



SMART MUSEUM OF ART UNIVERSITY OF CHICAGO

5550 South Greenwood Avenue  
Chicago, Illinois 60637  
<http://smartmuseum.uchicago.edu>

SMART MUSEUM OF ART UNIVERSITY OF CHICAGO BULLETIN 2004-2006

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## 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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REPORT FROM THE CHAIRMAN & DIRECTORS



## 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.

The Museum also organized three impeccably presented summer exhibitions: *Smart Collecting: A Thirtieth Anniversary Celebration* (2004); *Centers and Edges: Modern Ceramic Design and Sculpture, 1880–1980* (2005); and *The Colors of Identity: Polish Art at Home and Abroad, 1890–1939* (2006).

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 University of Chicago faculty members James Ketelaar (East 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 Presidential Fellows in the Arts program, which brings a series of high-profile artists to campus for short residencies and public presentations. Members of the Smart staff also served on

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.

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 1990–2004*—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 Smart Museum Activities Committee. To honor their contributions, we initiated a new annual event, the Student Recognition Reception. The energy and enthusiasm and the record of accomplishments of the Smart's students provide a vivid reminder of why we do what we do.

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*

## It is with the greatest pleasure that I write at the conclusion of my first year as Dana Feitler Director.

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.

The Smart's efforts are also fueled by the energy and intellectual curiosity of students at all levels, who hold many positions at the Museum, working as gallery and café attendants, interns in our departments, and participants in the development of exhibitions. Faculty members and students were essential to virtually every one of our achievements; in concert with the strategic plan, it is the Museum's ambition to widen and deepen its relationships across the University. The expansion of this key component of our activities will serve the University's needs more fully, but will also allow the Smart to present a more broadly representative selection of the work of the University to the public at large.

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*







## ACQUISITIONS

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.

**WESTERN  
PAINTING****Robert Barnes**

American, born 1934  
*Arthur Craven Still Lives*, 1968  
 Oil on canvas, 63 x 206 1/4  
 (160 x 523.9)  
 Gift of Dennis Adrian in honor of  
 the artist and Lolli Thurm, 2005.69

**Richard Bowman**

American, 1918–2001  
*Rock, Sun and Motion-in-Space*,  
 1945–46  
 Oil on canvas, 49 3/4 x 35 1/4  
 (126.4 x 89.5)  
 The Mary and Earle Ludgin  
 Collection, 2004.64  
 \*Campus Loan Program

**Copeland Burg**

American, 1895–1961  
*The Cactus*, n.d.  
 Oil on canvas, 29 1/4 x 19 1/4  
 (74.3 x 49)  
 The Mary and Earle Ludgin  
 Collection, 2004.65

**Copeland Burg**

*Chicago River*, n.d.  
 Oil on canvas, 24 x 32 1/4  
 (61 x 81.9)  
 The Mary and Earle Ludgin  
 Collection, 2004.66  
 \*Campus Loan Program

**Copeland Burg**

*Green Grove*, n.d.  
 Oil on canvas, 23 1/4 x 31 3/4  
 (58.8 x 79.1)  
 The Mary and Earle Ludgin  
 Collection, 2004.67  
 \*Campus Loan Program

**Richard Florsheim**

American, 1916–1979  
*Study for Machinery*, n.d.  
 Encaustic on board, 11 1/2 x 17 1/2  
 (29.2 x 44.5)  
 The Mary and Earle Ludgin  
 Collection, 2004.68  
 \*Campus Loan Program

**Lee Godie**

American, 1908–1995  
*Five Portraits*, n.d.  
 Brown ink and watercolor on  
 unstretched primed canvas,  
 52 3/16 x 40 7/16 (134.1 x 102.7)  
 Gift of Sara Leonard in honor of  
 Jane Rae Brown, 2004.52

**Carol Jackson**

American, born 1962  
*Ashland Lock Co. (peer)*, 2002  
 Leather, enamel, and metal chain,  
 30 x 50 (76.2 x 127)  
 Purchase, 2004 Members' Choice  
 Award, 2004.59

**Morris Kantor**

American, born in Russia,  
 1896–1974  
*Imagery in Landscape*, n.d.  
 Oil on canvas, 35 5/8 x 27  
 (90.5 x 68.6)  
 The Mary and Earle Ludgin  
 Collection, 2004.69

**June Leaf**

American, lives in Canada, born  
 1929  
*Self-Portrait*, circa 1960  
 Oil on wood panel (used as a  
 palette on verso), 23 3/16 x 16 3/4  
 (58.9 x 42.6)  
 Gift of Joyce Turner Hilkevitch  
 in memory of Carl Turner and  
 Jonathan Turner, 2005.3

**June Leaf**

*Self-Portrait*, circa 1960  
 Oil on canvas paper, sheet:  
 16 x 12 (40.6 x 30.5)  
 Gift of Joyce Turner Hilkevitch  
 in memory of Carl Turner and  
 Jonathan Turner, 2005.4

**Philip Martin**

Irish, born 1927  
*Paris*, 1952  
 Oil on paper mounted on canvas,  
 56 3/4 x 46 1/2 (144.2 x 118.1)  
 The Mary and Earle Ludgin  
 Collection, 2004.70

**Alton Pickens**

American, 1917–1991  
*The Card Players*, 1944  
 Oil on canvas, 47 5/8 x 34 5/8  
 (120.9 x 87.8)  
 The Mary and Earle Ludgin  
 Collection, 2004.80

**Kerig Pope**

American, born 1935  
*Ancient Flower Eater with  
 Gathering Storm*, circa 1968  
 Oil on canvas, 68 x 84 (172.7 x  
 213.4)  
 Gift of the artist in honor of Don  
 Baum, 2004.56

**Gregorio Prestopino**

American, 1907–1984  
*Railroad Center*, n.d.  
 Oil on canvas, 33 1/4 x 44 1/4  
 (84.5 x 112.4)  
 The Mary and Earle Ludgin  
 Collection, 2004.71

**Abraham Rattner**

American, 1895–1978  
*The Crucifixion*, 1944  
 Oil on canvas, 31 1/4 x 25  
 (79.4 x 63.5)  
 The Mary and Earle Ludgin  
 Collection, 2004.73  
 \*Campus Loan Program

**Abraham Rattner**

*Bathing Birds (No. 2)*, 1945  
 Oil on canvas, 21 1/16 x 18 1/8  
 (53.5 x 46)  
 The Mary and Earle Ludgin  
 Collection, 2004.72

**Louis Ribak**

American, born in Russia,  
 1902–1979  
*The Shadow Boxers*, 1939  
 Oil on canvas, 29 1/2 x 47 1/4  
 (74.9 x 120)  
 The Mary and Earle Ludgin  
 Collection, 2004.61

**H.C. WESTERMANN*****Beautiful Isle of Somewhere***

The H.C. Westermann Study Collection, Gift of  
 Martha Westermann Renner, 2004.404.



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.

**Felix Ruvolo**

American, born in Italy, 1912–1992  
*The Informer*, 1945  
 Oil on canvas, 33 3/4 x 48 3/4  
 (85.7 x 123.8)  
 The Mary and Earle Ludgin  
 Collection, 2004.74  
 \*Campus Loan Program

**Kurt Seligmann**

Swiss, lived in United States,  
 1900–1962  
*Mythical Event*, 1943  
 Oil on canvas, 17 3/4 x 13 3/4  
 (19.6 x 34.9)  
 The Mary and Earle Ludgin  
 Collection, 2004.75

**Kurt Seligmann**

*Simon Magus*, 1944  
 Oil on canvas, 28 x 20 1/2  
 (71.1 x 52.1)  
 The Mary and Earle Ludgin  
 Collection, 2004.76

**Everett Spruce**

American, 1908–2002  
*At the Mailbox*, 1945  
 Oil on canvas, 23 x 29 1/4  
 (58.4 x 74.2)  
 The Mary and Earle Ludgin  
 Collection, 2004.77  
 \*Campus Loan Program

**Max Weber**

American, born in Russia,  
 1881–1961  
*Flowers*, 1945  
 Oil on canvas, 29 1/4 x 23 1/4  
 (74.2 x 59.1)  
 The Mary and Earle Ludgin  
 Collection, 2004.62

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

American, 1922–1981  
*Beautiful Isle of Somewhere*, 1953  
 Gesso and oil on wood panel,  
 19 1/2 x 35 1/2 (49.5 x 90.2)  
 The H. C. Westermann Study  
 Collection, Gift of Martha  
 Westermann Renner, 2004.404



## SCULPTURE

**Cosmo Campoli**

American, 1922–1997  
*Absalom, Absalom*, 1958  
 Cast tinted plaster, h: 30 (76.2)  
 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. Pelozza, 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)  
 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

**Montici**

Italian, Florence, 19th century?  
*Hand*, n.d.  
 Stone intarsia (*pietra dura*),  
 8 x 5 3/8 (20.3 x 13.7)  
 The Mary and Earle Ludgin  
 Collection, 2004.79  
 \*Campus Loan Program

**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 plexiglas  
 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

**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

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

American, 1922–1981  
*Monument to Martha*, 1960  
 Wood, mirror, tin, cast-metal  
 soldier, plastic decal, and paper  
 decoupage, 47 x 19 x 19  
 (119.4 x 48.3 x 48.3)  
 The H. C. Westermann Study  
 Collection, Fractional Gift of  
 Martha Westermann Renner  
 2005.74

## WORKS ON PAPER

**Artist Unknown**

French or German?, 18th century?  
*Studies of Seated Women*, n.d.  
 Red chalk on tan wove paper,  
 sheet: 12 5/16 x 7 15/16 (31.3 x 20.2)  
 Gift of Collection of Edward A.  
 and Inge Maser, 2004.100

**Julia Fish**

American, born 1950  
*Garden Drawing #29*, 1994  
 Ink with brush and wash on paper,  
 19 1/2 x 14 (49.5 x 35.6)  
 Purchase, Paul and Miriam Kirkley  
 Fund for Acquisitions, 2004.81

**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)  
 Gift of Collection of Edward A.  
 and Inge Maser, 2004.101

**Augustus John**

British, 1878–1961  
*Standing Female Nude Study*, n.d.  
 Pencil on wove paper, sheet:  
 14 1/16 x 8 9/16 (35.7 x 21.8)  
 Gift of Collection of Edward A.  
 and Inge Maser, 2004.102

**Wesley Kimler**

American, born 1953  
*Untitled*, n.d.  
 Charcoal and black paint on white  
 wove paper, maximum outer  
 dimensions: 95 1/4 x 78 (241.9 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  
 Chalk on pale green wove paper,  
 sheet: 16 3/16 x 10 7/8 (41.4 x 27.6)  
 Gift of Collection of Edward A.  
 and Inge Maser, 2004.103

**Robert Lucy**

American, born 1965  
*Sea Fashions*, 2002–03  
 Suite of eleven drawings (eight  
 vertical; three horizontal), plus  
 illustrated colophon page,  
 colored pencil on colored wove  
 paper, each sheet: 22 x 16  
 (55.9 x 40.6), colophon page, sight:  
 12 1/2 x 9 1/2 (31.8 x 21.4)  
 Gift of Dennis Adrian and  
 Kenneth and Patricia Northcott,  
 2005.68a–l

**Marino Marini**

Italian, 1901–1980  
*Study for "Largest Horse,"* 1950  
 Oil on paper mounted on canvas,  
 58 1/2 x 39 3/4 (148.6 x 101)  
 The Mary and Earle Ludgin  
 Collection, 2004.60

**Kerry 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

**Kerry James Marshall**

*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  
*Untitled (Feyfully Yours)*, 1974  
 Colored pencil on paper with  
 hand-painted acrylic ragboard  
 mat, paper sheet: 9 1/4 x 10  
 (23.5 x 25.4); mat: 14 3/4 x 15 3/4  
 (37.5 x 40)  
 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-  
 seven archival maps: hahnemull  
 photo rag #188 paper digitally  
 printed (exhibition maps are  
 photocopies with digital images  
 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  
*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

**Jacques Villon**

French, 1875–1963  
*Seated Nude*  
 (also called *Renée in Profile*), 1911  
 Gouache on wove Japan paper,  
 sheet: 18 x 11 (45.7 x 27.9)  
 Gift of Isaac S. and Jennifer A.  
 Goldman, 2006.7

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

American, 1922–1981  
 162 items, principally prints and  
 letter drawings, plus letters and  
 other pieces of a more archival  
 nature  
 The H. C. Westermann Study  
 Collection, Gift of Martha  
 Westermann Renner, 2004.196–  
 2004.405a–s

**Fritz Winter**

German, 1905–1976  
*Floating Line (Schwebend 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, 1886/88–1976  
*Mt Elarus in Caucasus mtn Range*  
*Between [sic] Black Sea and*  
*Caspian Sea in USSR*, n.d.  
 Blue ballpoint pen and colored  
 pencil on wove paper, sheet:  
 12 x 19 (30.5 x 48.3)  
 Gift of Sara Leonard, 2004.53

**Joseph Yoakum**

*Cascade mts no en new york*  
*Glenfalls ny*, 24 April 1964  
 Blue ink and watercolor on wove  
 paper, sheet:  
 12 x 18 (30.5 x 44.7)  
 Gift of Sara Leonard, 2004.54

## PRINTS

**Artist Unknown**

Italian?, 17th–18th century?  
*The Last Judgment* (after  
 Michelangelo Buonarroti, Italian,  
 1475–1564), n.d.  
 Engraving, sheet (trimmed to  
 plate): 12 1/4 x 9 (31.1 x 22.9)  
 Gift of Collection of Edward A.  
 and Inge Maser, 2004.104

**Artist Unknown (J.G.)**

Dutch?, probably 18th century  
*Woman Sacrificing at a Pagan*  
*Altar* (after Gérard de Lairese,  
 Dutch, 1641–1711)  
 Etching, plate: 7 1/2 x 5 7/8 (19.1 x 14.9)  
 Gift of Collection of Edward A.  
 and Inge Maser, 2004.105

**Artist Unknown**

Italian?, late 17th century  
*Antiquity of Rome: Personification*  
*of a River God (Marforio)*, 1739  
 From: F. M. Misson, *A New*  
*Voyage to Italy*: Vol. 2, plate 4  
 (English trans., 5th ed., London, 1739)  
 Etching, plate: 6 5/16 x 6 5/8  
 (13.5 x 16.8)  
 Gift of Collection of Edward A. and  
 Inge Maser, 2004.106

**Artist Unknown**

Italian?, late 17th century  
*Antiquity of Rome: Menelaus*  
*Holding the Body of Patroclus?*  
*(Pasquino)*, 1739  
 From: F.M. Misson, *A New Voyage*  
*to Italy*: Vol. 2, plate 3 (English trans.,  
 5th ed., London, 1739)  
 Etching, plate: 6 5/8 x 5 1/4  
 (16.8 x 13.3)  
 Gift of Collection of Edward A. and  
 Inge Maser, 2004.107

**Artist Unknown (C.L.)**

French or Italian?, 18th century  
*A Life Drawing Class*, 1784  
 Engraving, plate: 4 5/16 x 5 5/16  
 (11 x 15.1)  
 Gift of Collection of Edward A. and  
 Inge Maser, 2004.108

**Artist Unknown**

American  
*Hendricks—Prekop—Davies*, 1970  
 Poster for a three-person exhibition,  
 Hyde Part Art Center, Chicago,  
 January 9–February 19, 1970  
 Offset lithograph, sheet:  
 21 9/16 x 17 7/16 (54.7 x 44.3)  
 Gift of Joyce Turner Hilkevitch  
 in memory of Carl Turner and  
 Jonathan Turner, 2005.5

**Artist Unknown**

American

*David Sander and Arlene Seitzinger*, 1974

Poster for a two-person exhibition, Hyde Part Art Center, Chicago, January 3–February 9, 1974

Offset lithograph on yellow wove paper, sheet: 22 x 16 15/16 (55.9 x 43) Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.6

**Artist Unknown**

American

*The Big Pitcher: Twenty Years of the Abstracted-Figure in Chicago Art*, 1983

Poster for a group exhibition, Hyde Part Art Center, Chicago, March 20–April 20, 1983

Offset lithograph, from an original “exquisite corpse” drawing made by the participating artists for the purpose, sheet: 18 x 24 (45.7 x 61) Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.7

**Ivan Le Lorraine Albright**

American, 1897–1983

*Untitled* [seated woman: Ida?], n.d.

