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.
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Keenly focused on fulfilling its educational mission, the Smart Museum of Art carries out much of its work through collaboration, leveraging resources within the University of Chicago, the city of Chicago, and broader artistic and scholarly communities. Over the last two fiscal years (2004–2005 and 2005–2006), we engaged in a range of collaborations that enabled the Museum to implement its strategic plan and make significant progress in pursuing key objectives: strengthening the Museum’s role within the intellectual life of the University of Chicago; deepening its engagement with core audiences; and raising its profile through highly visible exhibition projects and publications.

But it was the exhibition Between Past and Future: New Photography and Video from China that raised the Smart to an unprecedented new level. Our most complex exhibition to date, Between Past and Future traced, through photography and video, the sweeping social, economic, and cultural developments that have transformed China during the last decade. The exhibition captured international attention in 2004 as it opened first in New York, then moved to Chicago, and to Seattle, London, and Berlin. In 2006, it returns to the U.S. to travel to Santa Barbara and North Carolina. The exhibition catalogue has proven a touchstone and was reprinted in 2006 in order to meet demand.

Between Past and Future was the result of a collaboration between two distinguished scholars who served as co-curators: Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor of Art History at the University of Chicago and Consulting Curator at the Smart Museum of Art, and Christopher Phillips, Senior Curator at the International Center of Photography, New York (ICP). Organized by the Smart Museum and ICP, and presented in collaboration with the Asia Society, New York, and the Museum of Contemporary Art, Chicago (MCA), the exhibition challenged the Smart to expand creatively and institutionally. The many individuals and organizations that made the exhibition possible are listed on pages 54–55. We thank each of them for their generous support.

In 2005 and 2006, several highly successful collaborative exhibitions followed. Paper Museums: The Reproductive Print in Europe, 1500–1800 examined the important—and in many ways revolutionary—role that prints played in the culture of Renaissance and Baroque Europe. Organized by Rebecca Zorach, Assistant Professor of Art History at the University of Chicago, the exhibition drew upon extensive student and faculty research. It traveled to the Grey Art Gallery at New York University at the end of 2005.

Beyond Green: Toward a Sustainable Art featured the work of thirteen contemporary artists and artist groups that integrate the philosophy of sustainable design into their artistic practice. The exhibition was organized by Stephanie Smith, Smart Museum Curator of Contemporary Art, and benefited from collaborations with the University of Chicago’s Department of Visual Arts, student groups, and several community organizations. It was shown in New York to wide acclaim—The New Yorker declared it “a powerhouse”—and it will continue to travel throughout the country under the auspices of Independent Curators International (ICI). One/Many: Western American Survey Photographs by Bell and O’Sullivan presented over sixty striking photographs that were taken by William Bell and...
Timothy H. O’Sullivan under harsh conditions during government-sponsored expeditions in the 1860s and 1870s. The images helped define the American West. Organized by Joel Snyder, Professor of Art History at the University of Chicago, in consultation with Anne Leonard, Smart Museum Mellon Curator, the exhibition also included rarely seen panoramas that were reconstructed from the individual albumen prints for the first time since the nineteenth century.


Starkly different in context, content, and style, these exhibitions exemplify the unique ways in which university art museums can contribute to broader cultural and community life. Through public and educational programming, the Smart enables an intellectually oriented dialogue with audiences well beyond the campus community. For example, over seventy teachers from local public schools participated in Between Past and Future training sessions led collaboratively by education staff at the Smart Museum and the MCA. These sessions helped teachers integrate the exhibition’s artwork and ideas into the school curriculum. Programming for Beyond Green included a two-day Art and Sustainability Laboratory, where community members envisioned new and sustainable uses for Hyde Park’s Midway Plaisance. And the Smart’s Family Days continued to draw large crowds of children and adults. In conjunction with Paper Museums, for instance, 300 visitors became printmakers with the help of Anchor Graphics, a Chicago-based nonprofit fine art printshop; during the Family Day for One/Many, children created three-dimension-al landscapes and went on gallery expeditions to find details in Bell and O’Sullivan’s survey photographs.

In 2004–2006, over 5,000 children visited the Museum through the Smart’s education and family programs. In 2005, a new member of the education department was hired specifically to focus on community outreach and the expansion of programs for families in the community. This has led to the introduction of the SmartPass, which encourages children to make multiple visits to the Museum. In addition, the Smart began a partnership with the Blackstone branch of the Chicago Public Library and now presents art and reading programs at the library once a month during the school year.

On campus, the number of University courses that made use of Museum resources increased dramatically, with over ninety class visits to the Smart in 2004–2006. Some of the curricular programs were elaborate. For example, in 2004, to support a collaborative course organized by the University of Chicago faculty members James Ketelaar (Asian Studies) and Hans Thomsen (Art History) in conjunction with the department of anthropology at the Field Museum, the Smart presented an exquisite exhibition of rarely seen works from the Field Museum’s Boone Collection of Japanese art and artifacts. In 2006, University faculty members Glenn Most (Classics) and Richard Neer (Art History) collaborated on an exhibition devoted to the use of text in ancient art, bringing together works from the Smart’s collection with loans from the Oriental Institute Museum and the Art Institute of Chicago. Smart Museum staff worked with colleagues from across the campus to launch the University’s cultural institutions with those of the surrounding community.

Four of the Smart’s exhibitions—Between Past and Future, Paper Museums, Beyond Green, and One/Many—were accompanied by exhibition catalogues, featuring scholarly essays and artist interviews. A fifth catalogue—Smart Collecting: Acquisitions 1890–2004—was published in conjunction with the Museum’s thirtieth anniversary exhibition and highlighted the Smart’s growing collection. Indeed, over the last two years the Smart’s exhibitions, including Paper Museums and One/Many, have featured a variety of important acquisitions. Between Past and Future helped to expand significantly the Museum’s collection of experimental Chinese art. The exhibition showcased several key works from the collection, and following its presentation, the Smart acquired sixteen additional works by eight of its feature artists, making the Smart’s holdings of experimental art from mainland China the leading collection in the country (see pages 30–35).

The enthusiastic response of visitors, significant media coverage, and total attendance figures confirmed the success of the Smart’s collaborative approach to exhibitions, collections, and programs. Attendance in 2004–2005 reached just over 57,000, a record, and swelled further to over 63,000 in 2005–2006. The high level of activity at the Smart is made possible only through the significant involvement of the over ninety University of Chicago students who participate in the daily life of the Museum, working as docents, gallery attendants, interns, and café attendants and volunteering as members of the University’s Arts Planning Council, which provides funding to a variety of student and faculty arts initiatives across campus. Moreover, the Museum was a significant sponsor of the first Hyde Park Cultural Brochure, a project that brought together the University’s cultural institutions with those of the surrounding community.

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We thank the Smart Family Foundation, the University of Chicago’s Office of the Provost, the John D. and Catherine T. MacArthur Foundation, and the many individuals who contributed to the Smart’s most successful Annual Fund campaigns to date for their generous, unrestricted support of the Museum’s operations. We also extend our thanks to the members of the Museum’s Board of Governors for advising the staff; to Tom and Janis McCormick and the Kanter Family Foundation, Nuveen Investments, and the Illinois Arts Council for their support of our exhibition programs; and to the National Endowment for the Arts, the Lloyd A. Fry Foundation, Kraft Foods, and the Chicago Community Trust for generously funding our education programs in 2004–2005. In addition, we thank the Institute of Museum and Library Sciences, the Rhoades Foundation, the Eloise W. Martin Fund, the Polk Bros. Foundation, and Target Stores for their generous support in 2005–2006. We are deeply grateful to them and all of the Smart Museum’s supporters, listed on pages 110–125, for helping sustain the Museum during these last two remarkable years.

Richard Gray
Chairman, Board of Governors

Jacqueline Terrassa
Interim Director and Director of Education, 2004–2005
Deputy Director for Collections, Programs, and Interpretation, 2005–2006

Anthony Hirschel
Dana Feitler Director, 2005–2006
All of the activity in 2004–2005 took place against the backdrop of a year-long national search for the Smart Museum’s new director.

Under the able leadership of Museum board member Lorna Ferguson, who chaired a search committee appointed by Provost Richard Saller, the search concluded successfully in March of 2005 with the announcement of Anthony Hirschel as the new Dana Feitler Director of the Smart Museum. A strong, dynamic leader who has served as director of the Indianapolis Museum of Art, the Carlos Museum at Emory University and the Bayly Art Museum at the University of Virginia, Tony has brought significant experience and a commitment to collaborative work and public accessibility, qualities that will lead the Smart Museum to new levels of excellence.

Richard Gray
Chairman, Board of Governors
In every arena, ranging from exhibitions, attendance, and public visibility to research, fundraising, and engaging audiences within the University and beyond, the Museum moved forward with confidence and success in 2004–2005, despite the transition in leadership. This is due in large part to the wise, consistent guidance and generosity of the Board, the assured leadership provided by Jacqueline Terrassa, and the sustained support of the University of Chicago’s administration. Much of what followed in 2005–2006 built directly upon the remarkable foundation established earlier, during the decade of Kim Rorschach’s visionary tenure as director and Jackie’s year as interim director.

Collaboration has been a cornerstone of the Museum’s successes and will be even more critical to its future development. Given its relatively small size and staff, the Museum’s potential is vastly increased through partnerships. These include relationships with other institutions, as has been the case with the ambitious exhibition *Between Past and Future*. A variety of other institutional collaborations lie ahead. But there are also equally important relationships with the public schools; the Smart Museum’s widely admired programs play a vital role in the schools of Chicago’s mid-South Side. And the Museum’s exhibitions, programs, and research benefit at every turn from the vast intellectual resources afforded by one of the world’s great research universities. Without the multitude of contributions by faculty members to all aspects of the Museum’s programs, the Smart would be a much less interesting and exciting place.

There is no question that challenges lie ahead. Success, in increasing the level of its activities and raising its profile on- and off-campus, has strained the Museum’s facility, staff, and resources. The current building is not large enough to respond fully to the demand for its programs. New technologies must be acquired and integrated into the Museum’s activities. Money will have to be raised, additional staff hired, new programs developed, collections further enriched. The Smart Museum is building upon a solid legacy of growth and progress in the more than thirty years since its founding. It is now poised for even greater achievements. The Museum will count on all those who have supported it and many new friends as well to bring its ambitious plans to fruition. I am grateful to have the opportunity to lead the Smart Museum at a time of such potential.

Anthony Hirschel
Dana Feitler Director
Objects listed on the following pages entered the permanent collection between July 1, 2004, and June 30, 2006. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.
ACQUISITIONS

H.C. WESTERMANN
Beautiful Isle of Somewhere

H.C. Westermann’s paintings from the 1950s are just beginning to be researched and studied. Few in number, they often deal with themes that reappear later in the artist’s prints, drawings, and, importantly, his sculptural objects. Beautiful Isle of Somewhere is one of Westermann’s preliminary reflections on the psychically charged, lyrical, and idealizing concepts of a ruined past. A memorable image that elicits deep feeling, this rare work enhances the Smart’s extensive study collection devoted to the life and art of this master of American sculpture.

Félix Ruvelo
American, born in Italy, 1912–1992

Kurt Seligmann
Swiss, lived in United States, 1900–1962

Max Weber
American, born in Russia, 1881–1961

THE CACTUS

Hernán Daziar, Two Illustrations for La Chasqui relating to the comet of 1857, 2005.31.1–2

ACQUISITIONS

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ACQUISITIONS
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**SCULPTURE**

*Cosmo Campoli*

American, 1922–1997

Abazalom, Abazalom, 1958

Cast tinted plaster, h.: 30 (16.2)

Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.2

Paul Granlund

American, 1925–2003

Chrysalis, 1978

Cast bronze, ed. 4/10, h.: 24 1/2 (62.2)

Gift of John F. Feloza, 2006.16

**Emil Hess**

American, born 1913

Concerning the Two Dimensional n.d.

Plaster on wood base, without base: 18 1/2 x 14 1/2 x 9 3/8 (47 x 36.8 x 23.8)

(119.4 x 48.3 x 68.6)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.83a–c

Richard Rezac

American, born 1952

Pine, 2003

Painted wood and aluminum, 19 x 19 27 (48.3 x 48.3 x 68.6)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.53

H. C. [Horace Clifford] Westermann

American, 1922–1981

Marion to Monument, 1960

Wood, mirror, tin, cast metal soldier, plastic decal, and paper decoupage, 47 1/8 x 19 (119.4 x 48.3 x 48.3)

The H. C. Westermann Study Collection, Fractional Gift of Martha Westermann Renner

**WORKS ON PAPER**

*Artist Unknown*

French or German?, 18th century?

Studies of Seated Women

Italian, Florence, 19th century?

Collection, 2004.79

Gift of Nancy and Robert Mollers, 2005.74

Montici

Italian, Florence, 19th century?

Hand, n.d.

Stone intarsia (pierre dura), 8 x 5.8 (20.3 x 13.7)

The Mary and Earle Ludgin Collection, 2004.78

*Campus Loan Program*

Donald Lipski

American, born 1947

Water Lilies No. 34, 1990

Brown eggs, glass tubing, metal clamps, and water, 2 x 120 x 2

(5.1 x 304.8 x 5.1)

Gift of Nancy and Robert Mollers, 2005.74

**Laurie Palmer and Wendy Jacob**

Both American, born 1958

Land Mass, 2002

Fifteen movable units, wood, rubber, and casters, variable dimensions

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.81a–o

**Dan Peterman**

American, born 1966

Excerpts from the Universal Lab (travel pod #1, #2, #3), 2005

Mixed media encased in pleiogon spheres with wheeled metal supports, unit dimensions: 43 x 31 x 31 (114.3 x 80.6 x 80.6), 45 x 31 x 31 (110.5 x 80.6 x 80.6), and 49 x 31 x 31 (124.5 x 80.6 x 80.6)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.83a–c

Attributed to Luigi Garzi

Italian, 1638–1721

Apollo Slaying a Python, n.d.

Red chalk over graphite on laid paper, sheet: 8 11/16 x 5 11/16 (22 x 14.4)


Augustus John

British, 1878–1961

Standing Female Nude Study, n.d.

Pencil on watercolor paper, sheet: 14 1/16 x 8 1/6 (35.5 x 21.8)

Gift of Collection of Edward A. and Inge Maszer, 2004.102

Wesley Kinler

American, born 1953

Untitled, n.d.

Charcoal and black paint on white wove paper, maximum outer dimensions: 99 1/4 x 78 (251.9 x 198.1)

Gift of Mr. and Mrs. Allen Turner, 2005.73

*Campus Art Loan Program*

Ward Lockwood

American, 1894–1963

Study of Hands Holding a Stick

circa 1937

Study for the mural of the Post Office Department Building, Washington, D.C., 1937

Charcoal on pale green wove paper, sheet: 16 3/16 x 10 7/16 (41.4 x 27.6)

Gift of Collection of Edward A. and Inge Maszer, 2004.103

Robert Lucy

American, born 1965

Sea Fashions, 2002–03

Suite of eleven drawings (vertical; three horizontal), plus photocopies with digital images mounted on plastic board; thirty-six digital photographs painted details in watercolor; plus letters and other pieces of a more archival nature

Gift of Dorie Sternberg in memory of Dr. Paul Sternberg, 2005.16

Laurie Palmer

American, born 1958

Opened Lands, 2002

Thirty-six digital photographs mounted on plastic board; thirty-three archival maps: hannemul photo rag 119 paper digitally printed (exhibition maps are photographically digital images with applied with adhesive, and hand-painted details in watercolor); elastic, variable dimensions

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.82a–zz

Richard Rezac

American, born 1952

Pine, 2003

Colored pencil on paper with colored details in watercolor; plus photocopies with digital images mounted on plastic board; thirty-six digital photographs painted details in watercolor; plus letters and other pieces of a more archival nature


**Marine Marin**

American, 1910–1980

Study for “Largest Horse,” 1950

Oil on paper mounted on canvas, 58 1/2 x 39 3/4 (148.9 x 101)

The Mary and Earle Ludgin Collection, 2004.60

**Kennie James Marshall**

American, born 1955

Study for Slow Dance, 1992

Ink on paper, sheet: 24 x 18 (61 x 45.7)

Gift of the artist, 2005.71

Kennie James Marshall

American, born 1955

Study for Slow Dance, 1992

Ink on paper, sheet: 24 x 18 (61 x 45.7)

Gift of the artist, 2005.72

Jim Nutt

American, born 1938

Study for “Pine,” 1964

Ink on paper, sheet: 24 x 18 (61 x 45.7)


Fritz Winter

German, 1905–1976

Planing shovel (Schwebenhaft Linie), 1954

Oil on paper mounted on canvas, 29 1/2 x 39 1/4 (74.9 x 99.7)

The Mary and Earle Ludgin Collection, 2004.63

Joseph Yoakum

American, 1868/69–1976

My Cranus in a Cossuars mg Range Beneve [sic] Black Sea and Caspian Sea in USSR, n.d.

