



SMART MUSEUM OF ART UNIVERSITY OF CHICAGO BULLETIN 2003-04



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



Ernst Ludwig Kirchner, *Japanese Acrobats (Japanische Akrobaten)*, 2003.74



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Report of the Chairman and Director

Last year was an opportune time 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. 63).

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. Pressly 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 encourage "unexpected encounters," suggesting 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, exhibition, and publication 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 mission. 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 match 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, building on the museum's many areas of strength. These ranged from a hanging scroll by Chinese master Qi Baishi, given by Marilyn 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 Gedney 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 of art. A ☉ highlights each of these works on pages 18–33. The Smart now holds a collection of nearly 9300 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 its 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 on view at the Smart in fall 2003. The paired exhibitions *Hiroshi Sugimoto: Sea of Buddha* and *Visual Mantras: 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 Ercums, 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 University of Chicago students and administrators who form the museum's Education Advisory Committee guided the Smart staff as they developed a new sequence of multi-visit programs. Together, *Art in Focus* (3rd–4th grades), *smART Explorers* (5th grade), *Art in the Making* (6th grade), 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.

We thank the Smart Museum's board, the university's Visiting Committee on the Visual Arts, and the many supporters who helped make 2003–04 a benchmark year for the Smart.

Their contributions are listed on pages 64–69.

We are especially grateful to the Smart Family Foundation for its generous and sustained support of our activities and especially for its lead support of the exhibition *Between Past and Future*; to Thomas and Janis McCormick and the Kanter Family Foundation for their new multi-year gift to our exhibition program; to the National Endowment for the Arts for its support of exhibition and education programs; and to the John D. and Catherine T. MacArthur Foundation for strengthening the museum's operational base with a multi-year grant of \$150,000.

Finally, we are grateful to the museum's staff. This past year we celebrated Richard A. Born's twenty-five years of service to the Smart. We also bid farewell to former Dana Feitler Director Kimerly Rorschach, who guided the Smart through ten years of its most sustained development, and to Membership and Development Coordinator Sara Cree, Mellon Projects Curator Elizabeth Rodini, Education Coordinator Sara Skelly, and Registrar Jennifer Widman. We thank them for their dedication and outstanding legacy to the museum and express our appreciation of all on our current staff. Through their work, they continue to set new standards for museum practice and to imagine new, exciting possibilities for university art museums generally.

Richard Gray
Chairman, Board of Governors

Jacqueline Terrassa
Interim Director

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.¹ 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.



Entrance to the Smart Museum's sculpture courtyard, showing part of a temporary installation that artist Robert Peters, professor in the Committee on the Visual Arts, created for the Smart's exhibition *Critical Mass* (2002).



Exterior of Midway Studios, the historic building that once housed the home and studio of artist Lorado Taft and now is home to the University of Chicago's studio art program, the Committee on the Visual Arts.

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 I may be thought of as writing of these things as a painter not a mathematician."² 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—all of which provided 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.³ 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 presenter of ideas rather than 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 note 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 irreducible 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-imagining how contemporary artists can best work with, and within, universities.⁴ 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 role the arts might play on their campuses, one of their key considerations has been to coordinate their existing efforts more effectively. Here at Chicago, these cultural offerings range from student-initiated workshops to academic courses to professional performances. This expansive scope makes developing a shared vision a challenge, and renders bodies like the Arts Planning Council all the more attractive. Founded in 2001, the APC works to make the arts visible and to advocate for them within the university community and higher education more generally. It also seeks to improve collaboration, communication, and planning among the individual arts programs on our campus, to strengthen links among the university's academic programs, co-curricular programs, and professional arts organizations, and to deepen the cultural connections between the university and the city. In addition, the APC provides seed funds for a variety of campus arts activities.

As groups like the Arts Planning Council continue to develop their roles and programs on campuses around the country, we might look to a model that is being tested by our colleagues at the University of California, Berkeley. In its recent attempts to articulate the role of the arts within a research university, Berkeley has emphasized art as both a subject of study and as a means of generating new knowledge. In 2001 the school

established its Arts Research Center (ARC), an interdisciplinary entity devoted to "arts research," with research defined not only as the analysis of art, but also its production. Growing out of the Consortium of the Arts, an interdisciplinary organization founded in 1998 to advance all the arts at Berkeley, the ARC 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.⁵ As its mission states, the ARC is meant to "create a deeper appreciation within the academic community of art-making as a vital form of research that both interprets and re-imagines 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 "Artists/Intellectuals/Institutions" (2001) and "When is Art Research?" (2004). 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 ARC 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 ARC 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.⁶ 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 ARC 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 ARC organizing non-exhibition-specific public programs. However, the center is still determining how best to strike a balance among the different stakeholders and engage all of them in the process.⁷ 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 of a 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 bringing artists, scientists, and technologists together for collaborative projects. CAVS is still active at MIT and is currently directed by artist and MIT faculty member Krsztof Wodiczko. The center supports long-term collaborative research projects such as Wodiczko's Interrogative Design Group—which has recently produced works such as the *Dis-Armor* series of wearable, multimedia sculptures. Recently, CAVS expanded its program with a series of lectures and short-term residencies for visiting artists.⁸ 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;⁹ and the Office of the Arts' residency program by the needs of students and departments across the university.¹⁰

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 fellow Anna Devere 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 community enter into a dialogue on the place of the arts in the academy, and the place of the academy in the arts."¹¹

Both of the two types of university-wide arts initiatives that we have addressed here—an umbrella organization that articulates an arts agenda and fosters communication and collaboration 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 especially symbiotic connection seems to be developing 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 apprenticeship" 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.¹² More informal interactions 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 greater 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, lectures, and other programs. Studio art students benefit greatly from opportunities such as internships and docent positions in the museum, and each year one of the Smart's curatorial interns—typically an art history graduate student—works closely 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 alumni have also been included in the Smart's exhibition and its collection. In addition, 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 including not only art history and cinema but also mathematics and visibiology. We strive to teach and present art as a communicative 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.¹³ 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, theater, film, and the visual arts, including student exhibition and performance spaces, studios, darkrooms, classrooms, places for practice and rehearsal, studios, 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', scientists', and humanists' thinking are related, interdependent 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.

Laura Letinsky is Associate Professor in the Committees on Cinema and Media Studies and Visual Arts and is 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 Coblenz, Head of Academic Initiatives, Hammer Museum, University of California, Los Angeles; Kimberly Davenport, Director, Rice University Art Gallery; Jane Farver, 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; Claudia Gould, Director, Institute of Contemporary Art, University of Pennsylvania; Anna Hammon, Deputy Director of Programs, Yale University Art Gallery; Michèle Oshima, Director of Student and Artist Residency Programs, Massachusetts Institute of Technology; Michelle Rabkin, Associate Director, Consortium for the Arts and Arts Research Center, University of California, Berkeley; and Meg Rotzel, 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 Kimerly Rorschach, former Dana Feitler Director of the Smart Museum, for reminding us of the Trumbull/Yale connection in "Art History on Display: Why Do Universities Have Museums?" (lecture, University of Chicago, IL, July 8, 2004).

2. See excerpts of Alberti's text in a *A Documentary History of Art*, ed. Elizabeth Gilmore Holt, (Princeton University Press, 1981) Vol. 1, 205–218, and of della Francesca's more scientifically focused *Of the Perspective of Painting* (c. 1480–1490), *ibid.*, 256–266.

3. For more on Dewey's thinking about the role of artist 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* (Perigree Books, 1980): 15.

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-1990s, which led to plans for an extensive renovation of its arts facilities, including its museums, art history department, and schools of art, 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 resources. At Penn, a major new fund—The Emily and Jerry Spiegel Fund to Support Contemporary Culture and Visual Arts—sponsors public programs, courses, 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 cutting-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 Spiegel Symposium, "Resistance" (2004). Pamela Franks, Curator of Academic Initiatives, Yale University Art Gallery, in conversation with Stephanie Smith, March 24, 2005.

5. The Consortium also supports two programs that existed prior to its formation: ArtsBridge, Berkeley's K-12 educational outreach program; and the Colloquium on Art, Technology, and Culture, a monthly interdisciplinary lecture series that brings high-profile artists and scholars to campus for public lectures. Michele Rabkin, ARC Associate Director, in conversation with Stephanie Smith, August 25, 2004.

6. In this course, titled *Drawing Sentences: Equivalents and Analogues*, both Mirra and her students created new works in response to W. G. Sebald's 1998 book *The Rings of Saturn*. Mirra's project involved developing her own index for Sebald's book, which has led into a series of index-based works.

7. Michele Rabkin in conversation with Stephanie Smith, August 25, 2004.

8. Meg Rotzel, CAVS administrator, in conversation with Stephanie Smith, March 16, 2005.

9. LVAC staff choose artists for their residency program. Some LVAC residencies have also involved AiR—for instance, artist Paul Pfeiffer first had an AiR residency and later an exhibition at LVAC—but according to AiR's Michèle Oshima, no formal mechanism exists to connect the two programs because LVAC does not wish for there to be any expectation that an AiR residency will automatically lead to an exhibit. LVAC's residency program is meant to give artists an opportunity to refuel, so it does not necessarily require an exhibition as a product, although it does require substantive interaction with students. Michèle Oshima, 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. One especially useful model 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. Residencies get half 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 each residency and facilitates interactions between visiting artists and students. The AiR director builds contacts with departments across the university, and has found that graduate students are often the most effective contacts and advocates for the residency program. Michèle Oshima, *op. cit.*

11. Jennifer Carnig, "Deavere Smith to serve as first Presidential Fellow in the Arts," *Chicago Chronicle* (February 17, 2005): 3.

12. Cassandra Coblenz, Head of Academic Initiatives, Hammer Museum, University of California, Los Angeles, in conversation with Stephanie Smith, August 26, 2004.

13. The need for the Smart's expansion became clear during its recent strategic planning process, completed in spring 2004. The Smart Museum is working actively with the university administration as well as its neighbors, including the art history department and the Court Theater, as it moves forward in the facilities planning process. The idea of a new student-oriented arts facility that would include the Committee on the Visual Arts was first broached 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 COVA. Both 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 raisonné references follow dimensions.

◉ marks works 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)

Purchase, Smart Family Foundation Fund for
Contemporary Art, and Paul and Miriam Kirkley
Fund for Acquisitions, 2004.23

Otakar Nejedlý

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)

Purchase, Gift of Roy and Mary Cullen, and Inge
Maser Purchase Fund in honor of Richard A. Born,
2003.92

Ed Paschke

American, 1939–2004

Hophead, 1970

Oil on canvas, in artist's original painted frame,
45 x 60 (114 x 152.4)

Gift of Dennis Adrian in honor of Kimerly Rorschach,
2003.103

Augustín Portillo

Mexican, lives in U.S.A., b. 1960

America—I.13, 2003

Oil on canvas, 48 x 68 (121.9 x 172.7)

