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

Ernst Ludwig Kirchner, Japanese Acrobats (Japanische Akrobaten), 1903, 74
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Art in Context (6th grade), and Art in Context (7th-i2th grades) enable young students to experience the museum and

Last year was an opportunity to reflect on the Smart Museum of Art's progress as we celebrated its thirtieth anniversary year. The season began on November 12, 2003, when a new chapter in the museum's growth was ushered in with a dinner honoring its most devoted friends and supporters (see p. 68).

That event was part of an ongoing process of examination and reflection. Careful planning both guides and inspires dynamic institutional growth, and during 2003-04 the Smart completed an ambitious new strategic plan. This initiative built on the success of the previous ten-year plan, which was created in 1997 with guidance from the consulting firm McKinsey & Company. By the start of 2003, the Smart had achieved the goals it had outlined in 1997. In just six years, under the leadership of director Kimerly Rorschach and with the active involvement of its board and staff, the museum had doubled its attendance and nearly tripled its budget, secured a major endowment for art acquisitions, completed the $2 million Silver Anniversary capital campaign, renovated its current facilities, expanded its collections and educational programs, and significantly raised its profile locally, nationally, and internationally.

In 2003-04 the Smart Museum, with the assistance of consultants Nancy L. Presley and Associates, worked closely with members of the artistic, civic, local, and university communities to craft institutional goals for the next five years. At one discussion, Neil Harris, board member and Professor of History at the University of Chicago, proposed that the Smart seek to establish a role for the museum as a place where different ideas and people can interact, both intellectually and socially. As the University of Chicago's art museum, the Smart is especially well positioned to perform this role. Using its collection as a resource, its education, exhibitions, and publications programs involve faculty and students in interdisciplinary activities focused on the visual arts. Such programs also provide those outside the university community with access to the intellectual resources of the institution while making it possible for students and faculty to engage with the broader public. In this dynamic role the Smart best fulfills its educational missions.

Building on these ideals, the museum's new strategic plan reinforces its core values: education, ideas, scholarship, quality, intimacy, aesthetic vitality, and access. It also addresses the Smart's need for expanded facilities and even more robust endowments that will mark its level of ambition and sustain its success.

At the Smart, we believe that engagement with original artworks is central to understanding intellectual, social, and artistic ideas. Our collections serve as a primary source for study within courses and as subjects of new research. Temporary exhibitions and long-term displays enable us to contextualize the work of individual artists and explore broader themes as well. They also provide stable examples that educators from the primary to the graduate level can rely on as they develop their own curricula. This past year 232 objects entered the collection, the most in any one year in the museum's history. These ranged from a hanging scroll by Chinese master Qi Baishi, given by Marilynn B. Alsdorf in honor of Richard A. Born's twenty-fifth year as a curator at the Smart, to Romare Bearden's 1975 collage Farewell in New Orleans, given by William M. and Elisabeth Landes, to the Geddy Collection, the rare group of nineteenth-century photographs by Timothy O'Sullivan and William Bell featured on pages 34-35. Many of these works were donated to mark the Smart's thirtieth anniversary, and we are grateful to those many supporters who celebrated this occasion with gifts to the Smart. Five other exhibitions highlighted each of these works on pages 16–18. The Smart now holds a collection of nearly 9,000 objects.

The exhibitions planned and presented in 2003–04 illustrate how the museum approaches its educational mission. One of last year's major enterprises took place behind the scenes, as plans for the exhibition Between Past and Future; New Photography and Video from China entered their final stage. Co-curated by Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Art History at the University of Chicago and Consulting Curator at the Smart Museum, and Christopher Phillips, Curator at the International Center of Photography in New York, Between Past and Future is a model for collaboration at the curatorial and institutional levels. This major exhibition will be featured in our 2004–05 Bulletin; it opened at the New York venues in June 2004 and at the Smart Museum and the Museum of Contemporary Art, Chicago, in October 2004. Another example of collaboration was out view at the Smart in fall 2003. The paired exhibitions Hiroshige Sugimoto: Sea of Buddha and Visual Manifests: Meditative Traditions in Japanese Buddhism expanded each other's interpretive possibilities; visitors could consider Sugimoto's contemporary photographs within the context of formalism and conceptual art, or as extensions and even manifestations of Japanese Buddhist thought. In turn, Sugimoto's work elucidated the role of perception in traditional Buddhist art from Japan. Organized by the Smart's Curator Stephanie Smith and by Curatorial Intern and Ph.D. candidate Kris Eccles, respectively, these exhibitions involved University of Chicago faculty in related programs and coursework, and were used actively by local elementary schools in a variety of multi-visit programs.

This in-depth approach to programming extends to the Smart's school outreach programs. In 2003-04, the educators, parents, artists, and administrators who form the museums Education Advisory Committee guided the Smart staff as they developed a new sequence of multi-visit programs. Together, Art in Focus (4th–5th grades), mOnART Exploration (5th–6th grades), and Art in Context (7th–12th grades) enable young students to experience the museum and
increase their knowledge of art as they advance from year to year. The Smart is nearly unique in this sequential, comprehensive approach to education at the primary and secondary level. In addition to serving as a place to encounter important ideas, the Smart is also a place for people to gather and enjoy art in a social context. Our members and supporters enjoyed new opportunities to gain access to our collection, staff, university faculty, and to the content of our exhibitions through new programs such as intimate curator tours and preview dinners. Now in its third year as a university-sponsored student organization, the Smart Museum Activities Committee—a group of undergraduates that plans art events with and for other University of Chicago students—drew a total attendance of 1400 to its open houses, study breaks, talks by arts professionals, student art shows, and gallery trips. Young professionals, including many University of Chicago alumni and students in the professional schools, had a similar chance to learn about art in an informal and more social setting as part of SmartSet, a new membership program launched in the fall. Our family programs also drew new members and attracted large crowds during the academic year as well as to the summer series Art Afternoons.

The Fifth Joseph R. Shapiro Award Dinner closed this year of achievement and highlighted the Smart’s relevance within Chicago and the broader arts community. Thanks to the leadership of our benefit chair Allen M. Turner, over 450 guests gathered to honor Susan and Lewis Manilow for their contributions to the arts in this city and beyond, and to hear keynote speaker Thomas Krens, Director of the Solomon R. Guggenheim Museum, describe strategies for building museum collections. The evening raised $262,000 to support the Smart’s educational activities and operations.

Mission Statement

As the art museum of the University of Chicago, the David and Alfred Smart Museum of Art promotes the understanding of the visual arts and their importance to cultural and intellectual history through direct experiences with original works of art and through an interdisciplinary approach to its collections, exhibitions, publications, and programs. These activities support life-long learning among a range of audiences including the university and the broader community.
Into Practice: Contemporary Artists and Research Universities

Laura Letinsky and Stephanie Smith

Advancing the arts at the University will require overcoming what John Dewey described as "the odd notion that the artist does not think and [that] a scientific inquirer does nothing else."

—Study group report, "The Future of the Arts at the University of Chicago," 2001

In 1831, the painter John Trumbull sold a selection of his works to Yale University, secured a commitment from the university to build a museum to house them, and designed the building, which opened a year later as the Yale University Picture Gallery with displays of work by Trumbull and others. America's first university art museum thus grew out of a school's commitment to presenting and preserving the work of a living artist, and out of that artist's belief that the university itself would provide an ideal context for it. That foundational moment—with its intertwined commitment of artist, museum, and university—seems worth remembering now, at a time when several major educational institutions, including the University of Chicago, are rethinking the role of the arts on their campuses.

Although much has changed in the nearly two centuries since the Yale museum was founded, research universities still have much to offer to contemporary visual artists, and those artists have much to give in return—much more, these days, than a few paintings. We believe that a mutually supportive relationship among artist, museum, and university can work best when the making of art is deeply integrated into campus life and regarded as an intellectual practice absolutely in line with universities' broader educational and research goals, and when art practice is deeply integrated into campus life. At the University of Chicago we see clearly the benefits of this approach for our students, faculty, and broader community. Outmoded notions about art as an unthinking or purely craft-related activity block such efforts, as do more mundane logistical challenges. Still, from our perspectives as a professor in the university's studio art program and a curator of contemporary art at its university museum, we see great potential to involve contemporary artists more fully in the life of our institutions.
In recent decades, such opportunities have arisen in tandem with major changes in the visual arts. One crucial shift is the emerging paradigm of the artist as thinker, using his or her work as a way to engage with the worlds of political and social activism, the environment, identity issues, museum practices, and so on. This may not seem like a new idea, for of course art making has always required thought, and it has occasionally involved research that more obviously parallels other kinds of intellectual inquiry. Renaissance artists such as Leon Battista Alberti and Piero della Francesca, for example, explored color, optics and perspective as they sought to perfect painting techniques, and shared their findings through texts that combined scientific information, aesthetic theory, and practical advice. They grounded their studies in their experience as practicing artists: Alberti began his famous treatise On Painting (1435) by noting that “In writing these very short remarks on painting, to make what I say quite clear I shall first take from mathematicians those things that have to do with my theme....but in all my talking I urge strongly that what I may be thought of as writing of these things as a painter not a mathematician.” Artists of Alberti’s age drew not only on such technical knowledge, but also on their familiarity with a wide variety of humanist subjects—literature, history, religion, philosophy—in the form of source material for their richly allusive images.

As John Dewey reminds us in his reference to the “odd notion that the artist does not think,” the intellectual aspects of art practice have not always been obvious. “Indeed, thought is often seen as subsidiary to or disconnected from craft, not an integral part of the creative process. An important corrective to such perceptions emerged in the late 1960s, through the international development of avant-garde strategies that eventually coalesced under the label “conceptual art.” At that time, a number of artists came to locate art not only within tangible objects like paintings or sculptures but also in idea and process; they also emphasized the artist’s role as a generator of ideas rather than as a maker of objects. Eleanor Antin and Hans Haacke, for instance, made art from the processes of collecting, interpreting, and presenting data—basic elements of scholarly research. Many subsequent artists built on such practices, pursuing art as a form of intellectual inquiry. To name just a few examples, since the late 1970s artists such as Cindy Sherman have both responded to and helped shape postmodern ideas about representation, while during the 1990s artists like Renee Green and Mark Dion asserted the model of artist-as-researcher by appropriating the methodologies and visual languages of scholarly disciplines such as anthropology into their own work.

Such shifts in practice have highlighted the ways in which artistic production can parallel the sort of intellectual activity that occurs within universities. Research-driven work, however, is not the only type that can contribute to an academic setting. Artists offer many ways of making meaning through play, for example, or by creating opportunities for experiences and encounters that are irrevocable to language, or by reminding all of us of the ways that knowledge emerges through the creative acts of making of art and sharing it with the world. In these and many other senses, contemporary artists have found new methods of pursuing art as a thoughtful and engaged endeavor, demolishing the silly but still lingering romantic myth of the muse-inspired artist working alone in a secluded garret.

In tandem with these changes within the visual arts, university administrators and faculty have begun to pay more attention to the gains of incorporating all kinds of artists—from actors to musicians to sculptors—more fully into their academic communities. Recently, major universities from Berkeley to Yale have been rethinking the role of the arts on their campuses, and in the process have been re-imaging how contemporary artists can best work with, and within, universities. Although it will take some time for these initiatives to be fully enacted, and longer still before their impact can be assessed, they suggest some exciting possibilities for inventive and productive relationships between universities, their museums, and contemporary visual artists.
Our institution’s most recent efforts have been propelled by the 2001 report “The Future of the Arts at the University of Chicago.” The product of a study group led by then Provost Geoffrey Stone, this report acknowledged the strength of activities already underway. It also, though, recognized the problem that serves as this essay’s epigraph—a tendency in some quarters of the university to see the practice of the arts as an unthinking pastime—and recommended that new resources be used to address the problem.

One key product of this report was a new umbrella entity, the Arts Planning Council (APC), which consists of appointed members from arts organizations, central administration humanities division, and the faculty. As universities have grappled with the question of what scope makes developing a shared vision a challenge, and renders bodies like the Arts Planning Council in Chicago, the APC became an “organized research unit” (one of the University of California’s standard administrative divisions) and that initial “research” designation has remained at the core of its activities. As its mission states, the APC is meant to “create a deeper appreciation within the academic community of art-making as a vital form of research that both interprets and reimagines our world.” The center provides a forum for interdisciplinary conversations between faculty and graduate students, which in turn have led to a series of symposia exploring the role of the arts within the university. These gathered artists, scholars, arts professionals, and students to investigate topics such as “Arts/Intellectuals/Institutions” (2001) and “When is Art Research?” (2002). This approach emphasizes artistic practice within a university as valid because of the kinds of intellectual work artists do.

In addition to these traditional textual modes of scholarly research—research presented through papers and discussion in a symposium, colloquium, or course—the APC supports art making through a series of artists’ residencies that link the Berkeley Art Museum, the university’s studio art program, and faculty from various disciplines. For instance, a poet in the English department recommended visual artist Helen Mirra to the Consortium as a potential visiting artist (Mirra is Senior Lecturer in the Committee on the Visual Arts and the Committee on Cinema and Media Studies at the University of Chicago). The APC then helped broker a residency that included an innovative studio art course, which enabled Mirra to pursue what has since become an important new direction in her own work. Her residency also included an exhibition in the university museum and several public programs, thus generating a richly interrelated set of experiences for Berkeley faculty, students, the museum’s audiences, and the artist herself.

In other cases, suggestions have come from the museum to the Consortium; when the Berkeley Art Museum hosted a traveling exhibition of work by Fred Wilson, he was able to do an APC residency that resulted in a new site-specific work created in collaboration with Berkeley students and departments. In practical terms, the division of labor has followed logical lines, with the museum handling exhibitions and related programming; the studio department managing the courses, and the APC organizing non-exhibition-specific public programs. However, the center is still determining how to strike a balance among the different stakeholders and engage all of them in the process. This is crucial as a means to generate the best ideas, to ensure successful residencies, and as a way to avoid any perception that one party is imposing its choices on the others.

