and Steven Sinclair, and held in conjunction with the Hyde Park—University of Chicago Arts Fest.

#### 6/6/03 Lunchtime Talk Series

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.).





Museum members tour *Sacred Fragments* with Ian Moyer, exhibition co-curator and Ph.D. candidate in the Committee on the Ancient Mediterranean World at the University of Chicago (3/15/03).

Dan Collison and Dawoud Bey at the opening of *Dawoud Bey: The Chicago Project* (4/24/03).

Kenwood Academy students Charles Cain and Steven Sinclair lead visitors on a tour of *Dawoud Bey: The Chicago Project* at the exhibition opening (4/24/03).

#### 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.

#### 11/10/02 *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.

#### 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 tableau vivant, art activities and music.

#### 12/8/02 *Family Open House*

Families gathered at the Smart to make personalized winter greeting cards, socialize, and enjoy holiday treats.

#### 1/8/03 *Lunchtime Talk Series*

Smart Museum Dana Feitler Director Kimerly Rorschach kicked off a new monthly series of short lunchtime talks by discussing Walt Kuhn's 1919 painting *The City*.

#### 2/12/03 *Lunchtime Talk Series*

Stephanie Smith offered a behind-the-scenes look at highlights from the museum's photography collection.

#### 2/13/03 *S.M.A.C.: Love Study Break*

University of Chicago students took a break from studying by participating in a love-themed gallery treasure hunt, decorating cards, and making origami valentines at the Smart Museum.

#### 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.

#### 3/12/03 *Lunchtime Talk Series*

Richard A. Born discussed new acquisitions in the museum's modern American and European decorative arts collection.

#### 4/9/03 *Lunchtime Talk Series*

Education Assistant Amanda Ruch discussed prints in the museum's collection by twentieth-century German artist Käthe Kollwitz.

#### 4/10/03 *Art To Live With: Shoreland Study Break*

After a brief introduction to the Art to Live With program, Shoreland dorm residents toured the museum's galleries and enjoyed treats baked by resident heads.



Art educators from different art museums and contemporary art centers discuss teen programs in conjunction with *Dawoud Bey: The Chicago Project* and *Group Portrait* (5/6/03).

Making art together at Art Afternoons (6/03).

#### 5/1/03 *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.

#### 5/9/03 *S.M.A.C.: Code Word: Fabulous*

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.

#### 5/12/03 *Art To Live With: Burton Judson Study Break*

Education intern Nathaniel Prottas 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.

#### 5/15/03 *Art To Live With: Max Palevsky Study Break*

Nathaniel Prottas 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.

#### 6/11–6/25/03 *Art Afternoons*

Every Wednesday afternoon during the summer, dozens of children, parents, and caregivers worked on a different art project including elaborate construction paper hats, relief prints, mosaics and more.

#### 6/12/03 *Student Organization Event*

The Department of English Graduate Student Policy Committee held their annual end-of-the-year buffet reception in the Vera and A.D. Elden Sculpture Garden.



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

# Sources of Support

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Dana Feitler Director Kim Rorschach and Smart Museum board member Bob Donnelley at the opening of *Outside In* (7/1/02).



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## 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
FY 2002 Credits	33,000
<b>Total Revenue</b>	<b>2,121,000</b>

### 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
<b>Total Expenses</b>	<b>2,121,000</b>

Net operating results

0

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