Lithograph, stone: 14 1/4 x 10 1/8 (33.7 x 25.7)

Gift of Brenda F. and Joseph V. Smith, 2004.133

**Francesco Bartolozzi**

English, 1725–1815

*Lady with Zither*, 1795?

Etching, sheet (trimmed to plate): 5 7/8 x 3 13/16 (14.9 x 9.7)

Gift of Collection of Edward A. and Inge Maser, 2004.109

**Don Baum**

American, born 1922

*Hyde Park Art Center*

*Retrospective: Historic Panoramic Abra Cadabra*, 1976

Poster for a group exhibition, Hyde Park Art Center, Chicago, February 20–April 3, 1976

Offset lithograph commercially printed, after an original collage made for the purpose, sheet: 22 x 17 (55.9 x 43.2)

Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.8

**Don Baum**

*Historic Panoramic Abra Cadabra*, 1976

Two shopping bags for a group exhibition, Hyde Park Art Center, Chicago,

February 20–April 3, 1976

Screenprint on commercial shopping bag with string handle, each excluding handle:

17 5/16 x 16 3/4 (43.9 x 42.6)

Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.9.1 and 2005.9.2

**Nicolaes Berchem**

Dutch, 1620–1683

*The Set of Sheep*, n.d.

Suite of eight etchings, dimensions vary (most trimmed to plate)

Hollstein 42 v/viii

Gift of Brenda F. and Joseph V. Smith, 2004.134a–h

**Douglas Percy Bliss**

British, 1900–1984

*Steel Furnace*, n.d.

Wood engraving, block: 3 x 5 (7.6 x 12.7)

Gift of Brenda F. and Joseph V. Smith, 2004.135

**Abraham Blooteling**

Dutch, 1640–1690

*Christian Huygens, F.R.S.*, n.d.

Mezzotint, sheet (trimmed to plate): 13 1/2 x 10 1/8 (34.3 x 25.7)

Gift of Brenda F. and Joseph V. Smith, 2004.136

**Boetius Bolswert**

Flemish, 1580–1633

*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; Hollstein 343

Gift of James A. Bergquist in honor of Kimerly Rorschach, 2005.56

**Roger Brown**

American, 1941–1997

*Pre-View*, 1970

Poster for a group exhibition, Hyde Park Art Center, Chicago, October 2–31, 1970

Two-color offset lithograph commercially printed, from an original drawing made for the purpose, sheet: 16 15/16 x 21 5/16 (43 x 54.2)

Adrian–Born 38

Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.10

**Le Comte de Caylus (Anne-Claude-Philippe de Tubières) and Nicolas Le Sueur**

French, 1692–1765 and 1691–1764, respectively

*Annunciation* (after Giovanni Maria Morandi, Italian, 1622–1717), 1763?

Etching and woodcut, etching plate: 14 3/8 x 8 3/8 (36.5 x 21.3)

Gift of Collection of Edward A. and Inge Maser, 2004.110

**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 Cottingham**

American, born 1935

*Barrera Rosa's*, 1986

Color lithograph and woodcut?, LP [Landfall Press] RTP [Right to Print] proof impression, composition: 13 1/4 x 37 1/2 (33.7 x 95.3)

Gift of Isaac S. and Jennifer A. Goldman, 2004.35

**Robert Cottingham**

*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, 2005.32

**Emilio Cruz**

American, born 1938

*Homeostasis: Once More the Scorpion*, 1979

Poster for a performance staged by Emilio Cruz, Moming, 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 à Valmondois)*, 1877

Etching, plate: 6 5/8 x 9 1/4 (16.8 x 23.5)

Delteil 127 iv/iv Gift of Brenda F. and Joseph V. Smith, 2004.137

**Honoré 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 incroyables aux rassurantes affirmations de Mr Babinet et persistant à guetter la terrible comète” [Parisians incredulous at the reassuring assertions of Mr. Babinet and persisting in looking out for the terrible comet], May 1, 1857

3 “Monsieur Babinet prévenu par sa portière de la visite de la comète” [Mr. Babinet warned by his housekeeper of the arrival of the comet], September 22, 1858

4 “Ah!... les comètes... ça annonce toujours quelques grands malheurs!... je n’m’étonne plus que c’t’e pauvre 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 3761 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.31.1–4

**Henri Fantin-Latour**

French, 1836–1904

*To Victor Hugo (À Victor Hugo)*, n.d.

Lithograph, composition: 18 1/2 x 12 3/16 (47 x 31)

Gift of Brenda F. and Joseph V. Smith, 2004.138

**BOETIUS BOLSWERT*****Landscape with Farmhouse***

Gift of James A. Bergquist in honor of Kimerly Rorschach, 2005.56.

This appealing landscape etching by Boetius 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.



**Conrad Felixmüller**

German, 1883–1970  
*Self-Portrait with a Drawing Pen (Selbstbildnisse mit Zeichenschrift)*, 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)  
 Söhn 370  
 Gift of John F. Pelosa, 2006.17

**Paul Gauguin**

French, 1848–1903  
*Portrait de Stéphane Mallarmé*, 1891 (plate, these two impressions printed 1919, one from the cancelled plate)  
 Two impressions, etching, drypoint, and engraving printed in brown ink on laid paper (cancelled impression on wove, textured paper), plate: 7 1/8 x 5 3/4 (18.1 x 14.60)  
 Ed. of 79 published in the deluxe edition of Charles Morice, *Gauguin* (Paris: H. Floury, 1919)  
 Mongan, Kornfeld, Joachim 12 II/B/b and III (of IV)  
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2006.10.1 and 2006.10.2

**Ron Gorchov**

American, born 1930  
*Stretcher*, 1979  
 Color lithograph, L.P. [Landfall Press] impression, composition/sheet: 30 x 22 1/2 (76.2 x 57.2)  
 Gift of Isaac S. and Jennifer A. Goldman, 2006.1

**Erich Heckel**

German, 1883–1970  
*Head of a Girl (Mädchenkopf)*, 1919  
 Drypoint, second state, plate: 11 3/8 x 7 3/8 (28.9 x 18.7)  
 Dube 144 II/II  
 Gift of William Schmidt and Patrice Pelosa Schmidt in memory of Mary Lou Schmidt, 2006.18

**Michael Heizer**

American, born 1944  
*Scrap Metal Drypoint #6*, 1978  
 One-color drypoint, ed. of 20, sheet: 34 5/8 x 83 3/4 (89 x 212.7)  
 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 6 11/16 (21.3 x 17)  
 Gift of Brenda F. and Joseph V. Smith, 2004.140

**Jacob Houbraken**

Dutch, 1698–1780  
*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, 1868–1919  
*Going to the Fair*, 1910  
 Color woodcut, block: 7 3/4 x 19 (19.7 x 48.3)  
 Mason and Mason 86  
 Gift of Brenda F. and Joseph V. Smith, 2004.142

**Jörg Immendorf**

German, born 1945  
*Definitive Image of the Enemy (Entscheidend Feind Bild)*, 1983  
 Linoleum cut with hand-painting (in acrylic?), unique impression, sheet: 34 1/4 x 24 1/4 (87 x 61.6)  
 Gift of Dr. and Mrs. Samuel Weiss, 2004.193

**Luis Jimenez**

American, born 1940  
*Steve Jordan*, 1984  
 Six-color lithograph, ed. 2/40, composition/sheet: 30 1/8 x 22 3/8 (76.5 x 56.8)  
 Gift of Isaac S. and Jennifer A. Goldman, 2005.37

**Luis Jimenez**

*Dead Coyote*, 1989  
 Color lithograph, ed. 32/50, composition/sheet: 28 x 34 (71.1 x 86.4)  
 Gift of Isaac S. and Jennifer A. Goldman, 2005.36

**Luis Jimenez**

*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 Jimenez**

*Lagartos*, 1994–95  
 Color lithograph, P.P. [Printer's Proof] proof impression, composition/sheet: 39 1/8 x 55 (99.4 x 139.7)  
 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, 2004.143

**GIOVANNI BATTISTA PIRANESI*****Frontispiece to the Views of Rome***

Gift of Collection of Edward A. and Inge Maser in honor of Kimerly Rorschach, 2004.41.

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.

**Alphonse Legros**

French, 1837–1911  
*Untitled* [profile head of a man], n.d.  
 Etching, plate: 9 1/8 x 7 3/8 (23.2 x 18.7)  
 Gift of Brenda F. and Joseph V. Smith, 2004.144

**Alphonse Legros**

*Portrait of Jules Dalou*, n.d.  
 Etching, plate: 10 x 6 1/2 (25.4 x 16.5)  
 Gift of Brenda F. and Joseph V. Smith, 2004.145

**Gustave Leheutre**

French, 1861–1932  
*The Duet (Le duo)*, 1896  
 Color drypoint, sixth state, no. 77/109, plate: 10 x 16 5/8 (25.4 x 42.3)  
 Delteil 41  
 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)  
 Gift of Collection of Edward A. and Inge Maser, 2004.111

**Robert Lostutter**

American, born 1939  
*Untitled*, 1989  
 Etching, ed. 6/10, plate: 2 3/4 x 2 3/8 (7 x 6)  
 Gift of Isaac S. and Jennifer A. Goldman, 2006.2

**Robert Lostutter**

*Superb Sunbird*, 1991  
Lithograph, ed. 18/20, stone:  
14 x 19 (35.6 x 48.3)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2006.5

**Robert Lostutter**

*Hummingbird*, 1993  
Nine-color lithograph, ed. 59/100,  
stone: 12 x 12 (30.5 x 30.5)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2006.3

**Robert Lostutter**

*Lepanthes Velifera*, 1998  
Ten-color lithograph, ed. 3/50,  
stone: 6 x 7 1/2 (15.2 x 19.1)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2006.4

**Louis Marcoussis**

French, born in Poland, 1883–1941  
*Guillaume Apollinaire*, 1921  
(composition, this impression 1924)  
Lithograph (printed in red on  
*papier glacé*), ed. of circa 1200  
(published in a special issue of  
*L'Esprit Nouveau* dedicated to  
Apollinaire, 1924), composition:  
8 1/4 x 5 1/8 (21 x 13)  
Millet 38 ii/ii  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2005.50

**Will Mentor**

American, born 1958  
*Put in Winter Garden*, 1998  
From *Collective Impressions Suite*,  
1998  
Color lithograph, ed. 15/60,  
composition/sheet: 24 x 18 (61 x 45.7)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2005.43

**Jean-François Millet**

French, 1814–1875  
*Untitled* [laborer with wheel  
barrow], n.d.  
Etching, printed in brown ink, plate:  
6 1/2 x 6 1/4 (16.5 x 15.9)  
Gift of Brenda F. and Joseph V.  
Smith, 2004.146

**László Moholy-Nagy**

American, born in Hungary, active  
in Austria, Germany, England, and  
the United States, 1895–1946  
*Untitled* [planes 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 3/4 (18.7 x 24.8)  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2005.51

**Jim Nutt**

American, born 1938  
*Now! Hairy Who Makes You Smell  
Good*, 1968  
Poster for the third “Hairy Who”  
exhibition, Hyde Park Art Center,  
Chicago, April 5–May 11, 1968  
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)  
Adrian–Born 206  
Gift of Joyce Turner Hilkevitch  
in memory of Carl Turner and  
Jonathan Turner, 2005.12

**Ed Paschke**

American, 1939–2004  
*Execo*, 1983  
Four-color lithograph, LP  
[Landfall Press] PP [Printer’s  
Proof] proof impression,  
Stone/image: 30 x 20 (76.2 x 50.8)  
Adrian–Born 251  
Gift of Isaac S. and Jennifer A.  
Goldman, 2004.36

**Crispijn de Passe The Younger**

Dutch, circa 1597–circa 1670  
*The Captain Watching the  
Construction of a Fortress*, n.d.  
Engraving, sheet (trimmed to plate):  
8 x 5 1/8 (20.3 x 13)  
Gift of Brenda F. and Joseph V.  
Smith, 2004.147

**Philip Pearlstein**

American, born 1924  
*Nude on Navajo Rug*, 1974  
Color lithograph, ed. 48/50,  
composition/sheet: 22 1/2 x 32 1/2  
(57.2 x 82.6)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2005.44

**A. R. Penck (Ralf Winkler)**

German, born 1939  
*Untitled*, 1981  
From the series: Eight Intimations  
of Honor (8 Ehrnungen)  
Woodcut, ed. 34/150, block:  
23 3/8 x 19 5/16 (59.4 x 49)  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2005.17

**Giovanni Battista Piranesi**

Italian, 1720–1778  
*Frontispiece to the Views of Rome  
(Vedute di Roma): Ruins with  
Statue of Minerva*,  
circa 1748 (plate, this impression  
circa 1778–1807)  
Etching, plate: 19 5/8 x 24 7/8  
(50 x 63.4)  
Hind 2v/vii; Focillon 786  
Gift of Collection of Edward A. and  
Inge Maser in honor of Kimerly  
Rorschach, 2004.41

**Henri Rivière**

French, 1864–1951  
*Vegetable Garden at Ville-Hue  
[Saint-Briac] (Potager à la Ville-Hue  
[Saint-Briac])*, 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**

*Lobster Boat at the Mouth of the  
Trieux River [Loguivy] (Homardier à  
l'Embouchure de Trieux [Loguivy])*,  
1891  
From the series *Breton  
Landscapes (Paysages Bretons)*  
Color woodcut from nine blocks  
on eighteenth-century laid  
Japanese paper, ed. of 20, block:  
8 3/4 x 13 9/16 (22.2 x 34.5)  
Fields XXXI; Le Stum p. 40  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2006.11

**Henri Rivière**

*The Village of Perros-Guirec  
(Le Bourg de Perros-Guirec)*, 1891  
From the series *Breton  
Landscapes (Paysages Bretons)*  
Color woodcut from nine blocks  
on antique laid Japanese paper,  
ed. of 20, block: 8 3/4 x 13 9/16  
(22.2 x 34.5)  
Fields XXVI; Le Stum 26  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2006.13

**Seymour Rosofsky**

American, 1924–1981  
*Untitled* [figure in a park], circa 1965?  
Color woodcut, ed. 97/200, block:  
12 5/16 x 9 7/8 (31.3 x 25.1)  
Gift of Joyce Turner Hilkevitch  
in memory of Carl Turner and  
Jonathan Turner, 2005.13

**Richard Smith**

British, born 1931  
*Parterre*, 1975  
Color silkscreen, ed. 71/75, three  
sheets, fanned and united by a  
string at the top, each sheet:  
20 1/4 x 20 1/4 (51.4 x 51.4),  
overall: 28 1/2 x 28 1/4 (72.4 x 71.8)  
Gift of Diane Dobrin, 2004.195

**Richard Smith**

*Two of a Kind, Three of a Kind*, 1978  
Color lithograph, ed. 49/80, three  
sheets, folded and united by four  
paper clips along top and bottom,  
overall: 27 3/4 x 29 (70.5 x 73.7)  
Gift of Diane Dobrin, 2004.194