The experience of the Massachusetts Institute of Technology offers other potentially useful models. There, an Office of the Arts coordinates a number of arts-related activities and administers a program of foundation and departmentally sponsored artists’ residencies on campus. At MIT, however, work with contemporary artists seems slightly less centralized than at Berkeley, perhaps in part because of the existence and historically important and ongoing program, the Center for Advanced Visual Studies (CAVS). The late artist Gyorgy Kepes—who had pursued an interdisciplinary approach to teaching and making art first at the Bauhaus and then at the Illinois Institute of Technology prior to his work at MIT—founded the center in 1968 as a means of introducing artists, scientists, and technologists together for collaborative projects. CAVS is still active at MIT and is currently directed by artist and MIT faculty member Kryszof Wodicka. The center supports long-term collaborative research projects such as Wodicka’s Interactive Design Group—which has recently produced works such as the Do-Armor series of wearable, multimedia sculptures. Recently, CAVS expanded its program with a series of lectures and short-term residencies for visiting artists. While directly linked to MIT’s studio art program, the center also works more broadly across campus to foster interactions between disciplines. However, CAVS is no longer the only entity supporting artistic research or the integration of artists into MIT’s culture; both the Office of the Arts and the prestigious List Center for Visual Arts also offer artists’ residencies. While these entities occasionally coordinate their activities, each has its own needs and areas of focus: CAVS is driven largely by the interests of its faculty participants; the List by its commitment to cutting-edge contemporary visual art, and the Office of the Arts’ residency program by the needs of students and departments across the university.

At the University of Chicago, we can learn from these models as well as from other programs that are already in place here on campus. A residency program for visual artists, coordinated in tandem with the Arts Planning Council, could foster greater interaction between the Smart Museum, the Department of Art History, and the Committee on the Visual Arts while reaching out to other university audiences, much like the centers already in existence (i.e. the Centers for Cinema and Media Studies, Gender Studies, and the Study of Race, Politics, and Culture). It might also build on the success of the University’s Franke Center for the Humanities, which hosts visiting scholars for long-term fellowships; the Franke holds special interest because of the resources that it makes available to participants as well as for the quality of intellectual exchange that it seeks to foster among each year’s fellows.

A long-term residency program could also complement the Presidential Fellows in the Arts series, a new program cosponsored by the Arts Planning Council and the office of the University of Chicago’s president. This program brings three high-profile artists (of any discipline) to campus each year for short-term residencies that combine a public program with a private seminar or class. This residency promises to emphasize art as an intellectual activity aligned with the university’s other research goals; David Levin, an Arts Planning Council member and chair of the Committee on Theater and Performance Studies,
remarked in a campus news article that initial
classmate Anna Deveare Smith, "brings a searing
intelligence to the work that she does," and
noted that she is an "important and innovative
thinker who can help us as a university com­
community enter into a dialogue on the place of
the arts in the academy, and the place of the
academy in the arts."

Both of the two types of university-wide
arts initiatives that we have addressed so far—an
umbrella organization that articulates an arts
agenda and fosters communication and collab­
oration across campus, and an artists' residency
program—offer clear benefits to students, faculty,
and the university as whole. But there is yet
another way to help structure such relationships:
by fostering the more focused interactions that
develop out of the naturally close connection
that can exist between a studio art program and
a university art museum. For example, an especi­
ally symbiotic connection seems to be devel­
oping between UCLA's Hammer Museum and its
studio arts department. High-level artists and
critics visit campus not only for the Hammer
Lectures series but also for the UCLA Department
of Art Lectures, which are organized by faculty
member and artist Catherine Opie and hosted
by the Hammer. New programs include a mini­
course that allows art students to get one course
hour of credit for attending and writing about
a series of public programs (for instance, artists' lectures and gallery talks), and an "artist appren­
ticeship" in which art students work closely with
the professional artists who have come to campus to create new works for the museum's Hammer
Projects exhibition series. More informal inter­
actions between museum staff and studio art
faculty and students are taking place at a number
of institutions around the country. Lack of time
to brainstorm or implement new programs,
lack of money for implementation, differences
in mission or taste, and political divisions are
all potential roadblocks to greter integration,
but some level of collaboration always exists.

As is the case at these other universities, the
University of Chicago, the Smart Museum and
the Committee on the Visual Arts (COVA) work
together in many ways. The museum and studio
program share visiting artists for critiques, lec­
tures, and other programs. Studio art students
benefit greatly from opportunities such as intern­
ships and docent positions in the museum, and
each year one of the Smart's curatorial interns—
typically an art history graduate student—works
securely with MFA students on the production of
the MFA exhibition, thus bridging art history,
the museum, and the studio program. Studio
classes visit the museum's special exhibitions
and permanent collection displays to experience
actual objects presented through thoughtful
installations, and to closely examine objects not
on display. The Smart's curators and educators
also participate in critiques and studio visits;
faculty and alumnae have also been included in
the Smart's exhibition and its collection. In addi­
tion, COVA's activities link to others throughout
the university on a curricular level, with faculty
jointly appointed in Cinema and Media Studies,
cross-listing of courses in Gender Studies, and
student research that spans a wide range of
fields that include not only art history and
cinema but also mathematics and virology.

We strive to teach and present art as a commu­
icative activity, a means of engaging in an active
dialogue with the world.

On a physical level, changes are underway
that will increase opportunities for meaningful
collaboration between COVA and the Smart
Museum. Fundraising has begun for improved
and expanded facilities for both the museum
and for the new, student-oriented Center for
the Creative and Performing Arts (a laboratory
for the visual, musical, and performing arts).
Planned new museum facilities will comprise
additional galleries, an auditorium, study rooms,
and offices for visiting scholars and artists, as
well as public and support spaces. The planned
new arts complex will, for the first time, bring
together music, theatre, film, and the visual arts,
including student exhibition and performance
spaces, studios, darkrooms, classrooms, places
for practice and rehearsal, and an all­
important café around which artistic activity
can germinate. In addition to providing new

Studio art professor Dianna Frid (left, holding notebook) and interim Director Jacqueline Terrassa (center) lead COVA students through the exhibition Between Past and Future: New Photography and Video from China.
opportunities for interdisciplinary work for students and faculty, both expansions will allow more and better ways for artists to fully integrate themselves into campus experience.

During this time of assessment and new initiatives, continuing to raise the question of how artists can help the University of Chicago do what it does best remains critical. We understand that artists' scientiffc, and humanists' thinking are related, independent activities and that our university supports interdisciplinary work on a deep level. Looking at the landscape across the country, it seems clear that undertakings such as artists' residency programs can help propel the development of a supportive climate for the arts, but also that they are likely to be most effective when conducted in broad-based collaborations that play to participants' strengths and that have active support from the highest levels of the administration. We also want to remind our readers that much of what is in place today at the University of Chicago began not through formal programs and physical structures, but rather through informal dialogues and the conviction of people throughout the campus that art is a valuable enterprise. Given the quality of creative activity already at play here at Chicago, we celebrate the new interest in and efforts toward creating a more supportive logistical and philosophical platform on which to sustain and fertilize the university's cultural life. With this support and with a broad base of interaction among students, faculty, museum staff, and audiences through both existing and planned structures, we are approaching the sort of critical mass that can sustain a truly lively forum.

Laure Letinsky is Associate Professor in the Committees on Cinema and Media Studies and Visual Arts and a Director of Graduate Studies in the Committee on the Visual Arts, University of Chicago. Stephanie Smith is Curator at the Smart Museum of Art, University of Chicago. We thank the following colleagues for sharing information for this text: Cassandra Colinzz, Head of Academic Initiatives, Hammer Museum, University of California, Los Angeles; Kimberly Davenport, Director, Rice University Art Gallery; Jane Faner, Director, List Visual Arts Center, Massachusetts Institute of Technology; Pamela Franks, Curator of Academic Initiatives, Yale University Art Gallery, Jennifer Gross, Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, Claudine Gourlay, Director, Institute of Contemporary Art, University of Pennsylvania; Anna Harrold, Deputy Director of Programs, Yale University Art Gallery; Michelle Osborn, Director of Student and Artist Residency Programs, Massachusetts Institute of Technology; Michelle Rabin, Associate Director, Consortium for the Arts and Arts Research Center, University of California, Berkeley, and Meg Rotter, Center for Advanced Visual Studies, Massachusetts Institute of Technology.

Notes

1. The Yale University Picture Gallery is now the Yale University Art Gallery. We thank Kimberly Brooks, Susan Dusa Felder, Director of the Smart Museum, for reminding us of the Ballantyne-Yale connection in The History of Display Why Did Universities Have Museums? (Yale University, Chicago, IL, July 9, 2004).
3. For more on Dewey's thinking about the role of artists in society, see his classic book Art as Experience, first published 1934. For the quote used within "The Future of the Arts at the University of Chicago," see Art as Experience (Pennige Books, 1981) 23.
4. In addition to the examples discussed within the body of this text, Yale University and the University of Pennsylvania are both pursuing new initiatives. As part of a broader campus planning initiative, Yale developed its Arts Area Plan in the mid-1980s, which led to plans for an extensive renovation of its art halls, including, among others, a museum, art history department, and schools of architecture, and drama. In addition, a broad curricular review has encouraged better integration of the practice and study of the arts and the deeper use of all Yale's collections in courses across the university. The Yale University Art Gallery has also initiated a residency program designed to give contemporary artists access to the university's museums. At Penn, a major new fund - The Facility and Jerry Spiegel Fund to Support Contemporary Culture and Visual Art - sponsors public programs,''' events, student receptions, and short-term artists' residencies. Although administered by the provost's office, the fund's activities center on an annual symposium held in conjunction with an exhibition at the university's Kiefer edge gallery, the Institute of Contemporary Art (ICA). The symposium is designed to raise the level of conversation among Penn's students and faculty about art - particularly art that crosses disciplinary and cultural boundaries," according to ICA's promotional material for the first Spring Symposium, "Interstices" (2001). Pamela Franks, Curator of Academic Initiatives, Yale University Art Gallery, in conversation with Stephanie Smith, March 24, 2001.
5. The Consortium also supports two programs that existed prior to its formation: Architect, Berkeley-X, a collaborative outreach program, and the Collegium on Air, Technology, and Culture, a monthly interdisciplinary lecture series that brings high-profile artists and scholars to campus for public lectures. Michele Rabkin, ARC Administrator, in conversation with Stephanie Smith, August 25, 2004.
9. CAVS staff choose artists for their residency program. Some DUC residencies have also involved AIR - for instance, artist Paul Weller's brief had an AIR residency and an off-campus exhibition at UNCG. But according to AIR's Michele Osborn, no formal mechanism exists to connect the two programs because "AIR does not wish for there to be any expectation that an AIR residency program is meant to give artists an opportunity to exhibit, as it does not necessarily require an exhibition as a product, although it does require substantive interaction with students. Michele Osborn, Director, Student and Artist in Residence Programs, Office of the Arts, MIT, in conversation with Stephanie Smith, August 24, 2004, and Jane Farver, Director of List Visual Arts Center, MIT, in conversation with Stephanie Smith, August 25, 2004.
10. The AIR program includes several different types of residencies, all tied to different funding sources. (Especially useful) is the department-based residency. Departments that wish to work with specific artists apply to the Office of the Arts a student panel reviews applications and decides which proposals to support each year. Residents are allotted their financial support from the Office of the Arts with the remainder supplied by the department; the Office of the Arts also helps manage the logistics of such residencies and facilitates interactions between visiting artists and students. The AIR director builds contacts with departments across the university, and has found that graduate students often offer the most effective contact and advocacy for the residency program. Michele Osborn, op. cit.
13. The need for the Smart's expansion became clear during its recent strategic planning process, completed in spring 2004. The Smart Museum's existing activity with the university administration as well as its neighbors, including the art history department and the Court Theater, as it moves forward to the facility planning process. The idea of a new student-oriented arts facility that would include the Committees on the Visual Arts was first launched in 2001 in the "Future of the Arts at the University of Chicago," report, and is being pursued through a planning committee that includes university administrators and faculty from various departments including CCAHS, but expansions have the support of the university and have been incorporated into the current Campus Master Plan.
The Smart Museum and its adjacent Elden Sculpture Garden house over 9,000 works of art. The collection spans over 5,000 years of artistic creation, from classical Greek vases to 21st century photography, with particular strengths in modern art and design, postwar and contemporary art, Asian art from antiquity to the present, and works on paper from all periods.

Objects listed below entered the permanent collection from July 1, 2003 through June 30, 2004. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonne references follow dimensions.

- Works were given in honor of the 30th anniversary of the Smart Museum.