Blue ballpoint pen and colored pencil on paper, sheet: 12 x 19 (30.5 x 47.7)

Gift of Sara Leonartova, 2004.53

Joseph Yoakum

American, 1868/69–1976

Cascade mtgs on new york

Glenfiddich w/g, 24 April 1964

Blue and inkwatercolor on paper, sheet: 12 x 19 (30.5 x 47.7)

Gift of Sara Leonartova, 2004.54

**PRINTS**

*Artist Unknown*

Italian?, late 17th century

A Life Drawing Class, 1784

Engraving, plate: 4 5/16 x 5 1/4 (11 x 15.1)


**Artist Unknown**

French or Italian?, 18th century

A Life Drawing Class, 1784

Engraving, plate: 4 5/16 x 5 1/4 (11 x 15.1)


**Artist Unknown**

American, 19th century

Hendricks—Prekop—Davies

1897

Poster for a three-person exhibition, Hyde Park Art Center, Chicago, January 9–February 19, 1897

16 x 13.5 (41 x 34.3)

Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.5
BOETIUS BOLSWERT

Landscape with Farmhouse
Gift of James A. Bergquist in honor of Kinemly Rorschach, 2005.10

This appealing landscape etching by Boetiuss Bolswert, a Dutch printmaker and publisher, is one of a Farmhouse and Landscape series after drawings by Abraham Bloemaert. The series—one title plate and nineteen views—is considered Bolswert’s finest. In the early seventeenth century, such rustic images of rural cottages became highly collectible in the urban centers of Holland. The scenes were so popular that Bolswert’s reproductive prints—prints that reproduced Bloemaert’s drawings—were themselves copied by acquisitive publishers seeking to capitalize on the genre’s success. This etching joins the Smart Museum’s already-impressive corpus of reproductive prints.

Abraham Blooteling
Dutch, 1640–1690
Christian Huygens, F.R.S., n.d.
Mezzotint, sheet (trimmed to plate): 13 1/2 x 10 1/2 (34.3 x 25.7)
Gift of Brenda F. and Joseph V. Smith, 2004.136

Bento Bowers
Flemish, 1930–1983
Landscape with Farmhouse (after Abraham Bloemaert, Dutch, 1566–1651), 1613/14
Etching, plate: 6 1/8 x 9 1/2 (15.6 x 24.1)
Wurzbach 26; LeBlanc 303; Holstein 433
Gift of James A. Bergquist in honor of Kinemly Rorschach, 2005.56

Roger Brown
American, 1941–1997
Pre-View, Poster for a group exhibition, Hyde Park Art Center, Chicago, October 2–31, 1970
Offset lithograph commercially printed, from an original drawing made for the purpose, sheet: 22 x 17 (55.9 x 43.2)
Etching and woodcut, etching plate: 14 3/8 x 8 3/8 (36.5 x 21.3)
Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.5

Emilio Cruz
American, born 1958
Homeostasis: Once More the Scorpion, 1979
Poster for a performance staged by Emilio Cruz, Morning, Chicago, June 27–29, 1979
Offset lithograph, from an original drawing made for the purpose, sheet: 14 x 20 (35.6 x 50.8)
Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.11

Charles François Daubigny
French, 1817–1878
Full Moon at Valmondois (Clair de Lune a Valmondois), 1817
Etching, plate: 6 1/8 x 9 1/4 (16.8 x 23.5)
Dentell 127 w/v
Gift of Brenda F. and Joseph V. Smith, 2004.137

Christo Javacheff, called Christo
Bulgaria, lives in United States, born 1935
Wrapped Champagne Bottle (Project for Happy Anniversary), 2000
Lithograph with tape, cloth, and embroidery thread on paper mounted on paperboard, ed. 14/30, paperboard panel: 21 1/4 x 16 5/8 (54 x 42.2)
Gift of Isaac S. and Jennifer A. Goldman, 2004.34

Robert Cuttingham
American, born 1935
Barrera Rosas’s, 1986
Color lithograph and woodcut?, Poster for a performance staged by Emilio Cruz, Morning, Chicago, June 27–29, 1979
Gift of Joyce Turner Hilkevitch in honor of Kinemly Rorschach, 2005.56

Robert Cuttingham
C & O, 1989
Nine-color lithograph, ed. 9/50, composition/sheet: 29 1/2 x 37 7/16 (74.9 x 95.1)
Gift of Isaac S. and Jennifer A. Goldman, 2004.35

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American, born 1958
Homeostasis: Once More the Scorpion, 1979
Poster for a performance staged by Emilio Cruz, Morning, Chicago, June 27–29, 1979
Offset lithograph, from an original drawing made for the purpose, sheet: 14 x 20 (35.6 x 50.8)
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Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.11

Honore Daumier
French, 1808–1879
Four illustrations for Le Charivari relating to The Comet of 1857
1 “Les Parisiens dans l’attente de la fameuse comète” [Parisians awaiting the famous comet], February 25, 1857
2 “Parisiens incredules aux rauces assertions de Mr. Babinet et persistent a guetter la terrible comete” [Parisians incredulous at the reassuring assertions of Mr. Babinet and persisting in looking out for the terrible comet], May 1, 1857
3 “Monsieur Babinet prevu par sa portiere de la visite de la comete” [Mr. Babinet warned by his housekeeper of the arrival of the comet], September 22, 1858
4 “Ah!… les cometes… ca annonce toujours quelques grands malheurs!… je n’m’étonne plus que c’ta pauv’ madame Galuchet est morte subitement hier soir!” [Ah, comets always foretell great sorrows!… I’m no longer amazed that poor Mrs. Galuchet died suddenly yesterday night!], October 30, 1858
Lithographs on the original newsprint, sheets vary: 9 1/2 to 9 11/16 x 11 15/16 to 12 1/2 (24.1 to 24.6 x 30.3 to 31.8)
Hazard/Delteil 3679, 3689, 3756 and 3783
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.311

Henri Fantin-Latour
French, 1836–1904
To Victor Hugo (A Victor Hugo), n.d.
Lithograph, composition: 18 1/2 x 12 13/16 (47 x 33)
Gift of Brenda F. and Joseph V. Smith, 2004.138

Ivan Le Lorraine Albright
American, 1897–1983
Lithograph, stone: 14 1/4 x 10 1/8 (36.3 x 25.7)
Gift of Brenda F. and Joseph V. Smith, 2004.133

Joan Goldsmith
American, born 1938
Homeostasis: Once More the Scorpion, 1979
Poster for a performance staged by Emilio Cruz, Morning, Chicago, June 27–29, 1979
Offset lithograph, from an original drawing made for the purpose, sheet: 14 x 20 (35.6 x 50.8)
Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.11

Abraham Blooteling
Dutch, 1640–1690
Christian Huygens, F.R.S., n.d.
Mezzotint, sheet (trimmed to plate): 13 1/2 x 10 1/2 (34.3 x 25.7)
Gift of Brenda F. and Joseph V. Smith, 2004.136

Bento Bowers
Flemish, 1930–1983
Landscape with Farmhouse (after Abraham Bloemaert, Dutch, 1566–1651), 1613/14
Etching, plate: 6 1/8 x 9 1/2 (15.6 x 24.1)
Wurzbach 26; LeBlanc 303; Holstein 433
Gift of James A. Bergquist in honor of Kinemly Rorschach, 2005.56

Roger Brown
American, 1941–1997
Pre-View, Poster for a group exhibition, Hyde Park Art Center, Chicago, October 2–31, 1970
Offset lithograph commercially printed, after an original collage made for the purpose, sheet: 22 x 17 (55.9 x 43.2)
Etching and woodcut, etching plate: 14 3/8 x 8 3/8 (36.5 x 21.3)
Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.5
GIOVANNI BATTISTA PIRANESI
Gift of Frontispiece to the Views of Rome

Over a period of thirty years, from 1748 until his death, Giovanni Battista Piranesi produced a monumental series of 135 etchings known as the Vedute di Roma, or Views of Rome. There was considerable demand at the time for images of Rome in all its splendor and ruin, and Piranesi interpreted the classical subject matter in a fantastical Baroque style. This particular print served as the frontispiece to the second volume of the posthumous edition of Views of Rome. In the work, Piranesi included diverse elements of Roman antiquity—the statue of Minerva, the Farnese Hercules (seen from the rear), the foot from the colossal statue of Constantine, among others—and reassembled them in a single image. Of particular interest to students and teachers of art history, history, and the classics, the print is a wonderful resource and welcome addition to the Smart’s collection.

Michael Heizer
American, born 1944
Scraps Metal Drypoint #6, 1978
Gift of James Jensen in honor of Richard Born, 2005.52

William Hogarth
English, 1697–1764
A Midnight Modern Conversation, n.d.
Engraving, plate: 13 3/4 x 18 5/8 (34.9 x 47.3)
Gift of Brenda F. and Joseph V. Smith, 2004.139

Wenceslaus Hollar
Bohemian (born in present day Czech Republic), 1607–1677
Frontispiece to the History of the Royal Society (after John Evelyn, English, 1620–1706), 1667
Etching, sheet (trimmed to plate): 8 3/8 x 11 1/16 (21.3 x 27.4)
Gift of Brenda F. and Joseph V. Smith, 2004.140

Jacob Houbraken
Dutch, 1668–1710
Sir Isaac Newton, F.R.S. (after Godfrey (Godfridus) Kneller, German, 1646–1723), n.d.
Engraving, plate: 14 1/2 x 9 1/4 (36.8 x 23.5)
Gift of Brenda F. and Joseph V. Smith, 2004.141

Helen Hyde
American, 1880–1919
Going to the Fair, 1910
Color woodcut, block: 7 3/4 x 3 19 (19.7 x 48.3)
Mason and Mason 370
Composition/sheet: 30 x 22 1/2 (76.2 x 57.2)
Gift of Isaac S. and Jennifer A. Goldman, 2005.34

Roberto Juarez
American, born 1952
Apple Oil I (1998)
From Collective Impressions, Suite, 1998
Color lithograph, ed. 15/60, composition/sheet: 24 1/8 x 18 (61.3 x 45.7)
Gift of Isaac S. and Jennifer A. Goldman, 2005.38

Armin Landeck
American, 1905–1984
East River Drive, 1941
Etching, ed. of 100, plate: 9 3/4 x 12 13/16 (24.8 x 32.5)
Kraeft 82
Gift of Brenda F. and Joseph V. Smith, 2004.144

Alphonse Legros
French, 1837–1911
Untitled (profile head of a man), n.d.
Etching, plate: 9 1/8 x 7 3/4 (23.2 x 19.4)
Gift of Brenda F. and Joseph V. Smith, 2004.145

Gustave Leheutre
French, 1861–1932
The Quart (Le quart), 1896
Color drypoint, sixth state, no. 77/109, plate: 10 16 5/8 (25.4 x 42.3)
Delta IV
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.22

Lucas Van Leyden
German, circa 1489–1533
Virgin and Child, 1523
Engraving, sheet (trimmed to plate): 4 5/8 x 3 (11.7 x 7.6)

Robert Louttit
American, born 1939
Untitled, 1989
Etching, ed. 1/1, plate: 2 3/4 x 2 3/8 (7 x 6)
Gift of Edward A. and Inge Maser, 2006.2

Conrad Felixmüller
German, 1883–1970
Self-Portrait with a Drawing
Pen (Seihstbildnisse mit Zeichnensnitt), 1927 (block, this impression possibly printed later, but during artist’s life)
Woodcut on handmade Japanese paper, ed. 44/100, block: 19 5/8 x 15 3/4 (49.9 x 40.4)
Sohn 370
Gift of John F. Pelaza, 2006.17

Paul Gauguin
French, 1848–1903
Portrait de Stéphane Mallarmé
19 5/8 x 15 3/4 (49.9 x 40)
Gift of Isaac S. and Jennifer A. Goldman, 2005.36

Luis Jiménez
Steel Worker, 1992–93
Four-color lithograph, ed. 34/50, composition/sheet: 32 1/2 x 26 1/2 (82.6 x 67.3)
Gift of Isaac S. and Jennifer A. Goldman, 2005.35

Luis Jiménez
Le Gargantua (1994–95)
Color lithograph, P.P. (Printer’s Proof) proof impression, composition/sheet: 39 3/4 x 55 (101.1 x 139.7)
Gift of Isaac S. and Jennifer A. Goldman, 2005.34

Luis Jiménez
Lagartos, 1994–95
Color lithograph, ed. 40, composition/sheet: 37 1/8 x 26 1/2 (94 x 67.3)

Ron Gorchov
American, born 1930
Stretcher, 1979
Color lithograph, L.P. (Landfall Press) impression, composition/sheet: 24 x 22 1/2 (61.3 x 57.2)
Gift of Isaac S. and Jennifer A. Goldman, 2005.38

Erich Heckel
German, 1883–1970
Head of a Girl (Mädchenkopf), 1919
Drypoint, second state, plate: 11 3/4 x 7 3/4 (29.8 x 19.7)
Dube 144 II/II
Gift of William Schmidt and Patrice Pelota Schmidt in memory of Mary Lou Schmidt, 2006.18

Michael Heizer
American, born 1944
Scraps Metal Drypoint #6, 1978
Gift of James Jensen in honor of Richard Born, 2005.52

William Hogarth
English, 1697–1764
A Midnight Modern Conversation, n.d.
Engraving, plate: 13 3/4 x 18 5/8 (34.9 x 47.3)
Gift of Brenda F. and Joseph V. Smith, 2004.139

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Bohemian (born in present day Czech Republic), 1607–1677
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Dutch, 1668–1710
Sir Isaac Newton, F.R.S. (after Godfrey (Godfridus) Kneller, German, 1646–1723), n.d.
Engraving, plate: 14 1/2 x 9 1/4 (36.8 x 23.5)
Gift of Brenda F. and Joseph V. Smith, 2004.141

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American, 1880–1919
Going to the Fair, 1910
Color woodcut, block: 7 3/4 x 3 19 (19.7 x 48.3)
Mason and Mason 370
Composition/sheet: 30 x 22 1/2 (76.2 x 57.2)
Gift of Isaac S. and Jennifer A. Goldman, 2005.34

Roberto Juarez
American, born 1952
Apple Oil I (1998)
From Collective Impressions, Suite, 1998
Color lithograph, ed. 15/60, composition/sheet: 24 1/8 x 18 (61.3 x 45.7)
Gift of Isaac S. and Jennifer A. Goldman, 2005.38

Armin Landeck
American, 1905–1984
East River Drive, 1941
Etching, ed. of 100, plate: 9 3/4 x 12 13/16 (24.8 x 32.5)
Kraeft 82
Gift of Brenda F. and Joseph V. Smith, 2004.144

Alphonse Legros
French, 1837–1911
Untitled (profile head of a man), n.d.
Etching, plate: 9 1/8 x 7 3/4 (23.2 x 19.4)
Gift of Brenda F. and Joseph V. Smith, 2004.145

Gustave Leheutre
French, 1861–1932
The Quart (Le quart), 1896
Color drypoint, sixth state, no. 77/109, plate: 10 16 5/8 (25.4 x 42.3)
Delta IV
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.22

Lucas Van Leyden
German, circa 1489–1533
Virgin and Child, 1523
Engraving, sheet (trimmed to plate): 4 5/8 x 3 (11.7 x 7.6)
**László Moholy-Nagy**

American, born in Hungary, active in Austria, Germany, England, and the United States, 1895–1946

*Untitled (Frames and Circles), 1920–22*  
Wood engraving, block (irr. max. dim.): 3 x 4 3/8 (7.6 x 11.1), sheet: 7 7/8 x 9 2/3 (20 x 24.8)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.51

**Jim Nutt**

American, born 1938

*Nouy! Who Makes You Small, Good*  
Poster for the third “Hairy Who” exhibition, Hyde Park Art Center, Chicago, April 5–May 11, 1966  
Offset lithograph commercially printed, from an original drawing made for the purpose, sheet: 21 3/8 x 16 11/16 (54.3 x 42.4)  
Gift of Joyce Turner Hilkevitch in memory of Kimery Rorschach, 2004.41

**Henri Rivière**

French, 1846–1915

*Vegetable Garden at Ville-Hou (Saint-Brac) (Potager à Ville-Hou (Saint-Brac)), 1890*  
From the series Breton Landscapes (Paysages Bretons)  
Color woodcut from eight blocks on handmade eighteenth-century laid Japanese paper, ed. of 20, block: 9 x 13 3/4 (22.9 x 34.9)  
Fields X: Le Stum 10  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2006.12

**Henri Rivière**

American, born 1939

*Nude on Navajo Rug*  
Etching, ed. 3/40, block: 8 3/4 x 13 9/16 (22.2 x 34.5)  
Fields XXX: Le Stum p.40  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2006.11

**Hens Rivière**

The Village of Perras-Guinec (Le Bourg de Perras-Guinec), 1891

*From the series Breton Landscapes (Paysages Bretons)*  
Color woodcut from nine blocks on antique Japanese laid paper, ed. of 20, block: 8 3/4 x 13 19/16 (22.2 x 34.5)  
Fields XXVII: Le Stum 26  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2006.13

**Kari Walker**

American, born 1969

*Untitled*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.37

**Kari Walker**

Untitled (soldiers and babies), 1997

*Etching and aquatint, 11 3/16 x 8 3/8 (29.9 x 22.5)*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.38

**George Vertue**

English, 1684–1756

*The Hon. Robert Boyle, F.R.S.*  
From the series Forster’s Views of London and Modern Landscape Prints (Vedute di Roma): Ruins with Statue of Minerva, circa 1747 (plate, engraved circa 1778–1807)  
Etching, plate: 19 5/8 x 24 7/8 (50 x 63.4)  
Gift of Joyce and Joseph A. Goldman, 2006.13

**Bruce Weber**

American, born 1946

*At the Jules Bonnaud Studio, September 10, 1980*  
Etching and aquatint, print’s sheet size varies: 10 7/8 x 8 3/8 to 13 3/8 x 10 3/8 (27.6 to 21.3 x 26.4 to 26.1)  
The M. C. Westernmann Study Collection, Gift of Nancy and Robert Mollers, 2005.75a–i

**Jean-Antoine Watteau**

French, 1684–1721

*Bacchus*  
Color woodcut, ed. of 20, block: 8 3/4 x 13 9/16 (22.2 x 34.5)  
Gift of Isaac S. and Jennifer A. Goldman, 2004.37

**Kari Walker**

American, born 1969

*Untitled*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.38

**Kari Walker**

American, born 1969

*Untitled*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.38

**Kari Walker**

American, born 1969

*Statue of Minerva*  
Etching, sheet (trimmed to plate): 19 5/8 x 24 7/8 (50 x 63.4)  
Gift of Joseph A. and Andrea L. Weil, 2005.23

**Kari Walker**

American, born 1969

*Slave with a Water Pitcher*  
Etching and aquatint, print’s sheet size varies: 10 7/8 x 8 3/8 to 13 3/8 x 10 3/8 (27.6 to 21.3 x 26.4 to 26.1)  
Gift of Isaac S. and Jennifer A. Goldman, 2004.37

**Kari Walker**

American, born 1969

*Slave Carrying an Oar*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.37

**Kari Walker**

American, born 1969

*Landscape in Black and White*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.37

**Kari Walker**

American, born 1969

*Landscape in Black and White*  
Gift of Isaac S. and Jennifer A. Goldman, 2004.37

**Kari Walker**

American, born 1969

*Landscape with Apollo and Daphne*  
Etching, plate: 12 1/2 x 17 3/8 (31.7 x 44.3)  
This decorated cup and saucer were produced in 1923 by Sergei Chekhonin while he was the artistic director of the Volkhov Factory near Novgorod, Russia. The design combines abstract floral and fruit motifs with dynamic constructivist geometric elements. Chekhonin's striking and somewhat surprising combination serves a dual purpose, evoking the folkloric bounty often depicted in traditional Russian textiles, while at the same time borrowing from the visual vocabulary of the vanguard art groups who supported the Russian Revolution. This assimilation of traditional and modern motifs suggests Chekhonin's belief in a prosperous Soviet future. This is the first example of Russian avant-garde design to enter the Smart's collection.

