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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As the chair of the Smart Museum of Art’s Board of Governors since 2007, I am pleased to express my satisfaction at the many successes enjoyed by the Museum in the last two years outlined in the Director’s report that follows.

First, however, I must acknowledge Richard Gray, now our chairman emeritus, for his fifteen years of leadership; the Museum took great strides during his tenure. On behalf of all of his colleagues on the board, I want to extend our thanks and admiration for his service.

The Smart Museum is a distinguished and integral part of the University of Chicago and a vital participant in Chicago’s cultural scene, presenting exhibitions and programs of profound interest and intellectual rigor. At the same time, the Museum, aided by our dedicated student docents, provides outstanding programs for teachers and students in the Chicago Public Schools. I want to express particular gratitude to long-time board member and alumnus Michael Wyatt and his wife, Audrey, both natives of Chicago’s South Side, who in 2007 provided a substantial endowment to assist in sustaining this work with the schools and to help to provide the training of University of Chicago students involved with them. I also want to acknowledge the great generosity of Gerald Ratner, who provided one of the largest gifts in the Smart’s history to endow the Museum’s reception hall in memory of his late wife Eunice.

Thanks to the generosity of our board members and all of the Museum’s supporters, the Smart Museum has continued to flourish. It is an honor to serve as the chairman of the board of this vibrant institution, and a pleasure to work with its staff, University faculty and administrators, and all those who care about the visual arts at the University of Chicago and throughout our great city.

Robert Feitler
Chairman, Board of Governors
The two years under review in this Bulletin represent a period of remarkable achievement for the Smart Museum of Art.

Our successes build upon a sterling tradition of distinctive contributions to the study of the visual arts, informed by the rich intellectual community of the University of Chicago. We are deeply grateful to our supporters, and to the faculty, students, and administrators at the University, whose myriad contributions enable our programs to flourish.

The exhibition Looking and Listening in Nineteenth Century France is a prime example of just what can be achieved when the Museum draws fully upon the resources of the University and our own collection. The exhibition presented an entirely new approach to the material and provided students the opportunity to publish their research alongside more experienced scholars in the exhibition catalogue. Looking and Listening also provided a case study for The Academic Muse conference convened and hosted by the Smart Museum. The conference brought together—for the first time—academic coordinators and curators from university museums across the country in order to share models of successful museum-academic collaborations.

Other characteristic examples of our activities abound. In early 2008, Adaptation brought attention to the achievements of four leading video artists whose work responds to stimuli in other media. It was the first exhibition devoted entirely to time-based media ever mounted by the Smart, and one that provided a platform for fascinating programs across a range of disciplines. Having afforded us our first chance to experiment with an interactive online catalogue, it is now traveling nationally. Living Modern made clear just how rich the Museum’s resources in German and central European art of the early twentieth century are, while Majestic Nature/Golden History showed off new strength in German art of the nineteenth century, thanks in part to generous gifts from alumnus Stephen Crawford and his wife, Elizabeth. Idol Anxiety, organized by a former University of Chicago graduate student, drew upon collection resources at the Smart, the Oriental Institute, and other collections in Chicago in order to explore a fundamental theme in Western cultural history.

As has often been the case for our contemporary art projects, the Smart Museum’s 2005 exhibition Beyond Green: Toward a Sustainable Art offered a prescient and penetrating response to a theme that has since been widely embraced across the art world. It has been presented at ten subsequent venues around the country since its debut at the Smart.

Collaborations with colleagues at other institutions have long characterized our work. In 2007, we participated in the city-wide, year-long celebration of the Silk Road in Chicago with our presentation of the exhibition Cosmophilia: Islamic Art from the David Collection, Copenhagen. We were pleased to share a related scholarly symposium with the Art Institute of Chicago. Our Henry Darger project allowed us to collaborate for the first time with Intuit: the Center for Outsider Art, while Seeing the City: Sloan’s New York offered the opportunity to participate in the Terra Foundation’s year-long celebration of American art in Chicago.

At the same time, we worked closely on programs with a wide variety of partners in the city, including our neighbors at Court Theatre, the Chicago Architecture Foundation, the Snow City Arts Foundation, the Goethe-Institut Chicago, Doc Films, and the Neighborhood Writing Alliance. We continued our partnership with the Blackstone branch of the Chicago Public Library and then expanded it to the Bessie Coleman branch as well. Our student docent program, a national model, was further refined in the last two years, and our school programs now include a studio component presented at the Hyde Park Art Center.