### European and American Paintings

#### Sarah Canright
- **American, b. 1941**
- **Untitled**, c. 1970
- Oil on canvas, in artist's original painted frame, 48 1/2 x 60 1/2 (123.2 x 153.7)
- Gift of Dennis Adrian in honor of the artist, 2003.104

#### Jasper Francis Cropsey
- **American, 1823-1900**
- **The Coast of Dorset**, n.d.
- Oil on canvas, 22 1/4 x 37 1/8 (56.5 x 94.3)
- Gift of Miranda and Bob Donnelley in honor of Richard A. Born, 2004.22

#### Eric Fischl
- **American, b. 1948**
- **Titanville**, 1986
- Oil on canvas, 106 1/2 x 142 (270.5 x 360.7)
- Gift of Susan and Lewis Manilow, 2003.146

#### Robert Lostutter
- **American, b. 1934**
- **Map to the Morning Dance**, 1972
- Oil on canvas, 53 x 36 (134.6 x 91.4)
- Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.7

#### Kerry James Marshall
- **American, b. 1955**
- **Slow Dance**, 1992-93
- Mixed media and acrylic on unstretched canvas, 75 1/4 x 47 1/4 (191.1 x 120.1)
- Gift of Roy and Mary Cullen in honor of Richard A. Born, 2003.90

### Otakar Nejedly
- **Austro-Hungarian/Czech, 1883-1955**
- **Untitled [jungle village]**, 1910
- Oil on canvas board, 12 3/8 x 15 1/4 (31.4 x 38.7)
- Gift of Roy and Mary Cullen, and Inge Maser Purchase Fund in honor of Richard A. Born, 2003.92

### Ed Paschke
- **American, 1939-2004**
- **Hijippod**, 1970
- Oil on canvas, in artist's original painted frame, 48 x 69 1/4 (121.9 x 172.7)
- Gift of Dennis Adrian in honor of Kimberly Rorsbach, 2003.103

### Augustin Portillo
- **Mexican, lives in U.S.A., b. 1960**
- **America—1.13**, 2003
- Oil on canvas, 48 x 68 (121.9 x 172.7)
- Gift of Susan and Lewis Manilow, 2003.148

### Arnaldo Roche Rabell
- **Puerto Rican, lives in U.S.A., b. 1955**
- **Beware of Who’s Sleeping Next to You**, 1991
- Oil on canvas, 77 1/2 x 77 1/2 (196.9 x 196.9)
- Gift of the Joel and Carole Bernstein Family Collection in memory of Allen Frumkin, 2003.55

### Josef Zamaral
- **Austro-Hungarian/Czech, 1899-1971**
- **Landscape**, 1920
- Oil on canvas, 18 1/2 x 21 1/4 (47 x 53.7)
- Gift of Roy and Mary Cullen in honor of Richard A. Born, 2003.90

Kerry James Marshall probes the complexities of black American experience in visually sophisticated works that range in mood from deeply humanistic to exquisitely caustic. In the early 1990s, Marshall distilled the influences of artists as diverse as Käthe Kollwitz and Bill Traylor into large-scale easel paintings that depict subjects culled from African American culture. Slow Dance combines complex visual devices with a sweet, literate subject and shows Marshall at his early best, just as he had synthesized his distinctive painting style.

The Smart Museum purchased Slow Dance shortly after acquiring Marshall's Heirlooms and Accessories (2003), a major photo-based triptych. Together these works encapsulate the range of his production over the past decade. Slow Dance enhances the museum's strong holdings of figurative painting, and as a major work by an internationally recognized artist living in Chicago, Slow Dance upholds the Smart's commitment to collecting significant works by locally based artists.
Sculpture

- **Artist unknown**, Italian, Lucca?
  Miraculous Madonna of Chioggia, 18th century
  Oval bronze plaquette, 2 6/8 x 3 1/2 (7.2 x 9.4)
  Gift of Collection of Edward A. Maser, 2003.112

- **Emile-Antoine Bourdelle**
  French, 1861-1929
  Tête d'Amourette, 1914 (plaster; bronze cast date unknown)
  Cast bronze, ed. size unknown (marked no. 1), 2 5/8 x 5 3/8 (6.7 x 13.7)
  Gift of A. L. Blinder, 2004.26

- **Romare Bearden**
  American, 1914-1988
  Farewell in New Orleans, 1975
  Cut paper, newsprint, and glossy magazine paper collage, 14 1/4 x 18 1/4 (36.2 x 46.4)
  Gift of Elizabeth and William Landes in honor of the 30th anniversary of the Smart Museum, 2004.4

- **Hugo Bootbinger**
  Austro-Hungarian/German, 1880-1934
  Milca Mayerova Dancing (April 25, 1926)
  Pencil on watercolor paper, sheet: 13 3/8 x 11 3/4 (34 x 30)

- **Horace Clifford (H. C.) Westermann**
  American, 1861-1929
  April 25, 1926
  Pencil on watercolor paper, sheet: 13 3/8 x 11 3/4 (34 x 30)
  Gift of Richard A. Born, 2004.14

- **John Dowell**
  American, b. 1941
  To See Through, 1978
  Pencil on wove paper, sheet: 12 1/8 x 14 11/16 (30.8 x 37.3)
  Peace of Mind (Der Friede der Seele), 2003.105

- **Joseph Eberz**
  German, c. 1480-1538
  The Last Judgment (Die Letzte Gerichtung)
  Woodcut, block: 2 3/4 x 2 (7 x 5.1)
  Bartsch 39
  Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.130, and 2003.134, respectively

- **Josef Eberz**
  German, 1880-1942
  The Crucifixion (Kreuzigung), 1918
  Pencil on watercolor paper, sheet: 12 1/8 x 14 11/16 (30.8 x 37.3)
  Gift of the Joel and Carole Bernstein Family To See Through, 2003.91

- **Lyonel Feininger**
  American, lived in Germany, 1871-1956
  Sidney, New York, 1916
  Pen and ink and watercolor on wove paper, sheet: 27 1/2 x 19 5/8 (69.9 x 49.9)
  Gift of Mr. and Mrs. Stanley M. Freehling in honor of the 30th anniversary of the Smart Museum, 2004.102

- **Morris Graves**
  American, 1910-2001
  Bird, 1950
  Ink wash on wove paper, sheet: 18 3/4 x 25 1/2 (47.8 x 64.8)
  Gift of the Family of Leo S. Guthman, 2003.101

- **Peter Hurd**
  American, 1904-1984
  Rain Cloud, 1978
  Color lithograph on black wove paper, composition/sheet: 40 x 30 (101.6 x 76.2)
  Gift of Bill Hood, 2003.54

- **George Grosz**
  German, lived in U.S.A., 1893-1959
  Street Scene (Straßenszene), October 1916
  Pen and ink on wove paper, sheet: 23 1/4 x 18 1/8 (59 x 46)
  Gift of Mr. and Mrs. Stanley M. Freehling in honor of the 30th anniversary of the Smart Museum, 2003.102

- **Henri Matisse**
  French, 1868-1954
  Untitled (Carrière), October 1950
  Black chalk on laid paper, sheet: 18 1/2 x 12 3/8 (47.5 x 31.4)
  Gift of A. L. Blinder, 2004.26

Works on Paper

- **Romare Bearden**
  American, 1914-1988
  Farewell in New Orleans, 1975
  Cut paper, newsprint, and glossy magazine paper collage, 14 1/4 x 18 1/4 (36.2 x 46.4)
  Gift of Elizabeth and William Landes in honor of the 30th anniversary of the Smart Museum, 2004.4

In the mid-1960s, Romare Bearden began creating intricate and visually striking collages that explore African American cultural traditions and social issues. Farewell in New Orleans exemplifies the artist’s enduring interest in African American vernacular traditions as they are embodied in rituals and musical forms, and also provides insight into his complex working methods.

An important work by a major twentieth-century African American artist, Bearden’s collage provides a strong centerpiece for the Smart Museum’s nascent collection in this area, which includes works by Dawoud Bey, Kerry James Marshall, and Adrian Piper. Gift of Elizabeth and William Landes in honor of the 30th anniversary of the Smart Museum.
George Grosz was one of the most astute social critics among twentieth-century artists. Like many artists of his generation, Grosz was deeply affected by a direct experience of World War I, which instilled in him a loathing for militarism and nationalism. Street Scene dates from the time following his first period of discharge from the military (June 1915-January 1917), when, in a state of some psychological distress, he moved to come to terms with the implications of his involvement in the war. In his numerous paintings and drawings of this period, the modern city appears as a chaotic emblem of a society spinning out of control.

Otto Dix
German, 1891–1969
Lithograph, ed. 27/50, composition/sheet: 17 1/4 x 14 3/4 (43.8 x 37.6)
Korsch 61

Otto Dix
The Van (Der Krieg): Cover and Colophons, 1924
Cover and 4 colophon sheets (Mappen 1–4, Mappe 5 missing), for portfolio ed. 10/70, cover: paper-board covered in fabric with linen binding and with embossed black typeface title (in Dix’s script), closed: 20 3/8 x 15 2/1 (51.8 x 38.1 x 6.1); each colophon sheet: typeface on wove paper, folded: 18 3/4 x 14 3/4 (47.6 x 36.2)
Granvil and Marcia Specks Collection, 2003.86a–e

Otto Dix
The War (Er Krieg): Cover and Colophons, 1924
Cover and 4 colophon sheets (Mappen 1–4, Mappe 5 missing), for portfolio ed. 10/70, cover: paper-board covered in fabric with linen binding and with embossed black typeface title (in Dix’s script), closed: 20 3/8 x 15 2/1 (51.8 x 38.1 x 6.1); each colophon sheet: typeface on wove paper, folded: 18 3/4 x 14 3/4 (47.6 x 36.2)
Granvil and Marcia Specks Collection, 2003.86a–e

Giulio (di Antonio) Bonasone
Italian, active from 1531, d. after 1576
La Stazione (The Station), after a picture by Raphael, c. 1546–49
Lithograph, ed. 27/50, composition/sheet: 11 1/4 x 14 3/4 (29.2 x 37.6)
Karsch 61
Bequest of Louise H. Landau, 2003.67

Giulio (di Antonio) Bonasone
Italian, active from 1531, d. after 1576
The Mill on the River, after a picture by Ruisdael, c. 1523–74
Lithograph, ed. 27/50, composition/sheet: 11 1/4 x 14 3/4 (29.2 x 37.6)
Karsch 61
Bequest of Louise H. Landau, 2003.67

Honore Daumier
French, 1836–1904
Engraving, plate: 19x12 1/4 (48.3 x 31.1)
Bonafous-Murat 68

Honore Daumier
French, 1836–1904
Engraving, plate: 19x12 1/4 (48.3 x 31.1)
Bonafous-Murat 68

Jean-Jacques de Boissieu
French, 1836–1904
Glyptograph, one impression printed in blue and one impression printed in relief on silver foil, both on original mountings with the blind stamp of the engraver
Mauria (Saephyr), c. 1895
Engraving, plate: 19x12 1/4 (48.3 x 31.1)
Bonafous-Murat 68

Jean-Jacques de Boissieu
French, 1836–1904
Glyptograph, one impression printed in blue and one impression printed in relief on silver foil, both on original mountings with the blind stamp of the engraver
Mauria (Saephyr), c. 1895
Engraving, plate: 19x12 1/4 (48.3 x 31.1)
Bonafous-Murat 68

Francois Baryot
French, 1809–1879
Three-color chiaroscuro woodcut, image: 6 1/2 x 7 1/2 (16.5 x 19.1)
Bertsch 40 79.28
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.129

George Grosz was one of the most astute social critics among twentieth-century artists. Like many artists of his generation, Grosz was deeply affected by a direct experience of World War I, which instilled in him a loathing for militarism and nationalism. Street Scene dates from the time following his first period of discharge from the military (June 1915–January 1917), when, in a state of some psychological distress, he moved to come to terms with the implications of his involvement in the war. In his numerous paintings and drawings of this period, the modern city appears as a chaotic emblem of a society spinning out of control.

Street Scene deepens the Smart Museum’s holdings of Grosz’s art from the interwar period. In addition to providing an original example of what the artist called his “razor-sharp style,” Street Scene complements other works in the collection that capture a variety of German artistic responses to World War I. Gift of Mr. and Mrs. Stanley M. Frechling in honor of the 30th anniversary of the Smart Museum.
**Acquisitions**

**Ron Gorchov**

American, b. 1941

*Untitled*, 1979

Color lithograph, ed. 80/200, composition/sheet: 30 x 22 1/2 (76.2 x 57.2)

Gift of Isaac S. and Jennifer A. Goldman, 2003.82

**Robert Heinecken**

American, b. 1931

Periodical #1, 1969

Unique recollated magazine, 15 of 19 works in Periodical

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.29

**Robert Heinecken**

Periodical #1, 1971

Magazine with offset lithographs, 6 of 12

Gift at this scale: 6 larger; 10 3/16 x 7 7/8 x 3/16 (27.5 x 20.9 x 5.1)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.30

**Robert Heinecken**

Robert Heinecken... Wore Khaki, 1998

Die-cut artist’s book (Nazraeli Press), ed. 6 of 12, book: 10 1/2 x 8 1/4 x 1/4 (26.7 x 20.5 x 1.1)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.31

**Louis Jimenez**

American, b. 1940

Lowrider, 1981

Lithograph, street: 20 x 36 (71 x 94.9)

Gift of Isaac S. and Jennifer A. Goldman, 2004.15

**Emil Ludwig Kirchner**

German, 1880-1938

Gerda und Erna (Gerda and Erna), block: 16 1/2 x 12 1/2 (42 x 31.6)

Delteil 209 Ill/Ill

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.32

**Emil Ludwig Kirchner**

Japanese Acrobats (Japanische Akrobaten). 1911

Woodcut, hand colored in watercolor and printed by the artist, block: 9 1/4 x 5 3/4 (23.7 x 14.7)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.33

Although plein-air painting is often regarded as the impressionists’ quintessential medium, certain kinds of printmaking also offered them the immediacy and spontaneity they craved in their search for an art based on a direct observation of nature. Camille Pissarro was the most prolific impressionist printmaker, and during his most innovative period he supplemented etching and drypoint (which resemble drawing in the freedom of “hand” that they offer), soft-ground etching and drypoint, and aquatint, with other techniques such as aquatint and the use of granular grounds. Using an astonishing variety of strokes and textures, he exploited in The Church at Osny the print’s potential to evoke the subject of atmospheres, seen in the play of clouds scudding across the sky. Nature’s prominence is asserted by the sinuous trees, which render inconspicuous the two figures on the grass.