**SERGEI CHEKHONIN (TCHEKHONINE)**

**Cup and Saucer**


This decorated cup and saucer were produced in 1923 by Sergei Chekhonin while he was the artistic director of the Volkhov Factory near Novgorod, Russia. The design combines abstract floral and fruit motifs with dynamic constructivist geometric elements. Chekhonin's striking and somewhat surprising combination serves a dual purpose, evoking the folkloric bounty often depicted in traditional Russian textiles, while at the same time borrowing from the visual vocabulary of the vanguard art groups who supported the Russian Revolution. This assimilation of traditional and modern motifs suggests Chekhonin's belief in a prosperous Soviet future. This is the first example of Russian avant-garde design to enter the Smart's collection.
Sergei Chekhonin (Chekhoninin), designer of decoration and probable painter
Russian, 1878–1936
Russian, near Novgorod, Volkov Factory, manufacturer
*Cup and Saucer*, 1923
Porcelain (pre-Revolution, imperial Russian blank) with underglaze and overglaze enamel decoration,
h. of cup: 2 1/8 (5.4); diam. of cup: 3 (7.6); diam. of saucer: 5 1/2 (14)
Gift of Margo Pollins Schab and Rachel Adler, 2004.114a–b

Christopher Dresser, designer
British, 1833–1904
English, Birmingham, Hukin & Heath, manufacturer
*Sugar Bowl and Shovel*, 18th century
*Covered Bowl*, 2004
*Letter Opener: Crouching Panther*, designer and maker
British, 1929
*Cast bronze*, l.: 9 3/8 (23.9)
Gift of Barry Friedman, 2004.394a–d

Hayno Focke, designer and maker
German, 1905–1968
*Covered Bowl*, circa 1930s
Silver-plate with engraved decoration and handles, l. of bowl: 6 1/2 (16.5); h. of bowl with handle: 4 3/4 (12.1); l. of shovel: 5 1/2 (14)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.39a–b

Hilda Jesser, designer and maker
American, 1894–1985
Vienna, Austria, Wiener Werkstätte, manufacturer
*Vase*, 1925
*Glazed earthenware with slip-painted decoration*, h. 9 1/4 (24.1)
Gift of Paul and Miriam Kirkley Fund for Acquisitions, 2004.51

Otto Lindig, designer
German, 1895–1966
German, Karlsruhe, Staatliche Majolika-Manufactur Karlsruhe, manufacturer
*Coffee Pot*, 1929
(designed in production 1929–62)
*Glazed slip-cast earthenware*, h: 8 3/4 (22.2)
Gift of Barry Friedman, 2004.383a–b

Otto Lindig, designer
German, 1895–1966
German, Karlsruhe, Staatliche Majolika-Manufactur Karlsruhe, manufacturer
*Coffee Pot*, 1929 (design, in production 1929–62)
*Glazed slip-cast earthenware*, h: 8 3/4 (22.2)
Gift of Barry Friedman, 2004.383a–b

Otto Lindig, designer
German, 1895–1966
German, Karlsruhe, Staatliche Majolika-Manufactur Karlsruhe, manufacturer
*Tea Pot, Creamer, Cup and Saucer*, and *Plate, 1920–31*
*Clear heat-resistant glass*, tea pot: h.: 4 1/2 (11.4); l.: 10 1/2 (26.7); creamer: h.: 1 3/4 (4.5); diam. of rim: 3 1/8 (7.9); cup: h.: 1 3/4 (4.5); diam. of rim: 3 1/8 (7.9); saucer: h. 8 1/2 (21.5); and plate diam.: 13 16/16 (14.8)

Wilhelm Wagenfeld, designer
German, 1900–1990
*Jenaer Glaswerke*, manufacturer
*"Sintrax" Coffee Percolator*, 1921
*Pair of Ancestor Portraits*, circa 1920
*Pair of Chinoiserie Landscape*, circa 1920
*Pair of Diptych*, gelatin silver prints
*Pair of Diptych*, gelatin silver prints
*Pair of Ancestor Portraits*, circa 1920
*Pair of Chinoiserie Landscape*, circa 1920
*Pair of Diptych*, gelatin silver prints
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*Pair of Chinoiserie Landscape*, circa 1920
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*Pair of Chinoiserie Landscape*, circa 1920
*Pair of Diptych*, gelatin silver prints
*Pair of Diptych*, gelatin silver prints
CONTEMPORARY CHINESE PHOTOGRAPHY

For the past two decades, China has undergone remarkable economic, social, and cultural transformations, which have in turn shaped the development of Chinese experimental art. In the 1980s and especially in the 1990s, many artists moved to major urban centers, reinventing themselves as independent artists working within a global art network. Using media ranging from painting and sculpture to video and photography, China’s experimental artists have explored the dynamics of emerging modernity in a country where tradition still retains enormous significance. As demonstrated by the Smart’s exhibition *Between Past and Future: New Photography and Video from China* (see pages 54–55), photo-based media have become increasingly important means of individual expression, permeating artistic practice in China just as they have in the rest of the world.

In 2004–2005, following *Between Past and Future*, the Smart Museum acquired eighteen major works by ten contemporary Chinese artists. These acquisitions represent a wide range of photographic approaches, including performance-based works, computer-manipulated tableaux, documentary images, and conceptual projects. Adding to the Museum’s growing collection of experimental work from China, the acquisitions included key photographic projects and individual works by artists Hai Bo, Hong Lei, Liu Zheng, Miao Xiaochun, Song Yongping, Wang Qingsong, Wang Wei, Xing Danwen, Zhang Dali, and Zhang Huan.

Since 1999, the Smart Museum has played an instrumental role in introducing contemporary Chinese art to the West, and it has supported research of these practices through a series of groundbreaking exhibitions curated or co-curated by Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor of Art History at the University of Chicago and Consulting Curator at the Smart Museum. In addition to *Between Past and Future*, these exhibitions include *Transience: Chinese Experimental Art at the End of the Twentieth Century*; *Canceled*: Exhibiting Experimental Art in China; and *The Art of Mu Xin: Landscape Paintings and Prison Notes*. During the same period—and in part as a result of these exhibitions—the Smart Museum began to collect contemporary art from mainland China.

The Museum’s holdings in this area now significantly enhance the Smart’s educational mission by elucidating the vitality and richness of Chinese art and visual culture from antiquity to the present. The 2004–2005 acquisitions were made possible by the Paul and Miriam Kirkley Fund, an endowment established in 1999 with a five million dollar bequest from the Kirkleys, both graduates of the University of Chicago.

HAI BO

Hai Bo’s artworks evoke the lived texture of passing time. To create his best-known work, the *They* series, Hai Bo began with group portrait photographs that were made by studio photographers during the Cultural Revolution (1966–76). He then located the sitters and brought them together to recreate the initial photograph. The resulting diptych of old and new portraits puts a vivid human face on the enormous social changes that have swept China during the intervening years.
WANG QINGSONG

Wang Qingsong produces lush, large-scale, digitally manipulated photographs that draw inspiration from past Chinese artworks—including Socialist realist sculpture and traditional scroll painting—and infuses them with commentary on contemporary Chinese society, often through caustic humor. *Past, Present, Future* grew out of Wang’s reflections on China’s recent past and its future prospects. By carefully costuming and posing his models, he ingeniously mimics the monumental Socialist realist public sculpture that can still be seen in many Chinese cities today. In the work, the artist himself appears several times as an observer or participant.
SONG YONGPing
Like many of his peers, Song Yongping was trained as a painter but began making photography during the 1990s. His work possesses a deeply humane sensibility that is uncharacteristic of much of the work currently being produced in China. His series *My Parents* depicts the artist and his dying parents. Each image is a similarly composed, frontal view of his parents’ cramped apartment, which sits in contrast to the glitter and promise of China’s newly emerging consumer culture. Over the course of the series, the parents crumple from disease and grief, and the artist often appears in the same poses, garments, and with the same medical apparatus, as an empathic witness to both their loss and his own.

SONG YONGPing, *My Parents* (detail), 2004.114.a–d

XING DANWEN
Xing Danwen began photographing in the late 1980s, while she was studying painting at the Central Academy of Fine Arts in Beijing, and became known as a member of the famed East Village artists’ group in the mid-1990s. She has since focused on photography, and the pictures acquired by the Smart Museum represent key works from two of her strongest series, which reflect different technical and conceptual concerns. For the recent *disCONNEXION* series, Xing Danwen traveled to dumping sites in China, documenting the detritus of China’s economic boom in crystalline close-ups of industrial debris.

XING DANWEN, *disCONNEXION* (detail), 2004.408.a
Scrool, Chinese, born 1967

Zhang Huan

Chinese, born 1965

Foam, 1998

Fifteen chromogenic prints, each image: 60 x 40 (152.4 x 101.6)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.123a–o

Zhang Huan

My New York, 2002

Chromogenic print, ed. 1/8, 30 x 20 (76.2 x 50.8)

Gift of the artist in honor of Stephanie Smith, 2005.26

INDIAN PHOTOGRAPHY

Vivian Sundaram

Indian, born 1943

Retake of Amrita (A40), 2001

Photomontage based on photographs by Umrao Singh Sher-Gil (1897–1954) and from the Sher-Gil family archive

Photomontage printed on professional digital 11 photographic color matte paper on a Hybrid LED photographic printer, ed. 8/10, sight: 15 x 25 3/4 (38.1 x 65.4)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.208a–d

Xing Danwen

Chinese, born 1972

1/8th of a Second Underwater (F5–F8), 1999 (printed May 2005)

Four Duratrans color prints and sound (joining with panels nos. 1–4, acquired in 2001), ed. 1/5, varied dimensions


Xing Danwen

DisCONNECTED, 2002–03

Chromogenic print triptych, each image: 29 1/4 x 33 (73.7 x 83.8)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.408a–c

Taste

Taste, Japanese, dates unknown

Winter Poem Collection of 1844, 1864

Deluxe color woodblock (hainai ichimai surimono), sheet: 16 9/16 x 21 7/8 (42.1 x 55.6)

Gift of Brooks McCormick Jr., 2005.45

Eiichi Kozuoka

Japanese, 1906–1979

Red Pagoda at Nikko, Toshagho Shrine, circa 1950

Color woodblock, block: 15 1/2 x 10 5/8 (39.4 x 27)

Gift of Brenda F. and Joseph V. Smith, 2004.150

Gesso Yoshimoto

Japanese, 1881–1936

Inaxes Before Mount Fuji, circa 1930

Color woodblock, block: 14 1/8 x 9 1/16 (35.9 x 23)

Gift of Brenda F. and Joseph V. Smith, 2004.151

Yamaguchi Ranko

Japanese, 1867–1927

The Power of Snow, n.d.

Poem slip (tanzaku), brush and ink on paper card with gilt edges, sheet: 14 1/4 x 2 3/9 (36.2 x 6)

Gift of Brooks McCormick Jr., 2005.78

Yanoaka Tesshu

Japanese, 1836–1888

Zen Bat, n.d.

Hanging scroll, brush and ink on paper, painting panel: 40 3/16 x 12 7/8 (102.1 x 32.7)

Gift of Brooks McCormick Jr., 2006.15

Yanagida Seizan

Japanese, born 1922

Zen Puppy, 1994

Hanging scroll, ink and color on paper, painting panel: 13 1/4 x 12 7/10 (33.7 x 32.7)


Hakusui [possibly Amenomori Keitei] (Japanese, 1793–1811), Kinoshita Hironobu (Japanese, act. 1855–70s), or Hakusui Junzan (Japanese, act. 1835–50s)

Late Edo to Meiji periods

Scene of Emperor Go Fukusa and the Bansai Chopper from the Thirteenth-Century “Potted Trees” Tale, n.d.

Deluxe color woodblock print (surimono) with gilding, sheet: 17 13/16 x 23 3/16 (45.2 x 58.8)

Gift of Brooks McCormick Jr., 2006.8

Hasegawa Kanobu (Hasegawa Sadanobu III)

Japanese, 1881–1963

Celebrating the Accession to the Name Takekomo Gendayu VIII, March 1937

Deluxe color woodblock (hainai ichimai surimono) with gilding and blind stamping, sheet: 17 7/16 x 23 5/16 (44.3 x 59.2)

Gift of Brooks McCormick Jr., 2005.47

Hassai Kawase

Japanese, 1883–1957

The Gion Bridge, 1925

Color woodblock, block: 11 1/8 x 8 2/16 (28.7 x 20.8)

Gift of Brenda F. and Joseph V. Smith, 2004.152

Hassai Kawase

Rain at Shingawa, circa 1931 or 1932

Color woodblock, block: 14 3/16 x 9 1/16 (36.2 x 24)

Gift of Brenda F. and Joseph V. Smith, 2004.153

Hide Kawamishi

Japanese, 1894–1965

The Stone Garden, 1959

Color woodblock with blind stamping, ed. 138/200, sight: 14 1/4 x 8 3/4 (36.2 x 21.7)

Gift of Douglas Berman and Peter Deferrari in honor of Richard A. Born, 2004.131
Sparrow and Cicada
13 1/2 x 7 1/4 (34.3 x 18.4)
Gift of Brenda F. and Joseph V. Smith, 2004.159

Ohara Shoson (Koson)
Wax Wings on Cherry, n.d.
Color woodblock, block:
13 5/8 x 7 7/16 (34.6 x 18.9)
Gift of Brenda F. and Joseph V. Smith, 2004.160

Ohara Shoson (Koson)
Untitled (two rabbits and moon), n.d.
Color woodblock with blind stamping, block:
14 1/4 x 9 3/8 (36.2 x 23.9)
Gift of Brooks McCormick Jr., 2005.80a–b

Ohara Shoson (Koson)
Seese in Flight: Snowy Day, circa 1945
Color woodblock, block:
14 1/4 x 9 1/2 (36.2 x 23.6)
Gift of Brenda F. and Joseph V. Smith, 2004.162

Ohkuma Gihachiro
Japanese, 1907–1981
Deluxe color woodblock (haisui ichimaizuri surimono) with gilding, sheet:
16 7/8 x 21 3/4 (42.9 x 55.3)
Gift of Brooks McCormick Jr., 2005.46

Okuyama Gihachiro
Japanese Landscape: Autumn, 1949
Color woodblock, block:
9 1/4 x 14 1/4 (23.5 x 36.2)
Gift of Brenda F. and Joseph V. Smith, 2004.163

Ohara Shoson (Koson)
Egret, n.d.
Color woodblock, block:
13 1/16 x 7 7/8 (34.7 x 18.1)
Gift of Brenda F. and Joseph V. Smith, 2004.156

Ohara Shoson (Koson)
Swallow and Waves, n.d.
Color woodblock, block:
13 2/10 x 7 1/4 (34.3 x 18.4)
Gift of Brenda F. and Joseph V. Smith, 2004.159

Ohara Shoson (Koson)
Color woodblock, block:
14 1/4 x 14 1/4 (36.2 x 36.2)
Gift of Brenda F. and Joseph V. Smith, 2004.164

Ohara Shoson (Koson)
Snow Scene, [circa?], 1950
Color woodblock, block:
9 1/4 x 14 1/4 (23.5 x 36.2)
Gift of Brenda F. and Joseph V. Smith, 2004.165

Otsu Shigeza
Japanese, dates unknown
Color woodblock, block:
13 1/4 x 17 9/16 (33.7 x 44.6)
Gift of Douglas Berman and Peter Daferner, 2005.85

Takahashi Shiroichi
Japanese, born 1917
Color woodblock, block:
17 15/16 x 13 1/16 (45.4 x 31.9)
Gift of Brenda F. and Joseph V. Smith, 2004.171

Tenjukan Gyokey
Japanese, active 1830s–60s
Color woodblock, block:
11 3/4 x 9 7/8 (29.9 x 24.8)
Gift of Brenda F. and Joseph V. Smith, 2004.167

Tokuriki Tomochiro
Evening View of Otsu Harbor, n.d.
Color woodblock, block:
10 3/8 x 15 1/16 (26.4 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.174

Tokioka Tomochiro
Kataza Okimono Temple, n.d.
Color woodblock, block:
10 3/8 x 15 1/16 (26.4 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.178a–i