Purchase, Gift of the GFF Foundation, 2003.80

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 Allan Frumkin, 2003.55

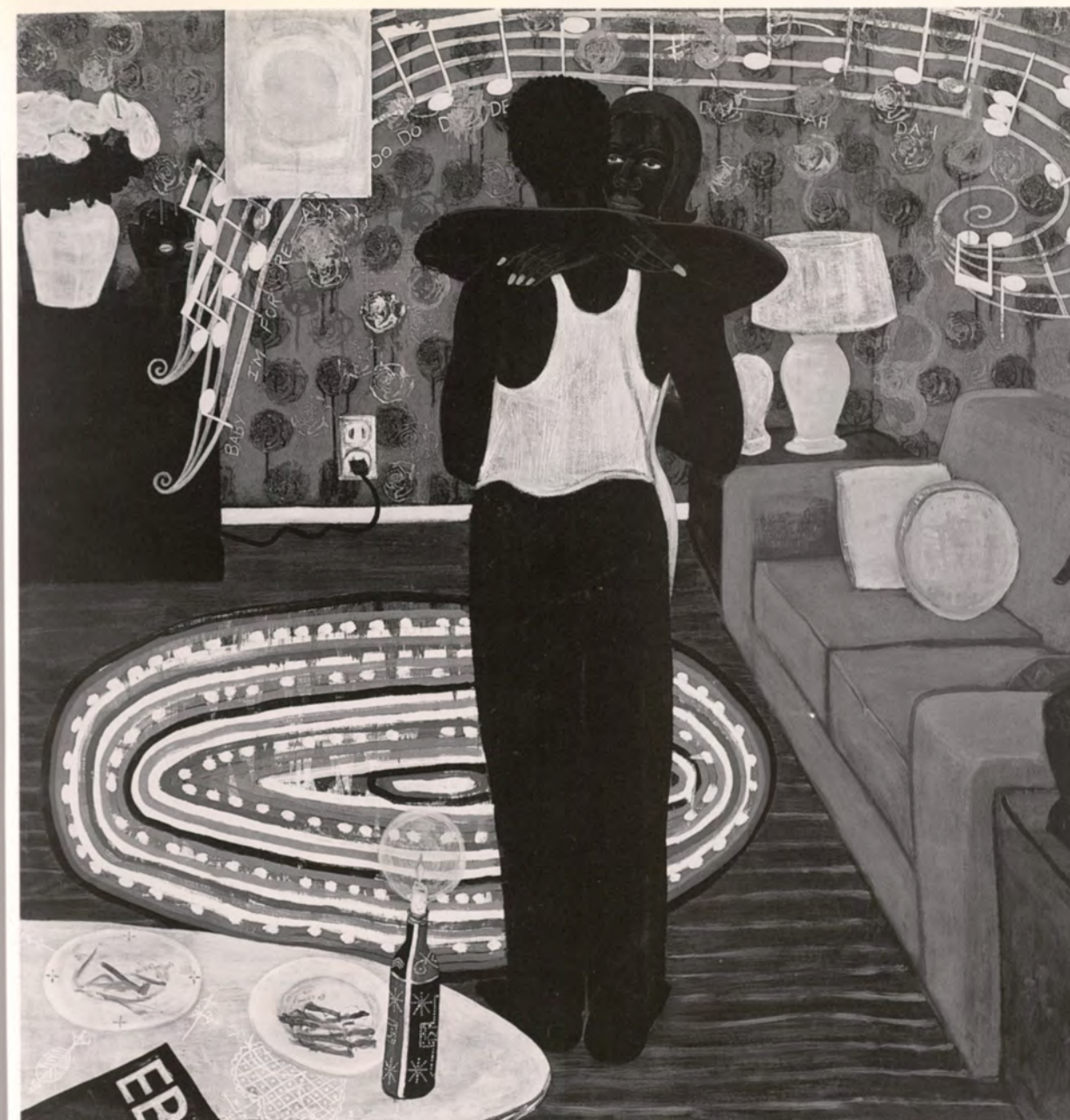
Josef Zamazal

Austro-Hungarian/Czech, 1899–1971

Landscape, 1920

Oil on canvas, 18 1/2 x 21 1/8 (47 x 53.7)

Gift of Roy and Mary Cullen in honor of
Richard A. Born, 2003.90



Kerry James Marshall, *Slow Dance*, 2004.23

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, bluesy 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* (2002), 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 plaquette, gilt cast bronze, 4 1/4 x 3 (10.8 x 7.6)
Gift of Collection of Edward A. Maser, 2003.112

Artist unknown, French

Diana and the Sleeping Endymion,
1st quarter of 19th century
Cast bronze plaquette, 2 5/8 x 5 3/8 (6.7 x 13.7)
Gift of Collection of Edward A. Maser, 2003.113

Emile-Antoine Bourdelle

French, 1861–1929
Tête d'Amourette, 1914 (plaster; bronze cast date unknown, before 1972)
Cast bronze, ed. size unknown (marked no. 1),
h. 14 3/8 (36.5)
Gift of A. L. Blinder, 2004.26

Aristide Maillol

French, 1861–1944
Pierre Auguste Renoir, probably 1908
Cast bronze, h. 16 (40.6)
Gift of A. L. Blinder, 2004.27

☛ **Horace Clifford (H. C.) Westermann**

American, 1922–1981
Ensor's Mother, 1956
Pine, hardwood, and 1887 silverpoint and conté-crayon drawing on gesso-grounded figwood panel by James Ensor (Belgian, 1860–1949),
3 5/8 x 12 3/4 x 9 7/8 (9.2 x 32.4 x 25.1)
MCA 8
The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of the 30th anniversary of the Smart Museum, 2003.144

Works on Paper

Artist unknown, Italian, Roman or North Italian

Union of Mary and Joseph, 18th century?
Pen and ink on laid paper, sheet: 12 1/4 x 7 7/8 (31.1 x 20)
Gift of Thomas and Janis McCormick, 2003.56

☛ **Romare Bearden**

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

Hugo Boettinger

Austro-Hungarian/Czech, 1880–1934
Milca Mayerova Dancing, April 25, 1926
Pencil on wove paper, sheet: 17 1/4 x 11 3/4 (43.8 x 29.9)
Gift of Eva and Richard Willenbrink in honor of Richard A. Born, 2004.13

Hugo Boettinger

Milca Mayerova Dancing, April 25, 1926
Pencil on wove paper, sheet: 17 3/8 x 11 3/4 (44.1 x 29.9)
Gift of Eva and Richard Willenbrink in honor of Richard A. Born, 2004.14

John Dowell

American, b. 1941
To See Through, 1973
Watercolor on black wove paper, sheet: 27 1/2 x 19 5/8 (69.9 x 49.9)
Gift of the Joel and Carole Bernstein Family Collection, 2003.121

Josef Eberz

German, 1880–1942
The Crucifixion (Kreuzigung), 1916
Pencil on wove paper, sheet: 12 1/8 x 14 11/16 (30.8 x 37.3)
Purchase, Inge Maser Purchase Fund, 2003.91

Lyonel Feininger

American, lived in Germany, 1871–1956
Rain Cloud, October 22, 1939
Pen and ink and watercolor on wove paper, sight: 14 3/4 x 21 1/2 (37.5 x 54.6)
Gift of the Family of Leo S. Guthman, 2003.101

Morris Graves

American, 1910–2001
Bird, 1956
Ink wash on wove paper, sheet: 18 3/4 x 25 1/2 (47.6 x 64.8)
Gift of the Family of Leo S. Guthman, 2003.100

☛ **George Grosz**

German, lived in U.S.A., 1893–1959
Street Scene (Straßenszene), October 1916
Reed pen and ink on wove paper, sheet: 23 1/4 x 18 1/8 (59.1 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, 1869–1954
Untitled [Carmen], October 1950
Black chalk on laid paper, sheet: 18 1/2 x 12 3/8 (47 x 31.4)
Gift of A. L. Blinder, 2004.28

Horace Clifford (H. C.) Westermann

1945, 1978
Pen and ink and watercolor on wove paper, sheet: 13 5/8 x 11 (34.6 x 27.9)
The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Richard A. Born, 2003.105

Prints

☛ **The Beginning (Der Anbruch)**, 1919

(published November 1920)
Journal, 3 issues (vol. II, no. 3 with 2 prints by Karl Schmidt-Rottluff; vol. II, nos. 10–11 with 2 prints by Erich Heckel and 1 each by Gerd Wollheim and Emil Maetzel; and vol. II, nos. 6–7 with 4 prints by Emil Nolde), electrotypes cast from original woodcuts, sheet: 16 x 11 (40.6 x 27.9)
Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.138, 2003.130, and 2003.134, respectively

☛ **Albrecht Altdorfer**

German, c. 1480–1538
The Last Judgment, c. 1515
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, 2003.122

Robert Arneson

American, 1930–1992
Squint, 1981
Color lithograph on black wove paper, composition/sheet: 40 x 30 (101.6 x 76.2)
Gift of Bill Hood, 2003.54



☛ Romare Bearden, *Farewell in New Orleans*, 2004.4

Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY.

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 Elisabeth and William Landes in honor of the 30th anniversary of the Smart Museum.



Artist unknown, *Miraculous Madonna of Chioggia*, Italian, Lucca?, 2003.112

While evoking the familiar Passion iconography of the Virgin lamenting over the crucified Christ, this rectangular plaquette is actually a rare depiction of a miracle that took place in 1508 in Chioggia, an outpost of the Venetian Republic. At that time, Mary appeared to a poor gardener, supporting the limp body of her son, wounded by the sins of the city's residents.

Renaissance and Baroque bronzes, so distinct in origin and function, are infrequently available, making this example a valued addition to the Smart's already strong holdings in the area of small-scale bronze sculptures and decorative arts. Gift of Collection of Edward A. Maser.



© George Grosz, *Street Scene (Straßenszene)*, 2003.102

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 strove 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. Freehling in honor of the 30th anniversary of the Smart Museum.

Georg Baselitz

German, b. 1938

The Drinker (Trinker), March 17, 1982

Color woodcut, block: 39 1/2 x 31 1/4 (100.4 x 79.4)

Granvil and Marcia Specks Collection, 2003.59

Georg Baselitz

Eagle (Adler), 1981

Woodcut, block/sheet: 39 3/8 x 31 1/2 (100 x 80)

Granvil and Marcia Specks Collection, 2003.58

Jean-Jacques de Boissieu

French, 1736–1810

The Mill on the River, after a picture by Ruisdael
(*Le Moulin sur la Rivière, d'après un tableau de Ruisdael*), 1774

Etching, plate: 11 1/2 x 14 3/4 (29.2 x 37.5)

Regnault-Delalande/Vente Rigal 136;

Boissieu/Perez 75 III/III

Purchase, Paul and Miriam Kirkley Fund for

Acquisitions, 2003.86

Giulio (di Antonio) Bonasone

Italian, active from 1531, d. after 1576

Last Judgment (after Michelangelo), c. 1546–49

Engraving, plate: 23 1/16 x 17 5/8 (58.6 x 44.8)

Bartsch XV 132.80; Massari 1983, p. 71, no. 79 II/V

Purchase, Paul and Miriam Kirkley Fund for

Acquisitions, 2003.66

Bartolommeo Coriolano

Italian, c. 1599–c. 1676

Salome with the Head of John the Baptist

(after Guido Reni), 1631

Three-color chiaroscuro woodcut,

image: 6 1/2 x 7 1/2 (16.5 x 19.1)

Bartsch XII 79.28

Gift of Alan and Lois Fern in honor of the 30th

anniversary of the Smart Museum, 2003.124

Honoré Daumier

French, 1809–1879

Les Nouveau Chalets, 1856

Lithograph, 9 x 10 1/8 (22.9 x 25.7)

Delteil 2774

Gift of Alan and Lois Fern in honor of the 30th

anniversary of the Smart Museum, 2003.126

Honoré Daumier

Le Portier de M. Valtour, c. 1830

Lithograph, 7 7/8 x 10 1/4 (20 x 26)

Delteil 2579

Gift of Alan and Lois Fern in honor of the 30th

anniversary of the Smart Museum, 2003.125

Otto Dix

German, 1891–1969

Manitschka, 1923

Lithograph, ed. 27/50, composition/sheet:

17 1/4 x 14 3/4 (43.8 x 37.5)

Karsch 61

Bequest of Louise H. Landau, 2003.67

Otto Dix

The War (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 typeset title (in Dix's script),

closed: 20 3/8 x 15 x 2 (51.8 x 38.1 x 5.1); each

colophon sheet: typeset on wove paper, folded:

18 3/4 x 14 1/4 (47.6 x 36.2)

Granvil and Marcia Specks Collection, 2003.89a–e

Maurice Dumont

French, 1869–1899

Mauria (Sappho), c. 1895

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

German periodical *Pan*, sheet: 4 3/4 x 7 1/2

(12.1 x 19.1)

Bonafous-Murat 68

Gift of Alan and Lois Fern in honor of the

30th anniversary of the Smart Museum,

2003.127, 2003.128

Henri Fantin-Latour

French, 1836–1904

Prelude to Lohangrin, 1898

Lithograph, 21 3/4 x 16 3/4 (55.3 x 42.6)

Hédiard 146

Gift of Alan and Lois Fern in honor of the 30th

anniversary of the Smart Museum, 2003.129

Lyonel Feininger

Wreck (Wrack), 1918

Woodcut on oatmeal-tan carbon-copy paper, proof

impression?, block: 4 1/16 x 7 1/4 (10.3 x 18.4)

Prasse W101

Gift of John A. and Andrea L. Weil, 2004.15

Lucian Freud

British, b. in Germany, 1922

Naked Man on a Bed, 1990

Hard-ground etching, ed. 40/40, plate: 11 5/8 x 11 5/8

(29.5 x 29.5)

Hartley 40

Gift of the Joel and Carole Bernstein Family

Collection, 2003.120

Giuseppe Galli-Bibiena, designer

Italian, 1696–1756

I. A. Pfelffel, engraver

Untitled [designs for funerary monuments], 1740

Five plates from *Architectural and Perspective*

Designs... (Architettura e Prospettiva...),

Part I, nos. 1 and 3, part II, no. 2, and part III,

nos. 2 and 3

Engravings, plate dimensions vary

Gift of Collection of Edward A. Maser,

2003.114–2003.118

Giuseppe Galli-Bibiena, designer

Untitled [Scourging of Christ?], 1740

Plate from *Architectural and Perspective Designs...*

(*Architettura e Prospettiva...*), Part III, no. 4

Engraving, plate: 19 x 12 1/4 (48.3 x 31.1)

Gift of Alan and Lois Fern in honor of the 30th

anniversary of the Smart Museum, 2003.135

Hendrick Goltzius

Dutch, 1558–1617

The Emperor Commodus as Hercules, c. 1591

(plate; early 18th-century impression?)