Our collections have grown as well, with particularly important acquisitions including a ten-panel Korean screen painting; George Minne’s Kneeling Youth, his best-known sculpture; Eve Sussman & The Rufus Corporation’s Tempelhof Tks 5 & 7, the first video work to enter our collection; and H. C. Westermann’s Burning House, a sculpture of singular importance that caps our extensive collection of the artist’s work.

It is a particularly exciting time to be working in the arts at the University of Chicago; the hum of arts activities across the campus is gaining more attention than ever before. We extend heartfelt appreciation to all the colleagues with whom we are privileged to work, as well as for the additional help provided by the Provost to support our core activities in serving the academic mission of the University.

Finally, we are deeply grateful for the leadership of our chairman Robert Feitler and that of his long-time predecessor in the role, Richard Gray, as well as to all of our board members. Our supporters continue to be essential to the Museum’s success, and we hope they share our pride in all that is being accomplished by the Smart Museum of Art.

Anthony Hirschel
Dana Feitler Director
20. Qu'est-ce que la gamme?

L'est une portion de l'échelle musicale formée de 7 degrés, munie du ajout de 1er degré de la portion suivante, qui est entre eux des intervalles déterminés se reproduisant dans le même ordre à des hautesurs différentes.

21. Combien y a-t-il d'espèces de gammes?

Il y a 2 espèces de gammes :

1° La gamme majeure dont les intervalles sont ainsi répartis :

Du 1er degré en 2e, 1 ton ;
Du 2e = 3e, 1 ton ;
Du 3e = 4e, 1/2 ton ;
Du 4e = 5e, 1 ton ;
Du 5e = 6e, 1 ton ;
Du 6e = 7e, 1 ton ;
Du 7e = 1/2 ton.

2° La gamme mineure, avec les intervalles suivants :

Du 1er degré en 2e, 1 ton ;
Du 2e = 3e, 1/2 ton ;
Du 3e = 4e, 1 ton ;
Du 4e = 5e, 1 ton ;
Du 5e = 6e, 1/2 ton ;
Du 6e = 7e, 1 ton ;
Du 7e = 1/2 ton.

25. En quoi ces gammes diffèrent-elles ?

Par la place occupée par les tons et les demi-tons.
Si on décomposait tous les tons de ces deux gammes en demi-tons, on formerait une nouvelle gamme appelée chromatique qui alors se serait composée de demi-tons.
Objects listed below entered the permanent collection from July 1, 2006 through June 30, 2008. 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**

**Artist Unknown**
Italian (Florence), late 16th—early 17th century
Head of John the Baptist, n.d.
Oil on canvas, framed.
18 x 13 3/4 (46.7 x 38.1)
Gift of the Collection of Edward A. and Inge Masser, 2008.25

**Artist Unknown**
Dutch or Italian, 17th century
Musical Contest between Marsyas and Apollo, n.d.
Oil on canvas, sight:
12 1/2 x 15 1/2 (31.8 x 39.4)
Gift of the Collection of Edward A. and Inge Masser, 2008.17.2

**Artist Unknown**
School of Joseph von Fuhrich
(Bohemian, 1800—1878)
German or Austro-Hungarian, 19th century
The Vision of Libussa, n.d.
Oil on wood panel, sight:
10 x 13 7/8 (25.4 x 34.7)
Gift of the Collection of Edward A. and Inge Masser, 2008.26

**Conrad Geiger**
German, 1751—1808
Alexander and Campaspe (after Govaert Flinck), 1803
Oil on wood panel, sight:
13 1/2 x 18 (34.3 x 45.7)

**Tomaso Gherardini**
Italian, 1715—1797
Classical Relief, 1765
Oil on canvas, framed:
20 x 26 1/2 (50.9 x 67.3)
Gift of the Collection of Edward A. and Inge Masser, 2008.23

**Carlo Innocenzo Carbone**
Italian, 1866—1745
"Foro Parmaus Triumphant," n.d.
Oil on canvas:
19 x 22 3/4 (48.9 x 68.9)
Gift of the Collection of Edward A. and Inge Masser, 2008.19