**Giandomenico Tiepolo**

Italian, 1727–1804  
*Saint Jerome Emiliani*, circa 1742  
Etching, plate: 5 3/8 x 3 1/2 (13.7 x 8.9)  
De Vesme 65; Rizzi 55  
Gift of John A. and Andrea L. Weil,  
2004.113

**Felix Vallotton**

Swiss, 1865–1925  
*To Ibsen*, 1894  
Woodcut, ed. 77/120, block:  
6 3/16 x 4 13/16 (15.7 x 12.2)  
Vallotton & Goerg 136 a/d  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2005.57

**George Vertue**

English, 1684–1756  
*The Hon. Robert Boyle, F.R.S.*  
(after J. Kersseboom), 1739  
Engraving, plate: 14 3/8 x 9 1/2  
(36.5 x 24.1)  
Gift of Brenda F. and Joseph V.  
Smith, 2004.148

**Kara Walker**

American, born 1969  
*Untitled* [lynching], 1997  
Etching and aquatint, ed. 12/35,  
plate: 11 3/4 x 8 7/8 (29.9 x 22.5)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2004.37

**Kara Walker**

*Untitled* [soldiers and babies], 1997  
Etching and aquatint, ed. 23/35,  
plate: 11 15/16 x 8 7/8 (30.3 x 22.5)  
Gift of Isaac S. and Jennifer A.  
Goldman, 2004.38

**Henri de Waroquier**

French, 1881–1970  
*Festival of Water and Light,  
Memory of the Exposition of 1937  
(Fête de l'eau et de la lumière,  
Souvenir de l'Exposition de 1937)*,  
1937  
Etching and drypoint, sheet:  
14 3/8 x 20 5/8 (36.5 x 52.4)  
Catalogue Henri Waroquier  
(working no.) 2812; Auberty  
(Prouté) 89, i/iii  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2004.82

**Antonie Waterloo**

Dutch, 1610–1690  
*Landscape with Apollo and  
Daphne*, n.d.  
Plate 2 from a set of six  
landscapes with scenes from  
Ovid's *Metamorphoses*  
Etching, first state of three (1st ed.),  
plate: 11 9/16 x 9 3/4 (29.4 x 24.7)  
Bartsch 126 i/iii  
Purchase, Paul and Miriam Kirkley  
Fund for Acquisitions, 2005.23

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

American, 1922–1981  
*Untitled*, June 1968  
From the series *S.M.S (Shit Must  
Stop)*, portfolio number 3, element  
number 5 of 17, June 1968  
Multiple consisting of five  
illustrated letters with opened,  
cancelled envelopes, ed. of 2000,  
offset color lithographs?, each  
print's sheet size varies:  
10 7/8 x 8 3/8 to 13 3/8 x 10 3/8  
(27.6 x 21.3 to 34 x 26.4)  
The H. C. Westermann Study  
Collection, Gift of Nancy and  
Robert Mollers, 2005.75a–i

**James Abbott McNeill Whistler**

American, lived in England and  
France, 1834–1903  
*Becquet (The Fiddler)*, 1859 (plate)  
Plate 8 from *A Series of Sixteen  
Etchings of Scenes on the Thames  
(Thames Set)*  
Etching and drypoint, plate:  
10 1/8 x 7 3/8 (25.7 x 18.7)  
Kennedy 52 iii/iii  
Gift of Brenda F. and Joseph V.  
Smith, 2004.149

**John G. F. Vonwicht**

American, born in Germany,  
1888–1970  
*White Lines on Black*, circa 1941  
Lithograph, proof impression,  
composition: 14 7/8 x 10 5/8  
(37.8 x 27)  
Gift of Douglas Berman and Peter  
Daerner in honor of Richard A.  
Born, 2004.130

**Karl Wirsum**

American, born 1939  
*Worse Sum Show*, 1970  
Poster for a one-person  
exhibition, Saint Xavier College,  
Chicago, April 20–May 20, 1970  
Offset lithograph commercially  
printed, from an original drawing  
made for the purpose, sheet:  
22 1/8 x 16 3/4 (56.2 x 42.5)  
Adrian–Born 432  
Gift of Joyce Turner Hilkevitch  
in memory of Carl Turner and  
Jonathan Turner, 2005.14



# SERGEI CHEKHONIN (TCHEKHONINE)

## Cup and Saucer

Gift of Margo Pollins Schab and Rachel Adler,  
2004.114.a–b.

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.

# Karl Wirsum

American, born 1939

*We Got Nuthun To Hyde! Unique Art Auction at 8/Special Fund Razor* 1974, 1974

Poster/invitation with accompanying envelope and response card and response envelope for a benefit auction, Hyde Park Art Center, Chicago, October 26, 1974  
Five complete examples and three examples without envelopes or reply cards: silkscreen on acetate and offset lithograph commercially printed on wove

paper, the acetate sheet stapled at the top over the paper sheet forming a single composition; from an original drawing made for the purpose; sheet (acetate and paper): 13 1/2 x 10 (34.3 x 25.4)  
Adrian—Born 440  
Gift of Joyce Turner Hilkevitch in memory of Carl Turner and Jonathan Turner, 2005.15.1a–d; 2005.15.2a–d; 2005.15.3a–d; 2005.15.4a–d; 2005.15.5a–d; 2005.15.6a–b; 2005.15.7a–b; and 2005.15.8

# PHOTOGRAPHS

## William Bell

American, born in England,  
1830–1910  
*Canyon and Headlands of Colorado and Paria Rivers*, 1872  
Albumen print, image/sheet:  
8 7/16 x 10 1/4 (21.4 x 26)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions,  
2005.49.3

## Dawoud Bey

American, born 1953  
*Mark and Eric*, 1994  
Six Polacolor ER prints, each separately framed and mounted as a single composition, overall:  
60 x 66 (152.4 x 167.6)  
Partial Gift of the artist and Partial Purchase, Paul and Miriam Kirkley Fund for Acquisitions,  
2006.14a–f

## Terry Evans

American, born 1944  
*Untitled (Jim Hawley)*, 1976  
Gelatin silver print, sheet: 14 x 11 (35.6 x 27.9)  
Gift of Jeffrey Hantover in honor of Lixan Hantover's first year at the University of Chicago, 2004.57

## Terry Evans

*Untitled (kitchen)*, 1976  
Gelatin silver print, sheet: 14 x 11 (35.6 x 27.9)  
Gift of Jeffrey Hantover in honor of Lixan Hantover's first year at the University of Chicago, 2004.58

## Laura Letinsky

American, born 1962  
*Untitled # 80*, 2003  
From the series *Hardly More Than Ever Chromogenic* print, artist's proof impression (ed. of 15 with 3 artist's proofs)  
29 1/2 x 34 3/8 (74.9 x 87.3)  
Gift of Mr. and Mrs. Allen Turner, 2006.6

# Timothy O'Sullivan

American, born in Ireland?,  
1840–1882  
*Historic Spanish Record of the Conquest, South Side of Inscription Rock, New Mexico Territory*, 1873  
Albumen print, image/sheet:  
7 3/4 x 10 3/4 (19.7 x 27.3)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions,  
2005.49.1

# Timothy O'Sullivan

*Top of Anaho Island, Pyramid Lake, Western Nevada*, 1867  
Albumen print, image/sheet:  
7 3/4 x 11 (19.7 x 27.9)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions,  
2005.49.2

## Aaron Siskind

American, 1903–1991  
*Martha's Vineyard*, 1954  
Gelatin silver print, vintage impression, image: 13 1/2 x 16 3/4 (34.3 x 42.6)  
Gift of David Semel, 2005.86

# DECORATIVE ARTS

Fifty-one items: ceramics, glass, and metalwork, mostly German modernist designs from the 1920s and 1930s, many with associations with Bauhaus individuals (Theodor Bogler, Marianne Brandt, Otto Lindig, Gerhard Marcks, Wilhelm Wagenfeld, and Eva Stricker Zeisel) or Bauhaus principles of design and serial industrial production (selected items listed below by designer)  
Gift of Barry Friedman, 2004.364–2004.400.4

American, Ohio, Cincinnati,  
Rookwood Pottery, manufacturer  
*Pitcher with Trefoil Lip*, 1899  
Glazed earthenware with underglaze slip-painted decoration over atomized slip ground (called Rookwood Standard), h.: 9 1/2 (24.1)  
Gift of Margo Pollins Schab, 2005.20

Austro-Hungarian/Czech,  
Eichwald (Bohemia), B. Bloch & Co., manufacturer  
*Pair of Vases*, 1915–20  
Glazed slip-cast? earthenware with underglaze enamel decoration, h. of each: 9 1/4 (24.1)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.49.1–2

English, Clifton Junction, Pilkington's Royal Lancashire Tile and Pottery Company, manufacturer  
*Vase*, probably 1914  
Glazed earthenware with "orange peel" glaze in orange, h.: 13 (33); diam. of mouth: 3 1/8 (7.9)  
Gift of Richard A. Born in honor of Kimerly Rorschach, 2004.55

**Gudrun Baudisch**, designer and maker  
Austrian, 1907–1982  
Austrian, Vienna, Wiener Werkstätte, manufacturer  
*Vase*, 1927  
Glazed earthenware, h.: 14 5/8 (37.2)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.50

**Theodor Bogler**, designer  
German, 1897–1968  
German, Berlin, Steingutfabriken Velten-Vordamm, manufacturer  
*Punch Bowl*, 1925–26  
Glazed earthenware, h.: 6 1/16 (15.4); diam. of mouth: 11 7/8 (30.2)  
Gift of Barry Friedman, 2004.373

**Marianne Brandt**, designer  
German, 1900–1983  
German, Leipzig, Körting & Mathieson, manufacturer  
*Bedside Lamp (Kandem Lamp)*, 1928 (design)  
Lacquered steel plate with original cord, h.: 9 3/8 (23.9); l.: 8 1/2 (21.6)  
Gift of Barry Friedman, 2004.401

**Sergei Chekhonin (Tchekhonine)**, 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, 1834–1904  
English, Birmingham, Hukin & Heath, manufacturer

*Sugar Bowl and Shovel*, circa 1880  
Silver-plate with engraved decoration and ebony 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

**Hayno Focken**, designer and maker  
German, 1905–1968

*Covered Bowl*, circa mid-1930s  
Hammered brass with engraved decoration, h. with lid: 6 (15.2); diam. of bowl: 6 (15.2)  
Purchase, Gift of the Women's Board of the University of Chicago in honor of Joan Feitler, 2004.40a–b

**Anna Vaughn Hyatt Huntington**

American, 1876–1973  
*Letter Opener: Crouching Panther*, n.d.  
Cast bronze, l.: 9 3/8 (23.9)  
Gift of Douglas Berman and Peter Daferner in memory of Ronald Kandies, 2005.84

**Hilda Jesser**, designer and maker  
Austrian, 1894–1985  
Austrian, Vienna, Wiener Werkstätte, manufacturer  
*Vase*, 1921  
Glazed earthenware with slip-painted decoration, h.: 9 1/4 (24.1)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.51

**David Leach**

British, 1911–2005  
*Vase*, circa 1950  
Stoneware with sgraffito and iron oxide (brown) slip-painted decoration under ash glaze, h.: 6 3/4 (17.2)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2005.1

**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  
*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, Karlsruhe, Staatliche Majolika-Manufactur Karlsruhe, manufacturer  
*Three Tea Pots, Three Cups and Saucers, and Three Plates*, 1929  
(design, in production 1929–62)  
Glazed slip-cast earthenware, varied dimensions  
Gift of Barry Friedman, 2004.384a–b–2004.386a–b, 2004.391.1a–b–2004.391.3a–b, and 2004.390.1–3

**Gerhard Marcks**, designer  
German, 1889–1981  
German, Jena, Schott & Genossen Jenaer Glaswerke, manufacturer  
*“Sintrax” Coffee Percolator*, 1925–30 (design, in production 1930–39)  
Clear heat-resistant glass, rubber fitting, ebonized wood, and chromed metal, h.: 20 1/4 (51.4)  
Gift of Barry Friedman, 2004.394a–d

**Wilhelm Wagenfeld**, designer

German, 1900–1990  
German, Jena, Schott & Genossen Jenaer Glaswerke, manufacturer  
*Tea Pot, Creamer, Cup and Saucer, and Plate*, 1930–31 (design)  
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 3/4 (9.5); cup h.: 1 3/4 (4.5), diam. of rim: 3 7/8 (9.8); diam. of saucer: 6 1/2 (16.5); and plate diam.: 5 13/16 (14.8)  
Gift of Barry Friedman, 2004.395, 2004.396, 2005.29a–b, and 2005.30

**Wilhelm Wagenfeld**, designer

German, Jena, Schott & Genossen Jenaer Glaswerke, manufacturer  
*Syrup Jug*, 1930–31 (design)  
Clear heat-resistant glass, h.: 3 3/16 (8.1), l. with handle: 5 3/8 (13.7)  
Gift of Barry Friedman, 2005.28

**Russel Wright**, designer

American, 1904–1976  
American, Ohio, East Liverpool, Steubenville Pottery, manufacturer  
*Carafe from the “American Modern” Dinnerware Service*, 1937 (design, in production 1939–circa 1959)  
Cast glazed earthenware (“Seafoam” dark green), h.: 6 (15.2)  
Gift of Margo Pollins Schab, 2004.115

## ASIAN

### CHINESE PAINTING

#### Artist Unknown

Chinese, late Qing dynasty  
*Bamboo in the manner of Zheng Xie (1693–1765)*, probably late 19th century  
Hanging scroll, ink on paper, painting panel: 42 3/4 x 11 7/16 (108.6 x 29.1)  
Anonymous Gift, 2005.62

#### Artist Unknown

Chinese, early Republican period  
*Pair of Ancestor Portraits*, circa 1920  
Ink and opaque colors on paper, each sight (as framed): 74 x 35 (188 x 88.9)  
Gift of Mr. and Mrs. Allen Turner, 2005.55.1 and 2005.55.2

#### Chen Deshi?

Chinese, dates unknown  
*Evening View Over Rolling Mountains with Old Trees and Circling Crows*, 18th century  
Hanging scroll, ink on paper, painting panel: 54 7/16 x 29 (138.3 x 73.7)  
Anonymous Gift, 2005.58

#### Chen Wenwu

Chinese, 20th century  
*Couplet of Calligraphy*, 1944  
Pair of hanging scrolls, ink on paper, each calligraphy panel: 49 11/16 x 7 3/4 (126.3 x 19.7)  
Anonymous Gift, 2005.63a–b

#### Kong Yuqi

Chinese, 1657–1723  
*Orchids and Bamboo*, early 18th century  
Hanging scroll, ink on silk, painting panel: 40 3/16 x 19 9/16 (102.1 x 49.6)  
Anonymous Gift, 2005.60

#### Li Jiefei

Chinese, 20th century  
*Couplet of Calligraphy*, 1948  
Pair of hanging scrolls, ink on paper, each calligraphy panel: 38 15/16 x 10 (98.9 x 25.4)  
Anonymous Gift, 2005.64a–b

#### Tang Yifen

Chinese, 1778–1853  
*Landscape*, 1847  
Hanging scroll, ink and color on paper, painting panel: 41 7/16 x 12 11/16 (105.3 x 29.7)  
Anonymous Gift, 2005.59

#### Xuguang Wu

Chinese, born 1929  
*A Hawk in the Morning*, Summer 1994  
Hanging scroll, ink and color on paper, painting panel: 21 x 26 (53.3 x 66)  
Gift of Qinghui Hu, PhD, in honor of Xuguang Wu, 2004.83

#### Zhu Ling

Chinese, active late Jiaqing period (1796–1820) to Daoguang period (1821–1850)  
*Landscape*, probably mid-19th century  
Hanging scroll, ink and color on silk, painting panel: 37 3/16 x 14 13/16 (94.4 x 37.6)  
Anonymous Gift, 2005.61

### CHINESE PHOTOGRAPHY

#### Hai Bo

Chinese, born 1962  
*They No. 5*, 1999  
Diptych, gelatin silver prints (one vintage, one contemporary), vintage print: 3 1/8 x 4 1/2 (8 x 11.4); contemporary print: 3 1/8 x 4 1/2 (8 x 11.2)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.409a–b

#### Hai Bo

*They No. 7 (Three Sisters)*, 2000  
Diptych, gelatin silver prints (one vintage, one contemporary), vintage print, sheet: 2 1/4 x 3 1/8 (5.9 x 8.1), image: 1 3/4 x 2 3/4 (4.8 x 7); contemporary print: 2 1/4 x 2 3/4 (5.8 x 8)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.410a–b

#### Hong Lei

Chinese, born 1960  
*I Dreamt of Being Killed by My Father While I Was Flying Over an Immortal Land*, 2000  
Chromogenic print, image: 16 3/4 x 69 3/8 (42.6 x 176.2)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.118

#### Hong Lei

*After Liang Kai's (Song Dynasty) Masterpiece* Sakyamuni Coming Out of Retirement, 1998  
Chromogenic print, image: 33 5/8 x 26 7/8 (85.4 x 68.3)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.119

#### Liu Zheng

Chinese, born 1969  
*Three Elderly Entertainers*, 1995  
*Xinjiang Girl Working in a Textile Factory*, 1996  
*Two Dancers in a Nightclub*, 1999  
*Waxwork in the Nanjing Massacre Memorial Museum*, 2000  
From the series *The Chinese*  
Three gelatin silver prints, each ed. 3/10, each image: 18 x 18 (45.7 x 45.7)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.124, 2004.115, and 2004.116

#### Miao Xiaochun

Chinese, born 1964  
*Opera*, 2000  
Chromogenic print, ed. 1/3, 97 1/16 x 249 3/8 (246.5 x 633.5)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.129a–e

#### Miao Xiaochun

*Transmission*, 2004  
Chromogenic print, ed. 3/5, 47 5/16 x 195 9/16 (119.4 x 496.7)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.128



## 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. Vanderstapen 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.