Engraving, printed in red, plate: 16 1/2 x 11 1/16

(41.8 x 29.8)

Hirschmann 146 II/II

Purchase, Paul and Miriam Kirkley Fund for

Acquisitions, 2003.65

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
 series: 10 5/8 x 8 3/16 x 3/16 (27 x 20.8 x .5)
 Purchase, Paul and Miriam Kirkley Fund for
 Acquisitions, 2004.29

Robert Heinecken

Periodical #5, 1971
 Magazine with offset lithography, 6 of 12
 (6 at this scale, 6 larger): 10 3/16 x 7 7/8 x 3/16
 (27.5 x 20 x .5)
 Purchase, Paul and Miriam Kirkley Fund for
 Acquisitions, 2004.30

Robert Heinecken

Robert Heinecken...Wore Khakis, 1998
 Die-cut artist's book (Nazraeli Press), ed. 6/20,
 book: 10 1/2 x 8 1/16 x 7/16 (26.7 x 20.5 x 1.1);
 box: 11 11/16 x 9 3/16 x 1 3/8 (29.7 x 23.3 x 3.5)
 Purchase, Paul and Miriam Kirkley Fund for
 Acquisitions, 2004.31

Luis Jimenez

American, b. 1940
Lowrider, 1981
 Lithograph, sheet: 28 x 39 (71.1 x 99.1)
 Gift of Isaac S. and Jennifer A. Goldman, 2004.15

Ernst Ludwig Kirchner

German, 1880–1938
Gerda and Erna (Gerda und Erna), 1912
 Lithograph, proof impression of third (final) state,
 block: 16 1/2 x 12 1/2 (42 x 31.6)
 Dube 209 III/III
 Purchase, Paul and Miriam Kirkley Fund for
 Acquisitions, 2004.32

Ernst Ludwig Kirchner

Japanese Acrobats (Japanische Akrobaten), 1911
 Woodcut, hand colored in watercolor and printed
 by the artist, block: 10 3/4 x 9 3/4 (27.3 x 24.8)
 Dube 194 III/III [dated 1912]
 Bequest of Louise H. Landau in memory of
 Wallace Landau, 2003.74

June Leaf

American, lives in Canada, b. 1929
The Head in the Cave, 1980
 Color lithograph, Landfall Press impression no. L.P.
 3, composition/sheet: 25 1/8 x 36 3/16 (63.8 x 91.9)
 Achilles–Adrian 36
 Gift of Isaac S. and Jennifer A. Goldman, 2003.83

Lucas van Leyden

German, c. 1489–1533
The Expulsion, 1529
 Engraving, sheet trimmed to plate: 6 1/2 x 4 3/4
 (16.5 x 12.1)
 Bartsch 4
 Gift of Alan and Lois Fern in honor of the 30th
 anniversary of the Smart Museum, 2003.131

Louis Marcoussis

French, 1883–1941
Aurélia, 1930
 Portfolio of 10 etchings, based on the poem *Aurélia*
 by Gérard de Nerval, *bon à tirer* proof impressions,
 each plate: 6 3/4 x 5 1/4 (17.2 x 13.3)
 Gift of Jack and Helen Halpern in honor of
 Richard A. Born, 2004.19a–j

Kerry James Marshall

Heirlooms and Accessories, 2002
 Ink-jet prints on paper in artist's wooden frames
 with rhinestones, 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, 2003.12a–c

Roberto Matta Echaurren, called Matta

Chilean, lived in U.S.A., 1912–2002
Untitled [personage], 1955
 Lithograph, 13 x 10 1/4 (33 x 26)
 Gift of Alan and Lois Fern in honor of the 30th
 anniversary of the Smart Museum, 2003.132

Jean-François Millet

French, 1814–1875
Shepherdess, n.d.
 Lithograph printed on *chine collée*,
 13 1/8 x 15 (33.3 x 38.1)
 Gift of Alan and Lois Fern in honor of the 30th
 anniversary of the Smart Museum, 2003.133

Max Pechstein

German, 1881–1955
Portrait (with Scarf) (Bildnis [mit Kopftuch]), 1920
 Etching and aquatint, plate: 10 1/8 x 7 7/8
 (25.7 x 20)
 Krüger R120
 Bequest of Louise H. Landau, 2003.68

Camille Pissarro

French, 1831–1903
The Church at Osny (L'Eglise de Osny), c. 1884
 (plate; this impression 1920 ed.)
 Soft-ground etching and drypoint, ed. 26/50,
 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

Camille Pissarro

Haymakers (Les Faneuses), 1890 (plate; early
 posthumous impression)
 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, 2003.137

Ferdinando Ruggieri, designer

Italian, c. 1691–1741
Florentine Funerary Monument, 1738
 Engraving, plate: 20 5/8 x 15 5/8 (52.4 x 39.7)
 Gift of Collection of Edward A. Maser, 2003.119

Pieter van Sompel

Flemish, c. 1600–active in Haarlem until at least 1644
Supper at Emmaus (after Peter Paul Rubens), 1643
 Etching, plate: 14 1/4 x 12 13/16 (36.2 x 32.5)
 Nagler 26 I/III; Heller-Andersen 2 I/III; Schneevogt
 420 I/III; Wurzbach 13; Dutuit 115 I/III; Hollstein 2 I/III
 Purchase, Paul and Miriam Kirkley Fund for
 Acquisitions, 2003.85

Larry Stark

American, b. 1941
On the Way to Bud's House in the Winter of 1974,
 1975
 Color lithograph, composition: 21 7/8 x 31 7/8
 (55.6 x 86)
 Gift of Isaac S. and Jennifer A. Goldman, 2003.81



Giulio (di Antonio) Bonasone, *Last Judgment* (after Michelangelo), 2003.66

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) with other techniques such as aquatint and the use of granular resins. Using an astonishing variety of strokes and textures, he exploited in *The Church at Osny* the print's potential to evoke the subtlest 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 and dwarf even the church of the title.

The Church at Osny joins the Smart Museum's strong holdings of etching revival works from both France and England. A fine example of the inventiveness of impressionist printmaking, it can be situated in the French landscape tradition between two other recent acquisitions, Jean-Jacques de Boissieu's *The Mill on the River* and Maurice Dumont's *Mauria (Sappho)*. Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum.



Camille Pissarro, *The Church at Osny (L'Eglise de Osny)*, 2003.136

This large print by Giulio Bonasone is notable for being one of the first completed reproductions—if not the very first—of Michelangelo's instantly renowned *Last Judgment* fresco, finished in 1541. Bonasone worked from his own black chalk drawing after the fresco, which underscores Michelangelo's unwillingness to collaborate with printmakers interested in reproducing his work. This, the second state of the print, bears a reference to a papal privilege, certainly one of the earliest ever issued in Rome regarding a print. The work is also notable as an early example of the practice, widespread by the sixteenth century, of dedicating prints, in this case to the patron Cardinal Alessandro Farnese.

As an engraved reproduction of high quality and impressive scale, this work will play an important role in the upcoming Mellon Projects exhibition *Paper Museums: The Reproductive Print in Europe, 1500–1800* (winter 2005).

☛ **Carol Summers**

American, b. 1925
Corinth Canal, 1977
 Color woodcut, ed. 34/50, sheet: 16 x 12 1/2 (40.6 x 31.8)
 Summers 142
 Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.139

☛ **Carol Summers**

Vesuvio, 1964
 Color woodcut, ed. 37/50, sheet: 29 1/4 x 21 (74.3 x 53.3)
 Summers 57
 Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.140

Willem van Swanenburg

Dutch, c. 1581/82–1612
Supper at Emmaus (after Peter Paul Rubens), 1611
 Engraving, plate: 12 11/16 x 12 1/2 (32.2 x 31.8)
 Nagler 27; Le Blanc 16; Wurzbach 27; Dutuit 116 I/III; Schneevogt 421 I/III; Hollstein 6 I/III
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2003.84

Henri de Toulouse-Lautrec

French, 1864–1901
La Coiffure—Programme du Théâtre Libre, 1893
 Color lithograph, from numbered ed. of 100 (no. 157/100), sheet: 19 1/4 x 12 3/4 (48.9 x 32.4)
 Adriani 40 (second state, before program lettering)
 Bequest of Louise H. Landau, 2003.71

Henri de Toulouse-Lautrec

Confetti, 1894
 Color lithograph, ed. approx. 1000, sheet: 22 5/8 x 17 3/4 (55.9 x 45.1)
 Adriani 101
 Bequest of Louise H. Landau, 2003.70

Henri de Toulouse-Lautrec

Divan Japonais, 1892–93
 Color lithograph, ed. approx. 1000–3000, sight: 31 3/4 x 23 1/2 (80.7 x 59.7)
 Adriani 8
 Bequest of Louise H. Landau, 2003.69

Henri de Toulouse-Lautrec

Floréal (Springtime), 1895
 Lithograph, sheet: 13 3/4 x 10 1/2 (34.9 x 26.7)
 Adriani 155 (second state, with the addition of text not designed by Lautrec)
 Bequest of Louise H. Landau, 2003.73

Henri de Toulouse-Lautrec

Footit and Chocolat, 1894
 Color transfer lithograph, ed. of approx. 2000, sheet: 13 x 16 3/4 (33 x 42.6)
 Published in *Nib*, a supplement to *La Revue Blanche*
 Adriani 104
 Bequest of Louise H. Landau, 2003.72

☛ **Henri de Toulouse-Lautrec**

Your Mouth (Ta Bouche), 1893 (plate; this impression probably after 1901)
 From the series *Ancient Tales (Les Vieilles Histoires)*
 Lithograph, ed. size unknown, sheet: 15 x 11 (38.1 x 27.9)
 Adriani 30
 Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.141

☛ **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)
 Bartsch XII 79.28; Koloff 20
 Gift of Alan and Lois Fern in honor of the 30th anniversary of the Smart Museum, 2003.123

Photographs

☛ **Artist unknown**, American

Untitled [building, possibly Denver, Colorado], c. 1870
 Albumen print, vintage impression,
 image: 7 3/4 x 11 (19.7 x 27.9)
 Purchase, Gift of the Smart Family Foundation in honor of the 30th anniversary of the Smart Museum, 2003.147

☛ **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, 2003.148a–b

☛ **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, 2003
 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, 2003.51

Dawoud Bey (with Dan Collison and Elizabeth Meister)

Steven, Kenwood Academy High School, 2003
 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)

Theresa, South Shore High School, 2003
 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

☛ **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



☛ Joel-Peter Witkin, *Canova's Venus*, 2003.143

The American photographer Joel-Peter Witkin stages photographs of erotic and/or grotesque subjects, and often bases his pictures on art 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 1980s, 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 Julia Margaret Cameron's nineteenth century allegorical scenes through pictures made by Witkin's postmodern 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 through 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 antiqued 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.