**Peter von Cornelius**
German, 1793—1857
Saint Nicholas of Bari, Saint Lucy and St. Elizabeth, n.d.
Oil on canvas, sight:
12 1/2 x 17 3/8 (32.7 x 43.8)
Gift of the Collection of Edward A. and Inge Masser, 2008.20

**Luca Giordano**
Italian, 1634—1705
Barak before Deborah, n.d.
Oil on canvas, sight:
20 x 26 1/2 (50.8 x 67.3)
Gift of the Collection of Edward A. and Inge Masser, 2008.22

**Giacinto Diana**
Italian (Naples), 1730—1803
Massacre of the Innocents, n.d.
Oil on canvas, sight:
8 1/2 x 15 3/8 (21.6 x 39.1)
Grisaille study for painting (in The Minneapolis Institute of Arts) Gift of the Collection of Edward A. and Inge Masser, 2008.21

**Max Dungert**
German, 1896—1945
Landscape, circa 1920
Oil on canvas:
28 x 32 (71.1 x 81.3)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.15

**Roger Fry**
British (English), 1866—1934
Still Life, 1922
Oil on canvas:
12 1/2 x 15 1/2 (31.8 x 39.4)
Bequest of Robert Coale, 2007.132

**Anna Lea Merritt**
British (English), born in U.S.A., 1844—1930
Ophelia, 1880
Oil on canvas:
23 1/2 x 17 (59.7 x 43.8)
Gift of Bequest of Robert Coale, 2007.134

**Gladys Nilsson**
American, born 1940
Aapacial Painting, 1967
Reverse acrylic on Plexiglas:
17 x 27 (43.2 x 68.6)
Gift of Lindy Bergman, 2008.44

**Michel Simons**
Dutch, 1620—1763
Still Life with Fruit and Flowers on a Draped Ledge, n.d.
Oil on canvas:
38 3/4 x 48 7/8 (98.4 x 124.1)
Bequest of Robert Coale, 2007.133

**Jeff Carter**
Australian, born 1928
A Voyage Sensation of Paradise, 2001
Wood, motor, stainless steel, aluminum, and nylon, and a remote control:
25 3/8 x 40 3/4 x 42 7/8 (64.5 x 103.5 x 108.9)
Gift of Curt and Jennifer Conklin, 2007.162

**Mark Dion**
American, born 1961
Roundup: An Entomological Endeavor for the Smart Museum of Art, 2000

**Michel Simons**
Still Life with Fruit and Flowers on a Draped Ledge
Gift of John Bryan, 2007.133

Little is known about the artist Michel Simons, except that he died in Utrecht in 1693. He seems to have been exclusively a painter of still life, which was a popular and highly prized genre in seventeenth-century Dutch culture. As seen here, Simons created very fine still lifes, combining sumptuous fruits, flowers, and foliage into a table of plenty. This wonderful specimen rounds out the Smart Museum’s holdings of seventeenth-century Dutch painting, joining other canonical examples of Dutch genre painting, history painting, and landscape. The suggestion of a drawn-aside curtain behind the generously spread table adds a theatrical element that may reflect Italianate influences on Simons’s painting, creating intriguing connections to the Smart’s strong collection of Southern Baroque works.
Mixed media installation of black-and-white photographs and mannequin, version,
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2007.107
Attributed to Francesco Fanelli
Italian, active in England, 1537–1687
Melager and the Boar,
17th century
Cast bronze, h. with red African marble base: 5 (12.7)
Gift of the Collection of Edward A. and Inge Masler, 2008.27
Giovanni Battista Foggini
Italian, 1652–1725
Putto on a Dolphin, n.d.
Cast bronze, h.: 6 (15.2)
Gift of the Collection of Edward A. and Inge Masler, 2008.28
Bird Catcher (after Giambologna) n.d.
Cast bronze, h. with Portoro marble base: 16 3/4 (42.6 cm.)
Gift of the Collection of Edward A. and Inge Masler, 2008.29

George Minne
Belgian, 1866–1941
Kneeling Youth, circa 1900
Cast plaster, h.: 29 1/2 (75)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.16
Michael Rakočević
American, born 1938
Selections from The Invisible
Enzyme Should Not Exist
(Recovered, Missing, Stolen Series), 2007
Group 3: Female Head (Kh. IV 268), 2007
Plate with Rossette Center with Red Squares (IM13452), 2007
Female torso: 3 1/2 x 2 1/8 x 1 3/8 (9.1 x 23)
Gift of the Collection of Edward A. and Inge Masler, 2008.29