*The Church at Osny (L'Eglise de Osny)*, 2003-136

**Max Pechstein**

German, 1881-1955

Portrait with Scarf (Bäbka mit Kapftuch), 1920

Etching and aquatint, plate: 10 1/8 x 7 1/8 (25.7 x 20)

Kröger #120

Bequest of Louise H. Landau, 2003.68

**Lucas van Leyden**

French, 1489-1533

The Ch urch at Osn y (L'Eglise de Osny), plate: 4 1/2 x 6 (11.4 x 15.2)

Delteil 62

Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.137

**Camille Pissarro**

French, 1831-1903

The Church at Osny (L'Eglise de Osny), c. 1894

Soft-ground etching and drypoint, ed. 95/100, plate: 7 3/4 x 5 1/4 (19.7 x 13.3)

Delteil 94

Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.138

**Camille Pissarro**

Les Faneuses (Haymakers (Les Faneuses)), 1900

Etching, ed. 95/100, plate: 7 3/4 x 5 1/4 (19.7 x 13.3)

Delteil 94

Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.139

**Ferdinando Ruggieri**, designer

Achilles-Adrian 36

Engraving, sheet trimmed to plate: 10 3/4 x 9 3/4 (27.3 x 24.8)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2003.85

**Pietro von Borrep**

Italian, c. 1691-1741

Florentine Funerary Monument, Supper at Emmaus i.

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2003.86

**Jean-François Millet**

French, 1814-1875

Les Faneuses (Haymakers (Les Faneuses)), ed. 95/100, plate: 7 3/4 x 5 1/4 (19.7 x 13.3)


**Lucas van Leyden**

French, 1499-1533

The Expulsion, 1529

Engraving, sheet trimmed to plate: 6 1/2 x 4 3/4 (16.5 x 12.1)


**Kerry James Marshall**

Hemilona and Accessories, 2002

Intaglio print on paper in artist’s wooden frames with Nelsons, three parts, ed. of 3, each frame: 51 x 46 (129.5 x 116.8)

Purchase, Smart Family Foundation Fund for Contemporary Art, and Paul and Miriam Kirkley Fund for Acquisitions, 2003.120-122

**Roberto Matta Echaurren**

Roberto Matta Echaurren, called Matta

Chilien, lived in U.S.A., 1912-2002

Lithograph, proof impression of third sized state, block: 16 1/2 x 12 1/2 (42 x 31.6)

Dube 209 Ill/Ill

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.32

**Roberto Matta Echaurren**

Roberto Matta Echaurren, called Matta

Chilien, lived in U.S.A., 1912-2002

Lithograph, proof impression of third sized state, block: 16 1/2 x 12 1/2 (42 x 31.6)

Dube 209 Ill/Ill

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.32

**Jean-François Millet**

French, 1814-1875

Shepherdess, n.d.

Lithograph printed on stone cold, 13 1/8 x 9 1/3 (33.3 x 23.8)

Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.137

**Larry Stark**

American, b. 1941

On the Way to Bud’s House in the Winter of 1974, 1976

Color lithograph, composition: 21 7/8 x 31 7/8 (56.6 x 80.6)

Gift of Isaac S. and Jennifer A. Goldman, 2003.81

**Quentin de la Tour**

Italian, c. 1588-1650

Cardinal Alessandro Farnese. 1593

Engraving, plate: 3 3/16 x 2 5/8 (8.2 x 6.7)


**Louis Marcoussis**

French, 1831-1903

The Church at Osny (L'Eglise de Osny), plate: 4 1/2 x 6 (11.4 x 15.2)

Delteil 62

Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.136

**Diego de Botelho**

The Mill on the River and Maurice Dumont's Mauve (Sappho). Gift of Alan and Lois Fern in honor of the 90th anniversary of the Smart Museum.
Acquisitions

O Carol Summers
American, b. 1925
Corinth Canal, 1977
Color woodcut, ed. 34/50, sheet: 16 x 12 1/2
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.139

O Carol Summers
Vietnamese, b. 1984
Color woodcut, ed. 37/50, sheet: 29 1/4 x 21
(74.3 x 53.3)
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.140

William van Swennenburg
Dutch, c. 1681/82–1712
Superior of Emmau latter Peter Paul Rubens, 1611
Engraving, plate: 12 11/16 x 12 1/2 (32.2 x 31.8)
National Gallery of Art, Washington, D.C.
Purchase, Gift of the Smart Family Foundation
in honor of the 30th anniversary of the Smart Museum, 2003.110

O Antonio da Trento
Italian, 1510–1550?
Martyrdom of Two Saints after Parmigianino, 16th century
Three-color chiaroscuro woodcut, image size unknown, sheet: 15 x 11
(38.1 x 27.9)
Adrian 30
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.141

Henri de Toulouse-Lautrec
French, 1864–1901
La Goulue—Programme du Théâtre Libre, 1893
Color lithograph, ed. of 100
(127 x 101.6)
Commission, Smart Museum of Art, University of Chicago, Gift of the artist, 2003.52

O William Bell
American, b. in England, 1830–1910
Canyon and Headlands of the Colorado and Paria Rivers, 1872
Albumen print, vintage impression, two sheets, overall sight: 6 5/8 x 20 7/8 (16.8 x 53)
Purchase, Gift of the Smart Family Foundation in honor of the 30th anniversary of the Smart Museum, 2003.123

Henri de Toulouse-Lautrec
French, 1864–1901
La Goulue—Programme du Théâtre Libre, 1893
Color lithograph, ed. of approx. 2000,
(127 x 101.6)
Commission, Smart Museum of Art, University of Chicago, Gift of the artist, 2003.52

O Antonio da Trento
Italian, 1510–1550?
Martyrdom of Two Saints after Parmigianino, 16th century
Three-color chiaroscuro woodcut, image (trimmed to borders): 11 7/8 x 17 7/8 (28.3 x 45.4)
Bartko XI 78-28; Klopst 20
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.123

Henri de Toulouse-Lautrec
French, 1864–1901
La Goulue—Programme du Théâtre Libre, 1893
Color lithograph, ed. approx. 1000,
image: 7 3/8 x 9 5/8 (18.7 x 24.5)
Gift of Joel Snyder in honor of the 30th anniversary of the Smart Museum, 2003.51

William Bell
Group of 18 large-scale albumen prints, several of which seem meant to be combined into panoramic views, vintage impressions, various dimensions, 1872–74
Purchase, Gift of the Smart Family Foundation in honor of the 30th anniversary of the Smart Museum of Art, 2003.147.2–4–6–21

Dawoud Bey (with Dan Collison and Elizabeth Meister)
American, b. 1953
Julia, University of Chicago Laboratory Schools, 20:3 Chromogenic print and audio CD, print: 50 x 40
(127 x 101.6)
Commission, Smart Museum of Art, University of Chicago, Gift of the artist, 2003.53

Dawoud Bey (with Dan Collison and Elizabeth Meister)
Stevens, Kenwood Academy High School, 2002 Chromogenic print and audio CD, print: 50 x 40
(127 x 101.6)
Commission, Smart Museum of Art, University of Chicago, Gift of the artist, 2003.52

Dawoud Bey (with Dan Collison and Elizabeth Meister)
Stevens, South Shore High School, 2002 Chromogenic print and audio CD, print: 50 x 40
(127 x 101.6)
Commission, Smart Museum of Art, University of Chicago, Gift of the artist, 2003.53

O Antonio da Trento
Italian, 1510–1550?
Martyrdom of Two Saints after Parmigianino, 16th century
Three-color chiaroscuro woodcut, image size unknown, sheet: 15 x 11
(38.1 x 27.9)
Adrian 30
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.141

O Manuel Alvarez Bravo
Mexican, 1902–2002
The Good Reputation Sleeping (La buena fama durmiendo), 1939
Gelatin silver print, mounted on paper panel, photograph image: 7 3/8 x 9 5/8 (18.7 x 24.5)
Gift of Joel Snyder in honor of the 30th anniversary of the Smart Museum, 2003.76

The American photographer Joel-Peter Witkin stages photographs of erotic and/or grotesque subjects, and often bases his pictures on historical sources. This image is based on an early 19th-century sculpture, Canova’s Paolina Borghese as Venus Victorious. In Witkin’s mildly gothic reinterpretation of Canova’s original, Venus is portrayed by a supine, masked man. The work resonates with several themes of the postmodern art theories that rose to prominence in the 1970s and 80s, around the time Witkin made this work, including appropriation, parody, and gender construction. Witkin’s practice also fits into a long history of elaborately staged photographic tableaux, ranging from Giulia Margaret Cameron’s nineteenth century allegorical scenes through pictures made by Witkin’s contemporaries peers up to recent work by Chinese photographers such as Wang Qingsong. Like these other artists, Witkin’s work does not transcribe or document the real, and he intends to make viewers conscious of this fact not only though his choices about composition and subject matter, but also in the material properties of the image. As evident in this photograph, Witkin often manipulates the look of the final print, imparting altered effects through techniques like scratching the negative or printing through tissue paper to soften the image. Representative of significant trends in photography throughout the late 1970s and 80s, Canova’s Venus is an excellent addition to the museum’s growing collection of recent photography. Gift of Barbara and Russell Bowman in honor of the 30th anniversary of the Smart Museum.
Bernard Leach, Bowl, 2004.1

Often called the father of British studio pottery, Bernard Leach is the best-known and most prominent of the British studio potters. His return from Japan in 1920, where he had trained in traditional Japanese raku pottery, and his construction that year of a Japanese-style climbing kiln at St. Ives, Cornwall, signaled the beginning of an influential, fifty-year presence in the field. Leach incorporated the traditions of both European and Asian ceramics, never directly copying Chinese, Japanese, or Korean pieces but developing a particular sensitivity to the clays, glazes, and surface treatments used to make them. This bowl reflects his use of diverse sources, including symmetrical Chinese forms, sgraffito decoration, and English slip, or liquid clay, glazes.

The bowl is a very different type of ceramic than another piece by Leach, a covered earthenware jar with a Japanese black tenmoku glaze, which has long been in the Smart Museum’s collection. The addition of this work resonates not only with the museum’s strong holdings of twentieth-century European and American studio pottery but also with its collection of modern East Asian ceramics. Gift of James Wells.
Indian Sculpture

Ravinder Reddy
Indian, b. 1956
Girija, 2000
Painted and gilded cast polyester resin, 45 x 29 x 58
Gift of Susan and Lewis Manilow, 2003.87

Japanese Painting and Calligraphy

Artist unknown, Japanese, Meiji period (1868–1912)
Poem slip (tanazuki), ink on gold-speckled light brown paper, 14 1/2 x 2 1/2 (36.8 x 6.4)
Gift of Brooks McCormick Jr., 2003.96

Artist unknown, Japanese, Meiji period (1868–1912)
Calligraphy, late 19th century
Poem slip (tanazuki), ink on gold-specked silk, 14 1/2 x 2 1/2 (36.8 x 6.4)
Gift of Brooks McCormick Jr., 2003.97

Artist unknown, Japanese, Meiji period (1868–1912)
Calligraphy, late 19th century
Poem slip (tanazuki), ink on gold-specked white paper, 14 1/2 x 2 1/2 (36.8 x 6.4)
Gift of Brooks McCormick Jr., 2003.98

Hokusai Eikaku
Japanese, 1865–1878
Figures Seated in Meditations, 1865–68
Hanging scroll, ink on paper, painting panel: 70 1/4 x 15 3/4 (178.4 x 40)
Purchase, Paul and Ninon Kirkley Fund for Acquisitions, 2004.30

Jian (Kozuki Onko)
Japanese, 1716–1804
No. 3 (Namagiri Dzial), n.d.
Calligraphy hanging scroll, brush and ink on paper, calligraphy panel: 13 x 16 5/16 (33.5 x 41.5)
Gift of Mary S. Lawton, 2003.03

Attributed to Kano Yasumoto
Japanese, 1613–1685
Hanon and Willow Branch, n.d.
Hanging scroll, brush and ink on paper, painting: 8 3/4 x 14 (22.3 x 35.6)
Gift of James Wells, 2004.2

Negata Sakeichi, called Ittatsu
Japanese, 1751–1789
Einai, 1797
Hanging scroll, brush and ink on paper, painting: 35 3/8 x 10 3/4 (89.9 x 27.3)
Gift of Brooks McCormick Jr. in honor of Richard A. Born, 2004.18

Ohara Fudeko
Japanese, active 1st third of 20th century
Head of a Beautiful Woman (Bijinga), 1920s/30s
Hanging scroll, ink and opaque color on paper, painting: 13 7/8 x 10 3/8 (35.2 x 26.4)
Gift of Mary S. Lawton, 2003.94

Tanka Gakun (with 12 scholar-artists)
Japanese, dates unknown, late Edo/early Meiji period (mid-19th century)
Musimono of Longevity with Calligraphy, 1877–78
Hanging scroll, brush and ink on paper, painting: 53 1/4 x 13 1/4 (135.3 x 33.7)
Gift of Mr. and Mrs. Michael R. Cunningham, 2003.145

Prints

Artist unknown, Japanese, late Edo/early Meiji period (mid-19th century)
Color woodblock print with metallic inks (surimono), sheet: 15 3/16 x 20 1/8 (38.5 x 51.5)
Gift of Brooks McCormick Jr., 2003.61

Hausi Kawase
Japanese, 1853–1957
Iwai Bridge at Nako, Sakyo_lim, 1946
Color woodblock print (oban), block: 14 1/4 x 9 3/8 (36.2 x 23.9)
Gift of Brenda F. and Joseph V. Smith, 2003.70

Hausi Kawase
Moon over Nakaigawa, Sapporo, 1983
Color woodblock print (oban), block: 14 3/16 x 9 9/16 (38.1 x 24.3)
Gift of Brenda F. and Joseph V. Smith, 2003.77

Hausi Kawase
Moon at Seichoen Garden, 1938
Hanging scroll, ink (oban), block: 14 3/8 x 9 1/2 (36.5 x 24.1)
Gift of Brenda F. and Joseph V. Smith, 2003.78

Ichikawa Danjuro IX
Japanese, 1859–1903
Display of Theatrical Props, 1874
Diptych horizontal format color woodblock print (surimono), each sheet: 16 x 21 (40.6 x 53.3)
Gift of Brooks McCormick Jr., 2003.99a–c