Timothy O'Sullivan

Group of 15 large-scale and 9 small albumen prints, plus one stereoscopic print, vintage impressions, various dimensions, 1868–74
Purchase, Gift of the Smart Family Foundation in honor of the 30th anniversary of the Smart Museum, 2003.147.1a–i, 5, 22–36

Irving Penn

American, b. 1917
Scarred Dahomey Girl, 1967 (negative; this impression September/October 1984 edition)
Platinum-palladium print, ed. 18/21, image: 13 x 13 (33 x 33)
Gift of Barbara and Russell Bowman, 2003.142

Joel-Peter Witkin

American, b. 1939
Canova's Venus, 1982
Manipulated gelatin silver print,
image: 14 3/8 x 14 7/16 (36.5 x 36.6)
Gift of Barbara and Russell Bowman, 2003.143

Decorative Arts

American, New York, New York
Bernard Rice's Sons, Inc., manufacturer
Tea Pot, c. 1928
Silver-plated metal with raffia wrapped handle,
h. (with lid) 6 1/2 (16.5)
Gift of Barbara and Russell Bowman, 2003.111a–b

German, Lüdenscheld, Gerhardt & Co., manufacturer
Five-Piece Tea and Coffee Service, 1902–04
Silver, tea pot h. 7 13/16 (19.8); coffee pot h. 9 (22.9); creamer h. 4 13/16 (12.2); sugar bowl h. with lid 6 11/16 (11)
Bequest of Louise H. Landau, 2003.75a–e

Bernard Leach

British, 1897–1979
Bowl, c. 1948
Glazed stoneware with painted and incised decoration, h. 2 11/16 (6.8), diam. of mouth 5 7/16 (13.8)
Gift of James Wells, 2004.1

Gertrud Natzler

American, b. in Austria, 1908–1971
Otto Natzler
American, b. in Austria, 1908
Vase, n.d.
Glazed earthenware, h. 8 (20.3)
Gift of John A. Peloza and Linda A. Lucchesi in memory of Irene Blank, 2003.88

Frank Lloyd Wright, designer

American, 1867–1959
Architectural Spandrel, c. 1913
From Midway Gardens, Chicago (1913–29)
Cast concrete, 32 3/4 x 27 3/4 x 6 1/2 (83.2 x 70.5 x 16.5)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2003.57

Russell Wright, designer

American, 1904–1976
American, Ohio, East Liverpool, Steubenville Pottery, manufacturer
Partial Set of "American Modern" Dinnerware Service, 1937 (design in production 1939–c. 1959)
Cast glazed earthenware (pitcher, creamer, and sugar bowl in pinkish tan; gravy boat and saucer in "Granite Gray"), pitcher h. 10 7/8 (27.6), creamer h. 3 (7.6), sugar bowl h. 3 (7.6), gravy boat length 10 3/8 (26.4); saucer length 10 15/16 (27.8)
Gift of Barbara and Russell Bowman, 2003.106–2003.109a–b

Russell Wright, designer

American, New York, Syracuse, Iroquois China Company, manufacturer
"Casual China" Tea Pot, 1946 (design in production 1946–c. 1965)
Cast glazed earthenware (in tan), h. (with lid) 5 1/2 (14)
Gift of Barbara and Russell Bowman, 2003.110a–b

Asian

Chinese

Painting and Calligraphy

Qi Baishi

Chinese, 1864–1957
Hen, n.d.
Hanging scroll, brush and ink and light color on paper, painting: 19 7/8 x 19 5/8 (50.5 x 49.9)
Gift of Marilyn Alsdorf in honor of Richard A. Born, 2004.20

Photography

Rong Rong

Chinese, b. 1968
Rong Rong's East Village, 2003
Iron box designed by the artist containing 40 gelatin silver prints, each signed and numbered, plus a copy of a limited-edition book of the same title with texts by the artist and Wu Hung, ed. of 38, box: 2 3/8 x 19 1/8 x 18 1/4 (6 x 48.6 x 46.4), photographic sheet dimensions vary
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.11a–pp

Indian

Sculpture

Ravinder Reddy

Indian, b. 1956

Girija, 2000

Painted and gilded cast polyester resin, 45 x 29 x 58
(114.3 x 73. x 147.3)

Gift of Susan and Lewis Manilow, 2003.87

Japanese

Painting and Calligraphy

Artist unknown, Japanese, Meiji period (1868–1912)

Calligraphy, late 19th century

Poem slip (*tanzaku*), 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 (*tanzaku*), ink on gold-speckled 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 (*tanzaku*), ink on silver-speckled blue paper, 14 1/2 x 2 1/2 (36.8 x 6.4)

Gift of Brooks McCormick Jr., 2003.98

Artist unknown, Japanese, Meiji period (1868–1912)

Calligraphy, late 19th century

Poem slip (*tanzaku*), ink on gold-speckled white paper, 14 1/2 x 2 1/2 (36.8 x 6.4)

Gift of Brooks McCormick Jr., 2003.99

Hakuin Ekaku

Japanese, 1685–1768

Figure Seated in Meditation, 1765–68

Hanging scroll, ink on paper, painting panel:
70 1/4 x 15 3/4 (178.4 x 40)

Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2004.33

Jiun (Kozuki Onko)

Japanese, 1718–1804

No Thing (Nothing) (Buji), n.d.

Calligraphy hanging scroll, brush and ink on paper,
calligraphy panel: 12 x 16 5/16 (30.5 x 41.5)

Gift of Mary S. Lawton, 2003.93

Attributed to **Kano Yasunobu**

Japanese, 1613–1685

Heron and Willow Branch, n.d.

Hanging scroll, brush and ink on paper, painting:
8 3/4 x 14 (22.2 x 35.6)

Gift of James Wells, 2004.2

Nagata Sakichi, called Jitsudo

Japanese, 1701–1789

Enso, 1787–88

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, 2004.16

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

Tanaka Gakun (with 12 scholar-artists)

Japanese, dates unknown, late Edo/early Meiji
period (mid-19th century)

Mushrooms 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)

Untitled [two fans], c. 1860

Color woodblock print with metallic inks (*surimono*),
sheet: 15 3/16 x 20 1/8 (38.5 x 51.1)

Gift of Brooks McCormick Jr., 2003.61

Hasui Kawase

Japanese, 1883–1957

Iwai Bridge at Nozu Sakuyama, 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, 2003.79

Hasui Kawase

Moon over Nakajima, Sapporo, 1933

Color woodblock print (*oban*), block: 14 3/16 x 9 9/16
(36.1 x 24.3)

Gift of Brenda F. and Joseph V. Smith, 2003.77

Hasui Kawase

Moon at Seichoen Garden, 1938

Color woodblock print (*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, 1839–1903

Display of Theatrical Props, 1874

Diptych (horizontal format) color woodblock print
(*surimono*) with original envelope (*fukuro*), each
sheet: 16 x 21 (40.6 x 53.3)

Gift of Brooks McCormick Jr., 2003.95a–c

**Matsumura Gyokuen [Matsuburo Takako?, wife of
the painter Unshin]**

Japanese, active 1830–60

Untitled [commemoration of the *Ballad of Takaeru*],
1855–65

Color woodblock print with metallic inks (*surimono*),
sheet: 15 3/8 x 20 11/16 (39.1 x 52.5)

Gift of Brooks McCormick Jr., 2003.63

Matukawa Hanzan, called Kakyo

Japanese, 1818–1882

Untitled [nobleman with bow and arrows accompa-
nied by two attendants], c. 1860

Color woodblock print with metallic inks (*surimono*),
sheet: 15 3/16 x 20 5/16 (38.5 x 51.6)

Gift of Brooks McCormick Jr., 2003.60

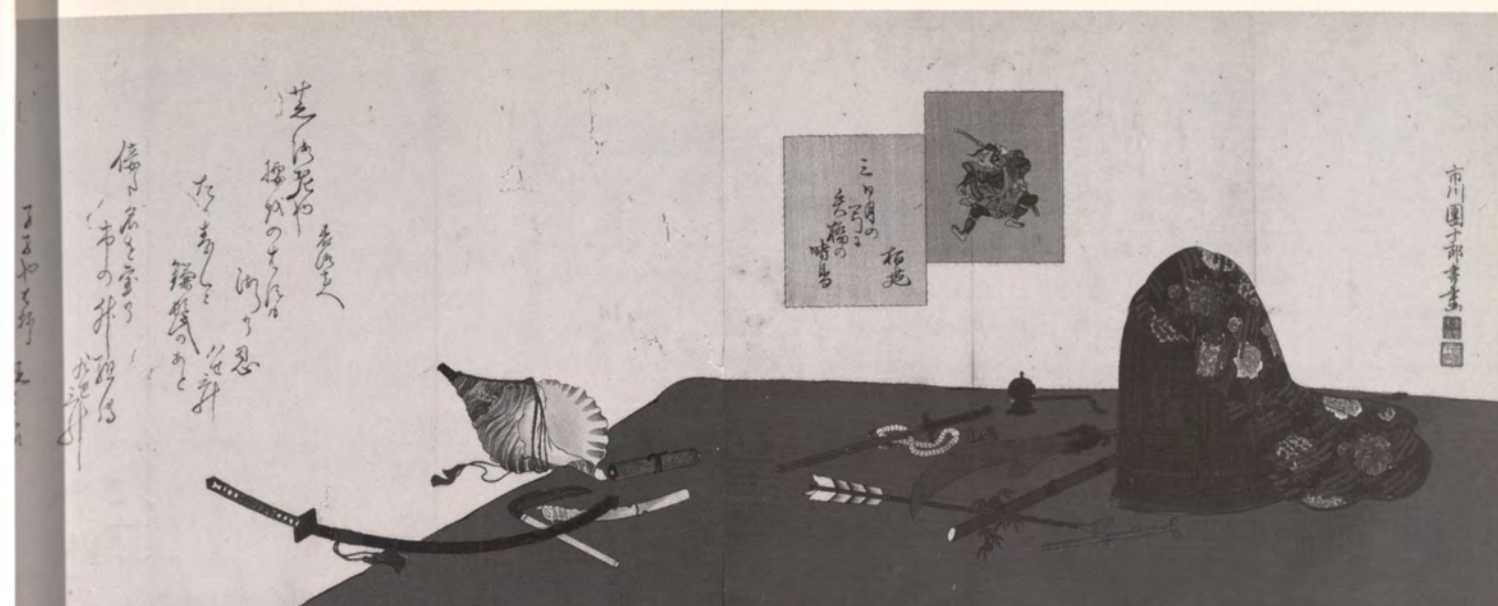
Roshu?

Japanese, dates unknown, late Edo/early Meiji
period (mid-19th century)

Untitled [tent with flowering fruit tree], 1855–65

Color woodblock print with metallic inks (*surimono*),
sheet: 17 3/8 x 22 3/8 (44.1 x 56.8)

Gift of Brooks McCormick Jr., 2003.64



Ichikawa Danjuro IX, *Display of Theatrical Props*, 2003.95a–c

Display of Theatrical Props, done in the naturalistic Shijo School style, joins the Smart Museum's small but impressive collection of late-nineteenth-century *surimono* from Osaka and Kyoto. Such deluxe color woodblock prints were privately printed in limited numbers in order to commemorate a special social gathering or personal occasion. This example was not only commissioned but also, unusually, designed by the leading Kabuki actor Ichikawa Danjuro IX, who was accorded the honor of a command performance before the emperor in 1887. The print marks a singular point in the actor's long and distinguished career: the moment at which he assumed the name of "Danjuro IX," a prestigious lineage title that had remained vacant since the suicide of his famous brother, Danjuro VIII, twenty years earlier. In a typical *surimono*, pictorial imagery is augmented with poems and other literary texts that unite the worlds of the visual and literary arts in a single work. Here, however, the reference is more oblique: a still-life of costumes and props used by the actor in two of his signature roles.

Display of Theatrical Props is a welcome addition to the Smart Museum's collection of late-nineteenth-century Japanese prints, highlighted most recently in the spring 2003 exhibition *Reflections of Beauty: Late Nineteenth-Century Japanese Prints in the Smart Museum Collection*. Gift of Brooks McCormick Jr.

In his monumental sculptures Ravinder Reddy fuses the life of India's streets with his country's traditional religious imagery. This work takes as 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 Ganesha. Reddy's process reflects his fascination with India's modernization and his respect for its rich artistic heritage: he forms clay models to make plaster molds, which he then uses to cast unique pieces from polyester-resin fiberglass. The artist combined gold leaf and industrial paint to articulate *Girija's* surface.