Tokioka Tomochiro
The New Views of Lake Biwa: Autumn. A portfolio of eight woodblock prints, block:
13 7/8 x 9 7/8 (35.3 x 24.5)
Gift of Brenda F. and Joseph V. Smith, 2004.172

Tokioka Tomochiro
The Eight Views of Mount Fuji: No. 1 from the series The New Eight Views of Lake Biwa, block:
10 11/16 x 10 (27.9 x 25.4)
Gift of Brenda F. and Joseph V. Smith, 2004.173a–e

Tokioka Tomochiro
The Eight Views of Japan, n.d.
Portfolio of eight woodblock prints with original foil cover, block:
14 3/8 x 9 7/8 (36.2 x 25.0)
Gift of Brenda F. and Joseph V. Smith, 2004.180

Tokioka Tomochiro
Full Moon at Ishiyama Temple, circa 1930
Color woodblock: sheet (trimmed to block): 11 x 9 1/2 (29.7 x 24.1)
Gift of Brenda F. and Joseph V. Smith, 2004.179

Tokioka Tomochiro
Mount Fuji from a Meadow, n.d.
Color woodblock, block:
10 3/8 x 15 1/16 (26.4 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.174

Tokioka Tomochiro
The Golden Pavilion in Spring, circa 1945
Color woodblock, block:
11 1/2 x 15 1/16 (29.3 x 37.9)
Gift of Brenda F. and Joseph V. Smith, 2004.181

Tokioka Tomochiro
Shrine in the Rain, n.d.
Color woodblock, block:
10 11/16 x 15 1/16 (26.4 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.175

Tokioka Tomochiro
Park, n.d.
Color woodblock: block:
10 7/16 x 15 1/16 (26.5 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.169

Tokioka Tomochiro
From the series Twelve Eight Views of the Eastern Capital, color woodblock, block:
8 9/16 x 13 7/16 (22.1 x 34.4)
Gift of Brenda F. and Joseph V. Smith, 2004.188

Tokioka Tomochiro
Nezumi Shinigai, circa 1945
Color woodblock: block:
11 7/8 x 14 15/16 (30.2 x 37.9)
Gift of Brenda F. and Joseph V. Smith, 2004.182

Tsukioka Kogyo
Japanese Park, 1911–1995
Color woodblock, block:
9 11/16 x 14 7/8 (24.3 x 37.8)
Gift of Brenda F. and Joseph V. Smith, 2004.183

Tsukioka Kogyo
Autumn in Hakone Museum, 1954
Color woodblock, block:
14 5/8 x 9 7/8 (37.2 x 22.5)
Gift of Brenda F. and Joseph V. Smith, 2004.184

Tsukioka Kogyo
The Golden Pavilion in Spring, circa 1945
Color woodblock: block:
10 3/4 x 15 1/16 (26.4 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.181

Tsukioka Kogyo
Mount Fuji, n.d.
Color woodblock: block:
10 7/16 x 15 1/16 (26.5 x 38.2)
Gift of Brenda F. and Joseph V. Smith, 2004.179

Tsukioka Kogyo
Yushima Tenjin Shrine, circa 1840
From the series Twelve Snow Scenes of the Eastern Capital
Color woodblock, block:
8 9/16 x 13 7/16 (22.1 x 34.4)
Gift of Brenda F. and Joseph V. Smith, 2004.188

Tsuchiya Koitsu
Japanese, 1879–1949
Color woodblock, block:
15 1/8 x 10 7/16 (38.4 x 26.5)
Gift of Brenda F. and Joseph V. Smith, 2004.185

Tsuchiya Koitsu
Spring Pagoda, n.d.
Color woodblock, block:
15 1/8 x 12 1/8 (38.4 x 31.7)
Gift of Brenda F. and Joseph V. Smith, 2004.186

Tsuchiya Koitsu
Lake Kawaguchi at the Foot of Mount Fuji, circa 1938
Color woodblock, block:
9 1/2 x 14 1/4 (24.1 x 36.8)
Gift of Brenda F. and Joseph V. Smith, 2004.187

Tsuchiya Koitsu
Mount Fuji, n.d.
Color woodblock: block:
10 11/16 x 10 (27.9 x 25.4)
Gift of Brenda F. and Joseph V. Smith, 2004.180

Utagawa (Ando) Hiroshige
Japanese, 1797–1855
Color woodblock, block:
8 9/16 x 13 7/16 (22.1 x 34.4)
Gift of Brenda F. and Joseph V. Smith, 2004.188
Japanese Ceramics

Hamada Shoji
Japanese, 1894–1978
Lugged Jar, circa 1950
Glazed stoneware with paddle and persimmon red (akab) and green (copper oxide) glaze decoration, h. 8 1/2 (21.6); diam. of mouth: 45/16 (11)
Gift of Mrs. Cara Passin, 2004.43

Kawai Kanjiro
Japanese, 1890–1966
Square Bowl, circa 1960–65
Glazed Shigaraki-type stoneware with three-color glaze decoration, 1 5/8 (4.1) x 7 3/4 (19.7 x 7/8) (trimmed to block); Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.24

Korean Painting

Artist Unknown
Korean, Joseon dynasty (1392–1910)
Portrait of a Scholar Official, 18th century
Scroll (mounted on canvas), brush and ink and opaque color on silk, painting: 10 1/4 x 35 7/8 (260.8 x 90.8); Painting panel: 13 1/2 x 8 11/16 (34.5 x 22.4)
Gift of Joseph V. Smith, 2004.191

Korean Sculpture

Artist Unknown
Korean, Joseon dynasty (1392–1910)
Carp and Crab, 19th century
Hanging scroll, brush and ink on silk, painting: 33 5/8 x 10 1/2 (85.4 x 26.7)
Gift of Mr. and Mrs. Michael Cunningham in memory of Hija Suh Satyendra, 2004.322

South-East Asian Ceramics

Kmer (present-day Cambodia and Thailand)
Pot, 11th–12th century
Glazed (brown) stoneware with incised decoration, height: 2 1/2 (6.4), diam. of body: 5 1/4 (13.3)

Yun Yeong-Gu
Korean, born 1957
Serving Dish, 1988
Molded stoneware with underglaze-blue decoration, h.: 2 1/8 (5.4); diam. of mouth: 3 5/16 (8.4)
Gift of Cindy Eden in honor of Richard A. Born, 2004.46

Kim Gye-Jin (ex Haegang)
Korean, 1858–1933
Bamboo in Wind, n.d.
Hanging scroll, ink on paper, painting panel: 43/16 x 11 1/4 (110.7 x 28.6)
Gift of C.A. Islinger, 2004.97

Lin Jae Young
Korean, born 1947
Untitled, circa 2004
Brush and black ink and colored inks on (mulberry?) paper, sheet: 26 1/2 x 29 1/4 (67.3 x 74.9)
Gift of Lilli Tihm, 2005.79

JAPANESE CERAMICS

Choi Sunho
Korean, born 1957
Visual Profundity I—0417, 2004
Oil on canvas, 55 15/16 x 23 5/8 (142 x 60)
Purchase, Gift of Gay-Young Cho and Christopher Chiu, 2005.76

Gift of Brenda F. and Joseph V. Smith, 2004.189

Utagawa (Ando) Hiroshige
Bamboo Shino, Inoshitsha Pond, 1856
From the series ‘The 100 Famous Views of Edo’, 1856–59
Color woodblock (oban), sheet (trimmed to block): 13 1/2 x 9 11/16 (33.8 x 23.25)
Gift of Brenda F. and Joseph V. Smith, 2004.189

Utagawa (Ando) Hiroshige
Suwa Bluff, Nippori, 1856
From the series ‘The 100 Famous Views of Edo’, 1856–59
Color woodblock (oban), sheet (trimmed to block): 13 1/2 x 9 11/16 (33.8 x 23.25)
Gift of Brenda F. and Joseph V. Smith, 2004.190

Utagawa (Ando) Hiroshige
Kamei Embankment, 1857
From the series ‘The 100 Famous Views of Edo’, 1856–59
Color woodblock (oban), sheet (trimmed to block): 13 5/8 x 8 7/8 (33.8 x 22.95)
Gift of Brenda F. and Joseph V. Smith, 2004.191

Utagawa (Ando) Hiroshige
Untitled [plum blossoms], 1858
From the series ‘Famous Places in Edo’, 1856–59
Color woodblock (oban), sheet, block: 9 3/16 x 13 1/2 (23.3 x 34.3)
Gift of Brenda F. and Joseph V. Smith, 2004.192

Utagawa Konisada (Toyokuni III), Utagawa Kunisada, and Utagawa Yoshifuji
Japanese, 1786–1865, 1797–1861, and 1828–1887, respectively
Group of Five Miniature Jars, late 15th–early 16th century
Glazed porcelain stoneware with underglaze-decoration, h.: 3 1/4 (8.3); diam. of mouth: 4 (10.2)
From the Hoi-an shipwreck, Vietnam
Gift of Brian A. Dursum, 2005.21.7a–b

Vietnamese, Le dynasty
(1428–1526 and 1533–1789)
Covered Jar, late 15th–early 16th century
Glazed porcelain stoneware with underglaze-decoration, h.: 4 1/16 (13.4)
From the Hoi-an shipwreck, Vietnam
Gift of Brian A. Dursum, 2005.21.7a–b

Vietnamese, Le dynasty
(1428–1526 and 1533–1789)
Covered Bowl, late 15th–early 16th century
Glazed porcelain stoneware with underglaze-decoration, h.: 2 2/3 (7); diam. of rim: 9 1/4 (23.1)
From the Hoi-an shipwreck, Vietnam
Gift of Brian A. Dursum, 2005.21.7a–b

Vietnamese, Le dynasty
(1428–1526 and 1533–1789)
Deep Dish, late 15th–early 16th century
Glazed porcelain stoneware with underglaze-decoration, h.: 2 1/2 (6.4); diam. of rim: 9 1/2 (24.1)
From the Hoi-an shipwreck, Vietnam
Gift of Brian A. Dursum, 2005.21.7a–b

Vietnamese, Le dynasty
(1428–1526 and 1533–1789)
Footed Jar with Cover, late 15th–early 16th century
Glazed porcelain stoneware with underglaze-decoration, h.: 3 3/4 (9.5)
From the Hoi-an shipwreck, Vietnam
Gift of Brian A. Dursum, 2005.21.7a–b

Vietnamese, Le dynasty
(1428–1526 and 1533–1789)
Group of Five Miniature Jars, late 15th–early 16th century
Glazed porcelain stoneware with underglaze-decoration, h. each: 7/8 (2.2)
From the Hoi-an shipwreck, Vietnam
Gift of Brian A. Dursum, 2005.21.7a–b

Gift of Cindy Elden in honor of Richard A. Born, 2005.18
Loans listed on the following pages date from July 1, 2004, through June 30, 2006. Dimensions are in inches followed by centimeters in parentheses; height precedes width precedes depth.
SHORT-TERM OUTGOING LOANS TO EXHIBITIONS:

EXHIBITIONS INTERNATIONAL, New York, N.Y.
Light Screens: The Leaded Glass of Frank Lloyd Wright

THOMAS MCCORMICK GALLERY/TMG PROJECTS, Chicago, Ill.
Jan Matulka: The Global Modernist

WHITECHAPEL ART GALLERY, London, England
Faces in the Crowd: Picturing Modern Life from Manet to Today
Traveled to: Castello di Rivoli, Turin, Italy, April 6–July 10, 2005

THE CUMMER MUSEUM OF ART AND GARDENS, Jacksonville, Fla.
Florida as Paradise: Five Centuries of Art
December 16, 2004–March 6, 2005

FELIX NUSBAUM-HAU, Osnabrück, Germany
Zeit im Blick: Felix Nussbaum und die Moderne
December 5, 2004–March 28, 2005
Traveled to: Jewish Museum, Frankfurt, Germany, February 1–April 23, 2006

FELIX NUSBAUM
German, 1904–1944
Carnival Group (Mummenschanz), 1939
Oil on canvas, framed: 29 1/8 x 49 15/16 (99.38 x 124.3)
Purchase, Gift of Mr. and Mrs. Eugene Davidson, Mr. and Mrs. Edwin DeCosta, Mr. and Mrs. Gaylord Donnelly, and the Eloise W. Martin Acquisitions Fund, 1982.10

THE SUMMER MUSEUM OF ART AND GARDENS, Jacksonville, Fla.
Florida as Paradise: Five Centuries of Art
December 16, 2004–March 6, 2005

Walker Evans
American, 1903–1975
Untitled (Resort Photographer at Work, Florida), 1941
(negative, printed 1980)
Gelatin-silver print, 7 x 8 1/2 (17.8 x 21.5)
Gift of Arnold H. Crane, 1980.112

Walker Evans
American, 1903–1975
Untitled (Uninhabited Seaside Residence near Sarasota/’Ca’d’Zan, The Ringling Residence’), 1941 (negative, printed 1980)
Gelatin-silver print, 6 5/16 x 8 1/16 (16 x 20.5)
Gift of Arnold H. Crane, 1980.121

Walker Evans
American, 1903–1975
Postcard Shop, 1941 (negative, printed 1980)
Gelatin-silver print, 9 1/2 x 7 3/4 (14.1 x 19.7)
Gift of Arnold H. Crane, 1980.128

Previous pages:
Adrian Piper, I am the Locus No. 1–5 (detail), 2001.126a–e

Walker Evans
American, 1903–1975
Postcard Shop, 1941 (negative, printed 1980)
Gelatin-silver print, 9 1/2 x 7 3/4 (14.1 x 19.7)
Gift of Arnold H. Crane, 1980.128
FORUM GALLERY, New York, N.Y.

Raphael Soyer: Finding America
January 28–March 5, 2005

Raphael Soyer
American, born in Russia, 1899–1987
In the Studio, 1943
Oil on canvas, 21 3/8 x 11 3/8 (54.3 x 29.3)
The Mary and Earle Ludgin Collection, 1985.109

BOSTON UNIVERSITY ART GALLERY, Boston, Mass.

David Aronson: A Retrospective at the Boston University Art Gallery
February 4–April 3, 2005

David Aronson
American, born in Lithuania, born 1923
Resurrection, 1944
Oil on canvas, 86 x 20 5/8 (218.4 x 72.7)
The Mary and Earle Ludgin Collection, 1985.102

WILLIAM A KOEHNLINE GALLERY, Oakton Community College, Des Plaines, Ill.

Agustin Portillo: America
February 3–March 25, 2005

Agustin Portillo
Mexican, lives in United States, born 1960
America-I.13, 2003
Oil on canvas, 48 x 68 (121.9 x 172.7)
Gift of the GFF Foundation, 2003.80

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Gift of the GFF Foundation, 2003.80

THE CORCORAN GALLERY OF ART, Washington, D.C.

Richard Rezac: Closer to Home
March 19–June 27, 2005

Richard Rezac
American, born 1952
Pine, 2003
Painted wood and aluminum, 19 x 19 x 27
(48.3 x 48.3 x 68.6)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.53

Richard Rezac
American, born 1952
Study for “Pine,” 2003
Pencil on paper, sheet: 29 x 23 (73.7 x 58.4)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.54

KITCHENER-WATERLOO ART GALLERY, Kitchener, Ont.

Heavy Weather: Art Green Retrospective
September 11–November 20, 2005

Art Green
American, lives in Canada, born 1941
Consider the Options, Examine the Facts, Apply the Logic, 1986
Oil on canvas, 89 1/4 x 68 (226.7 x 173.7)
Purchase, Anonymous Gift, 1996.60

Evelyn Statsinger
American, born 1927
Journey of the Half Remembered, c. 1950
Pencil, pen, ink, crayon, and paper collage on brown wove paper, 32 7/8 x 59 15/16 (83.5 x 152.2)
Gift of Lindy Bergman, 2003.6

KARL WIRSUM
American, born 1939
Bobbee Pin Magnet, 1971
Acrylic on canvas in artist’s original frame, 48 x 36 (121.9 x 91.4)
The George Veronda Collection, 1996.36


The French Portrait: Revolution to Restoration
September 30–December 11, 2005

Louis Dupré
French, 1789–1837
Portrait of M. Fauvel, the French Consul, with View of the Acropolis, 1819
Oil on canvas, 20 1/2 x 25 1/4 (52.1 x 64.1)
Gift of Mr. and Mrs. Frank H. Woods, 1980.33

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Penn.

Art in Chicago: Resisting Regionalism, Transforming Modernism
February 4–April 2, 2006

Peter Rocke
American, born 1943
Game, 1966–1987
Oil on canvas, 72 x 68 (182.9 x 172.7)
Gift of Ruth Horwich, 1997.19

Evelyn Statsinger
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Journey of the Half Remembered, c. 1950
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The George Veronda Collection, 1996.36


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Bobbee Pin Magnet, 1971
Acrylic on canvas in artist’s original frame, 48 x 36 (121.9 x 91.4)
The George Veronda Collection, 1996.36
The exhibitions on the following pages opened at the Smart between July 1, 2004, and June 30, 2006.

Smart Museum exhibitions and related programs are generously supported by the Smart Family Foundation; the Andrew W. Mellon Foundation; Tom and Janis McCormick and the Kanter Family Foundation; Nuveen Investments; 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 individual exhibitions is listed below.
For over thirty years, the Smart Museum of Art has been a focal point for the visual arts at the University of Chicago and in the city. Part of a series of projects that celebrated the Museum’s anniversary, this exhibition highlighted outstanding additions to the Smart’s collection from 1990 to 2004. During that time the Museum’s collection grew from around 5,500 to nearly 9,300 objects, with especially rich additions of modern American and European art, works by contemporary Asian and Chicago-based artists, East Asian art, and prints and photographs from all periods. Provocative groupings displayed throughout the Museum included, among many others, modern American and European artworks by Romare Bearden, Arthur Dove, Ernst Ludwig Kirchner, and Josef Sudek; contemporary works by Kerry James Marshall, Sylvia Sleigh, Bob Thompson, and H.C. Westermann; and Asian art ranging from Korean ceramics and Japanese calligraphy to recent works by Ravinder Reddy, Toshio Shibata, Hiroshi Sugimoto, and Zhan Wang.