Wang Qingsong, *Past, Present, Future*, 2004, 120 × c





## 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

**Song Yongping**

Chinese, born 1961

*My Parents*, 1998–2001

Eight gelatin silver prints, ed. 3/10, each sheet: 20 1/16 x 15 15/16 (51 x 40.5)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.117a–h

**Wang Qingsong**

Chinese, born 1966

*Incarnation*, 2002

Chromogenic-print triptych, ed. 2/10, overall: 75 x 139 1/4 (190.5 x 353.6)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.121a–c

**Wang Qingsong***Past, Present, Future*, 2002

Chromogenic-print triptych, ed. 4/5, overall: 68 7/8 x 315 1/2 (174.9 x 801.4)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.120a–c

**Wang Wei**

Chinese, born 1972

*1/30th of a Second Underwater (#5–8)*, 1999 (printed May 2005)

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

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.406a–d

**Xing Danwen**

Chinese, born 1967

*Scroll*, 1999–2000

Gelatin silver print, ed. 1/5, sheet: 14 1/2 x 173 1/2 (36.8 x 440.7)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.407

**Xing Danwen***DisCONNEXION*, 2002–03

Chromogenic print triptych, each image: 29 x 23 1/4 (73.7 x 59.1)

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

**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 (#40)*, 2001

Photomontage based on photographs by Umrao Singh Sher-Gil (1870–1954) 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, 2005.27

**JAPANESE PAINTING****Hine Taizan**

Japanese, 1813–1869

*Bamboo*, n.d.

Hanging scroll, brush and ink on paper, painting panel:

17 1/8 x 21 3/8 (43.5 x 54.3)

Gift of C. A. Islinger, 2005.70

**Kaneko Inkei, called Kinryo**

Japanese, died 1817

*Rooster and Hen*, early 19th century

Hanging scroll, ink and color on paper, painting panel:

31 7/8 x 13 3/4 (81 x 34.9)

Anonymous Gift, 2005.66

**Sohan Gempo, called Shoun**

Japanese, 1848–1922

*Wall-Gazing Daruma*, n.d.

Hanging scroll, brush and ink on silk, painting panel: 9 3/8 x 9 1/4 (23.9 x 23.5)

Gift of Brooks McCormick Jr., 2005.25

**Tateyama**

Japanese, 20th century

*Two Courtesans Chasing Butterflies*, 1920s

Hanging scroll, ink and color on paper, painting panel: 48 5/8 x 19 1/4 (123.5 x 48.9)

Anonymous Gift, 2005.67

**Watanabe Kazan**

Japanese, 1793–1844

*The Badger Transformed*, circa 1830

Hanging scroll, ink on paper, painting panel: 10 15/16 x 10 5/8 (27.8 x 27)

Anonymous Gift, 2005.65

**Yamagata Isaburo (go: Soku)**

Japanese, 1857–1927

*Orchids*, n.d.

Hanging scroll, ink on paper, painting panel: 42 15/16 x 12 13/16 (108.7 x 32.5)

Gift of C. A. Islinger, 2004.98

**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 3/8 (36.2 x 6)

Gift of Brooks McCormick Jr., 2005.78

**Yamaoka 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 7/8 (33.7 x 32.7)

Gift of Brooks McCormick Jr. and his companions in memory of Lloyd W. Prasuhn, D.V.M., 2004.112

**JAPANESE PRINTS****Eiho**

Japanese, dates unknown

*Winter Poem Collection of 1864*, 1864Deluxe color woodblock (*haikai ichimaizuri surimono*), sheet: 16 9/16 x 21 7/8 (42.1 x 55.6)

Gift of Brooks McCormick Jr., 2005.45

**Eiichi Kozozuka**

Japanese, 1906–1979

*Red Pagoda at Nikko, Toshogo 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

*Irises 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

**Hakusui [possibly Amenomori****Keitei** (Japanese, 1793–1881),**Kinoshita Hironobu** (Japanese, act.1850s–70s), or **Hakusui Junzan**

(Japanese, act. 1830s–50s)]

Japanese, late Edo to Meiji periods  
*Scene of Emperor Go Fukakusa and the Bonsai 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 Konobu (Hasegawa Sadanobu III)**

Japanese, 1881–1963

*Celebrating the Accession to the Name Takemoto Gendayu VIII*, March 1937Deluxe color woodblock (*haikai ichimaizuri 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

**Hasui Kawase**

Japanese, 1883–1957

*The Gion Bridge*, 1925

Color woodblock, block: 11 1/8 x 8 3/16 (23.3 x 20.8)

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

**Hasui Kawase***Rain at Shinagawa*, 1931 or 1932

Color woodblock, block: 14 3/16 x 9 7/16 (36 x 24)

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

**Hide Kawanishi**

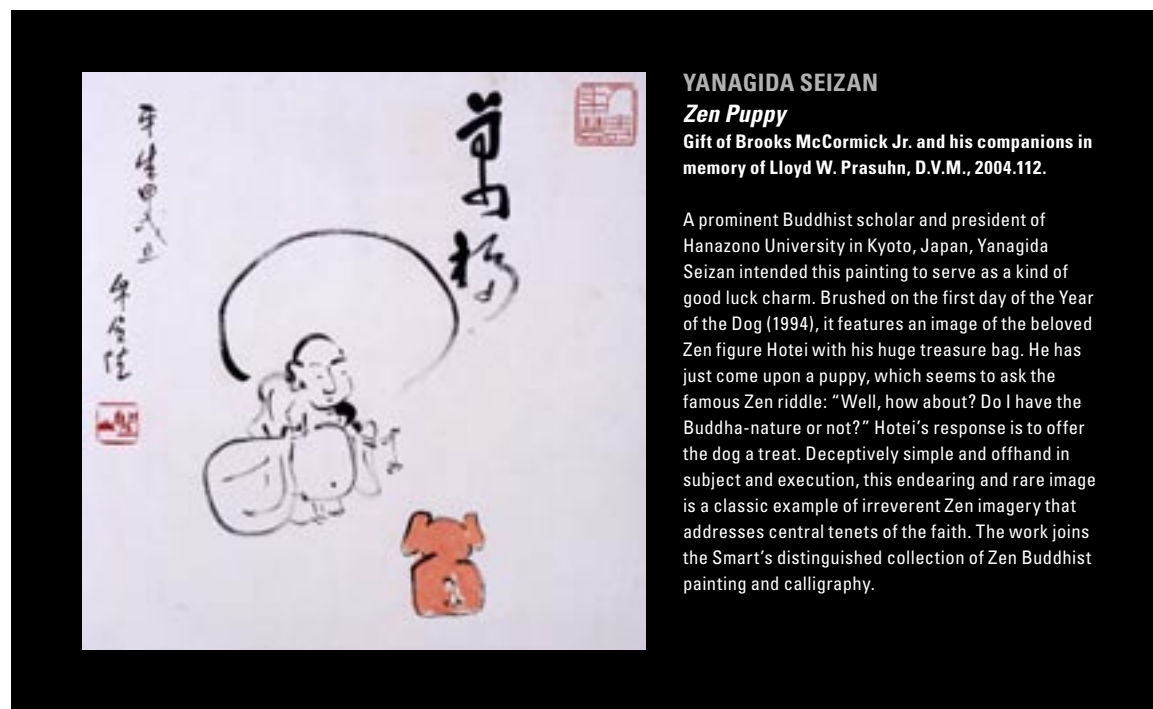
Japanese, 1894–1965

*The Stone Garden*, 1959

Color woodblock with blind stamping, ed. 138/200, sight:

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

Gift of Douglas Berman and Peter Daerner in honor of Richard A. Born, 2004.131

**YANAGIDA SEIZAN*****Zen Puppy***

Gift of Brooks McCormick Jr. and his companions in memory of Lloyd W. Prasuhn, D.V.M., 2004.112.

A prominent Buddhist scholar and president of Hanazono University in Kyoto, Japan, Yanagida Seizan intended this painting to serve as a kind of good luck charm. Brushed on the first day of the Year of the Dog (1994), it features an image of the beloved Zen figure Hotei with his huge treasure bag. He has just come upon a puppy, which seems to ask the famous Zen riddle: “Well, how about? Do I have the Buddha-nature or not?” Hotei’s response is to offer the dog a treat. Deceptively simple and offhand in subject and execution, this endearing and rare image is a classic example of irreverent Zen imagery that addresses central tenets of the faith. The work joins the Smart’s distinguished collection of Zen Buddhist painting and calligraphy.

**Kaburagi Kiyokata**  
Japanese, 1878–1973  
*Celebrating the Accession to the Name Nozawa Kizaemon*, November 1942  
Deluxe color woodblock (*haikai ichimaizuri surimono*), ink and colors on paper, sheet: 16 13/16 x 22 1/2 (42.7 x 57.2)  
With original *fukuro* (wrapper): woodblock print with attached three-dimensional noshi: 11 3/4 x 9 3/4 (29.9 x 24.8)  
Gift of Brooks McCormick Jr., 2005.80a–b

**Mokuchi Uruschihara**  
Japanese, 1888–1953  
*Cyclamen*, circa 1935  
Color woodblock, block: 11 3/4 x 7 7/8 (29.9 x 20)  
Gift of Brenda F. and Joseph V. Smith, 2004.154

**Ohara Shoson (Koson)**  
Japanese, 1877–1945  
*Morning Glories*, n.d.  
Color woodblock, block: 14 3/8 x 9 1/2 (36.5 x 24.1)  
Gift of Brenda F. and Joseph V. Smith, 2004.155

**Ohara Shoson (Koson)**  
*Egret*, n.d.  
Color woodblock, block: 13 11/16 x 7 7/8 (34.7 x 18.1)  
Gift of Brenda F. and Joseph V. Smith, 2004.156

**Ohara Shoson (Koson)**  
*Fish and Waves*, n.d.  
Color woodblock, block: 13 1/2 x 7 1/4 (34.3 x 18.4)  
Gift of Brenda F. and Joseph V. Smith, 2004.157

**Ohara Shoson (Koson)**  
*Sparrow and Cicada*, n.d.  
Color woodblock, sheet (block): 14 x 7 1/2 (35.6 x 19.1)  
Gift of Brenda F. and Joseph V. Smith, 2004.158

**Ohara Shoson (Koson)**  
*Swallow and Waves*, n.d.  
Color woodblock, block: 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 Brenda F. and Joseph V. Smith, 2004.161

**Ohara Shoson (Koson)**  
*Geese in Flight: Snowy Day*, circa 1945  
Color woodblock, block: 14 1/4 x 9 1/2 (36.2 x 24.1)  
Gift of Brenda F. and Joseph V. Smith, 2004.162

**Okuyama Gihachiro**  
Japanese, 1907–1981  
*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

**Okuyama Gihachiro**  
*Japanese Landscape: Summer*, circa 1949  
Color woodblock, block: 9 1/4 x 14 1/4 (23.5 x 36.2)  
Gift of Brenda F. and Joseph V. Smith, 2004.164

**Okuyama Gihachiro**  
*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

**Soochoo**  
Japanese, active Meiji period  
Magnolia and Bush Warbler, 1903  
Deluxe color woodblock (*surimono*), sheet: 15 1/4 x 20 1/4 (38.7 x 51.4)  
Gift of Brooks McCormick Jr., 2006.9

**Soseki**  
Japanese, dates unknown  
(Taisho–early Showa periods)  
*Moorhens*, n.d.  
Color woodblock, block: 13 15/16 x 7 7/16 (35.4 x 18.9)  
Gift of Brenda F. and Joseph V. Smith, 2004.166

**Takahashi Shin'ichi**  
Japanese, born 1917  
*Among Trees B*, 1958  
Color woodblock, ed. 72/200, composition: 13 1/4 x 17 9/16 (33.7 x 44.6)  
Gift of Douglas Berman and Peter Daerner, 2005.85

**Tenjukan Gyokuen**  
Japanese, active 1830s–60s  
*Marking the First Memorial Anniversary of Mimasu Tabito IV*, 1865  
Deluxe color woodblock (*haikai ichimaizuri surimono*) with gilding, sheet: 16 7/8 x 21 3/4 (42.9 x 55.3)  
Gift of Brooks McCormick Jr., 2005.46

**Tokuriki Tomkichiro**  
Japanese, 1902–1999  
*Kagoshima*, n.d.  
Color woodblock, block: 10 1/4 x 14 15/16 (26 x 37.9)  
Gift of Brenda F. and Joseph V. Smith, 2004.167

**Tokuriki Tomkichiro**  
*Ise Futami Bay*, 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, 2004.168

**Tokuriki Tomkichiro**  
*Kamakura*, 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

**Tokuriki Tomkichiro**  
*Katata Ukimido 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, 2004.170

**Tokuriki Tomkichiro**  
*Yabashiri in Early Spring*, n.d.  
No. 1 from the series *The New Eight Views of Lake Biwa*  
Color woodblock, block: 11 1/8 x 9 11/16 (28.3 x 24.6)  
Gift of Brenda F. and Joseph V. Smith, 2004.171

**Tokuriki Tomkichiro**  
*Evening View of Otsu Harbor*, n.d.  
No. 2 from the series *The New Eight Views of Lake Biwa*  
Color woodblock, block: 11 3/16 x 9 7/8 (28.4 x 25.1)  
Gift of Brenda F. and Joseph V. Smith, 2004.172

**Tokuriki Tomkichiro**  
*Four Seasons of Tokyo: Landscapes*, n.d.  
Portfolio of four-color woodblock prints in original mats with original folio cover, cover (closed): 10 3/16 x 14 1/8 (25.9 x 35.9); block dimensions vary  
Gift of Brenda F. and Joseph V. Smith, 2004.173a–e