Matsunuma Gyoensou (Matsuburo Takeda), writer of the preface, Ushikoku
Japanese, active 1835–40
Untitled (commemoration of the Ballad of Gakuen), 1856–58
Color woodblock print with metallic inks (surimono), sheet: 15 3/4 x 22 11/16 (39.1 x 52.5)
Gift of Brooks McCormick Jr., 2003.63

Matsukawa Haranzan, called Kakyo
Japanese, 1818–1882
Untitled (problem with bow and arrows accomplished by two attendants), c. 1860
Color woodblock print with metallic inks (surimono), sheet: 15 3/16 x 20 5/16 (38.5 x 51.8)
Gift of Brooks McCormick Jr., 2003.96

Roshu
Japanese, dates unknown, late Edo/early Meiji period (mid-19th century)
Untitled (Heron and Willow Branch, called No Thing INothing11Buji'), c. 1860
Color woodblock print (surimono), sheet: 17 3/8 x 22 3/8 (44.4 x 56.8)
Gift of Brooks McCormick Jr., 2003.64

In his monumental sculptures Ravinder Reddy fuses the life of India’s streets with his country’s traditional religious imagery. This work takes its subject both a contemporary Indian woman and Girija, which means “born of a mountain” and is another name for the goddess Parvati, wife of Shiva and mother of Ganesh. Reddy’s process reflects his fascination with India’s streets with his country’s traditional religious imagery. While the Smart Museum's collection includes several fine examples of traditional Indian and Gandharan art, this piece amplifies the museum’s holdings of modern and contemporary art, which are strong in sculpture and figurative traditions. Gift of Susan and Lewis Manilow.
Acquisitions

Sadanobu Hasegawa II
Japanese, 1848-1935
Untitled (kimono and fan bearing flowers), 1860-65
Color woodblock print with metallic inks and lacquer
(sheet): 15 1/2 x 20 9/16 (39.4 x 52.2)
Gift of Brooks McCormick Jr., 2003.62
Photographs
Hiroshi Sugimoto
Japanese, b. 1948
Three gelatin silver prints from the series of the same name, ed. of 25, each sheet: 20 x 24 (50.8 x 61)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.6-10
Ceramics
Ito Takan, potter
Japanese, 1841-1920
Sake Cup, 1930s-40s
Glazed porcelain with overglaze slip, 8 x 20 x 14 1/2 (20.3 x 50.8 x 36.8)
Purchase, Gift of Gay-Young Cho and Christopher Chiu in honor of the 30th anniversary of the Smart Museum, 2004.6

Korean Ceramics
Korean, Joseon dynasty (1392-1910)
Bottle, 15th-16th centuries
Glazed porcelain with overglaze decoration (Jeollu), Buncheong ware,
h. 12 1/2
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.3

O Gim Ikyeong (Kim Yikyung), called Kenzan
Korean, b. 1935
Box for Documents (Bunko), 2003
Glazed porcelain with overglaze slip, 8 x 20 x 14 1/2 (20.3 x 50.8 x 36.8)
Purchase, Gift of Gay-Young Cho and Christopher Chiu in honor of the 30th anniversary of the Smart Museum, 2004.6

Lacquer
Yoshida Junichiro, called Kenzan
Japanese, 1898-1961
Box for Documents (Bunko), 1930s-40s
Lacquer in low relief (hiramaki-e) technique on wood, 1 3/4 x 10 3/4 x 12 (4.5 x 27.3 x 30.5)
Gift of Lolli Thurm in honor of Richard A. Born, 2004.18

Photographs
Hiroshi Sugimoto
Japanese, b. 1948
Hall of Thirty Three Bays, 1995
Three gelatin silver prints from the series of the same name, ed. of 25, each sheet: 20 x 24 (50.8 x 61)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.6-10

Gam Ikyeong (Kim Yikyung), called Kenzan
Korean, b. 1935
Box for Documents (Bunko), 2003
Glazed porcelain with overglaze slip, 8 x 20 x 14 1/2 (20.3 x 50.8 x 36.8)
Purchase, Gift of Gay-Young Cho and Christopher Chiu in honor of the 30th anniversary of the Smart Museum, 2004.6

Unlike earlier generations of Korean studio potters, who performed close imitations of traditional ceramic pieces, Gim Ikyeong has studied the colors, materials, and shapes of the famed porcelains of the Joseon dynasty in order to transform these historic examples into sculptural forms of great personal conviction and contemporary vigor. The squared shape of this large vessel, along with its notched handles and high, raised foot, evoke the distinctive, ritual white ware of the early Joseon period. However, Gim created this piece on a much larger scale than such historic porcelains, thereby foreclosing its use in traditional ceremonies.

The Smart Museum's 2003 exhibition of Edo and Meiji lacquer from the collection of the Harvard University Art Museums underscored the specific artistic and cultural importance of the craft of lacquer in traditional Japanese society. This acquisition is an important addition to the decorative arts section of the Smart Museum's Japanese collection, which has been less developed than painting and printmaking. Gift of Lolli Thurm in honor of Richard A. Born.

Yoshida Junichiro is a recognized master of mid-twentieth-century Japanese lacquer art. He made this box, richly outfitted with elaborately detailed imagery, for holding poem cards, slips and other important documents. In it he employed a variety of traditional Japanese low-relief techniques and a diversity of colors and finishes. The box's cover features an exuberant, colorful scene bird in flight over a field of autumn-hued grain, while its interior surfaces are adorned with restrained, sinuous hanging branches. This unexpected pairing suggests Yoshida's desire to distinguish between the box's two roles: it functions as an object of delight when closed and a rarefied container of treasured objects when opened. The aesthetic choices and artisanal labor brought to bear on this document box reflect the high esteem that calligraphy and poetry enjoy both in Japan and in East Asian culture more generally.
GEDNEY COLLECTION OF PHOTOGRAPHS
BY TIMOTHY O'SULLIVAN AND WILLIAM BELL

Some of the most celebrated images of nineteenth-century American photography were produced during government-sponsored geological surveys that were organized to study and document western landscapes. The images captured by photographers and scientists on these expeditions opened Americans' eyes to the western frontier and have retained their iconic fascination to this day.

In 2003, the Smart Museum purchased a substantial group of works by Timothy O'Sullivan and William Bell, two survey photographers who joined the series of expeditions led by George M. Wheeler in the 1860s and 1870s. The Gedney Collection, which comprises several dozen images by O'Sullivan and Bell, is named for the family that acquired the photographs in the 1870s. They are thought to have been assembled either by J.J. Gedney, a lithographer with personal and professional connections to photographers working on the geological surveys, or by Charles DeForest Gedney, who participated in one of the Wheeler expeditions.

The collection contains 16 large-scale albumen prints by O'Sullivan, 19 large-scale albumen prints by Bell (several of which seem meant to be combined into panoramic views), and one large-scale print by an as-yet-unidentified photographer. Also included is a group of nine small photographs and one stereoscopic view by O'Sullivan. The Gedney Collection truly transforms the nature of the Smart's photography holdings, bringing a new richness to the nineteenth-century area and allowing close study of O'Sullivan's and Bell's work. It will be of enduring interest to students of a range of topics, including the history of photography, representations of landscape, and American cultural history.

Whereas the collection's O'Sullivan photographs are all well-known images, only one of those by Bell has ever been published, offering the museum a wonderful opportunity to introduce this body of work to the public. Professor Joel Snyder, who teaches the history and theory of photography in the University of Chicago's Department of Art History, has been closely associated with the Gedney acquisition. With the collaboration of Mellon Projects Curator Anne Leonard, he will curate a Mellon Projects exhibition scheduled for winter 2006 based on the collection, and write the accompanying catalogue; he will also teach a related course.

Professor Snyder's 1981 book American Frontiers: The Photographs of Timothy H. O'Sullivan, 1860–1874, was a landmark in O'Sullivan studies; now, nearly twenty-five years later, he believes there is more to be said about this important photographer. William Bell, on the other hand, is still very much a figure to be discovered; part of the exhibition's goal will be to clarify his role in the surveys and the distinctive nature of his work.

One of the most promising avenues of approach to this body of photographs is the notion of the panorama. Photographing and assembling panoramas was a very difficult process, so this mode of viewing must have been highly valued; otherwise, survey heads would never have gone to the trouble. The collection offers a rich grouping of panoramas and Professor Snyder's research will allow us to reconstruct several of the Bell panoramas and present them to today's public as they would have been seen by nineteenth-century viewers.

This purchase was made with special funds generously provided by the Smart Family Foundation in honor of the museum's 30th anniversary.
Loans

Loans listed date from July 1, 2003 through June 30, 2004. 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: Drama and Realities
April 27–July 14, 2002
Edwin Dickinson
American, 1861–1958
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 Showmen: The Leadied Glass of Frank Lloyd Wright
Frank Lloyd Wright (designer)
American, 1867–1959
Window, c. 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)
Window, c. 1909
Original wood casing with clear leaded glass and metal hardware, 33 3/8 x 35 5/8 (85.7 x 90.5)
University Transfer, 1967.87

McMullan Museum of Art, Boston College
Che secret Hill, Massachusetts
Metc: Making the Invisible Visible
February 1–May 24, 2004
Roberto Matta Echaurren (called Matta)
Chilean, lived in U.S.A., 1912–2002
Jet in space, 1949
Oil on canvas, 76 1/4 x 55 (193.7 x 139.7)
The Mary and Earle Ludgin Collection, 1986.107

University Transfer, 1967.72

Montgomery Museum of Fine Arts, Alabama
Roger Brown, A Different Dimension
April 10–June 8, 2004
Traveled to: Chicago Cultural Center, July 17–September 26, 2004
Roger Brown
American, 1941–1997
Mask for the Chairman of the Board of Directors, 1914
Acrylic on wood construction with leather things, 37 9/16 x 14 9/16 (94 x 22.9 x 35.8)
The George Veronda Collection, 1986.16

Palazzo Ducale, Genoa, Italy
L’Etat di Rubens, dimore, committen e collezionisti genovesi
March 20–July 11, 2004
Giovanni Antonio de Sacchi (called II Paradore)
Italian, Venetian School, 1483/84–1539
Mask for the Chairman of the Board of Directors, 1914
Acrylic on wood construction with leather things, 37 9/16 x 14 9/16 (94 x 22.9 x 35.8)
The George Veronda Collection, 1986.16

Smithsonian Institution Traveling Exhibition Service, Washington, D.C.
In the Spirit of Martin: The Living Legacy of Dr. Martin Luther King, Jr.
Robert Gwathmey
American, 1903–1988
From Out of the South, c. 1941
Oil on canvas, 39 1/2 x 60 (100.3 x 152.4)
The Mary and Earle Ludgin Collection, 1986.107

Long-Term Outgoing Loans to Permanent Collections

Metropolitan Museum of Art, New York, New York
On loan since September 28, 1982
Frank Lloyd Wright, designer
Sofa, c. 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

University Art Gallery, California State University, Hayward
On 8 Modern Art: Echoes of Buddhism in Western Painting & Prints
October 8, 2003–January 31, 2004
Kasun Bunsho
Patience, n.d.
Hanging scroll, brush and ink on paper, 42 7/8 x 27 3/4 (108.7 x 69.9)
Gift of Brooks McCormick Jr., 2001.89

University Transfer, 1967.72

Frank Lloyd Wright Preservation Trust, Oak Park, Illinois
On loan since January 14, 1980
George Mann Niedecken, designer
American, 1878–1945
In association with Frank Lloyd Wright Arm–Chair Rocker, c. 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
Dining Table Side Chair, 1907–10
Oak with (replacement) leather slip seat, 52 1/2 x 18 3/4 (133.3 x 46.9)
Gift of Brooks McCormick Jr., 2001.89

University Transfer, 1967.82
Exhibitions

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

Smart Museum exhibitions and related programs are generously supported by the Smart Family Foundation; the Andrew W. Mellon Foundation; the John D. and Catherine T. MacArthur Foundation; Thomas and Janis McCormick and the Kanter Family Foundation; the Illinois Arts Council, a state agency; Nuveen Investments, Inc.; the Rhoades Foundations; the Susan W. Martin Fund; the Office of the Provost and the Visiting Committee on the Visual Arts, University of Chicago; and the Friends of the Smart Museum. Additional support for specific exhibitions is listed below.

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

The Painted Text examined the complicated relationships between words and images during and following the Renaissance. Drawing on representations of ancient myths and epic poems in the Smart Museum’s collection and on loan, this exhibition invited viewers to consider the challenges artists faced as they transformed written stories into alluring visual narratives.

The Painted Text: Picturing Narrative in European Art was co-curated by Mellon Projects Curator Elizabeth Rodini and Frederick DeArmas, Andrew W. Mellon Professor in the Department of Romance Languages and Literatures, University of Chicago. The exhibition was made possible in part by 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.

Material Identity: Prints by Robert Arneson
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 prints from the Smart Museum’s collection, this exhibition showcased a lesser-known but equally vibrant aspect of Arneson’s work. This exhibition was presented in conjunction with Big Idea: The Maquettes of Robert Arneson.

Material Identity: Prints by Robert Arneson was curated by Senior Curator Richard A. Born. Big Idea: The Maquettes of Robert Arneson was organized by the Palo Alto Art Center and Curator Signe Mayfield. Senior Curator Richard A. Born coordinated the Smart Museum’s presentation. The exhibition was made possible through the support of the Palo Alto Art Center Foundation; The Christensen Fund; Palo Alto; the Association of Ceramic and Glass Artists, California; the California Arts Council, a state agency; the Arts Council Silicon Valley; an anonymous donor in honor of the Archives of American Art, Smithsonian Institution, Washington, D.C.; John Kottely; the Morgan Flagg Family Foundation; Dominic and Marguerite Di Mare; Potter L. Merrill; and private contributions.