Curator: The Smart Museum of Art’s entire curatorial staff contributed to this exhibition.
MEDIEVAL ART AND MEDIEVALISMS  
SEPTEMBER 7, 2004–JANUARY 2, 2005 | ART BEFORE 1900 GALLERY

From the Early Christian material culture of Egypt and the Eastern Roman Empire to the devotional art of late Gothic Europe and the Celtic revival of the nineteenth century, medieval art shifted from iconic religious imagery to historical tribute. Drawing from the Smart Museum’s selected holdings of paintings, sculptures, and metalwork, this exhibition looked at key moments in this thousand-year transformation of use and meaning.

Curator: Richard A. Born, Smart Museum Senior Curator.

SHEPHERDS AND PLOWHANDS:
WORK AND LEISURE IN THE NINETEENTH CENTURY  
JANUARY 18–APRIL 24, 2005 | ART BEFORE 1900 GALLERY

Whether documenting true habits of rural life or nostalgically returning to pastoral themes of an earlier age, many nineteenth-century artists were drawn to rustic subject matter that appeared to be fading from view in the Industrial Revolution. This collection-based exhibition of mostly works on paper gathered scenes of rural labor and leisure by French artists, including Charles Daubigny, Charles Jacque, Jean-François Millet, Félix Buhot, Alphonse Legros, Camille Pissarro, and Maximilien Luce.

Curator: Anne Leonard, Smart Museum Mellon Curator.

JACQUES CALLOT AND THE ETCHED SERIES  
FEBRUARY 8–APRIL 3, 2005 | JOEL AND CAROLE BERNSTEIN GALLERY

Whether turning his eye and hand to the devastating wars that plagued his era or to more picturesque and fanciful subjects, Jacques Callot (1592–1635) produced endlessly inventive etchings that made him one of the most important printmakers of the early seventeenth century. Though Callot’s prints can be appreciated individually, they are best understood as integral sets, of which the Smart Museum presented several in their entirety.

Curator: Anne Leonard, Smart Museum Mellon Curator.
This exhibition and related programs were generously supported in part by the Smart Family Foundation, the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, the E. Rhodes and Leroy Carr Foundation, the Henry Luce Foundation, the W.I.S. Specker Foundation, Jeffrey A. and Marjorie G. Rowe, Marilyn Alsdorf, the American Center Foundation, the Elisabeth F. Dreyfus Foundation, Fred and Stephanie Shuman, Artur Walther, the Blakemore Foundation, Helen and Sam Zell, Salvatore Ferragamo Italia S.p.A., Richard and Mary L. Gray, the Rosenkrans Charitable Foundation, the Illinois Humanities Council, June K. Lombard, the Shelley & Donald Rubin Foundation, Inc., Devi Steensberg, Sarina Tang, Mrs. Catherine G. Curran, Joy of Giving Something, Inc., Jennifer McGinnis, and Peter Reuss, and Jeannine Greenberg Rohatyn.

This exhibition was the first to comprehensively consider the outpouring of photo-based art that has taken place in China since the mid-1990s. Ambitious in scale and experimental in nature, the photographic works included in this groundbreaking project offered a range of highly individual responses to the unprecedented changes in China’s economic, social, and cultural life during the past decade. Featuring 130 works by sixty Chinese artists, many of whom had never exhibited in the United States, Between Past and Future was divided into four thematic sections: “History and Memory,” “People and Place,” “Performing the Self,” and “Reimagining the Body.” The exhibition fostered a new understanding of contemporary Chinese photography and video and provided unusual insight into the dynamics of Chinese culture in the twenty-first century. This exhibition was co-organized by the Smart Museum of Art, University of Chicago, and the International Center of Photography, New York, in collaboration with the Museum of Contemporary Art, Chicago, and the Asia Society, New York. In Chicago the exhibition was presented at two venues: the Smart Museum of Art and the Museum of Contemporary Art, Chicago.

Curators: Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor of Art History at the University of Chicago and Consulting Curator at the Smart Museum of Art, and Christopher Phillips, Senior Curator at the International Center of Photography, New York. The Smart Museum presentation was overseen by Stephanie Smith, Smart Museum Curator of Contemporary Art.

As relatively inexpensive, transportable, and storable objects, prints had an important place in the culture of Renaissance and Baroque Europe. Well before the era of photography and digital images, a variety of print techniques revolutionized the ways in which images could be reproduced and circulated. Reproductive prints—prints that reproduce other works of art—allowed a much broader public to become familiar with paintings, sculptures, and other works that had previously been available only to wealthy travelers or collectors. This exhibition looked at the impact of this expanding visual culture in helping printmakers earn reputations for truthfulness, promoting certain artists and collectors, and increasing familiarity with original works of art. Including prints by or after Albrecht Dürer, Claude Lorrain, Raphael, Antoine Watteau, and J.M.W. Turner, among many other artists, the exhibition also highlighted recent acquisitions by the Smart Museum, such as an engraving of Michelangelo’s Last Judgment and two versions of Peter Paul Rubens’ Supper at Emmaus. Far from being “merely” reproductive, these prints are themselves objects of exquisite beauty.

Curators: Rebecca Zorach, Assistant Professor of Art History at the University of Chicago, and Elizabeth Rodini, Lecturer in the History of Art at Johns Hopkins University and former Smart Museum Mellon Projects Curator. The Smart Museum presentation was overseen by Anne Leonard, Smart Museum Mellon Curator.

**EXHIBITIONS**

**OBJECTS OF HISTORY: THE BOONE COLLECTION OF JAPANESE ART**

**APRIL 9–JUNE 12, 2005 | JOEL AND CAROLE BERNSTEIN GALLERY**

Drawing from the extensive Boone Collection at The Field Museum in Chicago, this exhibition brought cultural artifacts such as scroll paintings, woodblock prints, and decorative objects from eighteenth to twentieth century Japan into an art museum context. By viewing these objects as both “material culture” and “art,” the exhibition examined these terms, and the objects to which they are applied, as well as museum and collection studies in general.

**Curators:** Hans Thomsen, Instructor of Japanese Art History at the University of Chicago, and James Ketelaar, Director of the Center for East Asian Studies at the University of Chicago, in consultation with Richard A. Born, Smart Museum Senior Curator.

**QUIET REVOLUTIONS: MODERNIZING TRADITIONAL ART IN EAST ASIA**

**MAY 10–NOVEMBER 6, 2005 | ART BEFORE 1900 GALLERY**

Following the intense and far-reaching social and political changes of the late nineteenth and early twentieth centuries, many artists throughout East Asia struggled to strike a balance between historical art traditions and newer, foreign techniques. Drawn from the Smart Museum’s East Asian collection of paintings, prints, and ceramics, this exhibition considered the quiet revolution that reshaped and formed an East Asian modernity.

**Curator:** Kris Imants Ercums, Smart Museum curatorial intern and University of Chicago PhD candidate in art history.

**SYNCOPATION: ANDRÉ LHOTE, LOUIS MARCOUSSIS, AND THE CUBIST PRINT**

**JUNE 18–SEPTEMBER 11, 2005 | JOEL AND CAROLE BERNSTEIN GALLERY**

Less studied than pre–World War I graphic works, the second florescence of cubist prints followed the experimentation of Pablo Picasso and George Braque to become more elaborate in design and sophisticated in technique. Selections from the Smart Museum’s collection included André Lhote’s 1925 series of woodcut compositions featuring the bawdy themes of sailors at work and rest, and Louis Marcoussis’s 1930 etchings that subtly fuse motifs of cubism and surrealism.

**Curator:** Richard A. Born, Smart Museum Senior Curator.
Humble in origin, clay is one of the oldest and most enduring of all artistic mediums. Starting in the late nineteenth century, American and European artists—inspired by non-Western traditions and framed by the context of social reform—reimagined the potential of this simple material. Over the next 100 years studio potters, industrial designers, and fine-arts sculptors mirrored and advanced vanguard artistic theories and design philosophies in the medium. 

Centers and Edges, organized mainly from the Smart Museum’s collection, focused on five key moments of influence, invention, and impact that are marked by shifting geographical centers of creative energy: late-nineteenth-century British and American Arts-and-Crafts pottery; functionalist designs from 1920s and 1930s Germany and Austria; the modernist figuration of Aristide Maillol, Henry Moore, and other European sculptors; a widespread embrace of studio and folk pottery traditions in America, Europe, and Japan after World War II; and an expressive reworking of vessel and sculptural forms from 1950s California to 1970s London, featuring pieces by such leaders in the field as the West Coast master Peter Voulkos and Chicago-based Ruth Duckworth.

Curator: Richard A. Born, Smart Museum Senior Curator.
EXHIBITIONS

THE POETRY OF SHIJO SURIMONO
SEPTEMBER 17–DECEMBER 11, 2005 | JOEL AND CAROLE BERNSTEIN GALLERY

Celebrating the sophisticated literary and artistic culture of nineteenth-century Japan, the social elite of the day commissioned artists and publishers to create costly and intricate prints called surimono. As the examples in this exhibition amply displayed, the relatively unstudied Shijo surimono made in the Kyoto and Osaka regions are distinguished by their imaginative patterns, striking color contrasts, and visually exciting designs. This exhibition consisted of recent additions to the Smart Museum collection.

Curator: Hans Thomsen, Assistant Professor of Art History at the University of Chicago, in consultation with Richard A. Born, Smart Museum Senior Curator.

WHOSE LAND?: EUROPEAN AND AMERICAN LANDSCAPES, 1600–1900
NOVEMBER 22, 2005–APRIL 23, 2006 | ART BEFORE 1900 GALLERY

An artist’s rendering of a landscape can describe a distinctive topography, the natural beauty of a region, an idealized scene, or the aesthetic styles and tastes of his or her homeland. However, regional styles have never stayed within strict geographic boundaries. Featuring a careful selection of landscapes by European and American masters from the Smart Museum’s collection, this exhibition highlighted diverse instances of borrowing and exchange among artistic traditions, while questioning the usefulness of conventional geographic classifications.

Curator: Anne Leonard, Smart Museum Mellon Curator.

COLLECTING FOR THE CAUSE: ACTIVIST ART IN THE 1960S AND ’70S
DECEMBER 17, 2005–MARCH 12, 2006 | JOEL AND CAROLE BERNSTEIN GALLERY

This exhibition pointed to the ways that printmaking was used as artistic activism during the 1960s and early 1970s. Selections from two portfolios of prints—one created as a protest to the Vietnam War and the other a philanthropic endeavor for the Moderna Museet in Stockholm—revealed how individual artists such as Louise Nevelson, Robert Rauschenberg, and Mark di Suvero worked to develop the role of the artist in the public sphere.

Curator: Dawna Schuld, Smart Museum curatorial intern and University of Chicago PhD candidate in Art History, in consultation with Stephanie Smith, Smart Museum Curator of Contemporary Art.
Sustainable design attempts to meet the needs of the present without compromising those of future generations. Balancing environmental, social, economic, and aesthetic concerns, sustainable design has the potential to transform everyday life. It is being enacted around the world in large and small ways not only by architects and designers but also by growing numbers of activists, corporations, policymakers, and citizens. Beyond Green explored how this design philosophy resonates with an emerging generation of international artists who combine a fresh aesthetic sensibility with a constructively critical approach to the production, dissemination, and display of art. Contributing artists and artists’ groups from the United States and Europe included Allora & Calzadilla; Nils Norman; Dan Peterman; Michael Rakowitz; and Andrea Zittel, among others. The exhibition included existing works, commissions, and previously presented work that had been “recycled,” spotlighting ways in which artists are building paths to new forms of practice. This exhibition was co-organized by the Smart Museum of Art, University of Chicago, and Independent Curators International (iCI), New York, and circulated by iCI.

Curator: Stephanie Smith, Smart Museum Curator of Contemporary Art.

William Bell and Timothy H. O’Sullivan, two photographers who joined survey expeditions in the 1860s and 1870s, helped open the eyes of nineteenth-century Americans to the western frontier. As some of the most celebrated images of early American photography, their dramatic landscape photographs emerged from government-sponsored geological surveys documenting the western territories. These “Great Surveys” explored huge swaths of land encompassing Colorado, New Mexico, Arizona, Utah, Nevada, and California. Yet in this wilderness, Bell and O’Sullivan captured striking images through complicated techniques. Particularly impressive are their panoramic views, which have rarely been displayed. The exhibition reconstructed these panoramas from individual albumen prints for the first time since the nineteenth century. Featuring over sixty vintage prints, One/Many highlighted the Smart’s acquisition of a substantial body of work by Bell and O’Sullivan, presenting it in the context of the geographic surveys and the larger cultural and artistic traditions that helped define the American West.

Curator: Joel Snyder, Professor of Art History at the University of Chicago, in consultation with Anne Leonard, Smart Museum Mellon Curator.
Auguste Rodin, Jacques Lipchitz, and Henry Moore each championed sculptural innovations and challenged notions of representation that had informed Western art since the Renaissance. Drawing on the Smart Museum’s rich holdings, this exhibition demonstrated each artist’s varied style, while focusing on the subjects and themes shared by these three leading masters of early modernism.

Curator: Richard A. Born, Smart Museum Senior Curator.

In the ancient world, the physical form of words incorporated into works of art often relate closely to the artistic design of the object. Examining the relationship between text and object, this exhibition included more than a dozen Greco-Roman objects from the Smart Museum’s collection, ranging across much of the Eastern Mediterranean and over about ten centuries, as well as several comparative objects from the University of Chicago’s Oriental Institute Museum and the Art Institute of Chicago.

Curators: Glenn Most, Professor in the Committee on Social Thought and the Departments of Classics and Comparative Literature at the University of Chicago, and Richard Neer, Associate Professor of Art History at the University of Chicago, in consultation with Anne Leonard, Smart Museum Mellon Curator.

Auguste Rodin, Jacques Lipchitz, and Henry Moore each championed sculptural innovations and challenged notions of representation that had informed Western art since the Renaissance. Drawing on the Smart Museum’s rich holdings, this exhibition demonstrated each artist’s varied style, while focusing on the subjects and themes shared by these three leading masters of early modernism.

Curator: Richard A. Born, Smart Museum Senior Curator.

Remembered mainly today as an avant-garde poet and dancer, Mark Turbyfill was also an accomplished visual artist. Focusing on the continuity in all his creative endeavors, this intimate exhibition featured representative works on paper from the 1950s to the mid-1960s, drawn from the Smart Museum’s collection.

Curator: Richard A. Born, Smart Museum Senior Curator.
By 1890, a century of occupation and several failed uprisings had impacted Polish culture profoundly, engendering a broad search for a national identity in the arts. Driven by the Młoda Polska (Young Poland) movement, Polish art, literature, architecture, and music flourished even as the country remained partitioned under the foreign rule of Russia, Germany, and the Austro-Hungarian Empire. Inspired by encounters with foreign art practices, the work of Polish artists responded to the symbolism and synthetism of the 1890s, the cubism of the teens, and the neoclassicism of the 1920s. Though disparate in the styles they practiced, the artists united in their pursuit to create a modern art from a uniquely Polish perspective. Some Polish painters and sculptors remained in their native land, including members of Kraków’s influential group, Sztuka (Art). Others—some forced into exile but most leaving by choice—worked abroad, residing in Paris, Munich, and other artistic centers across Europe. These developments inspired a lively international exchange and resulted in a Polish modernist art movement that was remarkably diverse. With more than sixty paintings, sculptures, and drawings, all on loan from the private collection of Tom Podl, The Colors of Identity traced the complex expression of national identity and international perspective that define this critical period of Polish modern art.

Curators: Artur Tanikowski, an art historian at the Academy of Fine Arts in Warsaw, and Anna Król, Curator at the Manggha Centre of Japanese Art and Technology in Kraków and former vice-director and former curator at the National Museum in Kraków, in consultation with Richard A. Born, Smart Museum Senior Curator.
The following catalogues were published between July 1, 2004, and June 30, 2006. 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, or by calling 773.702.0200.
The massive political, economic, and social changes China has undergone during the past decade have dramatically altered its cultural landscape. This catalogue offers a comprehensive look at the body of photographic art produced during this period. Essays by exhibition co-curators Wu Hung and Christopher Phillips examine the recent history and current status of photography and video in China. Also included are artist biographies and artist interviews conducted by Melissa Chiu, Lisa Cerrin, and Stephanie Smith. This catalogue is a valuable resource for students of art and cultural history and anyone interested in contemporary Asian art.
Balancing environmental, social, economic, and aesthetic concerns, sustainable design has the potential to transform everyday life. Through essays and interviews, Beyond Green introduces an emerging group of international artists who combine fresh aesthetic sensibilities with constructively critical approaches to the production, dissemination, and display of their art.

Lavishly illustrated, this catalogue includes texts by and interviews with individual artists, along with substantial essays by exhibition curator Stephanie Smith and design historian Victor Margolin. What results is a bracing volume that will be of interest to practitioners and aficionados of design and art alike, as well as to environmentalists.

Some of the most celebrated images of nineteenth-century American photography emerged from government-sponsored geological surveys that documented the western territories. This catalogue brings together an exquisite group of photographs by William Bell and Timothy H. O’Sullivan, including never before published panoramas.