**Tokuriki Tomkichiro**  
*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

**Tokuriki Tomkichiro**  
*Park*, 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, 2004.175

**Tokuriki Tomkichiro**  
*Shrine in the Rain*, 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, 2004.176

**Tokuriki Tomkichiro**  
*The Eight Views of Mount Fuji*, n.d.  
Portfolio of eight woodblock prints [no. 4 missing] in original mats with original folio cover, cover (closed): 14 1/8 x 19 1/4 (35.9 x 48.9)  
Gift of Brenda F. and Joseph V. Smith, 2004.177a–h

**Tokuriki Tomkichiro**  
*The Eight Views of Japan*, n.d.  
Portfolio of eight woodblock prints with original folio cover, cover (closed): 14 1/4 x 19 5/16 (36.2 x 50)  
Gift of Brenda F. and Joseph V. Smith, 2004.178a–i

**Tokuriki Tomkichiro**  
*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

**Tokuriki Tomkichiro**  
*Kyomizu Temple [Kyoto]*, circa 1930  
Color woodblock, block: 10 11/16 x 10 (27.9 x 25.4)  
Gift of Brenda F. and Joseph V. Smith, 2004.180

**Tokuriki Tomkichiro**  
*The Golden Pavilion in Spring*, circa 1945  
Color woodblock, block: 11 15/16 x 14 15/16 (30.3 x 37.9)  
Gift of Brenda F. and Joseph V. Smith, 2004.181

**Tokuriki Tomkichiro**  
*Heinan Shrine in the Spring*, 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

**Toshi Joshida**  
Japanese, 1911–1995  
*Raicho*, 1930  
Color woodblock, block: 9 7/16 x 14 7/8 (24 x 37.8)  
Gift of Brenda F. and Joseph V. Smith, 2004.183

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

**Tsuchiya Koitsu**  
Japanese, 1879–1949  
*Maruyama Park*, n.d.  
Color woodblock, block: 15 1/2 x 10 7/16 (39.4 x 26.5)  
Gift of Brenda F. and Joseph V. Smith, 2004.185

**Tsuchiya Koitsu**  
*Spring Pagoda*, n.d.  
Color woodblock, block: 15 1/2 x 10 1/8 (39.4 x 25.7)  
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

**Utagawa (Ando) Hiroshige**  
Japanese, 1797–1858  
*Yushima Tenjin Shrine*, circa 1840  
From the series *Twelve Snow Scenes of the Eastern Capital*  
Color woodblock, block: 8 9/16 x 13 3/8 (21.8 x 34)  
Gift of Brenda F. and Joseph V. Smith, 2004.188

**Utagawa (Ando) Hiroshige**  
*Benten Shrine, Inokashina Pond*, 1856  
From the series *100 Famous Views of Edo*, 1856–59  
Color woodblock (*oban*), sheet (trimmed to block): 13 1/2 x 8 11/16 (33.8 x 22.5)  
Gift of Brenda F. and Joseph V. Smith, 2004.189

**Utagawa (Ando) Hiroshige**  
*Suwa Bluff*, Nippori, 1856  
From the series *100 Famous Views of Edo*, 1856–59  
Color woodblock (*oban*), sheet (trimmed to block): 13 1/2 x 9 (33.8 x 22.9)  
Gift of Brenda F. and Joseph V. Smith, 2004.190

**Utagawa (Ando) Hiroshige**  
*Koume Embankment*, 1857  
From the series *100 Famous Views of Edo*, 1856–59  
Color woodblock (*oban*), sheet (trimmed to block): 13 5/16 x 8 7/8 (33.8 x 22.5)  
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*), block: 8 3/8 x 13 1/2 (21.3 x 34.3)  
Gift of Brenda F. and Joseph V. Smith, 2004.192

**Utagawa Kunisada (Toyokuni III), Utagawa Kuniyoshi, and Utagawa Yoshifuji**  
Japanese, 1786–1865, 1797–1861, and 1828–1887, respectively  
*Album of Prints*, 1847–51  
Album of thirty-six bound leaves, with seventy-four prints altogether by three artists (one each side of individual sheets and two as end sheets), color woodblock prints, each bound sheet approx.: 14 1/4 x 9 1/4 (36.2 x 23.5)  
Gift of Alice and Barry Karl in memory of Marguerite Woodward-Clarke, 2005.77

**JAPANESE CERAMICS**  
**Hamada Shoji**  
Japanese, 1894–1978  
*Lugged Jar*, circa 1950  
Glazed stoneware with paddle and persimmon red (*kaki*) and green (copper oxide) glaze decoration, h.: 8 1/2 (21.6); diam. of mouth: 4 5/16 (11)  
Gift of Mrs. Cora 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 x 7 3/4 x 7 7/8 (4.1 x 19.7 x 20)  
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: 60 1/4 x 35 7/8 (153 x 91.1)  
Gift of Jill and John Levi, from the Kate S. Levi 1991 Trust, 2005.48

**Artist Unknown**  
Korean, Joseon dynasty (1392–1910)  
*Carp and Crab*, 19th century  
Hanging scroll, brush and ink on silk, painting panel: 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, 2004.132

**Artist Unknown**  
Korean, Joseon dynasty (1392–1910)  
*Plum Blossoms*, 19th century  
Hanging scroll, brush and ink on paper, painting panel: 49 5/8 x 25 3/8 (126.1 x 64.5)  
Gift of Mr. and Mrs. Michael R. Cunningham, 2005.87

**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

**Gim Gyu-Jin (ho: Haegang)**  
Korean, 1868–1933  
*Bamboo in Wind*, n.d.  
Hanging scroll, ink on paper, painting panel: 43 9/16 x 11 1/4 (110.7 x 28.6)  
Gift of C.A. Islinger, 2004.97

**Lim Jae Young**  
Korean, born 1947  
*Untitled*, circa 2004  
Brush and black ink and colored inks on (mulberry?) paper, sheet: 26 1/2 x 39 1/4 (67.3 x 99.7)  
Gift of Lolli Thurm, 2005.79

**Yun Yeong-Gu**  
Korean, 1852–1939  
*Landscape*, n.d.  
Hanging scroll, ink on silk, painting panel: 12 7/8 x 10 3/8 (32.7 x 26.4)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2004.99

**KOREAN SCULPTURE**  
Korean, Unified Silla period (668–918)  
*Ridge Tile: Ogre/Dragon (Gwimyeon) Mask*, 8th–9th century  
Molded stoneware with natural ash glaze deposits, 8 1/2 x 5 1/2 x 3 3/4 (21.6 14 x 9.5)  
Purchase, Gift of Brooks McCormick Jr., 2004.116

**SOUTH-EAST ASIAN CERAMICS**  
Khmer (present-day Cambodia and Thailand)  
*Pot*, 11th–13th century  
Glazed (brown) stoneware with incised decoration, height: 2 1/2 (6.4), diam. of body: 5 1/4 (13.3)  
Gift of Cindy Elden in honor of Richard A. Born, 2004.44

Thai  
*Covered Box*, 14th–16th century  
Glazed stoneware with underglaze-brown decoration (Si Satchanalai ware), h. with cover: 5 (12.7)  
Gift of Cindy Elden in honor of Richard A. Born, 2004.45a–b

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Bowl*, 15th–16th century  
Glazed porcelainous stoneware with scalloped edge and underglaze-blue decoration, h.: 2 1/8 (5.4); diam. of mouth: 3 5/16 (8.4)  
Gift of Cindy Elden in honor of Richard A. Born, 2004.46

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Covered Bowl*, 15th–16th century  
Glazed porcelainous stoneware with underglaze-blue, h. with cover: 1 5/8 (4.1); diam. of mouth: 3 5/16 (8.4)  
Gift of Cindy Elden in honor of Richard A. Born, 2004.47a–9

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Small Jar*, 15th–16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h.: 1 3/8 (3.5); diam. of body: 1 3/4 (4.5)  
Gift of Cindy Elden in honor of Richard A. Born, 2004.48

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Serving Dish*, 15th–16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h.: 1 7/8 (4.8); diam. of rim: 9 1/4 (23.5)  
Gift of Cindy Elden in honor of Richard A. Born, 2005.18

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Serving Dish*, 15th–16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h.: 2 1/2 (6.4); diam. of body: 9 5/8 (24.5)  
Gift of Cindy Elden in honor of Richard A. Born, 2005.19

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Footed Bowl*, late 15th–early 16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h.: 3 1/4 (8.3); diam. of mouth: 6 (15.2)  
From the Hoi-an shipwreck, Vietnam  
Gift of Brian A. Dursum, 2005.21.1

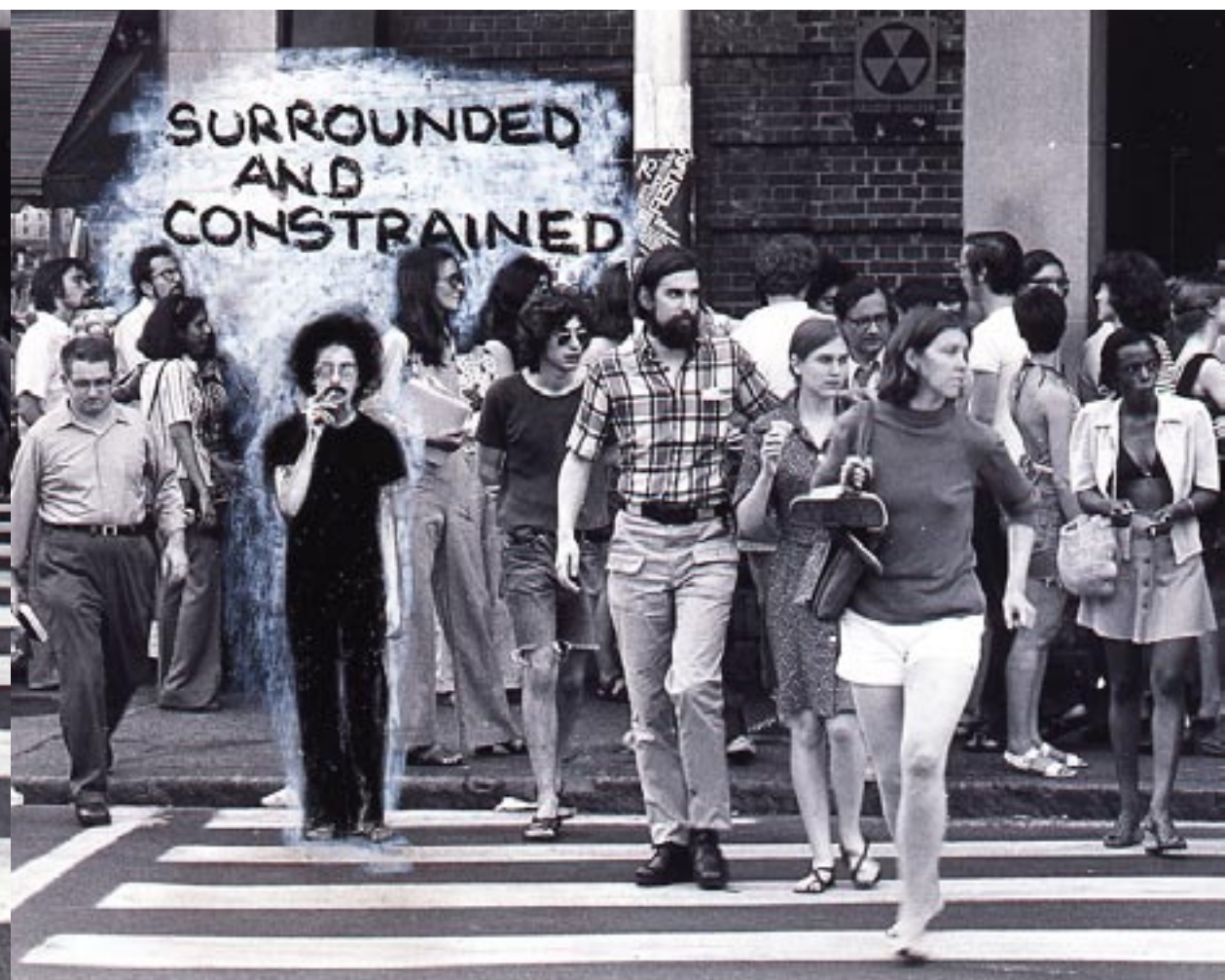
Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Covered Jar*, late 15th–early 16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h.: 4 1/2 (11.4)  
From the Hoi-an shipwreck, Vietnam  
Gift of Brian A. Dursum, 2005.21.2a–b

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Deep Dish*, late 15th–early 16th century  
Glazed porcelainous stoneware with underglaze-blue 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, 2005.21.3

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Footed Jar with Cover*, late 15th–early 16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h.: 3 3/4 (9.5)  
From the Hoi-an shipwreck, Vietnam  
Gift of Brian A. Dursum, 2005.21.4a–b

Vietnamese, Le dynasty (1428–1526 and 1533–1789)  
*Group of Five Miniature Jars*, late 15th–early 16th century  
Glazed porcelainous stoneware with underglaze-blue decoration, h. each: 7/8 (2.2)  
From the Hoi-an shipwreck, Vietnam  
Gift of Brian A. Dursum, 2005.21.5–2005.21.9





## LOANS

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.



Felix Nussbaum, *Carnival Group*, 1982.10**SHORT-TERM OUTGOING LOANS TO EXHIBITIONS:**

**EXHIBITIONS INTERNATIONAL**, New York, N.Y.  
*Light Screens: The Leaded Glass of Frank Lloyd Wright*  
 Traveled to: Museum of Arts and Design, New York, N.Y., May 10–September 2, 2001; Grand Rapids Art Museum, Grand Rapids, Mich., October 12, 2001–January 6, 2002; Allentown Art Museum, Allentown, Penn., February 21–April 28, 2002; High Museum of Art, Atlanta, Ga., June 8–September 1, 2002; Orange County Museum of Art, Newport Beach, Calif., October 5, 2002–January 5, 2003; Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C., March 14–July 20, 2003; Wichita Art Museum, Wichita, Kans., November 14, 2004–January 30, 2005

**Frank Lloyd Wright**, designer  
 American, 1867–1959  
*Window*, circa 1909  
 Original wood casing with clear and colored leaded glass and original metal hardware,  
 49 1/4 x 30 5/8 (125.6 x 77.8)  
 University Transfer, 1967.86

**Frank Lloyd Wright**, designer  
 American, 1867–1959  
*Window*, circa 1909  
 Original wood casing with clear leaded glass and original metal hardware, 33 3/4 x 35 5/8 (85.7 x 90.5)  
 University Transfer, 1967.87

Previous pages:  
 Adrian Piper, *I Am the Locus No. 1–5*(detail), 2001.126.a–b

**PALAZZO DUCALE**, Genoa, Italy  
*L'Età di Rubens, dimore, committenti e collezionisti genovesi*  
 March 20–July 11, 2004

**Giovanni Antonio deSacchi (called Il Pordenone)**  
 Italian, Venetian School, 1483/84–1539  
*Milo of Croton Attacked by Wild Beasts*, 1534–36  
 Oil on canvas, 80 1/2 x 93 3/4 (204.5 x 238.1)  
 Purchase, The Cochrane-Woods Collection, 1975.31

**THOMAS MCCORMICK GALLERY/TMG PROJECTS**, Chicago, Ill.  
*Jan Matulka: The Global Modernist*  
 Traveled to: The Montclair Art Museum, Montclair, N.J., September 18, 2004–January 16, 2005; Greenville County Museum of Art, Greenville, S.C., March 1–May 1, 2005; Lowe Art Museum, University of Miami, Coral Gables, Fla., June 18–July 24, 2005; Georgia Museum of Art, Athens, Ga., August 27–November 27, 2005; Avampato Discovery Museum, Charleston, W.V., January 14–March 19, 2006; The Butler Institute of American Art, Youngstown, OH, April 9 – June 11, 2006