Relief on Back (Kh. IV 243), The Looting (Recovered, Missing, Stolen Series)
Sculptures: Middle Eastern packaging and newspapers, glue female head: 9 1/4 x 3 15/16 x 2 3/4 (23.5 x 10 x 6)
males: 8 1/4 x 3 9/16 x 2 1/2 (21 x 9.7)
Drawing: Pencil on vellum, 27 1/2 x 52 (68.6 x 132.1)
Baboon (IM 35489), 2007
Female torso: 3 1/2 x 2 1/8 x 1 3/8 (9.1 x 23)
Female Head (Kh. IV 302), Headless Male Figure with

Horace Clifford (H. C.) Westermann
American, 1922–1981
Burning House, 1958
Enamelled pine, brass bell, tin, glass, and rope:
2 1/4 x 11 1/4 x 15 3/4 (107.3 x 29.8 x 40)
The H. C. Westermann Study Collection, Partial Gift of the Estate of Joanne Beall Westermann and the Beall Family and Partial Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.29a–c, 2008.1a–c, and 2008.2, respectively

In addition, the H. C. Westermann Study Collection at the Smart Museum was enhanced in 2008 through a donation from the estate of the artist’s wife, Joanna Beall Westermann. The items were mainly of an archival nature, including unfinished pieces by the artist, sculptures made by Westermann as gifts to his wife, workshop tools and furniture, as well as personal correspondence to Westermann, comprising more than eight hundred letters, letter-drawings, postcards, and other printed matter from artists, dealers, and family friends and from his wife.

Works on Paper

Artist Unknown
Austrian, 18th century
Design for a Diploma (Thessalon); Emperor Leopold in the Robes of the Holy Roman Empire, n.d.
Pen and brown ink with gray and black washes on laid paper, two joined sheets: 14 1/16 x 18 3/4 (35.7 x 47.7)
Gift of the Collection of Edward A. and Inge Masler, 2008.35

Robert Barnes
American, born 1934
Stage Drawing #4, 24 October 1962
Graphite on cream laid paper, sight: 19 x 13 1/2 (48.3 x 34.3)
Gift of Michael Rooks in honor of Dennis Adrian, 2007.175

George Baselitz
German, born 1938
Untitled, 12 July 2001
Pencil, chalk, and ink on wove paper, sheet: 24 1/2 x 17 (61 x 43.2)
Gift of Edith Fanus DeMar and David A. DeMar, 2007.174

Attributed to Andrea Boscoli
Italian (Florence) 1500–1600
Study of Bound Hands, n.d.
Red chalk (sanguine) on laid paper, sheet: 7 1/4 x 4 1/4 (12.4 x 10.8)
Gift of the Collection of Edward A. and Inge Masler, 2008.30

Jean Dubuffet
French, 1901–1985
Two Automobiles (Ford and Citroën), 1958
Ink with brush and wash on paper, sheet: 12 3/4 x 9 3/4 (32.4 x 24.8)
Gift of Susan and Lewis Manilow, 2006.98.5

Untitled (Enjoying the Ride?), 1997–98
Collage on paper:
12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.6

George Grosz
German, lived in U.S., 1893–1959
A Sasassination, also titled Battle, 1934
Watercolor on paper, sheet: 25 1/2 x 18 (64.8 x 47)
Gift of Jane and Arthur Mason, 2007.139

Frankfurter Sausage, 1959
Collage of cut glossy magazine paper on paper, sheet: 13 x 10 (33.5 x 25.4)
Gift of Jane and Arthur Mason, 2006.101

Arturo Herrera
Venezuelan, born 1959
Untitled (Bird’s Nest), 1997–98
Collage on paper:
12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.8

Untitled (King Horse?)/ Tort Orders a Guard on Duty, 1997–98
Collage on paper:
12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.9

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The study collection also includes many objects of personal and archival significance, including unfinished or abandoned sculptures, hand-crafted workshop furniture and quotidian objects like a dustpan, and sculptural objects made by Westermann as gifts to his wife, relatives, friends, and dealer.