Big Idea: The Maquettes of Robert Arneson
July 10–September 14, 2003
Richard and Mary L. Gray Special Exhibition Gallery

A seminal figure in the West Coast ceramic movement of the 1960s, Robert Arneson often functioned as a cultural critic, filling his works with provocative humor, self-parody, irony, and satire. Arneson rooted his practice in the traditions of modern craft and the clay statuary and pottery of classical and Asian civilizations. This exhibition focused on Arneson’s small-scale, three-dimensional studies for his large, signature ceramic sculptures. As a group, the maquettes, displayed alongside related drawings and large-scale sculptures, documented Arneson’s artistic development and the evolution of his work.

Big Idea: The Maquettes of Robert Arneson was organized by the Palo Alto Art Center and Curator Signe Mayfield. Senior Curator Richard A. Born coordinated the Smart Museum’s presentation. The exhibition was made possible through the support of the Palo Alto Art Center Foundation; The Christensen Fund; Palo Alto; the Association of Ceramic and Glass Artists, California; the California Arts Council, a state agency; the Arts Council Silicon Valley; an anonymous donor in honor of the Archives of American Art, Smithsonian Institution, Washington, D.C.; John Kottely; the Morgan Flagg Family Foundation; Dominic and Marguerite Di Mare; Potter L. Merrill; and private contributions.
Exhibitions

Mid-Century American Abstraction: Master Works on Paper
September 13-December 7, 2003
Joel and Carole Bernstein Gallery

This exhibition of works on paper examined the critical decade of the 1940s, during which various styles of European modernism were transformed, by artists working in the United States, into a new aesthetic of expressive, nonobjective abstraction. This intimate exhibition featured recent donations from the collection of Janice and Henri Lazarof and included works by Willem De Kooning, Hans Hofmann, Franz Kline, and David Smith.

Mid-Century-Abstraction: Master Works on Paper was curated by Senior Curator Richard A. Born.

Hiroshi Sugimoto: Sea of Buddha
October 2, 2003-January 4, 2004
Richard and Mary L. Gray Special Exhibition Gallery

In 1995, Hiroshi Sugimoto (b. 1948) made a stunning suite of photographs at Kyoto's famed medieval Buddhist temple, the Hall of Thirty-Three Bays (Sanjusangendo). This group of meditative images, entitled Hall of Thirty-Three Bays, formed the heart of the Smart Museum's exhibition, which also included photographs from Sugimoto's Seascapes series, his print series In Praise of Shadows, rarest exhibited artist's books, and the video Accelerated Buddha. The display was presented in conjunction with Visual Mantras: Meditative Traditions in Japanese Buddhist Art.

These exhibitions were two of the many projects presented nationally as part of Awake: Art, Buddhism, and the Dimensions of Consciousness, a 2003-04 program that brought artists, scholars and museum professionals together for a series of meetings to explore interconnections between Buddhist practice and the arts in America.

Hiroshi Sugimoto: Sea of Buddha was curated by Curator Stephanie Smith. The exhibition was made possible in part by the Smart Family Foundation; the Blakemore Foundation; and Nuveen Investments, Inc.

Visual Mantras: Meditative Traditions in Japanese Buddhist Art
October 1, 2003-February 22, 2004
Old Master Gallery

Traditional Japanese Buddhist culture historically features images that evoke contemplative and meditative responses. In Visual Mantras, figurative paintings and Zen calligraphy from the Smart Museum's collection chronicled the changing significance of visual arts in the devotional practices of Japanese Buddhism from the sixteenth to the twentieth century. This exhibition was presented in conjunction with Hiroshi Sugimoto: Sea of Buddha.

Visual Mantras: Meditative Traditions in Japanese Buddhist Art was curated by Kris Ercums, Curatorial Intern and Ph.D. candidate in Art History at the University of Chicago.

Mapping the Sacred: Nineteenth-Century Japanese Shinto Prints
December 13, 2003-March 28, 2004
Joel and Carole Bernstein Gallery

Drawn from materials gathered in the 1890s by University of Chicago professor Edmund Buckley, this exhibition of prints and photographs explored the conjunction of traditional Japanese forms with Western-style perspective, developments in printing technology, and a late-nineteenth-century boom in tourism to Japan.

Mapping the Sacred: Nineteenth-Century Japanese Shinto Prints was curated by Kris Ercums, Curatorial Intern and PH.D. candidate in Art History at the University of Chicago.
Illuminations: Sculpting with Light
January 22-April 4, 2004
Richard and Mary L. Gray Special Exhibition Gallery

Beginning with one of the first-known sculptures to incorporate electric light, this exhibition explored American artists’ fascination with light as a sculptural medium. It also featured one of the earliest artworks to employ fluorescent illumination, Charles Biederman’s #9, New York, 1940, in addition to key early works by ‘60 masters Dan Flavin, Robert Irwin, and James Turrell, and a major commission from emerging artist Stephen Hendee. Illuminations: Sculpting with Light was co-curated by Senior Curator Richard A. Born and Curator Stephanie Smith. The exhibition was made possible in part by the Adelyn Russell Bogert Fund of the Franke Institute for the Humanities, University of Chicago.

The Uses of Art in Renaissance Italy
March 9-August 22, 2004
Old Master Gallery

Modern museums have cast many artifacts of Renaissance life in the role of art objects. However, these objects’ original sites of display reveal a great deal about the reasons, beyond aesthetics, for which they were produced. This exhibition called attention to the forms and functions of early modern material culture and situated diverse works, including altarpieces, an embroidered chasuble, important medals, a reliquary, and works on paper, within a fully developed historical context.

The Uses of Art in Renaissance Italy was curated by former Mellon Projects Curator Elizabeth Rodini and installed by current Mellon Projects Curator Anne Leonard. The exhibition was funded in part by the Andrew W. Mellon Foundation, with additional support from the Smart Family Foundation; the Rhoades Foundation; and the Istituto Italiano di Cultura.

Incisive Vision: The Prints of James Abbott McNeill Whistler
April 3-June 13, 2004
Joel and Carole Bernstein Gallery

Active in England and France, the American-born painter James Abbott McNeill Whistler (1834-1903) was a giant of nineteenth-century printmaking and a leader in the revival of etching as a creative print medium. This exhibition presented 25 prints, donated to the Smart Museum in 2001, that capture several of Whistler’s varied stylistic modes.

Incisive Vision: The Prints of James Abbott McNeil Whistler was co-curated by Senior Curator Richard A. Born and Simone Tai, Curatorial Intern and Ph.D. candidate in Art History at the University of Chicago.

Taisho Chic: Japanese Modernity, Nostalgia, and Deco
April 22-June 20, 2004
Richard and Mary L. Gray Special Exhibition Gallery

The reign of Emperor Taisho (1912-26) was an era of transition for Japan, as Jazz Age mores and styles jostled with traditional cultural values. Japanese designers faced a choice between adhering to traditional forms and motifs or embracing new, western techniques and patterns, which had become identified with progress. In Taisho Chic, over 60 scroll paintings, folding screens, wood-block prints, textiles, and other works of decorative art from the 1920s and 1930s represented the broad spectrum of Taisho culture.

Taisho Chic: Japanese Modernity, Nostalgia, and Deco was organized by the Honolulu Academy of Arts and curated by Kendall H. Brown, Professor of Art History, California State University, Long Beach. It was made possible by support from the Hawaii State Foundation on Culture and the Arts. The Smart Museum’s presentation was coordinated by Senior Curator Richard A. Born and the exhibition and related programs were made possible through the support of the Smart Family Foundation; Robert W. Christy; the OMRON Foundation; the Center for the Art of East Asia in the Department of Art History, University of Chicago; the Japan Committee and the China Committee of the Center for East Asian Studies, University of Chicago; the Adelyn Russell Bogert Memorial Endowment of the Franke Institute for the Humanities, University of Chicago; and the Film Studies Center of the University of Chicago.
Between Past and Future: New Photography and Video from China

Essays by co-curators Christopher Phillips and Wu Hung examine the recent history and current status of photography and video in China. Also included are artists’ biographies, and artist interviews conducted by Melissa Chiu, Lisa Correll, and Stephanie Smith. Between Past and Future is a valuable resource for students of art and cultural history and anyone interested in contemporary Asian art. The exhibition was organized by the Smart Museum of Art and the International Center of Photography, New York, in collaboration with the Museum of Contemporary Art, Chicago, and the Asia Society, New York. This catalogue was made possible by the generous support of the American Center Foundation and The Elizabeth F. Cheney Foundation.

Dawoud Bey: The Chicago Project

Dawoud Bey, Dan Collison, Elizabeth Meister, Stephanie Smith, and Jacqueline Terrassa

The massive political, economic, and social transformations of China have dramatically altered its cultural landscape. The exhibition and catalogue Between Past and Future: New Photography and Video from China offer the first comprehensive look at the body of photographic art produced during this period. Often ambitious in scale and experimental in nature, the works featured in this publication encompass a wide range of highly individual responses to these unprecedented transformations.

Smart Collecting: Acquisitions 1990-2004, Celebrating the Thirtieth Anniversary of the David and Alfred Smart Museum of Art

Kimberly Rorschach, with contributions from Smart Museum staff

This catalogue was made possible by generous support from Arthur and Jane Mason.

Two Visionary Brothers: David and Alfred Smart

David Maize

Design by Froeter Design Co.

The David and Alfred Smart Museum of Art at the University of Chicago celebrates its thirtieth anniversary with this lively, richly illustrated catalogue of recent acquisitions. Published in conjunction with the exhibition Smart Collecting, the fully illustrated book unpacks the process of key acquisitions and its provisos: a major exhibition pairing Bey’s portraits of each student with audio portraits created by award-winning radio producers Dan Collison and Elizabeth Meister (included here on CD), as well as an exhibition of portraits created by the students themselves. This catalogue was made possible by generous support from Arthur and Jane Mason.
University of Chicago Students and Faculty

The Smart Museum provides a space where University of Chicago students and faculty from all disciplines can expand and share their own knowledge through direct access to original works of art; through participation in educational programs and through behind-the-scenes work. Collaborations with faculty and students often shape exhibitions, publications, and programs that provide a link between the university and its wider community.

Curricular Uses of the Smart Museum

Through curricular collaborations, the Smart Museum serves as a key educational resource for University faculty and students.

One of the most extensive collaborations occurs through the art history course Art 101, which offers an introduction to the visual arts for undergraduates whose concentration lies outside of art history. As part of the course, students visit the Smart Museum to explore materials and methods of printmaking, painting, and sculpture, and to see objects from a range of periods, cultures and styles. This collaboration between the Art History Department’s faculty and the Smart Museum entered its second year in 2003-04.

Another innovative use of the collection was initiated in 2002-03 by Dr. Joel Schiff, Associate Professor of Pediatrics at the Pritzker School of Medicine, and Sara Skelly, Education Coordinator at the Smart. Over the past year, medical students visited the museum as part of their third-year pediatric residencies. At the Smart, they honed observational and inferential skills by looking at artworks and by drawing parallels between art analysis and diagnostic strategies used in medical practice.

Curricular Uses of the Smart

Number of Courses or Course Sections that used the Smart as a Resource: 34

Some curricular uses of Smart Museum resources:

- Ellen Andrea, Derby English, Naomi Hume, Kimerly Rorschach, Allison Terry, and Yuding Wang, Art 101
- Lee Beinke, Cindy “Metamorphoses”
- Dianna Frid, Visual Language
- William Landes and Kimerly Rorschach, Art Law
- Laura Letinsky, Beginning Photography, Visual Language
- Diane Milson, Gender, Art and Politics
- Joel Schiff, Pritzker School of Medicine
- Barbara Stafford, Media Archaeology
- Hans Thomsen, Woodblock Prints of Japan and Visual Culture of Eighteenth-Century Japan
- Tiffany Trent, Arts Education
- Martha Ward, 1890 in the Smart Collection

Exhibition Projects

During 2003-04, university faculty and students planned and shaped many of the Smart’s exhibition and permanent collection displays. Professor Wu Hung continued to work closely with Smart staff on Between Past and Future: New Photography and Video from China, a ground-breaking project co-organized with the International Center of Photography in New York, and in collaboration with the Asia Society and the Museum of Contemporary Art, Chicago (opened in New York in June, 2004, on view in Chicago, October 2004-January 2005). Mellon Project exhibitions continue to serve as important resources to many audiences.

In 2003, the Smart Museum hosted a six-week National Endowments for the Humanities Summer Seminar for College and University Teachers, which drew upon the concurrent exhibition The Patron’s Eye: Picture Practice in European Art. The seminar, taught by guest curator and Andrew W. Mellon Professor in the Humanities Frederick DeArmas, focused on Ceravino’s encounter with the Italian Renaissance as but one instance of the intersections of art and literature, which the exhibition had considered in a broader context. Another Mellon projects, Paper Museums: The Reproductive Print in Europe, 1400-1800 (February-May 2005), has involved faculty and students since the earliest planning stages. Guest curator and Assistant Professor of Art History Rebecca Zorach invited four of her advanced graduate students to contribute essays and objects entries to the exhibition catalogue. Last year those students also helped with the selection of works, and they will participate in a scholarly symposium co-organized by the Art Institute of Chicago when the exhibition opens in 2004.

Another mode of exhibition projects, the final exhibition of the university’s Masters of Fine Arts Program serves as a curatorial practicum for a Smart Museum curatorial intern and for the graduating class of MFA students. Last year, Curatorial Intern Uchenna Itam worked closely with Curator Stephanie Smith, professor Laura Letinsky, and the MFA students to organize and install the exhibition at Gallery 312, a non-profit space in Chicago’s West Loop district. The MFA exhibitions and Smart Museum internships are supported in part by the University of Chicago’s Visiting Committee on the Visual Arts.

Interns

Internships at the Smart Museum offer professional training for University of Chicago students, and provide the museum with crucial assistance on both behind-the-scenes work and its public programs.