Scholarly essays by exhibition curator Joel Snyder investigate the role of panoramas both within and outside of the government surveys, taking into account the larger context of nineteenth-century modes of viewing. Published in landscape format, with handsome full-page reproductions of the vintage photographs and gatefold panoramas, the catalogue also includes a contribution by Josh Ellenbogen and a section on nineteenth-century photographic techniques.
**PAPER MUSEUMS: THE REPRODUCTIVE PRINT IN EUROPE, 1500–1800**

Rebecca Zorach and Elizabeth Rodini, with contributions by Sarah Cree, Alexandra M. Korey, Lia Markey and Dawna Schuld

168 pages, 9 color plates, 113 halftone illustrations

Design by Joan Sommers Design, Chicago


In their initial historical context, reproductive prints—prints that reproduced other works of art—were crucial to the forging of a common visual culture in early modern Europe. *Paper Museums* offers an important interpretive survey of these remarkable prints.

Essays by co-curators Rebecca Zorach and Elizabeth Rodini, as well as contributions by Sarah Cree, Alexandra M. Korey, Lia Markey, and Dawna Schuld, consider the diverse range of uses of reproductive prints in early modern Europe. Challenging long-held assumptions about reproductive imagery, this fascinating catalog will compel readers and scholars alike to think of reproductive prints as a legitimate and valued art.

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Kimerly Rorschach, with contributions from Smart Museum staff

224 pages, 128 color plates

Design by Joan Sommers Design, Chicago


One of the country’s most innovative university art museums, the Smart Museum of Art celebrated its thirtieth anniversary in 2004. This richly illustrated catalogue of recent acquisitions offers an up-to-date and essential reference to the collection.

The catalogue features an essay by Kimerly Rorschach, former Smart Museum Dana Feitler Director, that charts the growth and strengths of the collection in relation to the teaching mission of the institution. *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.
I think this painting is moving truly and I guess that's why the title is called Drifting Net. Everything is moving without any limitations or boundaries. I guess that was William Wiley's personality. He probably had a great life with no boundaries.

I think this artwork's function was to help people not be all bottled up in everyday life. Forget about all their troubles for some time. Just try to relax.
The Smart Museum of Art’s mission is fundamentally educational. Encouraging all participants to learn about art in the context of multiple voices, perspectives, and disciplines, the Museum’s education programs provide both campus and public audiences with broad access to its collections and exhibitions.

Increasingly, the Museum collaborates with departments across the University of Chicago campus and with cultural institutions throughout Chicago to offer education programs that bring art, ideas, and people together. In addition, the Smart actively seeks to contribute to the museum field by sharing its program activities at national conferences, including the American Association of Museums, the National Art Education Association, the Arts Education Partnership, College Art Association, and the Association of Art Museum Directors.

RESOURCES FOR UNIVERSITY OF CHICAGO STUDENTS AND FACULTY

The Smart Museum provides the campus community with direct access to original works of art, educational activities, and opportunities to engage in the daily life of the Museum through both public and behind-the-scenes work. The Museum’s staff also collaborates regularly with faculty and students to shape exhibitions, publications, and programs.

COLLABORATIVE EXHIBITIONS

Mellon Projects

One of the most extensive, formal collaborations with the University occurs under the auspices of the Mellon Projects program, which allows faculty and students to work with the Smart’s Mellon Curator to create thematic exhibitions based on the Museum’s permanent collection, with a focus on pre-1900 artworks. Importantly, Mellon Projects generate new research and help make it available to the public. In the process of developing these exhibitions, faculty members teach related graduate or undergraduate courses, professors and students help research artworks and at times write gallery texts or exhibition catalogues, and student interns work with staff to organize a wide range of public programs. Mellon Projects also offer opportunities for collaboration with departments across the University as well as with other organizations in the city. In 2004–2005, for example, the Smart partnered with The Art Institute of Chicago to present a symposium on reproductive prints, and in 2005–2006 the Smart collaborated with the University’s Film Studies Center, among other units, to present a film screening related to the exhibition One/Many.

The Mellon Projects program is made possible by an endowment provided by the Andrew W. Mellon Foundation, with additional support provided by the Rhodeses Foundation.

Other Faculty and Student Exhibition Collaborations

In addition to the Mellon Projects program, the Smart Museum often works with faculty and students to mount permanent collection exhibitions, develop educational opportunities for University of Chicago students, and present a range of public programs.

In 2004–2005, the Smart realized one of its most ambitious projects with the presentation of Between Fast and Future: New Photography and Video from China (see pages 54–55) co-curated by Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor of Art History and Smart Museum Consulting Curator, and Christopher Phillips, Senior Curator at the International Center of Photography, New York. Among the varied programs that the Smart Museum presented in conjunction with the exhibition were three “gallery teach-ins”—informal, intimate discussions held within the exhibition’s gallery and led by University of Chicago faculty members. The discussions shed light on the cultural, social, and political contexts in which the exhibition’s photographs were created. Later in the year, Assistant Professor of Art History Hans Thomsen and James Ketelaar, Director of the Center for East Asian Studies, presented the exhibition Objects of History: The Boone Collection of Japanese Art, which they later utilized as part of a course they co-taught during the spring quarter (see pages 58–59).

Through its exhibitions, the Smart plays an active role in bringing artists to campus, integrating their practice within the intellectual and educational landscapes of the University, and engaging with its audience to foster a deeper understanding and appreciation of art.
creative life of the University. For example, in fall 2005, in conjunction with the exhibition Beyond Green: Toward a Sustainable Art, the Museum partnered with the Department of Visual Arts and the Environmental Studies Program to organize a residency with exhibiting artist Nils Norman. As part of his activities at the University, Norman taught the course Spaces of Utopia: Contemporary Art and the Environment. Other University collaborations related to Beyond Green included a residency by the Austrian-based artist collaborative WochenKlausur, and a Collegiate Scholars Program course by exhibiting artist Kevin Kaempf.

The Smart also offers a rich training ground for advanced graduate students to organize and present exhibitions of their own design, under the close mentorship of the Museum’s curators. In 2004–2005, Kris Imants Ercums curated Quiet Revolutions: Modernizing Traditional Art in East Asia. In 2005–2006 Dawna Schuld organized Collecting for the Cause: Activist Art in the 1960s and ’70s.

MFA Exhibitions
Each year, Smart Museum curators collaborate with the Department of Visual Arts—the University’s studio arts program—to produce the annual Master of Fine Arts (MFA) exhibition. The show serves as a key curatorial practicum for MFA students and Smart Museum interns, who play an integral role in conceptualizing, installing, and promoting the exhibition.

2004–2005
Research and Development, organized by curatorial intern Phil Lee, PhD candidate in Art History, and presented at Little Black Pearl Art and Design Center, a nonprofit arts organization that serves the youth of Chicago’s South Side community.

2005–2006
The Space Between, organized by curatorial intern Dawna Schuld, PhD candidate in Art History, and presented at the Hyde Park Art Center’s former exhibition gallery, 5307 S. Hyde Park Boulevard.

CURRICULAR CAMPUS PROGRAMS
The Smart plays a vital role in making the visual arts an integral part of a student’s education at the University of Chicago. As part of selected University courses, students at all levels have the opportunity to study original works of art within the museum setting.

Art 101
Since 2002, the Smart has worked with faculty from the Art History department to incorporate the Museum’s permanent collection into Art 101, a Humanities Common Core course that introduces the visual arts to college students whose concentrations are outside of art history. As part of the course, students visit the Museum to view and interact with a wide range of objects representing diverse periods, cultures, styles, materials, and mediums. The Museum’s participation in Art 101 is supported by the Humanities Collegiate Division.

<table>
<thead>
<tr>
<th>Number of courses that used the Smart as a resource</th>
<th>2004–2005</th>
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<td>Number of course sections</td>
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<td>Number of visits to the museum</td>
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"I had never thought of the correlation between observing and interpreting art and medicine. I think this project will help me look at the patient as less of a diagnosis and more of a whole person with their own social and family history." Charona Tolbert, student, Pritzker School of Medicine

Professional School Courses
Faculty from the Law School and the Pritzker School of Medicine also draw upon the Smart as a campus resource. In 2004–2006, Dr. Joel Schwab, Associate Professor of Pediatrics, integrated gallery visits into the third-year pediatric residency curriculum. During these visits, medical students honed their own observational and inferential skills by examining works of art. In Art Law, a course co-taught by William Landes, the Clifton R. Musser Professor of Law, and the Museum’s Dana Feitler Director Anthony Hirschel, students gained insight, through case studies and discussions, into the complex legal issues surrounding museums and the art world.
EXTRACURRICULAR CAMPUS PROGRAMS

In addition to curricular programs, the Smart Museum provides University of Chicago students with a range of in-depth extracurricular opportunities to learn about art and professional museum practices. Each year nearly ninety students become meaningfully involved in the daily operation of the Museum by working as interns, gallery attendants, docents, and volunteers.

**Student Internship Program**

Each year approximately forty students contribute to the Smart’s mission by working as interns. These students—both undergraduates and graduates—come from a wide range of academic departments, from Economics to Art History and everything in between. The Museum provides interns with both “backstage” and “front-stage” opportunities to learn about art, professional museum practices, nonprofit management, and the relationship between scholarly study and the role of the visual arts in public life. Interns receive intensive training, and many gain invaluable teaching, public speaking, publishing, and leadership experience. They work closely with the collections; build relationships with Museum staff, University faculty, and members of the public; hone business, marketing, and management skills; and share their knowledge about art with the Museum’s diverse audience. In addition to the educational, cultural, and professional benefits of the program, all interns are paid for their work. For many, Smart Museum internships are therefore also a critical source of financial support.

Internships are offered in all departments. The presence of these students throughout the Museum truly transforms its atmosphere and its working relationships with the University and the public.

The Smart Museum’s internship program is supported in part by contributions from members of the University of Chicago’s Committee on the Visual Arts. In 2004–2005, all interns except those in the education internship were supported by the Master of Arts Program in the Humanities and the University Community Service Center’s SummerLinks program. In 2005–2006, all internships were also supported in part by general operating funds from the Chicago Community Foundation, and Kraft Foods. Internships were also supported in part by contributions from members of the University on Chicago’s mid-South Side.

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**SAMPLE CURRICULAR USES OF THE SMART**

Annika Fisher, Michelle McCormick, Nell Andrew – Art History 101: Introduction to Art
Dianna Frid, Paula Henderson – Visual Language / Herbert George – Sculpture
Robert Goodin – Arts Education
James Ketelaar and Hans Thomsen – Objects of Japanese History: The Bissone Collection
Laura Letinsky – Beginning Photography
Bill Martin – Media Aesthetics: Image, Sound, Text
Richard Neer – The Ancient World; independent study
Nils Norman – Contemporary Art and the Environment
Rachel Remmel – The History of American Art
Joel Schwab – third-year residency seminars, Pickler Medical School
Joel Snyder – Photography and Film
Hans Thomsen – Japan and its Ceramic Arts; Woodblock Prints of Japan; Arts of Japan; Material Culture in Early Modern Japan
Martha Ward – 1900 in the Smart Museum Collection; Art Museum Display
Wu Hung – Art of the East: China
Rebecca Zirach – Early Modern Print Culture

Art History and everything in between. The Museum provides interns with both “backstage” and “front-stage” opportunities to learn about art, professional museum practices, nonprofit management, and the relationship between scholarly study and the role of the visual arts in public life. Interns receive intensive training, and many gain invaluable teaching, public speaking, publishing, and leadership experience. They work closely with the collections; build relationships with Museum staff, University faculty, and members of the public; hone business, marketing, and management skills; and share their knowledge about art with the Museum’s diverse audience. In addition to the educational, cultural, and professional benefits of the program, all interns are paid for their work. For many, Smart Museum internships are therefore also a critical source of financial support.

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**STUDENT INTERNSHIP PROGRAM**

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<td>curatorial interns</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>education interns</td>
<td>4</td>
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<td>publication interns</td>
<td>1</td>
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<td>business office interns</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>external relations interns</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>undergraduates graduates</td>
<td>31</td>
<td>37</td>
</tr>
<tr>
<td>graduates</td>
<td>14</td>
<td>9</td>
</tr>
</tbody>
</table>

Education interns create materials for the Museum’s school programs, including online resources; participate in program coordination and evaluation; lead special gallery tours; help pilot new initiatives for K–12 students, teachers, and families; and help initiate and sustain collaborations with local arts organizations, schools, teachers, and artists.

Curatorial interns assist in preparing special exhibitions and collections displays; lead educational workshops for a variety of audiences; help plan lecture series and symposia; and contribute to cataloguing and publication projects. Experienced interns have the opportunity to curate or co-curate special exhibitions and displays of our permanent collections.

**KRISTIN GREER LOVE**

A student in the History and Law, Letters, and Society program at the University of Chicago, Kristin Greer Love is an avid children’s and environmental rights advocate and has integrated these interests into her work at the Smart. From 2002–2006, Kristin served as a docent, education intern, and a member of the Smart’s Education Advisory Committee. “Talking with young people about art is a rewarding experience,” she says. “After gaining exposure to visual language, the students produce rich and thought-provoking reflections on artworks, and contribute to my own understanding of art.” In 2004, her experience as a docent teaching children who come from vastly different school environments led her to seek a summer education internship. In this role, her primary task was to read and analyze the writing journals of over 200 fifth graders participating in the Smart’s smART Explorers program to see what impact the program has on student learning. Over the course of ten weeks, Kristin read the students’ journal essays, noted trends among classrooms, and analyzed how journal writing helped improve students’ ability to describe and interpret artworks. She documented the results in a comprehensive report that made substantive recommendations for improving the smART Explorers program and its evaluation process. Her work at the Smart, her activism on campus, and her rigorous scholarship earned her a Truman Scholarship in spring 2005.
Registration interns are closely involved in collections management and exhibition preparation. They have also helped undertake a major reconfiguration of the Museum’s collections database and its online interface over the past two years.

Business Administration interns participate in the crucial ongoing activities that sustain the Museum, including financial responsibilities and management of the Smart Museum Café and Shop.

Smart Museum Activities Committee (SMAC) initiated in 2001, SMAC is a registered student organization at the University of Chicago. SMAC’s mission is to promote the role of the arts in the lives and work of students, increase campus awareness of the Smart Museum, and encourage participation in the Museum’s programs and activities. To fulfill this mission, undergraduate students from a wide range of academic departments come together each week to plan events and initiatives. Yearly, the group orchestrates a lively range of public activities, which include talks, student open houses, an annual student art exhibition, and evenings of music performances by University students. (For a complete list of SMAC programming, see page 105).

In 2004–2006 SMAC was supported by the University Student Government and a grant from the University’s Arts Planning Council.

ALYSSA WIEGAND
Alyssa Wiegand, who graduated in June 2006 after completing her degree in Art History, joined the Museum staff in the fall of 2003 and quickly established herself as an indispensable presence. Alyssa accomplished a broad array of tasks in support of the Smart’s business operations, proving her knack for management and her sharp organizational skills. In addition to assisting in the maintenance of department accounts, Alyssa was responsible for many aspects of the Smart Museum Shop mail order department, including the invoicing, shipping, and inventory of gift items, as well as the display of merchandise in the Reception Gallery. Her ability to manage the Smart Café—ordering supplies, overseeing equipment service and repair, handling employee scheduling and training—was impressive. She helped create a comfortable café environment for Museum patrons and devised new marketing strategies to ensure that both the Shop and Café continued to thrive. This past year, Alyssa also ensured the smooth transition of student payroll from the Museum to the University’s business office.

Development and External Relations interns develop marketing campaigns and materials; help plan membership programs; maintain development databases; write and edit communications materials; and assist with public events.

Smart Museum Activities Committee (SMAC) Since 1992, the Smart Museum has served local schoolchildren and teachers on Chicago’s South Side through comprehensive public education programs. The Museum’s current five-year strategic plan, adopted in 2004, reaffirms the Smart’s commitment to serving the South Side community through these efforts. In 2004–2006, the Museum began implementing and evaluating a comprehensive series of programs for students in grades three through twelve.

ART IN FOCUS

Grades: 3 and 4
Sessions per classroom: 10
2004–2005 students served: 418, classrooms served: 15

Launched in 2004, Art in Focus introduces third and fourth graders to basic processes of looking at and making art. Structured around core state goals for art education, the program consists of three interrelated units: shape, space, color, and scale in sculptures; materials, repetition, pattern, and composition in paintings; and movement, direction, and emphasis in works of art in all media. For each unit, students explore artwork and basic art concepts using the Museum’s interactive website for young people, smARTkids (see page 93). Visits to the Museum’s galleries reinforce key concepts and allow students to respond to original objects through discussion and writing activities. Back in school, students express their ideas and new knowledge by creating their own art. The program culminates with an exhibition of student work at the school.

Art in Focus was generously supported by the Polk Bros. Foundation.

RESOURCES FOR LOCAL SCHOOLS

Since 1992, the Smart Museum has served local schoolchildren and teachers on Chicago’s South Side through comprehensive public education programs. The Museum’s current five-year strategic plan, adopted in 2004, reaffirms the Smart’s commitment to serving the South Side community through these efforts. In 2004–2006, the Museum began implementing and evaluating a comprehensive series of programs for students in grades three through twelve.

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Art in Focus was generously supported by the Polk Bros. Foundation.
ties at the Museum, and art-making activities in the classroom allow students to increase their skills at interpreting artwork, analyzing objects, and communicating their knowledge and ideas both about and through art. The program culminates with a final event during which students give presentations about artworks. In 2004–2005, the program centered around the special exhibition Paper Museums: the Reproductive Print in Europe, 1500–1800, and included a collaboration with printmakers from Anchor Graphics, a nonprofit fine art printshop in Chicago. Activities included classroom discussions about the cultural contexts of printmaking, extended visits to the Museum, and art-making workshops in the classroom and at Anchor Graphics. The program culminated with a celebratory event at the school during which students gave presentations on works in the exhibition and displayed their own print portfolios.