**H. C. Westermann**  
*Burning House*  
In this early masterpiece—among the artist’s first “house sculptures” and the centerpiece of the Smart Museum’s study collection—Westermann blends conflicting imagery with autobiographical detail. Painted on one of the tower windows is “Joanny,” Westermann’s pet name for his wife, Joanna Beall Westermann, and inscribed inside the tower are references to the couple’s friends. An enigmatic bell may be rung by pulling a chain at the back of the building, signaling an alarm. Or perhaps it is a wedding bell: *Burning House* is a token of the artist’s love and was made as a betrothal or wedding gift.

*DEAR DENNIS & BILL*  
This work, sent to Dennis Adrian, an art historian and longtime friend and champion of the artist, is one of many of Westermann’s idiosyncratic letter-drawings in the Smart Museum’s collection. In this example, Westermann first printed the sheet with a linocut of his own design before adding an illustrated personal note.
Stepin Aside for the Young at Heart 1969  
Watercolor on wovepaper, sheet: 15 2 2/16 x 24 (38.1 x 61.5)  
Gift of Lindy Bergman, 2008.45

Diego Rivera  
Mexican, 1886–1957  
Portrait of Marian Despres, 1937  
Pastel on wove paper, sight: 23 13/16 x 18 (60.5 x 45.7)  
Gift of Leon and Marian Despres, 2007.170

Attributed to Johann Martin Schmidt (known as Kremser Schmidt) (or his Circle)  
Austrian, 1718–1801  
Adoration of the Magi, n.d.  
Graphite on beige wove paper, sight: 10 7/16 x 9 3/16 (27.3 x 18.3)  
Gift of the Collection of Edward A. and Inge Maser, 2008.34

Ben Shahn  
American, 1898–1969  
Studies of the Hickman Murder Case, 1944  
Sixteen individual sheets, each pen and ink on wove paper, with some studies reworked with white pigment, dimensions vary  
Gift of Leon and Marian Despres, 2008.11.1–2008.111.16

Christian Roberts  
German, 1849–1938  
Untitulo, 1925  
Water-based pigments on thick wove paper with deckle edge, sheet: composition: 20 1/4 x 28 7/8 (51.4 x 73.3)  
Anonymous Gift, 2007.116

Henri de Toulouse-Lautrec  
French, 1864–1901  
Untitled, n.d.  
Double-sided drawing, graphite on a detached sketchbook sheet of wove paper, sight: 5 1/2 x 9 3/4 (14 x 24.8)  
Gift of Leon and Marian Despres, 2008.9

Karl Wirsum  
American, born 1939  
Kite Lady, 10 December 1965  
Ballpoint pen and felt-tip marker on wove paper, sheet: 13 7/8 x 10 1/2 (35.2 x 26.7)  
Gift of Leon and Marian Despres, 2007.171

Portrait of Marian Despres  

Hendrick Goltzius
Dutch, 1558–1617
Pieta (Lamentation of the Virgin), 1596

Friedrich Karl Gotsch
German, 1800–1894
Untitled (two heads, male and female), circa 1919 Woodcut, proof impression, block (irr.): 12 1/4 x 15 (31.1 x 38.1), sheet: 13 3/4 x 24 (45.1 x 61)
Anonymous Gift in memory of W. A. Peterhans, 2007.2

John Baptist Jackson
English, 1710–1780

Johann Wolfgang von Goethe, designer of original drawings German, 1749–1832
Six etchings after Drawings by Goethe edited by C. A. Schwerknecht (Rudite Bäätter nach Handzeichnungen von Goethe herausgegeben von C. A. Schwerknecht), 1821
Six etchings (with two letter press text sheets), plate dimensions vary Gift of Stephen and Elizabeth Crawford, 2006.105–1

Johann Adam Klein
German, 1792–1875
Arcadian Landscape with Round Temple at the Left and Arcadian Landscape with Round Temple at the Left and a Sarcothephus between the two Oaks, circa 1796–1800 Etching, state ii/ii, plate: 11 1/4 x 14 (28.6 x 35.6) Gift of Stephen and Elizabeth Crawford, 2006.106

Franz Marc
German, 1880–1916
Lion Hunt after Delacroix, 1913 (posthumous impression authorized by the artist’s widow) Woodcut, composition (irr.): 9 3/8 x 9 3/4 (23.9 x 25.1) Hankel 838 Anonymous Gift in memory of W. A. Peterhans, 2007.5