By organizing their own exhibitions and collections displays, University of Chicago student interns honed curatorial skills and shared their knowledge with wider audiences. One of the most extensive curatorial intern projects, Visual Memory: Meditative Traditions in Japanese Buddhist Art, was sparked by the exhibition Hiroshi Sugimoto: Sea of Buddha. K truly Ercumen curated Visual Memory with objects from the Smart’s collection, and the conjunction of these traditional materials with the contemporary work in Hiroshi Sugimoto enriched both shows and opened up new possibilities for educational programs. Other curatorial intern activities included: Summer Tai co-curating Japanski: Visual Mantras: Meditative Traditions in Japanese Buddhist Art, and working closely with Senior Curator Richard A. Born; Whitney Bugg’s reinstallation of part of the Feitler Gallery; and the organization of small thematic displays of contemporary works on paper by Bugg and Uchenna Itam.

Smart Museum interns also created new education and interpretive resources for museum visitors. Sophie Hackett developed a new Visitors’ Guide that will be published in 2004-05, and education intern Julia Gilham designed monthly online activities and information sheets on artworks for children, and gallery resources for families. In the business office, interns tracked expenses and gained valuable museum retail skills by helping to manage the Smart’s café and store. Public relations and marketing interns edited the Smart Museum’s website, labored for Smart Museum listings in area newspapers and websites, and worked to make Smart Museum tangibles and community distributions possible. Interns Susan and Mary Trent worked in the registrar’s office assisting in the ongoing development of the digital images archive and database.

Student Assistant Josie Kim and curatorial interns Sophie Hackett at the opening of Illuminations: Sculpting with Light in Stones.
Student Docent Program

All of the Smart Museum's docents are University of Chicago students. These undergraduate and graduate students offer visitors unique perspectives as they lead tours for Chicago public school students, college students, families, and adult groups. Demand for this program has steadily risen since its structure was formalized in 1999. In fall 2003, 40 students applied for 15 available docent positions. New docents prepare for teaching in the galleries by participating in a seven-week training course that includes: orientations to the permanent collection; an introduction to methods of teaching school programs; a roundtable discussion with teachers; strategies for presenting tours; and practice tours. Ongoing training during the year familiarizes docents with new exhibitions and adds depth to their knowledge of the museum's collection. In addition to gaining 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.

School Programs

The Smart Museum's school programs give teachers and students—primarily from Chicago's South Side—in-depth visual art experiences. Co-taught by University of Chicago student docents and schoolteachers, our multi-session programs integrate visual art skills and knowledge into the school curriculum. Last year, with assistance from the museum's Education Advisory Committee, the Smart developed a sequential series of art education programs that extends from grades three through twelve. Through this programmatic framework, the Smart offers students increasingly challenging art experiences as they advance in grade, equips teachers with the tools they need to make art central to teaching and learning, and strengthens its role as a key educational resource in the local community.

Smart Museum Activities Committee (S.M.A.C.)

Undergraduate students from a wide range of academic areas came together weekly to plan events at the Smart Museum for other University of Chicago students, and in concert with these students for Chicago's visual arts community. Last year, student co-chairs Patrick Monahan and Katherine Robinson—both second-year undergraduates in art history—led the group as they orchestrated a lively mix of events. These included large open houses, multi-disciplinary performances, art-themed study breaks, gallery trips, and talks by Chicago professionals working in the arts.

School Programs

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<thead>
<tr>
<th>School Programs</th>
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<tr>
<td>School children who visited the Smart: 2,440</td>
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<tr>
<td>Total multi-session program attendance: 1,170</td>
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<td>Total one-time/youth program attendance: 1,270</td>
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<tr>
<td>Teachers who took part in museum programs: 44</td>
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</tbody>
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2003–04 partner schools:
- Ashburn Community Elementary School
- Beasley Academic Center
- Bret Harte Elementary
- Charles H. Waite Elementary School
- Chicago Monticello Learning Center
- Clinton School
- Dyett Academic Center
- Hyde Park Career Academy
- Julian High School
- Kelly High School
- Kenwood Academy High School
- Kenwood/Oakland Charter School
- King High School
- Mennonite Academy
- Ninos Heroes Academy of Learnem North
- Oglesby School
- Orsino School
- Our Lady of the Gardens
- Prescott School
- Ray School
- Sawyer Elementary School
- University of Chicago Laboratory Schools
- Wadsworth Elementary School

Third grade students from Ray School write in their journals during the Art in Focus program (2/27/04).

[Art in focus] inspired me to get more creative, put serious time into planning, use different resources, and work on teaching students how to work together.

TEACHER

I liked seeing all kinds of artworks because I like to look at new things.

ART IN FOCUS STUDENT
Art in Focus
The Smart successfully launched Art in Focus in January 2004. Structured around core Illinois State Goals for art, three interrelated units introduced young students to basic processes of looking and making art, and helped them understand how artworks can reflect a broader historic, social, or cultural context. For each unit, students explored artworks and basic visual art concepts on the museum’s interactive website, smARTkids. A visit to the Smart reinforced these concepts and allowed children to respond to original objects through discussions and writing activities. Back in school, students expressed their ideas and new knowledge of art by creating their own art. The program culminated in an exhibition of student artwork held at their school.

I liked learning how to think about art in different ways.

smART EXPLORERS STUDENT

Art in the Making
Art in the Making builds on skills that students have developed in earlier years. Offered for the first time in 2004-05, the program helped students interpret and explore the context of works in the Smart Museum’s collection. Using these works as a point of departure, students worked under the guidance of a visual artist or a writer to create their own pieces. Light and space, two core ideas in the winter exhibition Illuminations: Sculpting with Light, served as the focus for three classes in the 2004-2005 program. Sixth graders explored minimalism, installation art, and the use of unconventional materials during museums and classroom sessions. Over the course of subsequent workshops, students at Murray Language Academy and Wadsworth School created installations and objects, while Bret Harte School students produced fantastic stories about light and space. Spring classrooms used the permanent collection to explore popular culture in art.

I realized that art...because it is about ideas and communication, is an ideal vehicle for cross-disciplinary thinking. I learned the importance of letting students lead and be active learners.

smART EXPLORERS TEACHER

I learned that light can be art.

ART IN CONTEXT TEACHER

I learned that doing the simplest things can create a beautiful piece.

ART IN THE MAKING STUDENT
Partnership Projects
In addition to its structured programs, the Smart partnered with several area schools to develop complex art projects within the context of the school curriculum.

South Side Arts Partnership
The release of the cd-rom Gathering Models marked the tenth year of this collaboration among the Smart Museum, the Hyde Park Art Center, Murray Language Academy, and William H. Ray School. This groundbreaking cd-rom was developed with the Chicago-based nonprofit Smart Level South Media and documents several arts-integrated projects at Murray and Ray. The Smart also worked with teachers and students at Murray and Ray to plan classroom activities and museum visits. Education Director Jacqueline Terrassa continued to serve on the partnership’s steering committee. These activities were supported by the Chicago Arts Partnership in Education and the Illinois Arts Council.

North Kenwood/Oakland Charter School
In spring 2004, eighth graders used an artwork at the Smart as a point of departure for a large mural that they left as a legacy gift to their school. Students began by visiting the Smart Museum, where they used the sculpture Girija by the Indian artist Raisinder Reddy (see pg. 33) as an inspiration for short texts (selections of the texts were included in the final mural). Artist Mark Ernst taught students drawing and painting, and over the course of several weeks, students worked in small groups to produce the mural panels. This project was supported by the NKD Charter School and the Regents Park Fine Arts Partnership.

Hyde Park Career Academy’s Small Learning Community for the Performing and Visual Arts (SLC-PVA)
As a partner in this Chicago Public Schools high school initiative, Smart Museum education staff are working with a team of teachers to make the Smart’s exhibitions and collections integral curriculum resources and to support a range of hands-on art activities at the school. In 2003-04 Jacqueline Terrassa joined the PVA advisory board.

Collegiate Scholars Program
In this new initiative, ninth graders with distinguished records compete for 30 spots in an enrichment program offered by the University of Chicago for Chicago Public Schools students. As part of this initiative, the Smart offered Art and Writing: Approaches to Interpretation, an independent study course. The program introduced students to strategies for looking and writing about art, and to ways of using creative writing as a vehicle for interpretation.

Family Programs
The Smart’s family programs encourage family members to imagine, inquire, and share ideas about art in the galleries and through hands-on projects. Visitors, young and not-so-young, from local and greater Chicago communities, come together in the museum’s intimate galleries, sculpture garden, and reception gallery to explore art together.

Family Days
Attendance: 532
Informal and inviting, Family Days draw community members from Hyde Park, the broader South Side, and the Chicago area. They feature art activities for children, family tours, and performances. 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. Among the highlights last year was a performance by master storyteller Anne Shimbogina in the exhibition galleries of Hiroshi Sugimoto: Site of Buddha during the Fall Family Day. In the winter, the Smart teamed with the Hyde Park Art Center and the Oriental Institute Museum to offer families a full spectrum of art experiences with light, inspired by the exhibition Illuminations.

Art Afternoons
Attendance: 834
From June through August 2004, parents, children, and caregivers filled the Smart Museum each Wednesday to explore a different art-making process. Activities included painting, collage, printmaking, mobile-making, sculpture, and more. Friends and families gathered to enjoy this popular program’s fun, free activities and relaxed social environment.

Family Workshops and Open House Events
Attendance: 120
Twice during last year the Smart presented focused workshops that allowed family visitors to explore a material or theme in greater depth. During the Winter Greetings Open House in December, families created hand-made greeting cards for loved ones using a range of collage techniques. In the spring, families explored wood-block prints and other artworks in the exhibition Raichō Chic: Japanese Modernity, Nostalgia and Desire with museum staff and printmaker Francine Ablussi. Following a demonstration and tour, they created their own prints.

smARTkids Website
Website hits recorded: 22,600
http://smartmuseum.uchicago.edu/smartkids
Launched in April 2003, the smARTkids website continued to entice children through bold graphics and stimulating, interactive online and offline activities. During the past year, museum education staff worked closely with teachers to integrate the website into the museum’s “brick-and-mortar” programs—programs where children physically visit the museum. As word about the website spread, educator websites across the country began to include links to the site.
Through its public programs, the Smart Museum fosters social and intellectual exchange and offers fresh insights into its exhibitions and collection.

Smart Museum public programs are generously provided by The Smart Family Foundation; the Andrew W. Mellon Foundation; the Illinois Council, a state agency; Leverhulme Trust; the John D and Catherine T. MacArthur Foundation; the Rhoades Foundation; the Robert M. Martin Fund; the Office of the Provost and the Visiting Committee on the Visual Arts, University of Chicago; and the Friends of the Smart Museum. Additional support for specific programs is listed below.

### Public Programs

#### Exhibitions

- **10/25/03 University Humanities Open House**
  - Instructor Hans Teshome, a specialist in Japanese art history and a new faculty member at the University of Chicago, led a gallery talk on Hiroshi Sugimoto and the role that the Hall of Thirty-Three Bays and its sculptures have played in the cultural history of Japan.

- **11/1/03 Buddhist Meditation and Gallery Talk**
  - Yvonne Rula, a meditation teacher and lay priest in the Soto Zen Buddhist tradition, led a meditation session, followed by a discussion of the relevance of traditional and contemporary arts to Buddhist practice.

- **11/8/03 Collectors Series**
  - Contributions and Smart Museum members joined Curatorial Intern Kris Krenzke for a tour of the exhibitions and a behind-the-scenes look at selected works from the museum's Asian and Western collections, focusing on the cross-cultural impact of Zen Buddhism in twentieth-century art.

### Programs

- **10/19/03 Opening Reception and Lecture**
  - Curator Stephanie Smith and University of Chicago professor Joel Snyder led a gallery talk on Arneson's work.

- **10/25/03 Opening Reception**
  - Curator Richard A. Born introduced visitors to Robert Arneson's maquettes and graphic works and led a behind-the-scenes tour.

- **10/22/03 Educators' Open House**
  - Local teachers explored the exhibition and learned about Smart Museum programs and resources for their students.

#### Other Programs

- **5/6/04 Lecture**
  - Evelyn Welch, Pro-Vice-Chancellor and Reader in History of Art at the University of Sussex, delivered the lecture "Power and the Renaissance Public Palace."

- **5/27/03 Public Exhibition Tour**
  - Serving as respondent.

- **3/11, 4/18, 5/9, and 6/6/04 Public Exhibition Tours**
  - Following the talk, a panel of arts scholars and professionals evaluated the legacy of the light-based art of the 1960s.

- **3/22/04 Open Reception**
  - Co-curators Richard A. Born and Stephanie Smith introduced the exhibition and led a gallery tour. Exhibiting artist Stephen Hendee was also present.

- **2/1/04 Family Day**
  - The Hyde Park Art Center and the Oriental Institute Museum joined the Smart in welcoming families to a day of performances, tours, and a range of hands-on art activities.

### Collectors Series

- **8/19/03 Collectors Series**
  - Led by Museum Education Coordinator Sara Skelly.

### Educators' Programs

- **10/12, 10/19, 11/16, 11/23, and 12/14/03 Public Exhibition Tours**
  - Tours on these dates were exclusively for the exhibition "Visual Traditions: Meditation in Japanese Buddhist Art."

- **10/19/03 Family Day**
  - Families enjoyed tours of the special exhibition and the permanent collection. They also had the opportunity to make their own accordion books inspired by the designs of Frank Lloyd Wright.

- **10/22/03 Educators' Open House**
  - Local teachers explored the exhibition and learned about Smart Museum programs and resources for their students.

### Lecture Series

- **5/22/03 Lecture**
  - Dr. Robert Arneson, Professor of Art History at the University of Illinois at Chicago, led a gallery talk on Arneson's work.