While the Smart Museum's collection includes several fine examples of traditional Indian and Gandharan art, this piece provides a point of connection with contemporary India. Reddy's sculpture also amplifies the museum's holdings of modern and contemporary art, which are strong in sculpture and figurative traditions. Gift of Susan and Lewis Manilow.



Ravinder Reddy, *Girija*, 2003.87

Sadanobu Hasegawa II

Japanese, 1848–1935

Untitled [kimono and fan bearing flowers], 1860–65Color woodblock print with metallic inks and lacquer (*surimono*), 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

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, 2004.8–10

Ceramics

Ito Tozan, potter

Japanese, 1841–1920

Keizan Soshu, calligrapher

Japanese, dates unknown

Sake Cup, c. 1900

Glazed porcelain with overglaze enamel, silver, and gilt decoration (Awata ware), h. 1 1/4 (3.2), diam. of mouth 3 3/8 (8.6)

Gift of Brooks McCormick Jr., 2004.17

Lacquer

Yoshida Junichiro, called **Kenzan**

Japanese, 1898–1961

Box for Documents (Bunko), 1930s–40sLacquer 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

Korean

Ceramics

Korean, Joseon dynasty (1392–1910)

Bottle, 15th–16th centuriesGlazed stoneware (*buncheong*) with underglaze iron-oxide decoration (*jeolhwa*) (Gyeryongsan ware),

h. 12 (30.5)

Purchase, Paul and Miriam Kirkley Fund for

Acquisitions, 2004.3

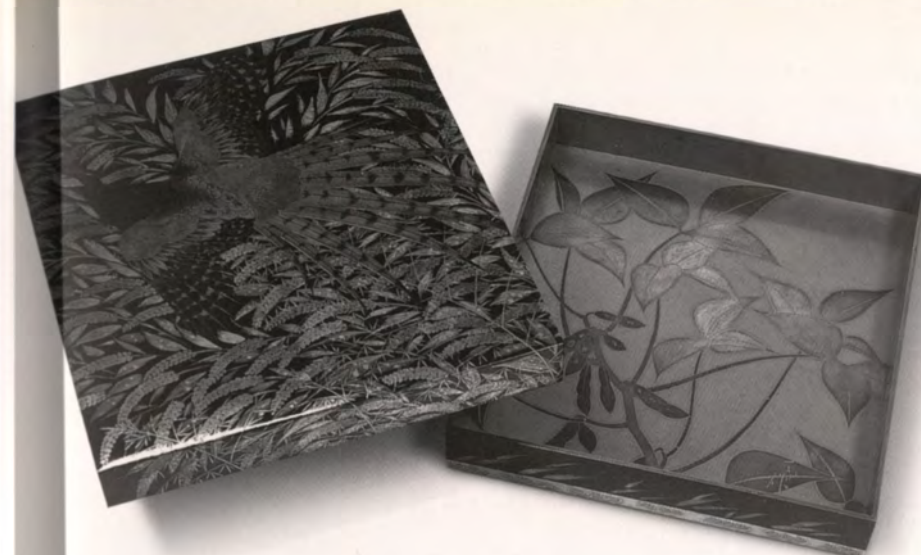
☉ **Gim Ikyeong (Kim Yikyung)**

Korean, b. 1935

Untitled [water vessel], 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

Yoshida Junichiro, called Kenzan, *Box for Documents (Bunko)*, 2004.18

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 game bird in flight over a field of autumn-hued grain, while its interior surfaces are adorned with restrained, sinuous hanging vines. 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.

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.

☉ Gim Ikyeong (Kim Yikyung), *Untitled* [water vessel], 2004.6

Unlike earlier generations of Korean studio potters, who perfected 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 exemplars 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 vessel's strong contours and boldly faceted surfaces are representative features of Gim's ceramics. Here, the potter used a rougher-than-usual clay that takes on a pale, dull gray appearance when fired; she also lightened and enlivened the final coloration by brushing and spattering white slip, or liquid clay, onto the pot before firing it. These innovations of style and technique are characteristic of Gim's recent work. The Smart Museum has developed in a relatively short period a select collection of traditional Korean ceramics with particular reference to the great fluorescence of the craft during the Joseon period. The acquisition of this ceramic piece by one of Korea's most important living potters helps us extend the chronological range of the Korean ceramics collection with a significant example by a modern master. Purchase, Gift of Gay-Young Cho and Christopher Chiu in honor of the 30th anniversary of the Smart Museum.

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. F. 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*,

1867–1874, 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.



Timothy O'Sullivan, *Snake River Cañon, Idaho (view from above Shoshone Falls)*, 2003.147.32



William Bell, *Grand Canyon, Colorado River, Arizona*, 2003.147.11–16



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: Dreams and Realities
 April 27–July 14, 2002
 Traveled to: Pennsylvania Academy of the Fine Arts, Philadelphia, September 21, 2002–January 12, 2003; National Academy of Design Museum and School of Fine Arts, New York, January 31–April 13, 2003; Arkansas Arts Center, Little Rock, May 9–July 20, 2003; Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln, August 30–November 9, 2003
 Edwin Dickinson
 American, 1891–1978
Self-Portrait, 1941
 Oil on canvas, 19 1/2 x 22 1/2 (49.5 x 57.2)
 The Mary and Earle Ludgin Collection, 1985.104

Exhibitions International, New York, New York
Light Screens: The Leaded Glass of Frank Lloyd Wright
 Traveled to: American Craft Museum, New York, May 10–September 2, 2001; Grand Rapids Art Museum, October 12, 2001–January 2, 2002; Allentown Art Museum, February 21–April 28, 2002; Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C., March 14–July 20, 2003; Wichita Art Museum, November 14, 2004–January 30, 2005
 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 original metal hardware, 33 3/4 x 35 5/8 (85.7 x 90.5)
 University Transfer, 1967.87

McMullen Museum of Art, Boston College, Chestnut Hill, Massachusetts
Matta: Making the Invisible Visible
 February 1–May 24, 2004
 Roberto Matta Echaurren (called Matta)
 Chilean, lived in U.S.A., 1912–2002
Je m'arche, 1949
 Oil on canvas, 76 1/4 x 55 (193.7 x 139.7)
 Gift of Lindy and Edwin Bergman, 1991.289

Montgomery Museum of Fine Arts, Alabama
Roger Brown, A Different Dimension
 April 10–June 6, 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, 1974
 Acrylic on wood construction with leather thongs, 37 x 9 x 14 (94 x 22.9 x 35.6)
 The George Veronda Collection, 1996.16

Palazzo Ducale, Genoa, Italy
L'Età di Rubens, dimore, committenti e collezionisti genovesi
 March 20–July 11, 2004
 Giovanni Antonio de Sacchi (called Il Pordenone)
 Italian, Venetian School, 1483/84–1539
Milo of Croton Attacked by Wild Beasts, 1534/36
 Oil on canvas, 80 1/2 x 93 3/4 (204.5 x 238.1)
 Purchase, The Cochrane-Woods Collection, 1975.31

Smithsonian Institution Traveling Exhibition Service, Washington, D.C.
In the Spirit of Martin: The Living Legacy of Dr. Martin Luther King, Jr.
 Traveled to: Charles H. Wright Museum of African American History, Detroit, January 12–August 4, 2002; Bass Museum of Art, Miami Beach, September 7–November 9, 2002; Frederick R. Weisman Art Museum, Minneapolis, January 4–March 30, 2003; International Gallery, Smithsonian Institution, Washington, D.C., May 14–July 27, 2003; Memphis Brooks Museum of Art, Memphis, August 30–November 9, 2003; Montgomery Museum of Fine Arts, Alabama, December 20, 2003–March 28, 2004
 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, 1985.107

Long-Term Outgoing Loans to Permanent Collections:

University Art Gallery, California State University, Hayward
Zen & Modern Art: Echoes of Buddhism in Western Paintings & Prints
 October 8, 2003–January 31, 2004
 Kasumi Bunsho
 Japanese, 1905–1998
Patience, n.d.
 Hanging scroll, brush and ink on paper, 42 x 27 1/4 (106.7 x 69.2)
 Gift of Brooks McCormick Jr., 2001.89

Frank Lloyd Wright Preservation Trust, Oak Park, Illinois
 On loan since January 14, 1980
 George Mann Niedeecken, 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 x 19 1/4 (133.3 x 45.7 x 48.9)
 University Transfer, 1967.82

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



Giovanni Antonio de Sacchi, *Milo of Croton Attacked by Wild Beasts*, 1975.31

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 Foundation; the Eloise 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 De Armas, 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

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 Margaret Di Mare; Forrest L. Merrill; and private contributions.



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



Installation view of *Material Identity: Prints by Robert Arneson* (2003).



Installation view of *Big Idea: The Maquettes of Robert Arneson* (2003).

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 Hoffman, 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*, rarely 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 2, 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.

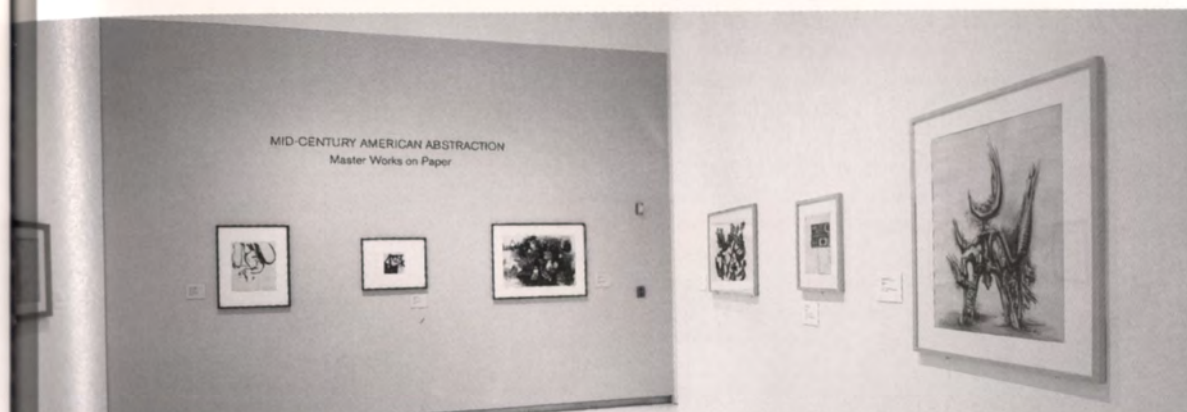
Mapping the Sacred: Nineteenth-Century Japanese Shinto Prints

December 13, 2003–March 28, 2004

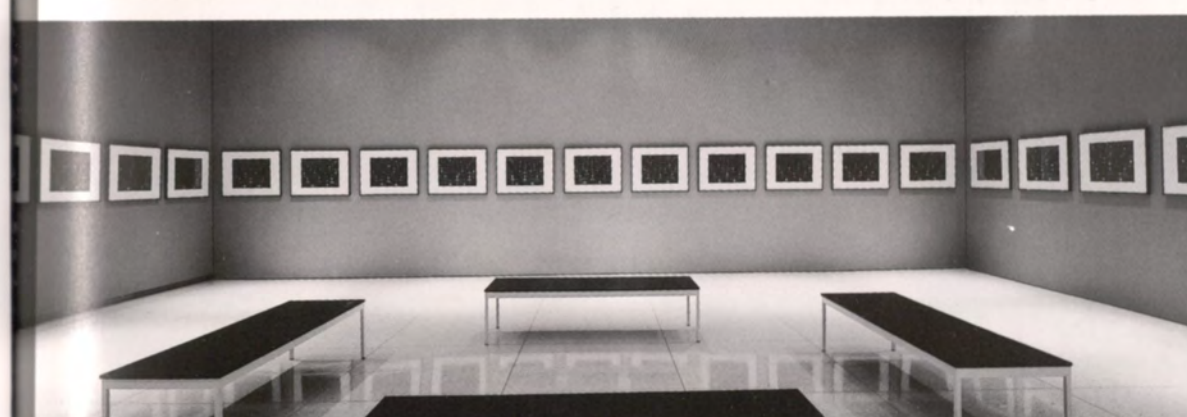
Joel and Carole Bernstein Gallery

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.