ART IN CONTEXT

2004–2005
- teachers served: 7, students served: 185, classrooms served: 1
- D. and Catherine T. MacArthur Foundation also helped support the program.
- a generous grant for general operations from the John D. and Catherine T. MacArthur Foundation also helped support the program.

This intensive program for teachers and students from Chicago Public Schools begins with professional development seminars for educators, which focus on methods of teaching with artworks and integrating museum resources into the curriculum. These sessions also introduce teachers to the Smart’s collection and to topics in art history. Each teacher then designs an interdisciplinary curriculum project and receives feedback from his or her peers. During the academic year, participating teachers implement the projects with additional coaching and support from Smart Museum education staff. All educators reconvene during the year to discuss project activities, challenges, and discoveries.

In 2005–2006, the Smart partnered exclusively with nine English, Special Education, History, and Fine Arts teachers from Gage Park High School. Gage educators focused on how best to integrate object-based teaching within the curriculum in order to enhance the development of core skills and concepts among their students. Choosing to create projects in some way related to the Renaissance, they designed an innovative curriculum that, among other topics, asked students to consider changing notions of beauty in Western culture since the Renaissance, the ways in which artists have approached the human figure through representational and abstract modes, the role of violent imagery in Shakespeare and in art, and how artists have symbolized or depicted historic events.

Art in Context is generously funded by the Lloyd A. Fry Foundation.

OTHER COMMUNITY AND MUSEUM-SCHOOL PARTNERSHIPS

In addition to structured school programs, the Smart Museum also partners with local schools and community groups to develop complex, curriculum-based art projects tailored to individual schools and classrooms.

Collaborations with Individual Classrooms

In 2004–2005, Hyde Park Academy fine arts teacher Susan Dardar planned an installation art project using the exhibition Between Past and Future: New Photography and Video from Chicago and Beyond. The requirement was that students use a printmaker’s paper substrate and take photographs that related to the theme of cultural identity. In addition, the project was also inspired by the Smart’s exhibition African Art: The First Five Decades, 1950–1975. Two classes in grades 9–12 participated, and during the program, students used their smartphones to capture images of the exhibition. These images were then printed using digital technology and mounted on aluminum. The resulting exhibition, entitled Between Past and Future, is currently on view at the Smart Museum.

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China as a point of departure, allowing high school students to visit the exhibition and explore how art can generate social change within their own community. During spring 2005, eighth graders from North Kenwood/ Oakland Charter School worked with Museum Education Assistant and painter Michael Pollard to create a school mural. During 2004–2005 and 2005–2006, with support from the Chicago Arts Partnerships in Education, first and second graders from Murray Language Academy worked with teaching artists and visited the Smart to learn about materials, art, and poetry. These and other projects stemmed from teacher initiatives and enabled schools in the community to access the Smart as a resource on their own terms.

Collaborations with the Center for Urban School Improvement

The Smart has been an active partner of the University of Chicago’s first public charter school, the North Kenwood Oakland Charter School (NKO), since the school’s founding in 1998. In fall 2004, the Smart joined the University’s Center for Urban School Improvement (which provides support to the University’s charter schools), NKO, and two arts partners—Muntu Dance Theatre and the Chicago Arts Partnerships in Education—in a planning effort to bring cohesion and greater depth to the school’s existing art education programs, envision a strategy for arts education at the University’s new charter schools, and fully integrate the arts into their overall curriculum. Assuming a lead role in this ongoing effort, Smart education staff helped articulate clear goals, develop a conceptual framework for arts instruction, and design an infrastructure that would sustain planning, coordination, implementation, and evaluation of arts efforts. During this time, the Museum carried out curricular programs at NKO in the third and fifth grades (2004–2006), and in third grade at the new charter school, Donoghue (2005–2006).

Over the past two years the Smart has also served as a resource for the Center for Urban School Improvement’s Urban Teacher Education Program (UTEP). Each year, second-year students in this education certification program take part in four seminars designed to help them learn how to integrate art and museum resources within the curriculum, and to effectively design field trips to cultural institutions.

Collaborations with the Laboratory Schools

Grade: 4

2005–2006

students served: 113, classrooms served: 5

The Smart cemented its partnership with the University of Chicago’s Laboratory Schools through two 2005–2006 initiatives. During the summer, approximately 100 Lab campers participated in art activities at the Smart and at the Lab school during two morning-long sessions. And, within the academic year, the Museum worked with Lab teachers to devise Lab @ Smart, a curricular program that drew from the Smart’s signature Art in Focus and SmART Explorers programs.

Lab @ Smart is partially supported by a grant from the University of Chicago’s Laboratory Schools Parents’ Association.

FAMILY PROGRAMS

Total attendance for Family Programs:

<table>
<thead>
<tr>
<th>Year</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004–2005</td>
<td>1,477</td>
</tr>
<tr>
<td>2005–2006</td>
<td>2,107</td>
</tr>
</tbody>
</table>

In 2005 the Smart launched Families at the Smart, a Museum-wide initiative designed to make the Smart more accessible to families and more visible among family residents of the South Side neighborhoods that surround the University of Chicago campus. The initiative also seeks to connect students who take part in the Smart’s multisession school programs—and their families—with the Museum’s programs and resources, extending their learning and enjoyment of art beyond the classroom.

In addition to continuing its successful Family Days, Art Afternoons, and Family Workshop programs, over the past year the Smart launched the new monthly series in partnership with the Blackstone branch of the Chicago Public Library, smARTkids@Blackstone; unveiled a new graphic identity for its family materials; developed self-guided resources for family visitors; distributed a new family newsletter; and began to discuss how the Museum’s own education, external relations, development, and visitor services departments could collaborate to further the Smart’s goals in the local community. To support and sustain these efforts, the museum created the position of Education Technology and Outreach Coordinator and refocused its Education Advisory Committee.

RESOURCES FOR THE ONLINE COMMUNITY

EDUCATION WEBSITE

http://smartmuseum.uchicago.edu/education/

The Smart’s education pages offer a comprehensive overview of the Museum’s programs, including samples of student work. These pages contain rich education content, such as curriculum materials focused on the work of American artist H.C. Westermann and an interactive site that documents the results of a 2002–2003 artist residency with photographer Dawoud Bey. Teachers and other community members can also schedule Museum visits online, orient themselves to the Museum’s collection and exhibition spaces, and learn practical information about visiting the Smart.

smARTkids WEBSITE

http://smartmuseum.uchicago.edu/smARTkids

Launched in April 2003, smARTkids engages young people in the visual arts through bold graphics, interactive online activities, and guidelines for related offline activities. The site is also increasingly integrated into the Museum’s “brick and mortar” programs for local schools. In 2005, the Smart began assessing the site and the online technology landscape to determine how to best revise and expand this valuable resource. Planning conversations for version two of smARTkids extended through 2005–2006; its launch is scheduled for 2007.

EDUCATION PROGRAMS

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The following public events were sponsored by the Museum between July 1, 2004, and June 30, 2006. Events organized exclusively for members, teachers, classes, and private groups are not included. Please see pages 80–93 for descriptions of ongoing education programs for campus and community groups. Please see pages 106–109 for descriptions of member programs. Unless otherwise noted, all events below were held at the Smart Museum.
EXHIBITION-RELATED PROGRAMS

SMART COLLECTING:
A THIRTIETH ANNIVERSARY CELEBRATION
7/7/04 Opening Reception
Kimerly Rorschach, former Smart Museum Dana Feitler Director, presented a lecture entitled “Why Do Universities Have Museums?” which examined the history and mission of university art museums.

7/11/04 Family Day
Families celebrated the Museum’s thirtieth anniversary by making birthday cards and animal paintings, playing gallery games, and, of course, eating birthday cake. Master storyteller Oba William King also gave a performance.

7/18 and 8/1/04 Public Exhibition Tours
Led by University of Chicago student docents.

7/25/04 Gallery Talk
Jacqueline Terrassa, Smart Museum Interim Director and Director of Education, led a tour of the exhibition.

7/25/04 Jazz Concert: Tritone Ensemble
Multi-reedist, composer, conductor, and educator Mwata Bowden performed with bassist Harrison Bankhead and violinist Zachary Brock. For over a decade, Bowden has directed the University of Chicago’s acclaimed Jazz X-tet student ensemble.

USES OF ART IN RENAISSANCE ITALY
8/15/04 Public Exhibition Tour
Led by a University of Chicago student docent.

MEDIEVAL ART AND MEDIEVALISMS
9/19, 10/31, and 11/14/04
Public Exhibition Tours
Led by University of Chicago student docents.

12/8/04 Lunchtime Talk
As part of the Smart's Lunchtime Talk series, Richard A. Born, Smart Museum Senior Curator, discussed the Celtic revival pieces in the exhibition Medieval Art and Medievalisms.

BETWEEN PAST AND FUTURE: NEW PHOTOGRAPHY AND VIDEO FROM CHINA
9/30/04 Opening Reception
Exhibition co-curators Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor of Art History at the University of Chicago and Consulting Curator at the Smart Museum, and Christopher Phillips, Senior Curator at the International Center of Photography, New York, introduced this monumental exhibition of photo-based work from mainland China.

10/1/04 MCA Members’ Opening and First Fridays
The second part of the exhibition opened at its venue at the Museum of Contemporary Art, Chicago.

This two-day symposium explored the thematic relationships and ongoing cross-fertilization among experimental Chinese photography, video, and film. Saturday’s panels featured exhibition co-curators Wu Hung and Christopher Phillips; artists Rong Rong, Lin Tianmiao, and Qiu Zhijie; curators Feng Boyi (Beijing), Melissa Chiu (Asia Society), and Hamza Walker (Renaissance Society); art and film historians Jason McGrath (University of Minnesota), Jennifer Portle (University of Chicago), Bérénice Reynaud (CalArts), and Jerome Silbergeld (Princeton University); and filmmaker Jia Zhangke. Sunday’s roundtable discussion at the MCA featured Wu Hung and Christopher Phillips in discussion with selected exhibiting artists.

10/9/04 Teacher Workshop: “Investigating Artists’ Responses to the Changing World”
Using the works in the exhibition as a point of departure, this workshop at the MCA explored how art, especially new photo-based media, can express artists’ responses to a rapidly changing world, and demonstrated how teachers can integrate the study of contemporary China into their curriculum.

10/16/04 MCA Tour in English and Mandarin
10/17/04 Gallery Talk in English and Mandarin
Led by Peggy Wang, a University of Chicago graduate student studying Chinese art.

10/21/04 Gallery Teach-in: China Today
Led by Dingxin Zhao, Associate Professor of Sociology at the University of Chicago.

10/23/04 University Humanities Open House
Stephanie Smith, Smart Museum Curator of Contemporary Art, led a gallery talk focused on the exhibition.

10/24, 11/21, 12/12/04, and 1/16/05
Public Exhibition Tours
Led by University of Chicago student docents.

11/7/04 Gallery Talk in English and Mandarin
Led by Sarah Moosvi, a University of Chicago undergraduate student studying Chinese art.

11/11/04 Gallery Teach-in: China Today
Led by Tang Xiaobing, Associate Professor in the Department of East Asian Languages and Civilizations at the University of Chicago.
and is responsible for the reproductive print in art history.

Museum Mellon Curator, introduced the exhibition’s catalogue. Talks by top scholars and curators further expanded the exhibition. 3/13/05 Anchor Graphics Demonstration Printmakers from Anchor Graphics demonstrated some of the traditional printmaking processes featured in the exhibition.

2/10/05 Gallery Teach-in Elizabeth Helsinger, Chair of the Department of English Language and Literature at the University of Chicago and Vice Chairman of the Smart Museum’s Board of Governors, discussed representations of rural life in nineteenth-century Europe.


4/24/05 Public Tour: “Idealization and Nostalgia of Nineteenth-Century Representations of Rural Life” Led by a University of Chicago student docent.

PAPER MUSEUMS: THE REPRODUCTIVE PRINT IN EUROPE, 1500-1800

2/3/05 Opening Reception Rebecca Zorach, Associate Professor of Art History at the University of Chicago, Elizabeth Rodini, Lecturer in the History of Art at Johns Hopkins University, and Anne Leonard, Smart Museum Mellon Curator, introduced the exhibition and discussed the changing assessments of the reproductive print in art history.

2/6 and 3/13/05 Public Exhibition Tours Led by University of Chicago student docents.

2/13/05 Family Day Young visitors became printmakers for the day. Working side-by-side with artists from Anchor Graphics, a nonprofit fine art printshop and gallery in Chicago, they designed prints and rubbings, signed them with their own stamps, and explored the galleries during special family tours of the exhibition.

3/13/05 Anchor Graphics Demonstration Printmakers from Anchor Graphics demonstrated some of the traditional printmaking processes featured in the exhibition.

4/1 and 4/2/05 Symposium, co-sponsored by the Smart Museum and the Art Institute of Chicago Peter Parshall, Curator of Old Master Prints at the National Gallery of Art, Washington, D.C., opened this two-day symposium with a keynote address at the Art Institute, entitled “Reproduction and the Paper Museum: The History of an Idea.” At the Smart on Saturday, a series of slide talks by top scholars and curators further expanded upon the issues raised by the exhibition.

4/3/05 Public Tour: “The Printer as Copyist and Innovator” Led by a University of Chicago student docent.

4/21/04 Gallery Teach-in Led by University of Chicago student docents.

4/21/04 Family Day Young visitors became printmakers for the day. Working side-by-side with artists from Anchor Graphics, a nonprofit fine art printshop and gallery in Chicago, they designed prints and rubbings, signed them with their own stamps, and explored the galleries during special family tours of the exhibition.

5/12/05 Lecture: “Grand Tour Antiquarianism: Stuart and Revett in Greece” Tamara Griggs, Visiting Assistant Professor in the Department of History at the University of Chicago, spoke about how eighteenth-century English antiquarians’ prints after Greek monuments influenced their architecture at home.

5/15/05 Public Tour: “Antiquity in the Reproductive Print” Led by a University of Chicago student docent.

5/22/05 Public Tour: “Modernity in Early Twentieth-Century East Asian Art” Led by a University of Chicago student docent.

10/22/05 Curator Tour Kris Ercum, the exhibition curator and a University of Chicago graduate student, led a tour of the exhibition, touching on the ways in which twentieth-century Chinese, Japanese, and Korean artists tried to reconcile time-honored art traditions with newer, more modern, even foreign, concepts and techniques. For more on Kris, see page 83.

CENTERS AND EDGES: MODERN CERAMIC DESIGN AND SCULPTURE, 1880-1980

6/2/05 Opening Reception Richard A. Born, Smart Museum Senior Curator, and ceramic artist and collector Mary Seyfarth, Chair of the Ceramics Department at Columbia College, introduced the exhibition and led a gallery talk.

6/5/05 Public Tour: “Utility and Aesthetics in Modern Ceramic Traditions” Led by a University of Chicago student docent.

7/13/05 Lunchtime Talk Jacqueline Terrassa, Smart Museum Director of Education, conducted a focused look at select works in Centers and Edges.

7/17/05 Family Day This free afternoon of fun included hands-on art activities, a gallery scavenger hunt, and special family tours of the exhibition.

8/7/05 Public Tour Led by a University of Chicago student docent.

9/18/05 Lecture: “Gendered Vessels” Writer, educator, and curator Moira Vincentelli presented a talk on the role of women in the history of modernist ceramics. Vincentelli is Lecturer in Art History and Curator of Ceramics at the School of Art, the University of Wales. She is also the author of Women and Ceramics: Gendered Vessels and is responsible for the development of the ceramic collection and archive at Aberystwyth, one of the major holdings of studio ceramics in Britain.

BEYOND GREEN: TOWARD A SUSTAINABLE ART

10/6/05 Opening Reception Stephanie Smith, Smart Museum Curator of Contemporary Art, led a gallery talk. Anthony Hirschel, Smart Museum Dana Feitler Director, and Judith Olch Richards, Independent Curators International Executive Director, offered remarks. Many of the exhibiting artists were available to discuss their work.
10/7–10/8/05 Art and Sustainability Laboratory

10/7/05 Keynote Address: “Agony and Ecstasy: Challenges of Designing for Sustainment”
The John Buck Company Lecture Hall, Chicago Architectural Foundation
Australia-based Tony Fry—a director of the design firm Team D/E/S, founder of the EcoDesign Foundation, and author of A New Design Philosophy: An Introduction to Defuturing—outlined key concepts, challenges, and best practices within sustainable design.

10/8/05 Community Design Workshop
Midway Studios, University of Chicago
This workshop gathered experts who worked together with the public to address a specific community design challenge. Participants first developed a common language to deal with questions of sustainability. Then, after a morning of discussion and group brainstorming, architect Kevin Fierce of the architecture firm Fanne Associates led participants in a hands-on workshop to envision new uses for the east end of Hyde Park’s Midway Plaisance and adjacent areas.

10/9, 12/4/05, and 1/15/06 Public Exhibition Tours
Led by University of Chicago student docents.

10/16/05 Family Day
Artists and Museum staff conducted mini explorations of the big ideas behind the sculptures and installations in Beyond Green. Young visitors designed their own eco-friendly products, made sculptures with reusable materials, and created passports to travel through the exhibition.

11/6/05 Artist Talk with Brennan McCaffey and Temporary Services
As part of the Smart Museum’s Artists Talks Series, exhibiting artists Brennan McCaffey and Temporary Services discussed their collaborative piece, Audio Relay.

11/15/06 Chicago Green Drinks: “Art and Sustainability”
Extra Virgin
The Smart Museum joined with Chicago Green Drinks—a monthly gathering for those interested in sustainability and environmental issues to meet, network, and socialize—to present an evening featuring a discussion with exhibiting artist Nils Norman; Tiffany Holmes, a multimedia installation artist and Assistant Professor of Art and Technology at the School of the Art Institute of Chicago; and Sabrina Raafla, a Chicago-based sculptor and photographer and Professor of Photography at Columbia College. Chicago Green Drinks is produced by the Foresight Design Initiative (www.chicagogreendrinks.org).