- **6/6/04 Lecture**
  - Megan Holts, Assistant Professor in the Department of Art History at the University of Michigan, spoke on the Renaissance contents of relics and miracle-working images.
5/23/04 Public Programs

Taisho Chic, Japanese Modernity, Nostalgia, and Deco

5/22/04 Opening Reception
An introductory lecture was given by Stephen Little, Director and President of the Honolulu Academy of Arts, the organizing institution of this traveling exhibition. Dr. Little is a leading authority on Japanese art of this period and the former Pritzker Curator of Asian Art at the Art Institute of Chicago.

5/23 and 5/24/04 Symposium
Looking Modern: East Asian Visual Culture, from the Treaty Ports to World War II
This symposium expanded upon the themes of the exhibition Taisho Chic, setting them within a broader East Asian context. Leading scholars and museum experts discussed the transitions in East Asian art that arose from foreign commerce and new technologies increased exposure to western influences. Looking Modern was organized by the Center for the Art of East Asia, Department of Art History, University of Chicago.

4/25 and 5/24/04 Public Exhibition Tours

5/1/04 Film Screening
Tom Gunning, Professor of Art History and the Department of Art History, University of Chicago, introduced a screening of Kenji Mizoguchi's early film Looking Modern: East Asian Visual Culture, from the Treaty Ports to World War II. While touring the galleries, Smart Set Events participant in Art History, University of Chicago, helped to sharpen participants' art-viewing skills.

5/2/04 Curator Tour
Led by Senior Curator Richard A. Born.

5/14/04 Collectors Series
Senior Curator Richard A. Born and Hans Thomsen discussed selected objects in Taisho Chic and offered Smart members a behind-the-scenes look at related works in the museum's collection of Asian art.

10/18/03 Lunchtime Talk Series
Dana Feitler, Director, Kimerly Rorschach, and Thomas Krens, Director of the Chicago art collectors Susan and Lewis Manilow. Thomas Krens, Director of the Art Institute of Chicago, introduced a screening of American artist H. C. Westermann.

2/28/04 Talking About Art
While touring the galleries, Smart Set Events participant learned useful vocabulary for talking about the different styles and movements of modern European and American art.

5/22/04 West Loop Gallery Tour
Participants joined museum staff and gallery owners for guided tours of West Loop galleries, followed by a reception at the Walsh Gallery.

5/23/04 Family Workshop
Printmaker Francine Affourtit demonstrated the process of making woodblock prints. After viewing the demonstration and exhibition, families made their own prints.

6/8/04 Curator Tour
Led by Senior Curator Richard A. Born.

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

The 2004 award honored Susan and Lewis Manilow, pioneering collectors of contemporary art, who since the 1970s have built a collection that continues to embrace the most interesting, uncompromising, and intelligent new art they can find. Strongly engaged with the international art scene, the couple travels widely and collects, in depth, works by major artists including Anselm Kiefer and Kara Walker. The Manilows have donated major works to Chicago museums including the Art Institute, the Museum of Contemporary Art, and the Smart Museum, and have thus played an important role in shaping and strengthening these museums' commitments to contemporary art.

Both Susan and Lewis Manilow are active in politics, foreign affairs, and environmental and health organizations. Susan is past Chair of Mount Sinai Hospital and Medical Center and has served the Chicago Board of Health, the Chicago Health Policy Research Council, the Environmental Defense Fund, and the National Pork Foundation in key advisory roles. Lewis has served as Chairman of the U.S. Advisory Commission on Public Diplomacy and the Middle East Committee for the National Democratic Institute. A graduate of the University of Chicago, he is also a member of the Visiting Committee to the University's Irving B. Harris School of Public Policy.

The Museum presented the award to the Manilows on May 10, 2004, at a gala benefit dinner held at the Four Seasons Hotel in downtown Chicago. Event chairman Allen Turner, who also chairs the university’s Visiting Committee on the Visual Arts, Kimberly Borchers, Dana Feitler Director of the Smart Museum, and Don Michael Randel, President of the University of Chicago, all paid tribute to the Manilows, as did the video "What Santa Means," produced by David Manilow, which offered a humorous and heartfelt look at his parents' many civic and cultural accomplishments. Thomas Krens, Director of the Solomon R. Guggenheim Museum, presented the keynote address. Marilynn B. Alsdorf and Edgar D. Jannotta served as event vice-chairs. This festive evening raised over $260,000 for the museum, providing crucial support for exhibitions, education programs, and operations. (See pp. 68-69 for a list of contributors to the Joseph R. Shapiro Award Dinner.)
JOSEPH R. SHAPIRO AWARD DINNER


Lewis Manilow in conversation with Judy Ledgerwood and Tony Tasset (10/04).

Annie Can Combs, Tony Malanowski, and Jennifer Moe (5/16/04).

Davidele Allen, University of Chicago Dean of the Humanities Division, speaking with Patrick McCook and Jane R. Fedler (5/16/04).
Contributor and Member Programs

Affiliated with the University of Chicago, an internationally renowned private research university, the Smart Museum is a vibrant public institution. Over half of its annual operating funds must be secured from external sources, and this generous support comes from a diverse range of organizations and individuals in Chicago and well beyond. Sources of support are identified on pages 64-65.

In 2003-2004, the museum launched several new programs and events to recognize its supporters and provide them with opportunities to engage with the museum’s collections, exhibitions, and activities.

**Director's Council Preview Dinner**
Exclusively for members and annual fund contributors of $1,000 or more, this annual event features a special exhibition preview and a dinner discussion with the museum director on current museum activities and initiatives. In 2003-2004, guests enjoyed a preview of Taisho Chic: Japanese Modernity, Nostalgia, and Deco led by special guest Stephen Little, Director and President of the Honolulu Academy of Arts, which organized the exhibition.

**Sustaining Fellows Curator’s Preview**
Exclusively for members and annual fund contributors of $500 or more, this annual event features a curator-led preview of a collections-based or special project exhibition. In 2003-2004, a tour of The Uses of Art in Renaissance Italy was led by Elizabeth Rodini, former Mellon Project Curator at the museum and current Johns Hopkins University Lecturer in the History of Art.

**Collectors Series Brunches**
Free for members and contributors of $150 or more, these quarterly events offer a behind-the-scenes look at the museum’s exhibitions and collections. Led by museum curators, University of Chicago faculty, or special guests, they feature a complimentary brunch, gallery tours, and a hands-on exploration of art and ideas.

**Summer Quarter**
Senior Curator Richard Born led a discussion on issues of form and content in Robert Arneson’s maquettes and graphic works, focusing on the exhibition Material Identity: Prints by Robert Arneson.

**Fall Quarter**
Kris Ercums, Curatorial Intern and Ph.D. candidate in Art History at the University of Chicago led a discussion of traditional and contemporary practices of Buddhist art informed by the joint exhibitions Hiroshi Sugimoto: Sea of Buddha and Visual Mantras: Meditative Traditions in Japanese Buddhist Art.

**Winter Quarter**
Herbert George, University of Chicago Associate Professor in the Committee on the Visual Arts led a discussion of works featured in the exhibition Illuminations: Sculpting with Light, as well as other works of modern sculpture in the museum’s collections.

**Spring Quarter**
Hans von Moos, Instructor of Art History at the University of Chicago, explored issues raised by the exhibition Taisho Chic: Japanese Modernity, Nostalgia, and Deco including traditional and contemporary Japanese art practices and the relationship between Japanese and Western concepts of modernism.

**The Smart Set**
In 2003-2004 the museum launched the Smart Set, a membership program for young professionals interested in the visual arts, art collecting, and the Chicago art scene. Participants gain practical strategies for looking at art, talking about art, and navigating the world of collecting, while socializing with museum curators, gallery owners, artists and other art experts and young professionals. Events take place at the museum and arts venues throughout the city and provide up-close encounters with art, ideas, and people.

**Fall Quarter**
**Looking at Art**
Museum curators led gallery talks focused on building skills at interpreting art from a range of perspectives, focusing on key works from the museum’s collections and the exhibitions Hiroshi Sugimoto: Sea of Buddha and Visual Mantras: Meditative Traditions in Japanese Buddhist Art.

**Winter Quarter**
**Talking About Art**
Guided gallery tours led by museum curators, including discussions of the exhibition Illuminations: Sculpting with Light, helped participants expand their knowledge about contemporary art, build their artistic vocabulary, and sharpen their art conversation skills.

**Spring Quarter**
**Collecting Art**
Museum curators led small-group tours of Chicago’s West Loop gallery district, with stops at the Julia Friedman Gallery and the Bodybuilder & Sportsman Gallery, followed by a private reception at the Walsh Gallery hosted by owner Julie Walsh.

**Summer Quarter**
**Members’ Choice**
Participants helped museum curators select a work for the museum’s permanent collection, voting on one of three works chosen specifically for this event. Carol Jackson’s Ashland Lock Co. peer, 2002, emerged as the distinct favorite and was acquired by the museum in September 2004, partially funded by member contributions.

**Thirtieth Anniversary Celebration Dinner**
On November 12, 2003 the Smart Museum ushered in its thirtieth anniversary with a dinner honoring the museum’s closest friends and benefactors since its founding in 1974. Tsai Michael Bandel, President of the University of Chicago, and Richard Gray, chairman of the Smart Museum Board of Governors, hosted the event, welcoming over one hundred and twenty five guests who gathered together to celebrate the museum’s history and look ahead to its future.
Sources of Support

Cash and in-kind contributions received from July 1, 2003 through June 30, 2004 are listed below.

CAPITAL, ANNUAL, AND PROGRAM SUPPORT

Corporate, Foundation, Government, and University Support

$20,000 and above

Andy Warhol Foundation for the Visual Arts
Institute of Museum and Library Services
Andy Warhol Foundation for the Visual Arts

Under $20,000

Chicago Arts Partnership in Education
College Programming Office, University of Chicago
Department of Art History, University of Chicago
Pills Studios Center, University of Chicago
Contributors and Friends of the Smart Museum

Gifts of $5,000

Robert and Joan E. Feinler
Richard and Mary L. Gray
Elizabeth and William M. Landes
William and Ellen Oswald
Mary Smart

Underwriters and gifts of $10,000 to $24,999

Mary Libertini
Mr. and Mrs. Alfred Putnam
Stuart Rice and Ruth O'Brien
Rita's Catering and Event Planning

Sustaining Fellows and gifts of $50,000 to $99,999

Ben Allen and Pamela Morris
Michael Alper
Elizabeth Baum
John and Gail Bauman
Robert and Marie Krane Bergman
Bill Brown and Diana Young
Robert Coale
Carol and Douglas Cohen
Michael Comer
Dr. and Mrs. L. Weyrick Coppleston
Sidney and Freda Davidson
E. Bruce and Nancie Dunn
Alan and Lois Fench
Emily Huggins Fenn
Peter and Virginia Freeman
Richard and Barbara Franke
Nancy Gidez
Elizabeth and Howard Hebsinger
Scott Hodges and Mona Serbian
Ruth B. Horwich
Michael Hyman
Dr. and Mrs. R. E. Jaffe
Dr. Anneliese Sinn
Bruce and Joyce Chetzen
Virginia P. Rorschach
Kimerly Rorschach and John F. Hart

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Dr. Martin Gecht
Shalavee and James Cady
Dr. Willard Gildzwa
Karla and Walter Goldschmidt
Ethel Goldsmith
Margaret and Robert Grant
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Catherine Keebler
Drew Kellk
Anne and John Kern
Mrs. Robert L. Kestenbaum
Honoree Kligerman
Mary Joan Keyhill
John and Jill Levy
Marian Lewis and Dr. Elizabeth Powell
Dr. Eva Lichtenberg
Kere Frey
Robert McDermott
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1 Decedent
Board members last December viewing Eric Fischl's sculpture Tumbling Woman (7/10/03).
Statement of operations
(unaudited) from July 1, 2003 through June 30, 2004.

Revenues

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned income</td>
<td>141,000</td>
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<tr>
<td>Foundation grants</td>
<td>384,000</td>
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<tr>
<td>Government grants</td>
<td>96,000</td>
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<tr>
<td>Corporate grants</td>
<td>43,000</td>
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<tr>
<td>Individual contributions</td>
<td>488,000</td>
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<tr>
<td>Endowment payout</td>
<td>358,000</td>
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<tr>
<td>University allocation for direct expenses</td>
<td>250,000</td>
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<tr>
<td>University allocation for physical plant expense</td>
<td>107,000</td>
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<tr>
<td>Total Revenue</td>
<td>2,241,000</td>
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</tbody>
</table>

Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td>627,000</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>409,000</td>
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<tr>
<td>Supplies and services</td>
<td>257,000</td>
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<tr>
<td>Education Programs</td>
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<td>Reserve fund for FY 2005 expenses</td>
<td>104,000</td>
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<tr>
<td>Public relations and development</td>
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<tr>
<td>Earned income expenses</td>
<td>104,000</td>
</tr>
<tr>
<td>Operations and maintenance of physical plant</td>
<td>250,000</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>2,241,000</td>
</tr>
</tbody>
</table>

Net operating result: 0

Smart Museum Staff

Kleinerly Borschuch, Dana Fetterly Director

Rudy J. Bernal, Chief Preparator
Richard A. Bora, Senior Curator
Paul Bryan, Senior Supervisor
Sarah Cree, Membership and Development Coordinator (through 8/03)
Christine DeDuches, Public Relations and Marketing Director
Ginger Fowler, Membership and Development Coordinator (as of 8/03)
Julie Freerens, Public Services and Events Manager
Shaneebee Gee, Director of Development and External Relations
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Jennifer Moore, Registrar
Joyce Norman, Business Manager
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Stephanie Smith, Curator
Jacqueline Terrassa, Education Director
Wu Hung, Consulting Curator

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Claire Brand, Administration
Stephen Corrigan, Administration
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Kris Ercums, Curatorial
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Uchenna Iam, Curatorial
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Aizline Wely
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