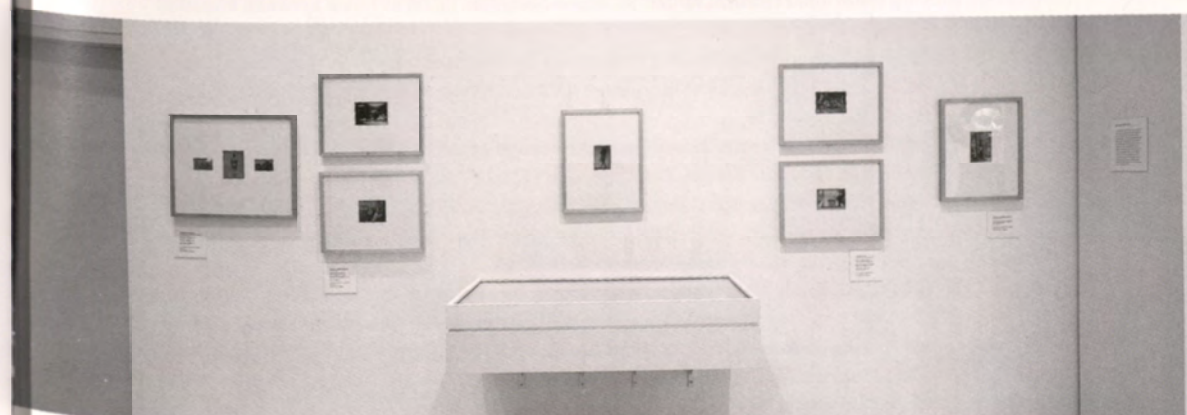
Installation view of *Mid-Century American Abstraction: Master Works on Paper* (2003).



Installation view of *Hiroshi Sugimoto: Sea of Buddha* (2003–2004).



Installation view of *Visual Mantras: Meditative Traditions in Japanese Buddhist Art* (2003–2004).



Installation view of *Mapping the Sacred: Nineteenth-Century Japanese Shinto Prints* (2003–2004).

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 '60s 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 Abbot 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 McNeill 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.

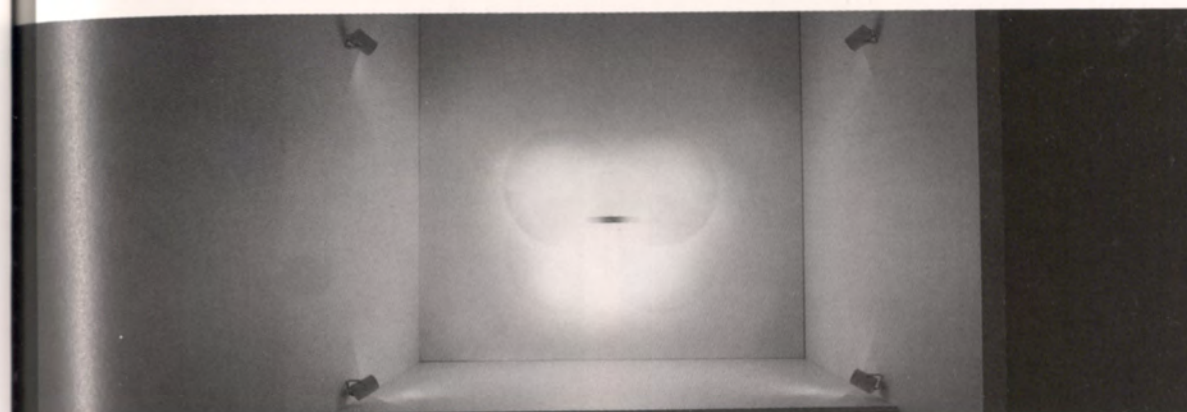
Taisho Chic: Japanese Modernity, Nostalgia, and Deco

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 adapting 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.



Installation view of *Illuminations: Sculpting with Light* (2004).



Installation view of *The Uses of Art in Renaissance Italy* (2004).



Installation view of *Incisive Vision: The Prints of James Abbott McNeill Whistler* (2004).



Installation view of *Taisho Chic: Japanese Modernity, Nostalgia, and Deco* (2004).

Smart Museum publications document our exhibitions and collections, disseminating new knowledge.

Publications are listed in alphabetical order by title. Unless otherwise noted, they are distributed by the University of Chicago Press and are available in the Smart Museum shop, through the museum's Web site (<http://smartmuseum.uchicago.edu>), or by calling 773.702.0200.

Publications



Between Past and Future: New Photography and Video from China

Wu Hung and Christopher Phillips
232 pages, 75 color plates, 40 halftone illustrations
Design by Froeter Design Co.

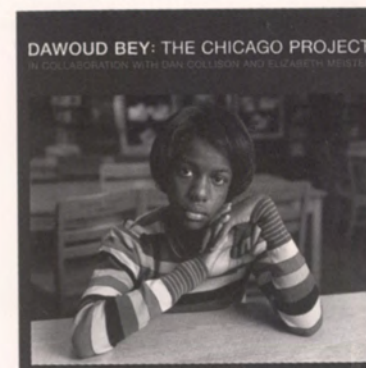
2004, ISBN: 0-935573-39-9
Cloth \$40.00

Co-published by the Smart Museum, the International Center of Photography, and Steidl Publishers
Distributed in North America by the University of Chicago Press; by Thames & Hudson in all other territories

The massive political, economic, and social changes China has undergone during the past decade 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.

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 Corrin, 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
96 pages, 12 color plates, 20 black-and-white illustrations
Design by Froeter Design Co.

2003, ISBN: 0-935573-38-0
Paper \$25.00

Is it possible for a photographic portrait to reveal anything "real" about its subject? As part of a twelve-week residency at the University of Chicago's Smart Museum of Art, acclaimed photographer Dawoud Bey asked this question of twelve teenagers from nearby schools. This fully illustrated book unpacks the process of Bey's ambitious residency and its products: 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 curated by the students themselves.

Dawoud Bey: The Chicago Project was generously sponsored in part by the MetLife Foundation Museum Connections Program; the National Endowment for the Arts; the Smart Family Foundation; Sara Lee Foundation; Nuveen Investments, Inc.; the Nathan Cummings Foundation; Allen and Lynn Turner; the Cultural Policy Center and the Center for the Study of Race, Politics and Culture, University of Chicago.



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

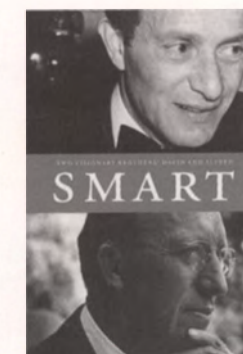
Kimerly Rorschach, with contributions from Smart Museum staff
224 pages, 128 color plates
Design by Joan Sommers Design

2004, ISBN: 0-935573-41-0
Paper \$29.95

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 full-color volume is an up-to-date and essential reference to the collection of one of the nation's most innovative university art museums.

In the publication, an essay by Dana Feitler, Director Kimerly Rorschach charts the growth and strengths of the Smart's collection as they relate to the institution's teaching mission. *Smart Collecting* also provides detailed documentation of all acquisitions made between 1990 and 2004, and features over fifty object entries highlighting important additions in areas such as print and photographic art, German expressionism, East Asian art, and contemporary art. A fascinating work in its own right, the catalogue chronicles the development of a unique collection and shows how a museum itself is always a work in progress.

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



Two Visionary Brothers: David and Alfred Smart

David Mazie
44 pages, 17 color plates, 9 black-and-white illustrations
Design by Froeter Design Co.

2003, ISBN: 0-935573-37-2
Paper \$12.00

David and Alfred Smart were the Chicago-based founders of *Esquire*, launched in 1933. One of the first men's fashion magazines, *Esquire* was also distinguished by the high quality of its literary and editorial features: the first issue included pieces by Ernest Hemingway, Jon Dos Passos, and Dashiell Hammett. The Smart brothers' other ventures included Coronet Films, the nation's leading producer of Cold War-era educational and training films, many of which are now cult favorites. This fully illustrated biography chronicles the Smarts' lives and professional innovations.

Funding for this publication was graciously provided by the REGE Philanthropic Fund.

As an integral part of its mission, the Smart Museum offers education programs and public events that make its collections and exhibitions accessible to a broad and diverse audience, encourage cross-disciplinary debate, and provide participants with tools to engage in a life-long dialogue with art.

Support for education programs was provided by the Smart Family Foundation, the John D. and Catherine T. MacArthur Foundation, and the Chicago Community Trust. Additional support for specific initiatives is listed in the descriptions below.

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 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,



Art 101 students look at prints in the Museum's Education Study Room (10/05/04).

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 2003–2004 by Dr. Joel Schwab, 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 Andrew, Darby English, Naomi Hume, Kimerly Rorschach, Allison Terry, and Yudong Wang, *Art 101*
Lee Behnke, *Ovid's "Metamorphoses"*
Dianna Frid, *Visual Language*
William Landes and Kimerly Rorschach, *Art Law*
Laura Letinsky, *Beginning Photography, Visual Language*
Diane Miliotes, *Gender, Art and Politics*
Joel Schwab, 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, *1900 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 Endowment for the Humanities Summer Seminar for College and University Teachers, which drew upon the concurrent exhibition *The Painted Text: Picturing Narrative in European Art*. The seminar, taught by guest curator and Andrew W. Mellon Professor in the Humanities Frederick De Armas, focused on Cervantes' 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, 1500–1800* (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 object 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 2005.

In 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



Student docent Jesse Kohn and curatorial intern Sophie Hackett at the opening of *Illuminations: Sculpting with Light* (1/22/04).

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 exhibition 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 its 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 Mantras: Meditative Traditions in Japanese Buddhist Art*, was sparked by the exhibition *Hiroshi Sugimoto: Sea of Buddha*. Kris Ercums curated *Visual Mantras* with objects from the Smart's collection, and the conjunction of those 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: Simone Tai co-curating *Incisive Vision: The Prints of James Abbott McNeill Whistler*

with Senior Curator Richard A. Born; Whitney Rugg's reinstallation of part of the Feitler Gallery; and the organization of small thematic displays of contemporary works on paper by Rugg 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 Oldham 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, lobbied for Smart Museum listings in area newspapers and websites, and worked to make Smart Museum mailings and community distributions possible. Interns Susannah Ribstein and Mary Trent worked in the registrar's office assisting in the ongoing development of the digital images archive and database.



University of Chicago student docent Owen Aronson discusses Alice Neal's painting, *Nancy*, with fifth grade students from Oglesby Elementary School, who were participating in *smART Explorers* (2/27/04).

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 to connect these students to 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.

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.

Student Docent Program

Number of 2003–04 docents: 25
Graduate students: 5
Undergraduate students: 20

Docents represented these academic departments and committees:

Art History
Biological Sciences
Classics
Committee on Social Thought
Committee on the Visual Arts
East Asian Languages and Civilizations
English
History of Science
Human Development
Human Rights
International Studies
Law, Letters and Society
Philosophy
Political Science
Pritzker School of Medicine

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.

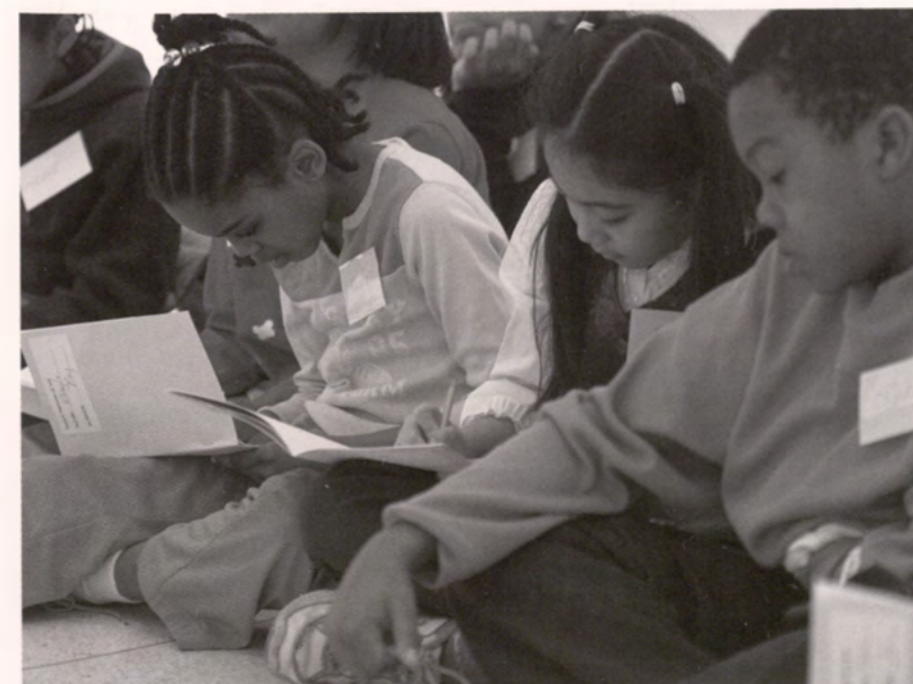
School Programs

School children who visited the Smart: 2,440
Total multi-session program attendance: 1,170
Total one-time/youth program attendance: 1,270
Teachers who took part in museum programs: 44

2003–04 partner schools:

Ashburn Community Elementary School
Beasley Academic Center
Bret Harte Elementary
Charles H. Wacker Elementary School
Chicago Mennonite 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
Murray Language Academy
Niños Heroes Academy of Learners North
Oglesby School
Orozco 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.