COLLECTING FOR THE CAUSE: ACTIVIST ART IN THE 1960S AND ’70S

11/12/05 Curator Tour: “Prints and Politics in the Sixties and Seventies”
Dawna Schuld, exhibition curator and University of Chicago PhD candidate in Art History, led a tour and discussed the ways in which the print portfolio was an especially powerful medium for addressing artists’ political concerns during the 1960s and 1970s.

ONE/MANY: WESTERN AMERICAN SURVEY PHOTOGRAPHS

2/2/06 Opening Reception and Talk
Joel Snyder, exhibition curator and University of Chicago Professor of Art History, introduced the exhibition with a talk entitled “Photography and the Opening of the American West.”

2/5/06 Family Day
During this afternoon of art activities, children created three-dimensional scenes and went on expeditions to find details in artworks throughout the Smart. Master storyteller Oba William King also gave a performance.

2/12 and 4/7/06 Public Exhibition Tours
Led by University of Chicago student docents.

3/18/06 Discussion: Collecting Nineteenth-Century Survey Photographs
This conversation between exhibition curator Joel Snyder, University of Chicago Professor of Art History, and Carol Ehlers, Curator of the LaSalle Bank Photography Collection (one of the oldest and largest corporate photography collections in the world), touched on the production, conservation, collection, and display of nineteenth-century American survey photographs.

4/20/06 Film Screening: Selections from “The Wonders of the Biograph”
Film Studies Center, University of Chicago
Tom Gunning, Professor of Art History at the University of Chicago, introduced two rare compilations of silent film shorts dating from 1896 to 1903. Unavailable for a century, these films exemplify the marvelous large-screen cinema that first made New York City’s Biograph Company famous in the 1890s.

5/7/06 Artist Talk: Mark Klett
Linking his own work and the photographs featured in the exhibition One/Many, Mark Klett—one of the most important landscape photographers working today—explored the role that historic images play in contemporary discourse. Known primarily for his widely acclaimed works focusing on representations of the American West, Klett is currently Regents Professor at the Herberger College of Fine Arts, Arizona State University.

WHERE LAND?: EUROPEAN AND AMERICAN LANDSCAPES, 1600–1900

3/5/06 Curator Tour
Anne Leonard, Smart Museum Mellon Curator, led a tour of the exhibition and discussed episodes of borrowing and exchange among different national landscape traditions.
and explored other works in the
PUBLIC PROGRAMS
Modern Polish Art, 1890–1918
Jan Cavanaugh, an independent art historian
AT HOME AND ABROAD, 1890–1939
THE COLORS OF IDENTITY: POLISH ART
Led by a University of Chicago docent.
RODIN, LIPCHITZ, AND MOORE
REVISIONS: MODERNIST SCULPTURES BY
their own art inspired by ancient myths.
GRAPHIKÉ
activities, including a tour of the exhibition
antiquity during this afternoon of family art
Institute Museum to explore works from
other ancient Near Eastern cultures.
6/4/06 Family Workshop: Pictures
and Words in the Ancient World
The Smart again teamed up with the Oriental
Institute Museum to explore works from
antiquity during this afternoon of family art
activities, including a tour of the exhibition
GRAPHIKÉ and a chance for visitors to create
ther own art inspired by ancient myths.
REVISIONS: MODERNIST SCULPTURES BY
RODIN, LIPCHITZ, AND MOORE
5/18/06 Public Tour
 Led by a University of Chicago docent.
THE COLORS OF IDENTITY: POLISH ART
AT HOME AND ABROAD, 1890–1939
5/25/06 Opening Reception
Jan Cavanaugh, an independent art historian
and author of the book Out Looking In: Early
Modern Polish Art, 1890–1918, introduced the
exhibition with a lecture entitled “Opposite
Poles: The National and the International in
Polish Art.”
5/28/06 Polish-language Curator Tour
Artur Tanikowski, an art historian at the Academy
of Fine Arts in Warsaw, and Anna Król, Curator
at the Manggha Centre of Japanese Art and
Technology in Kraków, led a gallery tour in Polish.
Both presenters serve as advisors to the Tom
Podl Collection.
OTHER PUBLIC PROGRAMS
ART AFTERNOONS
July through August, 2004–2006
Every Wednesday afternoon in the summer,
the Smart hosts free hands-on art activities
for children of all ages.
LUNCHE TIME TALK SERIES
7/14/04
Richard A. Born, Smart Museum Senior Curator,
presented highlights of German Expressionism
in the Smart Museum’s collection
8/11/04
Stephanie Smith, Smart Museum Curator of
Contemporary Art, talked about two major
Museum acquisitions by acclaimed Chicago
9/8/04
Jacqueline Terrassa, Smart Museum Interim
Director and Director of Education, discussed
Arthur Dove’s painting Harbor in Light and
other important American landscapes in the
Museum’s collection.
10/13/04
Kris Ercums, Smart Museum curatorial intern
and a PhD candidate in Art History at the
University of Chicago, led a conversation on
late imperial Chinese painting.
11/10/04
Anne Leonard, Smart Museum Mellon Curator,
discussed late-nineteenth-century design and
decorative arts.
1/12/05
Jacqueline Terrassa, Smart Museum Interim
Director and Director of Education, talked about
two etchings by Kara Walker that were recently
acquired by the Museum.
3/9/05
Phil Lee, Smart Museum curatorial intern, led
a conversation on Tony Oursler’s multi-media
sculpture Blob.
5/15/05
Irene Backus, Smart Museum curatorial intern,
discussed the relationship between words and
images in European prints.
4/13/05
Richard A. Born, Smart Museum Senior Curator,
led a discussion on post-impressionist Czech
painter Otaker Nejedly and his exotic and color-
ful paintings of rural village life made while
living in the jungles of India and Sri Lanka.
5/11/05
Stephen Kim, Smart Museum Education intern,
gave a lively demonstration of the many ways
in which artworks are used for teaching audi-
ences of all ages.
6/8/05
Amanda Ruch, Smart Museum Education Coordinator, led a conversation that touched on American artist Robert Gwathmey and his painting From Out of the South. Inspired by Jacob Lawrence’s work, the painting explores racial and social relations in the South.
WORKSHOPS, TALKS, AND TOURS
2/20/05 Contemporary Gallery Public Tour
Led by a University of Chicago student docent.
5/1/05 Artist Talk with Julia Fish
Julia Fish discussed her work Garden Drawing #29,
which was recently acquired by the Museum.
5/15/05 Family Workshop: Exploring
Painting
Led by Chicago-based painter Jason Dunda,
families explored different painting techniques
in the Museum’s modern and contemporary
galleries, and then experimented themselves
by layering color and manipulating paints to
create unique canvases.
10/22, 10/23, and 10/24/04: 10/21 and
10/23/05
University of Chicago Family Weekend Tours
Visitors joined a University of Chicago student
docent for a focused, interactive discussion of
select artworks and toured the Museum’s col-
lection of American, European, and Asian art.
10/23/05 Artist Talk with Carol Jackson
Visitors joined Chicago-based artist Carol
Jackson for a focused look at her work Ashland
Lock (peer) and explored other works in the
Smart’s collection that relate to her interests
and practice.
10/30/05 Artist Talk with Richard Hull
Artist Richard Hull discussed his work All Balance
in context with other works on view from the
Smart’s collection.
PUBLIC PROGRAMS

1/14, 2/22, 3/11, 4/8, 5/13, and 6/10/06 smARTkids@Blackstone Library
During these free workshops, held on the second Saturday of each month, families visited the Blackstone branch of the Chicago Public Library and joined Smart staff for fun art- and reading-related activities.

4/30/06 Artist Talk with Suellen Rocca
In this gallery talk for children and adults, Chicago-based artist Suellen Rocca discussed her work Ring Painting in context with other works on view in the Museum.

5/4/06 Public Tour: “Picturing America”
A University of Chicago docent led a tour featuring nineteenth-century survey photographs of the American West and prints from H.C. Westermann’s 1968 series See America First.

SMART SET PROGRAM
11/13/04 Looking at Art
Museum curators led gallery talks of Between Past and Future: New Photography and Video from China, focusing on building skills to interpret art from a range of perspectives.

3/19/05 Talking About Art
This two-part program featured private tours of Richard Gray Gallery and Christie’s. Participants honed their art conversation skills while learning about the world of art collecting during discussions with Smart Museum Board of Governors Chairman and gallery owner Richard Gray and Steven Zick, head of Christie’s in Chicago.

5/14/05 Members’ Choice
Museum members and friends were presented with the opportunity to select a work of art for acquisition. Selections were chosen and presented by curators and the winner was partially funded by member contributions.

7/14/05 Collecting Art
Smart Museum curators led tours of Douglas Dawson Gallery and mediated an insider introduction to art collecting with gallery owner and international ceramics dealer Douglas Dawson.

10/15/05 West Gallery Loop Tour
Smart Museum curators and gallery owners Julie Walsh, Rhona Hoffman, and Monique Meloche led a series of intimate tours and revealed insider tips for looking at art. Followed by a private reception at monique-meloche gallery.

4/15/06 Russell Bowman Art Advisory
Private, corporate, and institutional collections consultant Russell Bowman shared insider tips for both beginners and advanced collectors, followed by a private reception.

6/17/06 Richard Reed Armstrong Fine Art
Gallery Director Bernard Derroitte conducted a behind-the-scenes introduction to the gallery’s diverse inventory of late-nineteenth- and early-twentieth-century French works on paper.

OPEN HOUSES
9/18/04 University of Chicago Orientation Tour
New students discovered the Smart’s collection, learned about current and upcoming exhibitions, and found out about programs and opportunities in the University of Chicago community.

12/5/04 Family Open House
Families made their own greeting cards and enjoyed holiday treats.

10/22/05 University of Chicago Humanities Open House: Museum Director Tour
Visitors toured the Smart Museum with Anthony Hirschel, Dana Feitler Director, and joined him in a lively conversation about what role they play both within and beyond the campus.

9/23/05 Student and Faculty Open House
University of Chicago students and faculty were invited to learn more about the resources and opportunities available at their campus art museum.

SMART MUSEUM ACTIVITIES COMMITTEE (SMAC) EVENTS
(For more about SMAC, see page 88)

9/24/04 Open House
SMAC welcomed new and returning students with tours of the Museum, activities, and snacks.

11/6/04 Tour of the MCA
SMAC provided exclusive access to the second part of the exhibition Between Past and Future at its other venue, the MCA.

12/19/04 Talk: “Beyond the White Walls”
SMAC hosted this talk by Greg Knight, the Cultural Affairs Deputy Commissioner for Visual Arts.

1/22/05 Printmaking Workshop at Anchor Graphics
SMAC invited fellow University students on a field trip to Anchor Graphics in conjunction with the exhibition Paper Museums.

5/10/05 and 5/17/06 Student Art Shows
The fifth and sixth annual SMAC-culled shows featured a wide variety of student artworks.

3/5/05 West Loop Gallery Walk
SMAC hosted a tour of this gallery district characterized by young and emerging artists.

4/14/05 Student Forum
Following a tour of Paper Museums, students and exhibition curators discussed the issues of authenticity and creativity examined in the exhibition.

5/20/05 and 5/5/06 Soundscape
During SMAC’s annual evening of music, the Smart galleries and courtyard featured a variety of University of Chicago–based a cappella, acoustic, and rock groups.

OTHER PUBLIC EVENTS
5/10/05 and 5/17/06 Student Recognition Receptions
The Smart Museum celebrated the great work done by University of Chicago student interns, café attendants, docents, and gallery attendants, and honored select students who made particularly outstanding contributions to the Museum.

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This following Member events were sponsored by the Museum between July 1, 2004, and June 30, 2006. Unless noted otherwise, all events below were held at the Smart Museum.
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 activities and initiatives.

In 2004–2005, guests enjoyed a preview of Paper Museums: The Reproductive Print in Europe, 1500–1800 led by co-curators Rebecca Zorach, Assistant Professor of Art History at the University of Chicago, and Anne Leonard, Smart Museum Mellon Curator.

In 2005–2006, the dinner featured a preview tour of One/Many: Western American Survey Photographs by Bell and O’Sullivan, led by Joel Snyder, exhibition curator and Professor of Art History at the University of Chicago. Dana Feitler Director Anthony Hirschel also offered remarks in review of his first year at the Smart.

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 2004–2005, guests from both the Smart Museum and the Field Museum enjoyed a lecture and tour of Objects of History: The Boone Collection of Japanese Art led by co-curators James E. Ketelaar, Director of the Center for East Asian Studies and Professor of Modern Japanese History at the University of Chicago, and Hans Thomsen, Assistant Professor of Art History at the University of Chicago.

In 2005–2006, Richard A. Born, Smart Museum Senior Curator, led a tour of the exhibition Revisions: Modernist Sculptures by Rodin, Lipchitz, and Moore and discussed the ways in which these three artists championed sculptural innovation.

COLLECTORS SERIES BRUNCH AND TEA
Exclusively for members and annual fund contributors of $150 or more, the Collectors Series offers a behind-the-scenes look at the Museum’s exhibitions and collections. Featuring Museum curators, University of Chicago faculty, and other special guests, the events include a complimentary brunch or afternoon tea, gallery tours, and in-depth explorations of art and ideas.

Summer 2004
Board Member and Collections Committee Chair Lorna Ferguson joined Interim Director Jacqueline Terrassa, Smart Museum Curator of Contemporary Art Stephanie Smith, and Smart Museum Mellon Curator Anne Leonard for a tour of Smart Collecting: A Thirtieth Anniversary Celebration, followed by a discussion about the Museum’s collecting decisions, the factors that influence those decisions, and the stories behind several important recent acquisitions.

Fall 2004
Stephanie Smith, Smart Museum Curator of Contemporary Art, discussed works featured in Between Past and Future: New Photography and Video from China in relation to China’s rapidly changing art scenes and her experiences on recent travels to Shanghai and Beijing.

Winter 2005
Larry Norman, Associate Professor of French Literature at the University of Chicago, discussed seventeenth-century court spectacle and theatricality in France in relation to several prints from the Museum’s permanent collection included in the exhibition Jacques Callot and the Etched Series.

Summer 2005
Richard A. Born, Smart Museum Senior Curator, and Rolf Achilles, Associate Professor at the School of the Art Institute of Chicago, discussed the history of design and production in German and Austrian ceramics in the 1920s and 1930s, focusing on works in the exhibition Centers and Edges: Modern Ceramic Design and Sculpture, 1880–1980 and additional ceramics, metalwork, and textiles from Achilles’s private collection.

Spring 2005
Co-curators Rebecca Zorach, Assistant Professor of Art History at the University of Chicago, and Anne Leonard, Smart Museum Mellon Curator, discussed the process they used to select the prints included in Paper Museums: The Reproductive Print in Europe, 1500–1800 and offered a behind-the-scenes look at additional prints in the Museum’s collection.

FIRST ANNUAL MEMBERS APPRECIATION NIGHT
In September of 2005, Members met Anthony Hirschel, the Museum’s new Dana Feitler Director, during this special after-hours evening of activities, which featured an intimate tour of the Smart’s permanent collection and an array of private gallery talks with curators. Now an annual event, Members Appreciation Night celebrates the dedication and generosity of the Museum’s members and supporters.
We make every effort to acknowledge our supporters appropriately. If corrections should be made, please contact us.
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* Represents total contribution over a multiyear grant period
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1 Deceased
* Represents total contribution over a multiyear grant period

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* Represents total contribution over a multiyear grant period

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* Represents total contribution over a multiyear grant period
† Deceased

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Shalane Gee, Deputy Director for Development and External Affairs
Melissa Hohbirt, Outreach and Education Technology Coordinator (as of October 2005)
### STATEMENT OF OPERATIONS
(unaudited) from July 1, 2004 through June 30, 2005

<table>
<thead>
<tr>
<th>Revenues</th>
<th>Fiscal Year 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation grants</td>
<td>878,914</td>
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<tr>
<td>Government grants</td>
<td>71,500</td>
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<td>Corporate grants</td>
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<tr>
<td>Individual contributions</td>
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<tr>
<td>Endowment distributions</td>
<td>431,661</td>
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<tr>
<td>Earned income</td>
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<td>University allocation for direct expenses</td>
<td>366,437</td>
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<tr>
<td>University allocation for physical plant expense</td>
<td>425,000</td>
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<tr>
<td>Carryover from prior year</td>
<td>315,494</td>
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<tr>
<td><strong>Total operating revenue</strong></td>
<td>3,220,134</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Expenses</th>
<th>Fiscal Year 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions and collections</td>
<td>1,192,576</td>
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<tr>
<td>Education</td>
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<td>Earned income expense</td>
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<td>Operations and maintenance of physical plant</td>
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<td>Project funds reserved for future project budgets</td>
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<td>Carryover to future years</td>
<td>315,494</td>
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<td><strong>Total operating expenses</strong></td>
<td>3,220,134</td>
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Net operating results: 0

### STATEMENT OF OPERATIONS
(unaudited) from July 1, 2005 through June 30, 2006

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<thead>
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<th>Revenues</th>
<th>Fiscal Year 2006</th>
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<td>Foundation grants</td>
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<td>University allocation for physical plant expense</td>
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<td>Carryover from prior year</td>
<td>318,694</td>
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<tr>
<td><strong>Total operating revenue</strong></td>
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<th>Expenses</th>
<th>Fiscal Year 2006</th>
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<td>Exhibitions and collections</td>
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<tr>
<td>Education</td>
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<td>General operating expenses</td>
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<td>Project funds reserved for future project budgets</td>
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<td><strong>Total operating expenses</strong></td>
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Net operating results: 0