Jan Matulka
American, born Austro-Hungarian Empire (Czechoslovakia), 1890–1972

Franz Anton Maulbertsch
Austrian, 1724–1796
The Charlatan (Komödienbühne mit Hanswurst, Schlaraffa und Quacksalbern), circa 1762 Engraving, sheet: sight: 13 1/4 x 16 1/2 (33.7 x 41.9) Gift of the Collection of Edward A. and Inge Maser, 2008.38

Friedrich Wilhelm Hofmann and Carl Wilhelm Lieber, etchers German, active 1820–40 and German, dates unknown Six Etchings after Drawings by Goethe edited by C. A. Schwerknecht, 1821 Six etchings (two letter press text sheets), plate dimensions vary Gift of Stephen and Elizabeth Crawford, 2006.105–1

Joseph Anton Koch
German, 1768–1839
Boating (Le Canotage), 1897, Gift of the Collection of Edward A. and Inge Maser, 2008.37

Joseph Von Vufrich, designer of original drawings Austrian, born in Bohema, 1816–1876
Alois Petrak, engraver Lithograph, ed. 5/5, sheet: 6 9/16 x 4 1/4 (16.7 x 10.8) Gift of Michael Rooks in honor of Dennis Adrian, 2007.176

Julius Thayerer, engraver (one plate) German, 1804–1870 Twelve Illustrations to Goethe’s Faust by Peter Cornelius (Bilder zu Goethes Faust von P. Cornelius), 1819–1820 and 1824 (plates, this set authorized by the artist’s widow) Woodcut, composition (irr.): 10 7/8 x 14 1/8 (27.6 x 35.9) Gift of Stephen and Elizabeth Crawford, 2006.106

Kohlbauern (Kneelin oder Drei Kneelin), circa 1919 Woodcut, proof impression, block (irr.): 14 5/16 x 24 1/4 (36.4 x 61.6) Anonymous Gift in memory of W. A. Peterhans, 2007.2


Purchase, Paul and Miriam Kirkley Fund for Acquisitions and Partial Gift of Stephen and Elizabeth Crawford, 2008.4

Joseph Anton Koch German, 1768–1839 Fingal Liberating Conbana, possibly 1812–14 Etching on chine collé, plate: 9 5/8 x 7 9/16 (24.5 x 19.2) Gift of Stephen and Elizabeth Crawford, 2006.105


Johann von Schwerdgeburth, designer of original drawings German, 1749–1832 Six etchings after Drawings by Goethe edited by C. A. Schwerknecht (Rudite Bäätter nach Handzeichnungen von Goethe herausgegeben von C. A. Schwerknecht), 1821 Six etchings (with two letter press text sheets), plate dimensions vary Gift of Stephen and Elizabeth Crawford, 2006.103a–h

Hendrick Goltzius

Purchase, Paul and Miriam Kirkley Fund for Acquisitions and Partial Gift of Stephen and Elizabeth Crawford, 2008.4

Joseph Anton Koch German, 1768–1839 Fingal Liberating Conbana, possibly 1812–14 Etching on chine collé, plate: 9 5/8 x 7 9/16 (24.5 x 19.2) Gift of Stephen and Elizabeth Crawford, 2006.105

Carl Wilhelm Kolbe the Elder German, 1759–1835 Arcadian Landscape with Round Temple at the Left and a Sercothephus between the two Oaks, circa 1796–1800 Etching, state ii/ii, plate: 11 1/4 x 14 (28.6 x 35.6) Gift of Stephen and Elizabeth Crawford, 2006.106

Franz Marc

Jan Matulka
American, born Austro-Hungarian Empire (Czechoslovakia), 1890–1972


Franz Anton Maulbertsch Austrian, 1724–1796
The Charlatan (Komödienbühne mit Hanswurst, Schlaraffa und Quacksalbern), circa 1762 Engraving, sheet: sight: 13 1/4 x 16 1/2 (33.7 x 41.9) Gift of the Collection of Edward A. and Inge Maser, 2008.38

Hendrick Goltzius
Dutch, 1558–1617
Pieta (Lamentation of the Virgin), 1596

One of the leading Dutch Mannerist artists, Hendrick Goltzius was an important forerunner of the great age of Dutch printmaking. Pieta (1596) is recognized as one of the pinnacle of Goltzius’s skill and showcases his mastery of past styles. While the composition of the figures was almost certainly drawn from Michelangelo’s Pietà—which Goltzius would have seen during a visit to Rome—this print demonstrates Goltzius’s virtuosity in the engraving techniques of the Old Masters, such as Albrecht Dürer. This high-quality impression of an important work strengthens the Smart Museum’s core holdings of early northern European prints and has already been of great use in teaching as well as exhibitions; the print was a key work in the exhibition The World Writ Small (see pages 52–53).
GERMAN ART AND DESIGN