**Jan Matulka**  
 American, born in the Czech Republic (then part of the Austro-Hungarian Empire), 1890–1972  
*Untitled—Czech Folktale*, 1919  
 Pencil and watercolor on wove paper,  
 24 3/4 x 18 3/4 (62.9 x 47.6)  
 Gift of the Estate of Jan Matulka, courtesy of Thomas McCormick Gallery, 2002.38

**WHITECHAPEL ART GALLERY**, London, England  
*Faces in the Crowd: Picturing Modern Life from Manet to Today*  
 December 3, 2004–March 6, 2005  
 Traveled to: Castello di Rivoli, Turin, Italy, April 6–July 10, 2005

**Adrian Piper**  
 American, born 1948  
*I am the Locus No. 1–5*, 1975  
 Oil crayon drawing on black and white photograph,  
 8 x 10 (20.3 x 25.4)  
 Purchase, Gift of Carl Rungius, by exchange, 2001.126a–e

**FELIX NUSSBAUM-HAUS**, 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 Nussbaum**  
 German, 1904–1944  
*Carnival Group (Mummenschanz)*, 1939  
 Oil on canvas, framed: 39 1/8 x 48-15/16 (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 CUMMER 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  
*A Cypress Swamp*, 1941 (negative, printed 1980)  
 Gelatin-silver print, 5 1/4 x 4 1/16 (13.4 x 10.3)  
 Gift of Arnold H. Crane, 1980.76

**Walker Evans**  
 American, 1903–1975  
*Municipal Trailer Camp (Sarasota)*, 1941 (negative, printed 1980)  
 Gelatin-silver print, 6 11/16 x 8 3/16 (17 x 20.8)  
 Gift of Arnold H. Crane, 1980.113

**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)  
The Mary and Earle Ludgin Collection, 1985.109

**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

**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 28 5/8 (218.4 x 72.7)  
The Mary and Earle Ludgin Collection, 1985.102

**THE CORCORAN GALLERY OF ART**, Washington, D.C.  
*48th Corcoran Biennial: 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



Richard Rezac, *Pine*, 2003, 2005.53

**LENNON, WEINBERG, INC.**, New York, N.Y.  
*H.C. Westermann: Woman, "the sweetest flower"*  
May 5–June 11, 2005

**H.C. Westermann**  
American, 1922–1981  
*Good Morning*, 1973  
Ink and watercolor on paper, 8 x 5 (20.3 x 12.7)  
The H.C. Westermann Study Collection, Gift of the  
Estate of Joanna Beall Westermann, 2002.173

**H.C. Westermann**  
American, 1922–1981  
*Happy Valentines Dearest One*, 1981  
Ink and watercolor on paper,  
9 1/4 x 12 1/4 (23.5 x 31.1)  
The H.C. Westermann Study Collection, Gift of the  
Estate of Joanna Beall Westermann, 2002.193

**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*, 1966  
Oil on canvas, 89 1/4 x 68 (226.7 x 173.7)  
Purchase, Anonymous Gift, 1996.60

**SMITH COLLEGE MUSEUM OF ART**, Northampton,  
Mass.  
*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

**Suellen Rocca**  
American, born 1943  
*Game*, 1966–1967  
Oil on canvas, 72 x 68 (182.9 x 172.7)  
Gift of Ruth Horwich, 1997.19

**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 38 (121.9 x 96.5)  
The George Veronda Collection, 1996.36

**LONG-TERM OUTGOING LOANS TO  
PERMANENT COLLECTIONS:**

**THE FRANK LLOYD WRIGHT PRESERVATION TRUST**,  
Oak Park, Ill.  
On loan since January 14, 1980

**George Mann Niedecken**, designer,  
in association with Frank Lloyd Wright  
American, 1878–1945  
*Arm Chair Rocker*, circa 1909  
Oak with (replacement) upholstered slip seat,  
38 3/4 x 31 3/8 x 34 (98.4 x 79.7 x 86.4)  
University Transfer, 1967.56

**Frank Lloyd Wright**, designer  
American, 1867–1959  
*Dining Table Side Chair*, 1907–1910  
Oak with (replacement) leather slip seat,  
52 1/2 x 18 x 19 1/4 (133.3 x 45.7 x 48.9)  
University Transfer, 1967.82

**THE METROPOLITAN MUSEUM OF ART**,  
New York, N.Y.  
On loan since September 28, 1982

**Frank Lloyd Wright**, designer  
American, 1867–1959  
*Sofa*, circa 1909  
Oak and oak veneer with (replacement) upholstery,  
23 3/4 x 94-3/8 x 38 1/4 (60.3 x 239.7 x 97.2)  
University Transfer, 1967.72



## EXHIBITIONS

The exhibitions on the following pages opened at the Smart between July 1, 2004, and June 30, 2006.

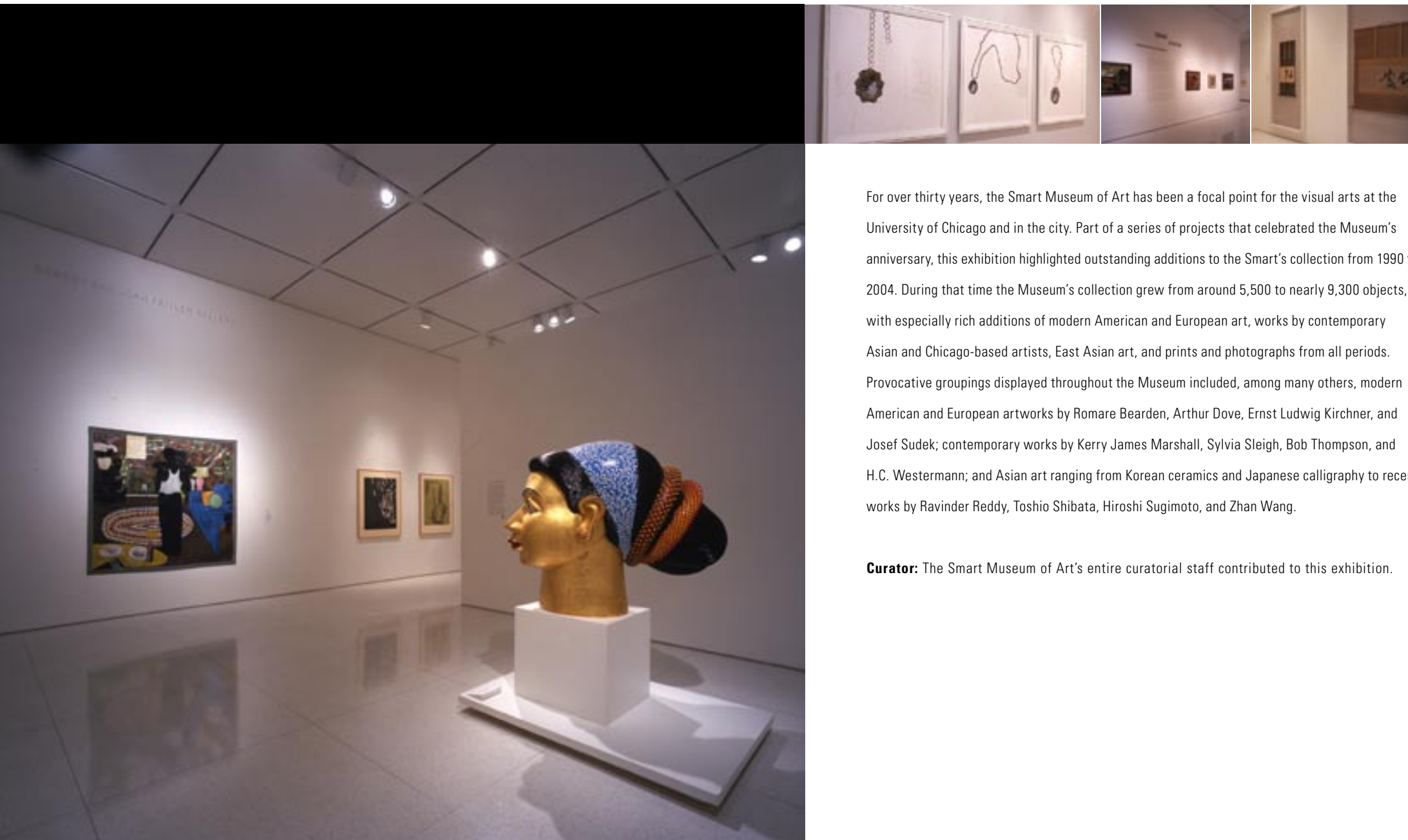
*Smart Museum exhibitions and related programs are generously supported by the Smart Family Foundation; the Andrew W. Mellon Foundation; Tom and Janis McCormick and the Kanter Family Foundation; Nuveen Investments; the Rhoades Foundation; the Eloise W. Martin Fund; the Office of the Provost and the Visiting Committee on the Visual Arts, University of Chicago; and the Friends of the Smart Museum. Additional support for individual exhibitions is listed below.*

*This exhibition's catalogue was made possible by generous support from Arthur and Jane Mason.*

## SMART COLLECTING: A THIRTIETH ANNIVERSARY CELEBRATION

JULY 8–SEPTEMBER 5, 2004

*RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY, ELISABETH AND WILLIAM M. LANDES GALLERY, ARTS OF ASIA GALLERY, JOAN AND ROBERT FEITLER GALLERY, AND JOEL AND CAROLE BERNSTEIN GALLERY*

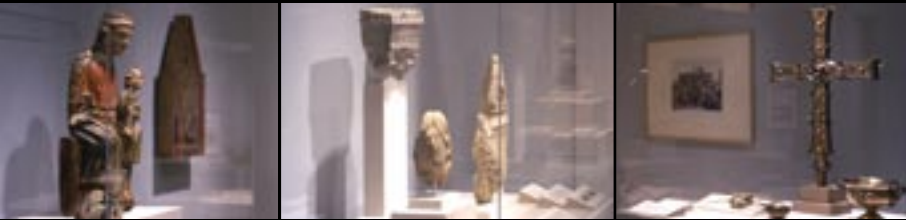


For over thirty years, the Smart Museum of Art has been a focal point for the visual arts at the University of Chicago and in the city. Part of a series of projects that celebrated the Museum's anniversary, this exhibition highlighted outstanding additions to the Smart's collection from 1990 to 2004. 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.

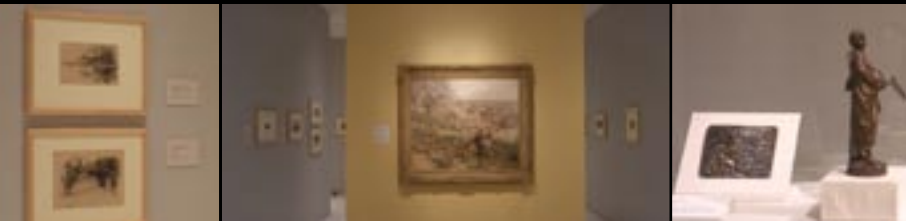
MEDIEVAL ART AND MEDIEVALISMS

SEPTEMBER 7, 2004–JANUARY 2, 2005 | ART BEFORE 1900 GALLERY



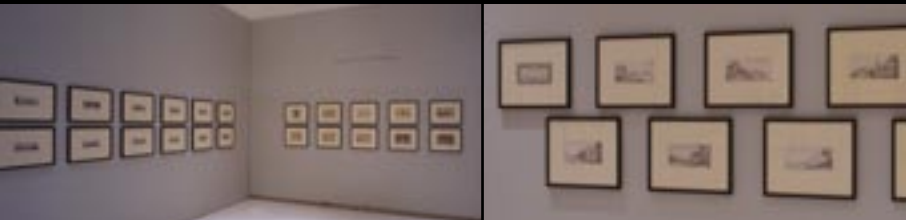
SHEPHERDS AND PLOWHANDS:  
WORK AND LEISURE IN THE NINETEENTH CENTURY

JANUARY 18–APRIL 24, 2005 | ART BEFORE 1900 GALLERY



JACQUES CALLOT AND THE ETCHED SERIES

FEBRUARY 8–APRIL 3, 2005 | JOEL AND CAROLE BERNSTEIN 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.*

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.*

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.*

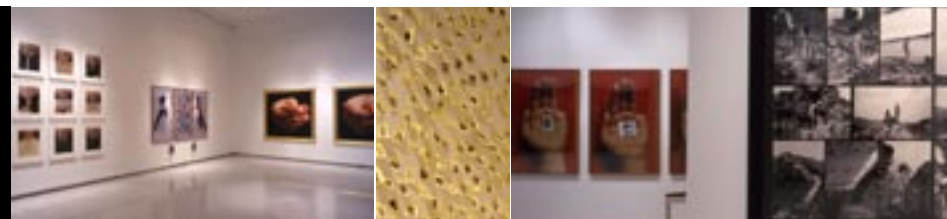


*This exhibition and related programs were generously supported in part by the Smart Family Foundation, the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, the E. Rhodes and Leona B. Carpenter Foundation, the Henry Luce Foundation, the W.L.S. Spencer Foundation, Jeffrey A. and Marjorie G. Rosen, Marilyn Alsdorf, the American Center Foundation, the Elizabeth F. Cheney 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 Rosenkranz Charitable Foundation, the Illinois Humanities Council, Jane K. Lombard, the Shelley & Donald Rubin Foundation, Inc., Dorie Sternberg, Sarina Tang, Mrs. Catherine G. Curran, Joy of Giving Something, Inc., Jennifer McSweeney and Peter Reuss, and Jeanne Greenberg Rohatyn.*

## BETWEEN PAST AND FUTURE: NEW PHOTOGRAPHY AND VIDEO FROM CHINA

OCTOBER 2, 2004–JANUARY 16, 2005

*RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY, JOAN AND ROBERT FEITLER GALLERY, AND JOEL AND CAROLE BERNSTEIN GALLERY*



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*.

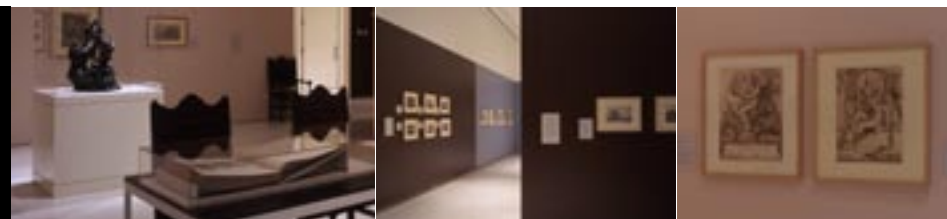
**Tour Dates:** International Center of Photography, New York, and Asia Society, New York, June 11–September 5, 2004; Seattle Art Museum, Seattle, Washington, February 10–May 15, 2005; Victoria and Albert Museum, London, United Kingdom, September 12, 2005–January 15, 2006; Haus der Kulturen der Welt, Berlin, Germany, March 23–May 21, 2006; Santa Barbara Museum of Art, Santa Barbara, California, June 24–September 17, 2006; Nasher Museum of Art, Duke University, Durham, North Carolina, October 19, 2006–February 18, 2007.

## PAPER MUSEUMS: THE REPRODUCTIVE PRINT IN EUROPE, 1500–1800

FEBRUARY 3–MAY 15, 2005

RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY

*This exhibition and related programs are generously supported in part by the Andrew W. Mellon Foundation, the Samuel H. Kress Foundation, the Rhoades Foundation, and the Adelyn Russell Bogert Endowment Fund of the Franke Institute for the Humanities, University of Chicago.*



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*.