Art in Focus

Grades: 3, 4
Students: 297
Classrooms: 10
Sessions per classroom: 10

SmART Explorers

Last year *smART Explorers* involved the largest number of classrooms ever. Early demand for this remarkably popular and intense program led museum education staff to look for new ways in which it could increase its capacity through sequential programming in additional grades. Co-taught by student docents and classroom teachers, *smART Explorers* continues to enable fifth grade students to explore the museum and discover a variety of ways to look at, talk about, and think about art. Through classroom sessions, gallery discussions, drawing and writing activities in the museum, and artmaking in the classroom, students interpreted artworks, honed analytical and communication skills, and expressed their own ideas about art. The six-week program culminated for each classroom with a final event featuring a student art exhibition and student presentations of museum artworks for classmates and family members.

SmART Explorers

Grade: 5
Students: 448
Classrooms: 16
Sessions per classroom: 15



University of Chicago Laboratory School student practices her presentation for the *smART Explorers* final event (2/27/04).

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

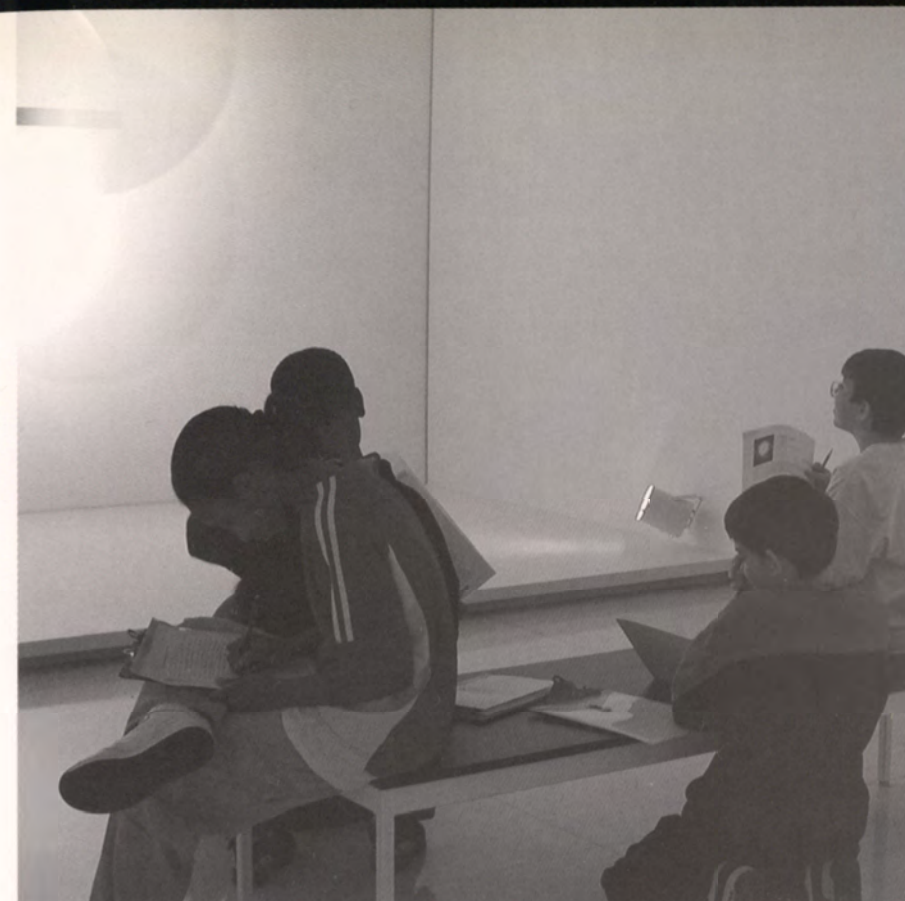
smART EXPLORERS STUDENT

I can't wait for next year. As an educator I find this experience extremely meaningful for myself as well as for my students.

smART EXPLORERS TEACHER

I love the writing aspect of the program, how you can look at a piece of art and it tells so much. The writing reinforced the things we were doing in class.

smART EXPLORERS TEACHER



Murray Language Academy students write about Robert Irwin's untitled light sculpture for *Art in the Making* (3/4/04).

Art in the Making

Art in the Making builds on skills that students have developed in earlier years. Offered for the first time in 2003-04, 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 2003-2004 program. Sixth graders explored minimalism, installation art, and the use of unconventional materials during museum 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.

Art in the Making

Grade: 6
Students: 174
Classrooms: 6
Sessions per classroom: 10
Artists: Paola Cabal, Mark Ernst, Reginald Lawrence

Art in Context

Fine arts, language arts and social studies teachers gathered for two weeks in July 2003 for the Smart's first seminar for middle-school and high school educators. The two-week seminar initiated a year-long partnership with Chicago Public Schools teachers in which participants designed and implemented extensive new curriculum projects. During the summer seminar, teachers learned methods of inquiry-based teaching and curriculum integration, became familiar with the Smart's resources, and built their knowledge of American art. They established their own directions for research and used these to design multi-session curricular projects. Over the course of the academic year, they carried out these plans, assessed, and documented results. Some of these projects extended for ten months and demonstrated that innovative teaching and curriculum design are the best means to address core learning goals.

Art in Context

Grades: 7-12
Teachers: 7
Students: 251
Classrooms: 8



High school and middle school teachers participating in *Art in Context* tour the galleries with Senior Curator Richard Born (7/14/03).

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.

ART IN CONTEXT TEACHER

I learned that light can be art.

ART IN THE MAKING STUDENT

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 Street Level Youth Media and documents recent 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 Partnerships 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 Ravinder 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's panels. This project was supported by the NKO Charter School and the Regents Park/Fine Arts Partnership.

Hyde Park Career Academy's Small Learning Community for the Performing and Visual Arts (PAVA)

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 PAVA advisory board.

Collegiate Scholars Program

In this new initiative, ninth-graders with distinguished records compete for 50 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.



Artist Mark Ernst works with eighth graders from the North Kenwood Oakland Charter School on a mural project (3/04).

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: 639

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 Shimogima in the exhibition galleries of *Hiroshi Sugimoto: Sea 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 2003, 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.



Families work together on art projects during the fall Family Day (10/19/03).

Family Workshops and Open House Events

Attendance: 130

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 *Taisho Chic: Japanese Modernity, Nostalgia and Deco* with museum staff and printmaker Francine Affourtit. Following a demonstration and tour, they created their own prints.

smARTkids Website

Website hits recorded: 22,000

<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 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 Foundation; the Eloise 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 programs is listed below.

Public Programs

The Painted Text: Picturing Narrative in European Art

9/14/03 *Public Exhibition Tour*

Material Identity: Prints by Robert Arneson and Big Idea: The Maquettes of Robert Arneson

7/10/03 *Opening Reception and Lecture*
Jonathan Fineberg, Professor of Art History at the University of Illinois at Urbana-Champaign, delivered the lecture "Robert Arneson's Irritable Subject." Professor Fineberg is a leading scholar on Arneson and the author of the 1994 study *Art Since 1940: Strategies of Being*.

7/13/03 Family Day

Visitors of all ages explored the works of Robert Arneson during family tours and a gallery treasure hunt. Families also had the opportunity to make artworks in a variety of media.

7/20, 8/17, and 9/14/03 *Public Exhibition Tours*

8/13/03 *Lunchtime Exhibition Tour*
Led by Museum Education Coordinator Sara Skelly.

9/6/03 Collectors Series

Senior Curator Richard A. Born introduced museum members to Robert Arneson's maquettes and graphic works and led a behind-the-scenes look at related objects in the museum's collection.



Board member Joel Bernstein talks with guests, including George Adams, Kirk Arneson, Tenaya Arneson, and Robert Arneson's widow Sandra Shannonhouse, at the opening of *Big Idea: The Maquettes of Robert Arneson* (7/10/03).

Mid-Century American Abstraction: Master Works on Paper

10/5, 11/2, and 12/7/03 *Public Exhibition Tours*

Hiroshi Sugimoto: Sea of Buddha and Visual Mantras: Meditative Traditions in Japanese Buddhist Art

10/3/03 *Opening Reception*
Curator Stephanie Smith and University of Chicago professor Joel Snyder led a gallery talk.

10/12, 10/26, 11/9, 11/23, and 12/14/03, 1/14* and 2/15/04* *Public Exhibition Tours*

*Tours on these dates were exclusively for the exhibition *Visual Mantras: Meditative Traditions 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 like those by artist Hiroshi Sugimoto, paint abstract paintings, and build model furniture 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.



Visitors examine artist's books on display in conjunction with *Hiroshi Sugimoto: Sea of Buddha* (10/3/03).



Art history professor Joel Snyder leads a gallery tour during the opening of *Hiroshi Sugimoto: Sea of Buddha* (10/3/03).

10/25/03 University Humanities Open House

Instructor Hans Thomsen, 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 Rand, 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

Contributors and Smart Museum members joined Curatorial Intern Kris Ercums 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 on twentieth-century art.

Illuminations: Sculpting with Light

1/14/04 Artist Lecture

Sculptor Stephen Hendee lectured on his work and on the major, site-specific installation he created for *Illuminations*. His talk was held at Midway Studios and co-sponsored by the Visiting Artist Program of the University of Chicago's Committee on the Visual Arts.

1/22/04 Opening Reception

Co-curators Richard A. Born and Stephanie Smith introduced the exhibition and led a gallery tour. Exhibiting artist Stephen Hendee was also present.

1/25, 2/22, and 3/7/04 *Public Exhibition Tours*

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 that explored the theme of light from antiquity to the present day. This event was made possible by the Regents Park/University of Chicago Fine Arts Partnership.

2/14/04 Collector's Series

Referring to his own investigation into light as a medium in sculpture, Herbert George, Associate Professor in the Committee on the Visual Arts at the University of Chicago, discussed works in *Illuminations* and other modern sculpture in the Smart Museum's permanent collection.

3/10/04 Lunchtime Talk

Curator Stephanie Smith led a conversation on renowned artist James Turrell's early explorations of light in sculpture, focusing on his work *Afrum Proto* (1966), featured in *Illuminations*.

4/1/04 Lecture and Panel Discussion

James Meyer, Associate Professor of Art History at Emory University, lectured on scale in sculpture from the 1960s to the present. Darby

English, Assistant Professor of Art History at the University of Chicago, served as respondent.

Following the talk, a panel of arts scholars and professionals evaluated the legacy of the light-based art of the 1960s. Moderator: Martha Ward, University of Chicago. Participants: Bill Brown, University of Chicago; Maureen Pskowski, University of Illinois at Chicago; Carrie Lambert, Northwestern University; and Stephanie Smith, Smart Museum of Art. Co-organized by Stephanie Smith and Ken Allen, Ph.D. candidate in Art History, University of Chicago. Co-sponsored by the Department of Art History and the Franke Institute for the Humanities, University of Chicago.

The Uses of Art in Renaissance Italy

3/11, 4/18, 5/9, and 6/6/04 *Public Exhibition Tours*

5/6/04 Lecture

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

5/27/04 Lecture

Megan Holmes, Assistant Professor in the Department of Art History at the University of Michigan, spoke on the Renaissance contexts of relics and miracle-working images.