**Tour Dates:** Grey Art Gallery, New York University, New York, September 13–December 3, 2005.



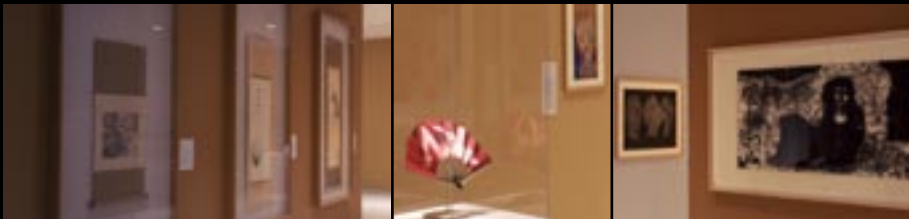
OBJECTS OF HISTORY:  
THE BOONE COLLECTION OF JAPANESE ART

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



QUIET REVOLUTIONS:  
MODERNIZING TRADITIONAL ART IN EAST ASIA

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



SYNCOPTION: ANDRÉ LHOTE, LOUIS MARCOUSSIS,  
AND THE CUBIST PRINT

JUNE 18–SEPTEMBER 11, 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 to 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*.

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*.

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*.

## CENTERS AND EDGES: MODERN CERAMIC DESIGN AND SCULPTURE, 1880–1980

JUNE 2–SEPTEMBER 18, 2005

RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY

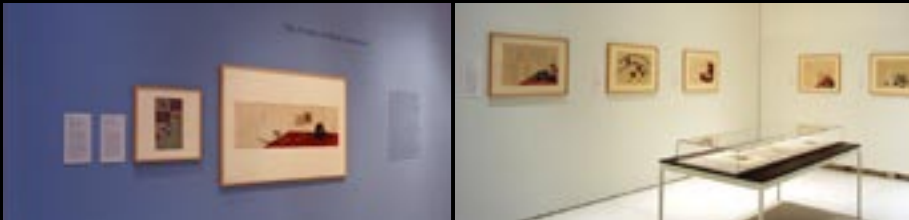


Humble in origin, clay is one of the oldest and most enduring of all artistic mediums. Starting in the late nineteenth century, American and European artists—inspired by non-Western traditions and framed by the context of social reform—reimagined the potential of this simple material. Over the next 100 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*.

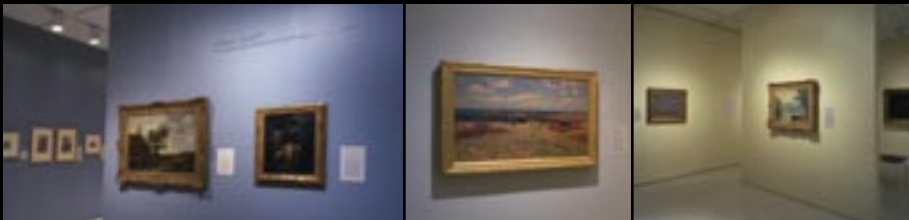
THE POETRY OF SHIJO SURIMONO

SEPTEMBER 17–DECEMBER 11, 2005 | JOEL AND CAROLE BERNSTEIN GALLERY



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

NOVEMBER 22, 2005–APRIL 23, 2006 | ART BEFORE 1900 GALLERY



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

DECEMBER 17, 2005–MARCH 12, 2006 | 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*.

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*.

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*.

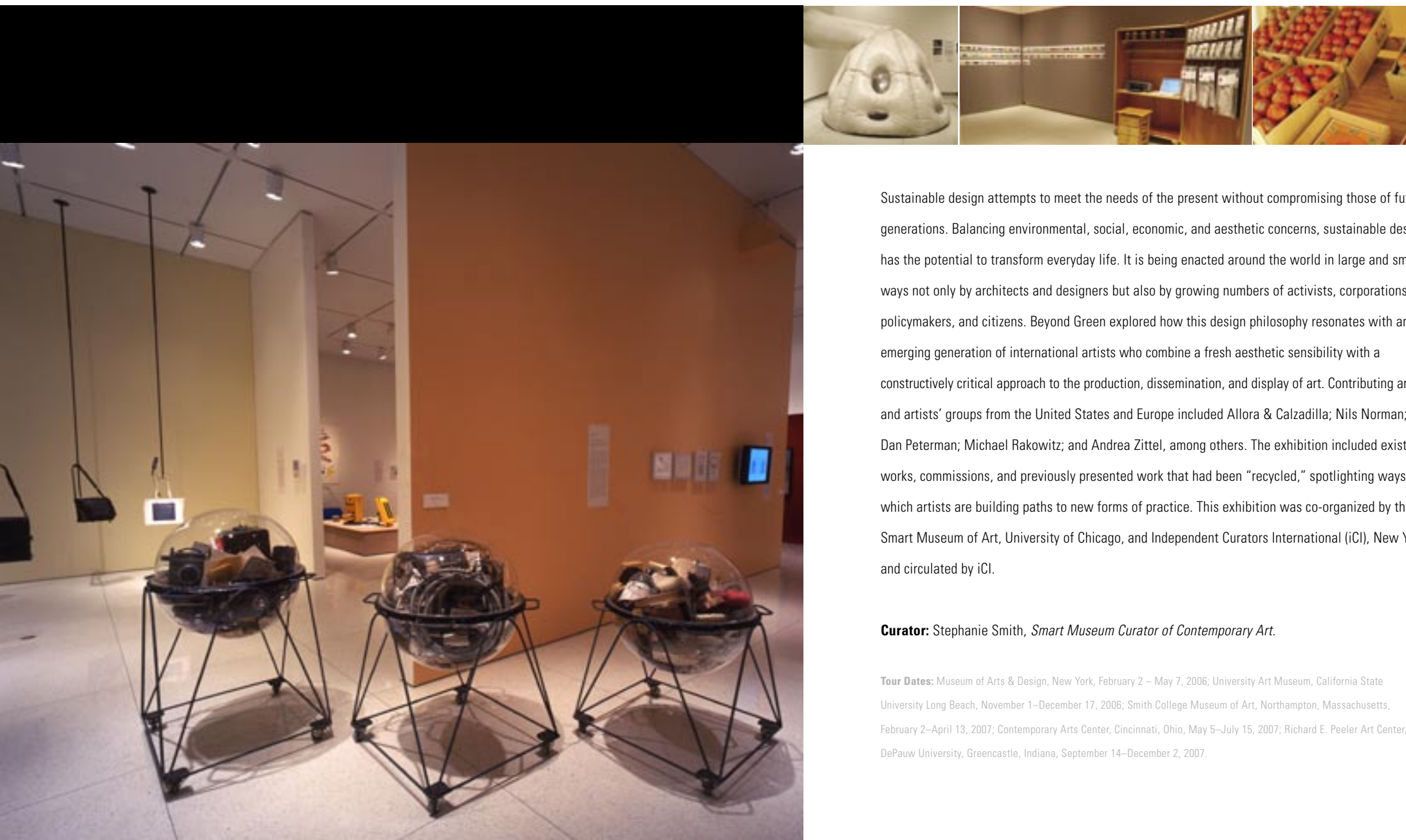


*This exhibition and accompanying catalogue were made possible in part by the Smart Family Foundation, the Horace W. Goldsmith Foundation, the Richard H. Driehaus Foundation, and iCI Exhibition Partners Kenneth S. Kuchin and F. Bruce Anderson, and Gerrit and Sydnie Lansing. Additional support was provided by the Arts Planning Council, the Environmental Studies Program, and the Green Campus Initiative, University of Chicago. Related programs in Chicago were made possible with additional support from the Chicago Architecture Foundation.*

## BEYOND GREEN: TOWARD A SUSTAINABLE ART

OCTOBER 6, 2005–JANUARY 15, 2006

**RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY  
AND JOAN AND ROBERT FEITLER GALLERY**



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.*

**Tour Dates:** Museum of Arts & Design, New York, February 2 – May 7, 2006; University Art Museum, California State University Long Beach, November 1–December 17, 2006; Smith College Museum of Art, Northampton, Massachusetts, February 2–April 13, 2007; Contemporary Arts Center, Cincinnati, Ohio, May 5–July 15, 2007; Richard E. Peeler Art Center, DePauw University, Greencastle, Indiana, September 14–December 2, 2007.

## ONE/MANY: WESTERN AMERICAN SURVEY PHOTOGRAPHS BY BELL AND O’SULLIVAN

FEBRUARY 2–MAY 7, 2006

*RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY*

The exhibition, catalogue, and related programs were generously supported in part by the Smart Family Foundation, the Andrew W. Mellon Foundation, the Rhoades Foundation, the Elizabeth F. Cheney Foundation, and the Franke Institute for the Humanities, University of Chicago. Lead corporate sponsorship was generously provided by LaSalle Bank.



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*.

GRAPHIKÉ: WRITING/DRAWING IN THE ANCIENT WORLD

MARCH 18–JUNE 11, 2006 | JOEL AND CAROLE BERNSTEIN GALLERY



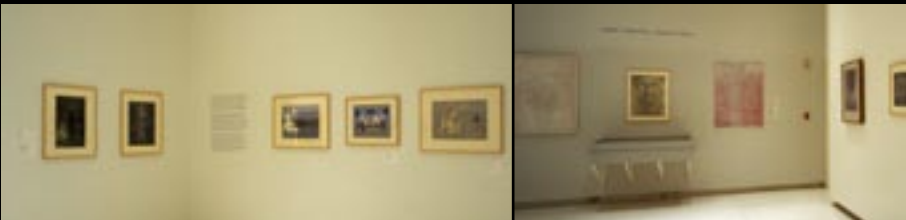
REVISIONS: MODERNIST SCULPTURES BY RODIN, LIPCHITZ, AND MOORE

MAY 9–NOVEMBER 5, 2006 | ART BEFORE 1900 GALLERY



MARK TURBYFILL: WORKS ON PAPER

JUNE 17–SEPTEMBER 10, 2006 | JOEL AND CAROLE BERNSTEIN GALLERY



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*.

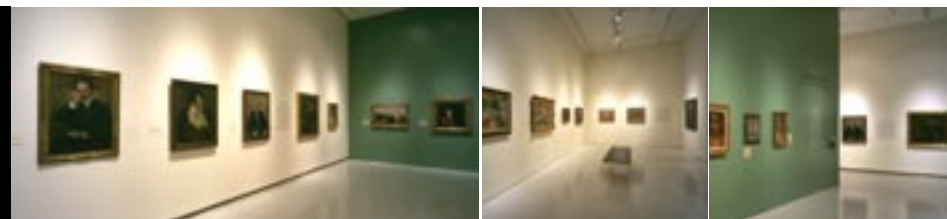
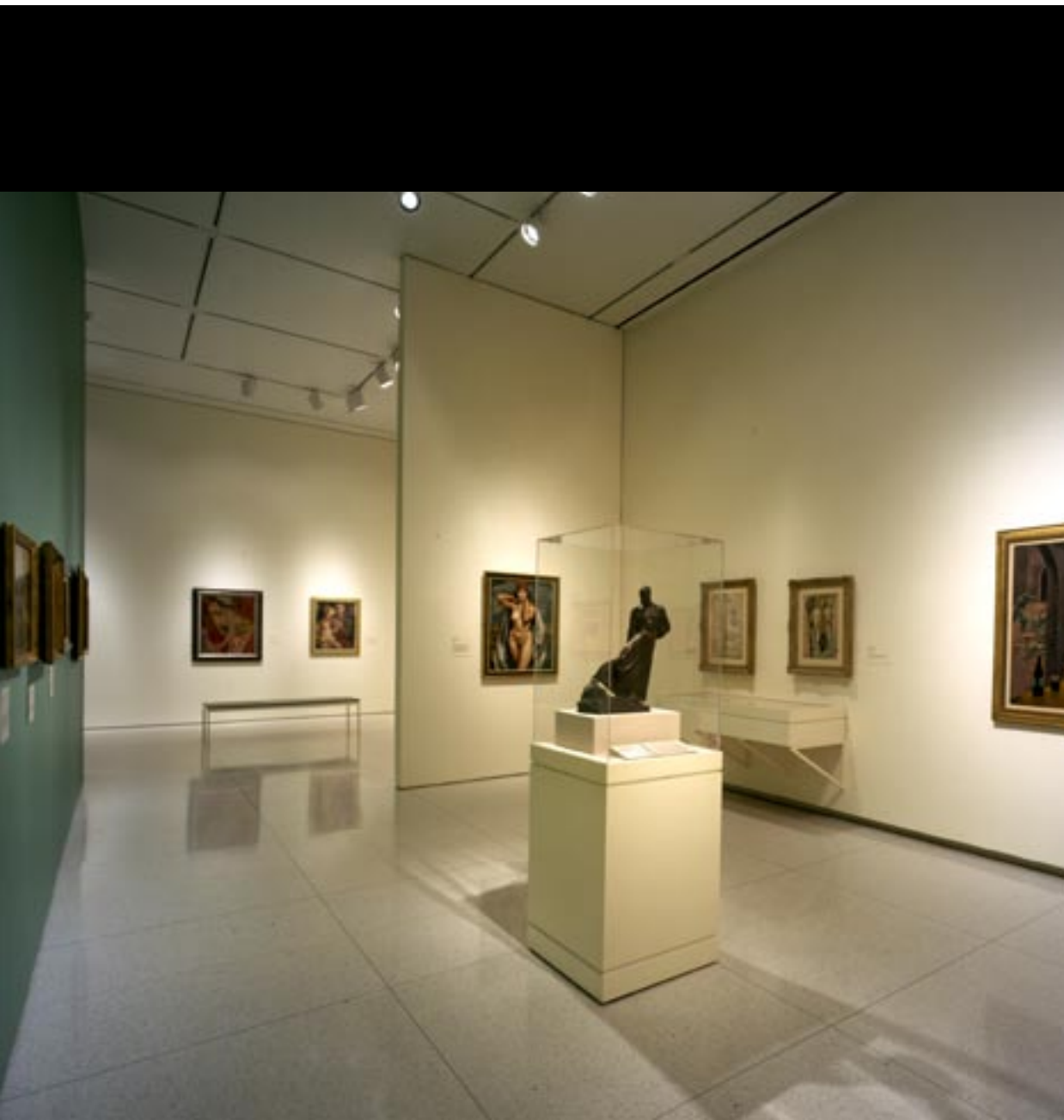


## THE COLORS OF IDENTITY: POLISH ART AT HOME AND ABROAD, 1890–1939

MAY 25 – SEPTEMBER 17, 2006

RICHARD AND MARY L. GRAY SPECIAL EXHIBITION GALLERY

*The exhibition was organized by the Smart Museum of Art and featured selections from the collection of Tom Podl, Sammamish, Washington. The exhibition and related programs were supported in part by LOT Polish Airlines and the Center for East European and Russian/Eurasian Studies, University of Chicago.*



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*.



## PUBLICATIONS

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.





**BETWEEN PAST AND FUTURE:  
NEW PHOTOGRAPHY AND VIDEO FROM CHINA**

Wu Hung and Christopher Phillips  
232 pages, 75 color plates, 40 halftone illustrations  
Design by Froeter Design Co.  
2004, ISBN: 0-935573-39-9 | Cloth \$40.00  
*Co-published by the Smart Museum of Art, the International Center of Photography, and Steidl Publishers. Distributed in North America by the University of Chicago Press; by Thames & Hudson in all other territories*



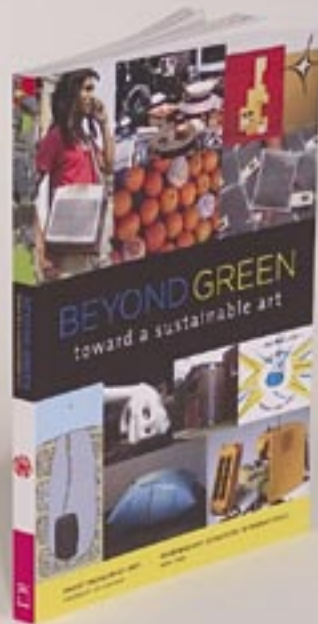
The massive political, economic, and social changes China has undergone during the past decade have dramatically altered its cultural landscape. This catalogue offers a comprehensive look at the body of photographic art produced during this period.