6/4/04 *Curator Tour*



Storyteller Anne Shimojima sharing folktales from Japan and China with children and their families in the Richard and Mary L. Gray Gallery (10/19/03).



Art history professor Darby English and Kate Bussard, assistant curator at the Art Institute, view Stephen Hendee's installation during the opening of *Illuminations: Sculpting with Light* (1/22/04).



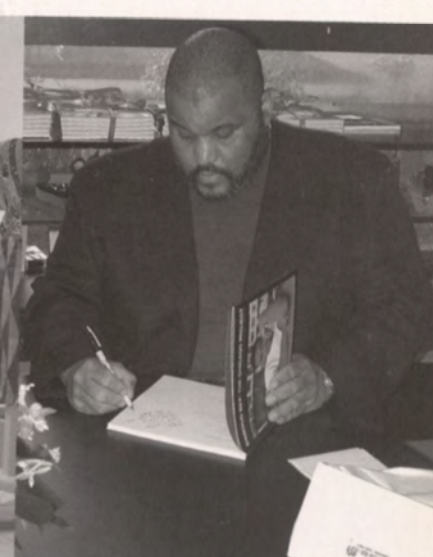
Curator Stephanie Smith leads a gallery tour as part of the opening of *Illuminations: Sculpting with Light* (1/22/04).



Reception for the two-day symposium *Looking Modern: East Asian Visual Culture from the Treaty Ports to World War II* (5/23/04).



Visitors in the gallery during the opening of *Taisho Chic: Japanese Modernity, Nostalgia, and Deco* (5/22/04).



Dawoud Bey signs copies of the catalogue for *Dawoud Bey: The Chicago Project* (6/30/04).

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 as 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 5/2/04 Public Exhibition Tours

5/14/04 Film Screening

Tom Gunning, Professor of Art History and the Committee on Cinema and Media Studies, University of Chicago, introduced a screening of Kenji Mizoguchi's early film *The Water Magician*. Traditionally narrated live by a performer, this rare film was interpreted through music by Chicago improvisers Fred Lonberg-Holm, Frank Rosaly, and Jason Roebke.

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.

6/5/04 Curator Tour

Led by Senior Curator Richard A. Born.

6/19/04 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.

Smart Set Events

10/18/03 Looking at Art

Designed for young professionals, this evening of art, refreshments, and socializing served as the inaugural *Smart Set* event. Short gallery talks helped to sharpen participants' art-viewing skills.

2/28/04 Talking About Art

While touring the galleries, *Smart Set* participants 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.

Other Public Events

7/2–8/27/03 Art Afternoons

Every Wednesday afternoon during the summer, children, parents, and caregivers filled the Smart Museum's reception gallery to make art together.

8/3 and 9/7/04 Public Collection Tours

9/10/03 *Lunchtime Talk Series* Rebecca Reynolds, Education Assistant and Ph.D. candidate in Art History, University of Chicago, led a tour of the Vera and A. D. Elden Sculpture Garden in the Smart Museum's courtyard.

9/20/03 Orientation Tour

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

9/26/03 S.M.A.C. Open House

Incoming and returning University of Chicago students toured the galleries and learned about the Smart Museum Activities Committee (S.M.A.C.).

10/5/03 Lunchtime Talk Series

Dana Feitler Director Kimerly Rorschach led a discussion about contemporary Indian artist Ravinder Reddy's monumental sculpture *Girija* (2003.87).

10/19 and 11/16/03 Public Collection Tours

Contemporary Gallery All university students were invited to spend an evening at the museum by S.M.A.C.. Students enjoyed tours of exhibitions, art activities, and music. This event was supported in part by a UCarts Grant through the Arts Planning Council.

10/24, 10/25, and 10/26/03 Parents' Weekend Tours

11/5/03 Artist Talk

Dana Feitler Director Kimerly Rorschach and artist Eric Fischl discussed his recent work *Tumbling Woman* (2001–2002), now on view in the Smart Museum's sculpture garden.

11/12/03 Lunchtime Talk Series

Senior Curator Richard A. Born led a lunchtime conversation about the prints of the iconoclastic American artist H. C. Westermann.

12/7/03 Family Open House

At an event focused around the theme "Winter Greetings," families made greeting cards and enjoyed holiday treats.

12/10/03 Lunchtime Talk Series

Education Director Jacqueline Terrassa discussed the abstract drawings of Hans Hoffmann and Franz Kline.

1/14/04 Lunchtime Talk Series

Mellon Projects Curator Anne Leonard led a conversation in the Modern Art Gallery on American painter Stanton MacDonald-Wright's *Still Life with Buddha Head* (1945).

2/8/04 Public Tour

East Asian Gallery

This event was a part of the *Tour the Treasures* weekend, sponsored by the City of Chicago.

3/14/04 Lunchtime Talk Series

Education Coordinator Sara Skelly presented highlights of Renaissance art in the Smart Museum's collection.

5/10/04 Fifth Annual Joseph R. Shapiro Award Dinner

Held at the Four Seasons Hotel, the Smart Museum's biennial benefit dinner honored Chicago art collectors Susan and Lewis Manilow. Thomas Krens, Director of the Solomon R. Guggenheim Museum, gave the keynote speech. See special section, pp. 58–61.

5/12/04 Lunchtime Talk Series

Dana Feitler Director Kimerly Rorschach presented the work of abstract expressionist artist Mark Rothko.

5/21/04 Festival of the Arts Opening

The University of Chicago's *Festival of the Arts* is a two-week celebration of the student arts community on campus. Events include art exhibitions, theater performances, dance workshops, film screenings, musical concerts, and poetry readings. The opening was hosted by S.M.A.C..

6/9/04 Lunchtime Talk Series

Research Curator Diane Milliotes led a conversation on the work of Diego Rivera and other modern Latin American artists.

6/10/04 New York Opening of Between Past and Future: New Photography and Video from China

This exhibition, co-organized by the Smart Museum and the International Center of Photography, New York, in collaboration with the Museum of Contemporary Art, Chicago, and the Asia Society, New York, opened at the ICP and the Asia Society.

6/16, 6/23, and 6/30/04 Art Afternoons

Children joined museum staff for a free hands-on art activity.

6/30/04 Book Signing

This reception and book signing celebrated the publication of *Dawoud Bey: The Chicago Project* and featured remarks by artist Dawoud Bey, Education Director Jacqueline Terrassa, and Curator Stephanie Smith.

JOSEPH R. SHAPIRO AWARD DINNER

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.

A founder of the Museum of Contemporary Art, Lewis Manilow is a trustee of the Art Institute and serves on art committees at Harvard University, the National Gallery of Art, the Museum of Modern Art, and the Whitney Museum of American Art. In 2000, he received the National Medal of Arts in recognition of his long and effective support of the arts.

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 Park 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; Kimerly Rorschach, 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 is a Manilow?* 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.)



Thomas Krens, Director of the Solomon R. Guggenheim Museum, gives the evening's keynote speech (5/10/04).



Susan and Lewis Manilow accept the 5th Joseph R. Shapiro Award at the Smart Museum's biennial benefit dinner (5/10/04).



Judith Kirshner, Susan Manilow, and Anne Rorimer (5/10/04).

JOSEPH R. SHAPIRO AWARD DINNER



Smart Museum director Kimerly Rorschach, Mary L. Gray, Irv Fletcher, Mary Smart, Joan E. Feitler, Smart Museum chairman Richard Gray, honoree Susan Manilow, Allen M. Turner, chair of the Visiting Committee on the Visual Arts, honoree Lewis Manilow, and board member Robert Feitler (5/10/04).



Alumnus Curt Conklin, Taty Maliszewski, and Jennifer Mohr (5/10/04).



Lewis Manilow in conversation with Judy Ledgerwood and Tony Tasset (5/10/04).



Danielle Allen, University of Chicago Dean of the Humanities Division, speaking with Patrick McCusker and Joan E. Feitler (5/10/04).

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 64–69.

In 2003–04, 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.

Contributor and Member Programs

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 Projects 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 Thomsen, 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.



Guests at the Museum's 30th Anniversary celebration dinner (11/12/03).

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. Don Michael Randel, 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.



Board member Richard Elden and University of Chicago president Don Michael Randel (11/12/03).

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

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Allen Turner, chair of the Visiting Committee on the Visual Arts, Tony Jones, president of the School of the Art Institute, and board member Robert G. Donnelley at the 5th Joseph R. Shapiro Award Dinner (5/10/04).

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Board member Joel Bernstein viewing Eric Fischl's sculpture *Tumbling Woman* (7/10/03).

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Statement of operations

(unaudited) from July 1, 2003 through June 30, 2004.

Revenues		
Earned income	141,000	
Foundation grants	384,000	
Government grants	96,000	
Corporate grants	43,000	
Individual contributions	458,000	
Endowment payout	509,000	
University allocation for direct expenses	356,000	
University allocation for physical plant expense	250,000	
FY 2003 Credits	107,000	
Total Revenue	2,344,000	
Expenses		
Staff salaries	627,000	
Benefits	117,000	
Supplies and services	257,000	
Exhibitions	409,000	
Education Programs	134,000	
Public relations and development	241,000	
Earned income expenses	104,000	
Operations and maintenance of physical plant	250,000	
Reserve fund for FY 2005 expenses	204,000	
Total Expenses	2,344,000	
Net operating results	0	

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Dawna Schuld, Curatorial

Simone Tai, Curatorial

Mary Trent, Registration

Peggy Wang, Curatorial

Sarah Weber, Administration

Alyssa Wiegand, Business

Margaret Zaydman, Public Relations

Volunteers

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Agnes Zellner, Curatorial

Smart Museum

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Timothy Allen

Megan Buskey

Colleen Doyle

Benjamin Patys Gage

Lana Licciardi

Patrick Monahan

Diana Yuriyva Pilipenko

Katherine Robinson

Shayna Rodman

Emma Ross

Ceyda Savasli

Anna Scholin

Sushu Xia

Guards

Evan Arnold

Bradley Atwell

Travis Chapa

Annie Chiu

Murat Coskun

Jon Davis

Geoff Domoracki

John Dresden

Jonathan Earling

Nadia Gaya

Daniel Gilbert

Mollie Godfrey

Wi Wi Goh

Sinem Guzelce

Stephen Haswell-Todd

Alyson Hrynyk

Mehan Jayasuriya

Allison Kean

M. Asif Khan

Reed Knappe

Benjamin Korenstein

Julia Kowalski

Isaac Krabbenhoft

Amanda Lai

Yixin Lin

Marian Livingston

Timothy Luecke

Courtney Lutterman

Alexander Maltezos

Azande Mangeango

Colin McFaul

Carla McGarrah

Kristin Naples

Marian Paglia

Mark Paulik

Conner Perkins

Francis Ramos

Kathryn Resler

Susannah Ribstein

Ashley Rybowiak

Nicholas Sasa

Anna Scholin

Erin Steiner

Shirley Sung

Alex Tomasik

Cigdem Unal

Cynthia Van Grinsven

Lucas Wiesendanger

Analiese Wilcox

Saul Zaritt

Café Attendants

Clara Brand

Linda Ding

Mollie Godfrey

Jonathan Humphreys

Julia Jack-Scott

Mehan Jayasuriya

Christoph Klasen

Elsa Korol

Abigail Lawler

Lucy Lu

Tara Maguire

Azande Mangeango

Andrew Marchesseault

Ketty Pan

Kristina Preussner

Brynna Ramin

Kathryn Resler

Anna Scholin

Annie Sheng

Mary Trent

Benjamin Tuber

Arline Welty

Alyssa Wiegand

Student Docents

Owen Aronson

Naomi Beck

Maria Cecire

Annie Chiu

Anna Clark

Annie Dude

Juliette Feld

Leah Fosco

Tony Gibart

Jane He

Julia Jack-Scott

Stephen Kim

Jesse Kohn

Flo Lallement

Abby Lawler

Stella Lee

Kristin Greer Love

Sarah Moosvi

Antonia Pocock

Ashley Rybowiak

Lelia Scheaua

Annie Sheng

Dennis Toy

Aaron Tugendhaft

Emily Warner