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 Corrin, and Stephanie Smith. This catalogue is a valuable resource for students of art and cultural history and anyone interested in contemporary Asian art.



### BEYOND GREEN: TOWARD A SUSTAINABLE ART

Stephanie Smith and Victor Margolin, with a Foreword by Anthony Hirschel and Judith Olch Richards, and artist interviews by Stephanie Smith  
160 pages, illustrated in color throughout  
Design by JNL Graphic Design, Chicago  
2005, ISBN: 0-935573-42-9 | Paper \$25.00



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.

### ONE/MANY: WESTERN AMERICAN SURVEY PHOTOGRAPHS BY BELL AND O'SULLIVAN

Joel Snyder, with a contribution by Josh Ellenbogen  
120 pages, 70 four-color illustrations  
Design by Joan Sommers Design, Chicago  
2006, ISBN: 0-935573-43-7 | Paper \$28.00



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

2005, ISBN: 0-935573-40-2 | Paper \$24.00



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.

**SMART COLLECTING: ACQUISITIONS 1990–2004,  
CELEBRATING THE THIRTIETH ANNIVERSARY OF THE DAVID  
AND ALFRED SMART MUSEUM OF ART**

Kimerly Rorschach, with contributions from Smart Museum staff

224 pages, 128 color plates

Design by Joan Sommers Design, Chicago

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



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  
freely, 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 to be all bottled  
up in everyday life. Forget about  
all their troubles for some  
time. Just try to relax.



## EDUCATION PROGRAMS

Smart Museum education programs are made possible by the National Endowment for the Arts, the Polk Bros. Foundation, the Lloyd A. Fry Foundation, the Chicago Community Foundation, and Kraft Foods. Family programs are supported by Target Stores. Support for individual programs is listed below.



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 Rhoades 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 Past and Future: New Photography and Video from China* (see pages 54–55) co-curated by Wu Hung, the Harrie A. Vanderstapen 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

MELLON EXHIBITIONS	
2004–2005	<i>Paper Museums: The Reproductive Print in Europe, 1500–1800</i>
2005–2006	<i>One/Many: Western American Survey Photographs by Bell and O’Sullivan</i>
	<i>GRAPHIKÉ: Writing/Drawing in the Ancient World</i>

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



KRIS IMANTS ERCUMS

A doctoral candidate in the Department of Art History, Kris Imants Ercums first became a curatorial intern at the Smart in 1997 while completing a masters in

General Studies at the University of Chicago. In 1998, he entered the Art History program and began to work with the Smart’s curators and Professor Wu Hung to develop a documentation section for the groundbreaking exhibition *Transience: Chinese Experimental Art at the End of the Twentieth Century*; Kris’s knowledge of East Asian art, his commitment to the Smart, and his contagious intellect, curiosity, and personality, have made him a key member of the curatorial team. He has organized seven exhibitions at the Smart, including *Visual Mantras: Meditative Traditions in Japanese Buddhist Art*

in conjunction with *Hiroshi Sugimoto: Sea of Buddha* (2004) and *Quiet Revolutions: Modernizing Traditional Art in East Asia* (2005); curated more than ten thematic rotations of Chinese and Japanese paintings from the permanent collection in the Arts of Asia Gallery; published articles and object entries in several Smart publications; assisted with visiting artists, scholars, and collectors; presented public talks as part of exhibition programs; and worked closely with the education staff to train docents and develop educational materials.

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*.

CURRICULAR USES OF THE SMART

	2004–2005	2005–2006
Number of courses that used the Smart as a resource	16	19
Number of course sections	29	27
Number of visits to the museum	56	36

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.



“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

Other Humanities Courses

Other Humanities courses also make use of the Smart’s collections, exhibitions, and resources within their curriculum. In these and other courses, students often research collection artworks, consider Smart Museum exhibitions, observe programs, or interview staff as part of course assignments. Students in courses such as *1900 in the Smart Museum*, taught by art historian Martha Ward, study works in the Museum’s collection on a weekly basis. In other courses, such as Robert Goodin’s *Arts Education* course, faculty invite Smart staff to lead select classroom discussions. The East Asian collection is an essential resource to faculty and students in Art History and East Asian studies, who meet periodically at the Smart to study ceramic wares, scrolls, prints, bronzes, oracle bones, and other materials. For students interested in photography, the opportunity to study

photographic prints first-hand enhances their understanding of the medium and of its history.

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 provides University of Chicago students with a range of in-depth extracurricular opportunities to learn about art and professional museum practices. Each year over 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

SAMPLE CURRICULAR USES OF THE SMART

- Annika Fisher, Michelle McCormick, Nell Andrew – *Art History 101: Introduction to Art*
- Dianna Frid, Paula Henderson – *Visual Language I*
- Herbert George – *Sculpture I*
- Robert Goodin – *Arts Education*
- James Ketelaar and Hans Thomsen – *Objects of Japanese History: The Boone 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 Rimmel – *The History of American Art*
- Joel Schwab – *third-year residency seminars, Pritzker 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 Zorach – *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.

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 2004–2006, select internships were supported by the Master of Arts Program in the Humanities and the University Community Service Center’s SummerLinks program. Docent internships were also supported in part by general operating and education program grants from the John D. and Catherine T. MacArthur Foundation, the Polk Bros. Foundation, the Chicago Community Foundation, and Kraft Foods.*

**Docent interns** lead gallery tours for adults and college-level visitors, as well as individually tailored visits for local schoolchildren, youth groups, and families. Annually, docents also serve as gallery teachers and mentors for more than 3,000 local children involved in the

Museum’s nationally recognized programs for local schools. Docent interns learn about the public education system through sustained contact with teachers and principals at participating schools—the majority of which are located in the neighborhoods surrounding the University on Chicago’s mid-South Side.

Tours led by docents

*(not including multisession school programs and family programs)*

2004–2005: 164

2005–2006: 147

**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.

STUDENT INTERNSHIP PROGRAM

	2004–2005	2005–2006
student docents	29	29
curatorial interns	5	5
education interns	4	5
publication interns	1	1
business office interns	4	3
external relations interns	2	3
undergraduates	31	37
graduates	14	9

**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



**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.

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.*

**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.

**ART IN FOCUS**

**Grades: 3 and 4**

*Sessions per classroom: 10*  
**2004–2005**  
students served: **418**, classrooms served: **15**  
**2005–2006**  
students served: **407**, classrooms served: **14**

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.*

**smART EXPLORERS**

**Grade: 5**

*Sessions per classroom: 15*  
**2004–2005**  
students served: **366**, classrooms served: **13**  
**2005–2006**  
students served: **328**, classrooms served: **13**

The cornerstone of the Museum’s school programs since 2000, smART Explorers serves students in grade five and is co-taught by the Museum’s student docents in partnership with schoolteachers. The six-unit program involves multiple classroom sessions complemented by visits to the Museum, enabling students to familiarize themselves with a museum setting while exploring a variety of ways to look at, talk about, and think about art. Classroom and gallery discussions, drawing and writing activi-

ACADEMIC DEPARTMENTS AND COMMITTEES REPRESENTED BY INTERNS IN 2004–2006	
Anthropology	Human Development
Art History	Interdisciplinary Studies in the Humanities
Biological Sciences	International Studies
Cinema and Media Studies	Law, Letters, and Society
Classics	Master of Arts Program in the Humanities
Committee on Social Thought	Math
Committee on the Visual Arts	MD/PhD
Divinity School	Philosophy
East Asian Languages and Civilizations	Political Science
Economics	Public Policy
English	Romance Languages and Civilizations
History	Social Service Administration



PARTNER SCHOOLS		
	2004-2005	2005-2006
Beasley	◆	◆
Bret Harte	◆	
Chicago Mennonite Learning Center	◆	◆
Claremont		◆
Daley	◆	
Dett	◆	
Donoghue		◆
Dumas	◆	◆
Dyett	◆	
Gage Park	◆	◆
Gallistel	◆	
Hyde Park Career Academy	◆	◆
Locke	◆	
Murray	◆	◆
Niños Héroes	◆	◆
North Kenwood/Oakland	◆	◆
Oglesby	◆	◆
Pershing	◆	
Ray	◆	◆
Sawyer	◆	◆
Wadsworth	◆	◆
U of C Laboratory Schools	◆	◆

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 an artwork at the Museum and display their own work for classmates and family members. In 2005–2006, with support from the National Endowment for the Arts, the Museum commis-

sioned education researcher Gail Burnaford, PhD, a faculty member at Florida Atlantic University, to study the teaching strategies used within the program and to examine how they relate to methods used by teachers in the same classrooms outside of the context of the program. The evaluation report elucidates ways in which teachers are integrating smART Explorers within the broader literacy curriculum and what the Smart can do to further support teachers and docents.

*smART Explorers was generously funded by the National Endowment for the Arts and Kraft Foods. In 2004–2005, a generous grant for general operations from the John D. and Catherine T. MacArthur Foundation also helped support the program.*

ART IN THE MAKING

**Grade: 6**  
*Sessions per classroom: 10*  
**2004–2005**  
students served: **110**, classrooms served: **4**

First implemented in 2003–2004, Art in the Making helps sixth-grade students build on their previous knowledge of the visual arts. The program allows them to interpret and explore at deeper levels the works in the Museum’s collection and exhibitions. Students work under the guidance of their teachers, Smart staff, and a practicing artist to create their own related 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

**Grades: K–12 (2004–2005), 9–12 (2005–2006)**  
**2004–2005**  
teachers served: **7**, students served: **185**, classrooms served: **6**, schools served: **7**  
**2005–2006**  
teachers served: **10**, students served: **175**, classrooms served: **7**, schools served: **1**

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*



*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:**

<b>2004–2005:</b>	1,477
<b>2005–2006:</b>	2,107

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.



## PUBLIC PROGRAMS

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.

10/2/04 and 10/3/04 Symposium:  
“Intersections: Experimental Chinese  
Photography, Video, and Film”

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 Purtle (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.





**11/16/04 MCA Curator Tour**  
**12/5/04 Gallery Talk in English and Mandarin**

Led by Mia Liu, a University of Chicago graduate student studying Chinese film and art.

**1/13/05 Gallery Teach-in: China Today**  
 William L. Parish, Professor and Chair of the Department of Sociology at the University of Chicago, discussed the changing notions of the body, gender, and sexuality in China.

**SHEPHERDS AND PLOWHANDS: WORK AND LEISURE IN THE NINETEENTH CENTURY**  
**1/30 and 3/6/05 Public Exhibition Tours**  
 Led by University of Chicago student docents.

**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.

**4/23/05 Curator Tour**  
 Led by exhibition curator Anne Leonard, Smart Museum Mellon Curator.

**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 Printmaker as Copyist and Innovator"**  
 Led by a University of Chicago student docent.

**4/21/04 Gallery Teach-in**  
 Led by Lia Markey and Dawna Schuld, University of Chicago graduate students studying art history and essay contributors to the exhibition's catalogue.

**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.

**OBJECTS OF HISTORY: THE BOONE COLLECTION OF JAPANESE ART**  
**4/17 and 5/29/05 Public Tours: "Highlights of Japanese Art and Material Culture"**  
 Led by University of Chicago student docents.

**QUIET REVOLUTIONS: MODERNIZING TRADITIONAL ART IN EAST ASIA**  
**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 Ercums, 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 Curator Tour**  
 Smart Museum Senior Curator Richard A. Born led a lively tour of the exhibition, discussing the interface between individual studio pottery and the functional design of industrial ceramic production.

**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 Pierce of the architecture firm Farr 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 McGaffey and Temporary Services

As part of the Smart Museum’s Artists Talks Series, exhibiting artists Brennan McGaffey 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 Raaf, a Chicago-based sculptor and photographer and Professor of Photography at Columbia College. Chicago Green Drinks is produced by the Foresight Design Initiative ([www.chicago-greendrinks.org](http://www.chicago-greendrinks.org)).



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

#### 1/12/06 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 BY BELL AND O’SULLIVAN

#### 2/2/06 Opening Reception and Talk

Joel Synder, 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.

### 4/7/06 Lecture: “From Survey to Style: Western American Survey Photographs and the New Topographics”

Britt Salvesen, Curator at the Center for Creative Photography at the University of Arizona and a specialist in nineteenth-century photography, discussed the relationship between the early American landscape photography on view in *One/Many* and the New Topographics work that emerged a century later.

### 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 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.

### WHOSE 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.

**GRAPHIKÉ: WRITING/DRAWING IN THE ANCIENT WORLD**

**4/23/06 Curator Tour: “Art and the Written Word”**

Visitors examined the relationship between texts and objects during this special joint tour of the Smart and Oriental Institute museums. The afternoon began at the Smart, with the Greco-Roman objects in the exhibition *GRAPHIKÉ*. Richard Neer, Chair of the Art History Department at the University of Chicago and co-curator of the exhibition, discussed the ways in which words were incorporated into the artistic design of several selected works from antiquity. The tour continued with the rich collection on view in the Oriental Institute’s Joseph and Mary Grimshaw Egyptian Gallery. Emily Teeter, gallery curator, revealed the special connection between art and writing in ancient Egypt, with comparative examples 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 their 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.

**LUNCHTIME 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 artist Kerry James Marshall.

**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.

**2/9/05**

Phil Lee, Smart Museum curatorial intern, led a conversation on Tony Oursler’s multi-media sculpture *Blob*.

**3/9/05**

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 Otakar Nejedly and his exotic and colorful 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 audiences 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 collection 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.



**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*.

**2/25/05 and 2/17/06 Student Art Shows**

The fifth and sixth annual SMAC–curated 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 Soundscapes**

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.



## CONTRIBUTOR & MEMBER PROGRAMS

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*.

**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.

**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.

**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.





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STATEMENT OF OPERATIONS

STATEMENT OF OPERATIONS

(unaudited) from July 1, 2004 through June 30, 2005

Revenues	Fiscal Year 2005
Foundation grants	878,914
Government grants	71,500
Corporate grants	10,000
Individual contributions	537,614
Endowment distributions	431,661
Earned income	183,514
University allocation for direct expenses	366,437
University allocation for physical plant expense	425,000
Carryover from prior year	315,494
Total operating revenue	3,220,134
Expenses	
Exhibitions and collections	1,192,576
Education	211,696
Development and public relations	392,775
Earned income expense	159,656
General operating expenses	210,883
Operations and maintenance of physical plant	425,000
Project funds reserved for future project budgets	308,854
Carryover to future years	318,694
Total operating expenses	3,220,134
Net operating results	0

STATEMENT OF OPERATIONS

(unaudited) from July 1, 2005 through June 30, 2006

Revenues	Fiscal Year 2006
Foundation grants	467,618
Government grants	140,005
Corporate grants	29,354
Individual contributions	364,199
Endowment distributions	422,546
Earned income	276,402
University allocation for direct expenses	459,464
University allocation for physical plant expense	425,000
Carryover from prior year	318,694
Total operating revenue	2,903,282
Expenses	
Exhibitions and collections	728,568
Education	377,660
Development and public relations	369,553
Earned income expense	206,514
General operating expenses	249,226
Operations and maintenance of physical plant	425,000
Project funds reserved for future project budgets	271,793
Carryover to future years	274,967
Total operating expenses	2,903,282
Net operating results	0



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