In the summer of 2007, three concurrent exhibitions (Living Modern, Majestic Nature/Golden History, and The World Writ Small) showcased the breadth and depth of the Smart’s collection of German art. Mixing old favorites and new additions, including Peter von Cornelius’s Faust cycle, which joins the Museum’s growing holdings of Romantic art, together the exhibitions illustrated the ways in which printmaking is entwined with German visual culture and national identity.

German art and design—especially Expressionist graphics—have long been a strength of the Smart Museum’s collection. New acquisitions have further enriched the collection, offering visitors new insights into the multiple Modernisms of the period. Max Dungert’s Landscape is an appealing example of the art of interwar Germany. An amalgam of local and foreign styles, the painting reflects the influence of prewar Expressionism while relating dynamically to other Modern works in the Museum’s collection.

The geometric form of Marianne Brandt’s masterful Tea Service is closely related to the Constructivist prints made by Brandt’s mentor at the Bauhaus, László Moholy-Nagy. Featured prominently in Living Modern, the tea service revealed an unexpected connection between the art and design movements of the period.

MARIANNE BRANDT

Tea Service

This early and extremely rare Tea Service is renowned as the classic metal object from the Bauhaus. Marianne Brandt is one of the best known of the Bauhaus metalworkers and is one of the few women to work in this celebrated workshop of the famed German design school. At the time of its production, the silver teapot was widely praised for its understated form and practical construction: the wood knob and grip are heat-resistant and the push-on lid, placed to the right, away from the spout, does not drip. The functional design was intended for industrial production, but this tea service was crafted by hand. It is the only silver set of its kind in a U.S. museum.

Using a style that emulated Albrecht Dürer, Cornelius developed an engraving technique that is characterized by fine layers of line and shading and a silvery gray tonality.

A nuanced example of Expressionist landscape painting, Dungert’s work captures the manic excitement and destabilizing anxieties of the Weimar Republic.

Using a style that emulated Albrecht Dürer, Cornelius developed an engraving technique that is characterized by fine layers of line and shading and a silvery gray tonality.

Marianne Brandt

Tea Service

This early and extremely rare Tea Service is renowned as the classic metal object from the Bauhaus. Marianne Brandt is one of the best known of the Bauhaus metalworkers and is one of the few women to work in this celebrated workshop of the famed German design school. At the time of its production, the silver teapot was widely praised for its understated form and practical construction: the wood knob and grip are heat-resistant and the push-on lid, placed to the right, away from the spout, does not drip. The functional design was intended for industrial production, but this tea service was crafted by hand. It is the only silver set of its kind in a U.S. museum.

German art and design—especially Expressionist graphics—have long been a strength of the Smart Museum’s collection. New acquisitions have further enriched the collection, offering visitors new insights into the multiple Modernisms of the period. Max Dungert’s Landscape is an appealing example of the art of interwar Germany. An amalgam of local and foreign styles, the painting reflects the influence of prewar Expressionism while relating dynamically to other Modern works in the Museum’s collection.

The geometric form of Marianne Brandt’s masterful Tea Service is closely related to the Constructivist prints made by Brandt’s mentor at the Bauhaus, László Moholy-Nagy. Featured prominently in Living Modern, the tea service revealed an unexpected connection between the art and design movements of the period.
BEQUEST FROM THE COLLECTION OF EDWARD A. AND INGE MASER

In mid-2008, the Smart Museum received a bequest of twenty-seven Renaissance, Baroque, and early nineteenth-century European paintings, sculptures, drawings, and prints from the collection of Edward A. and Inge Maser.

The Masers left an indelible mark on the Smart Museum. A scholar of Baroque art and a professor at the University of Chicago, Ed was the Smart’s first director and his guidance shaped the artistic direction of the Museum and its collection. Inge was an irrepressible and vital presence at Ed’s side, whether on art pilgrimages in Europe or entertaining during countless dinners she prepared in their Hyde Park home.

Because of their long involvement with the Museum, the Masers’ bequest has particular resonance with the Smart’s collection of Renaissance and Baroque art. Carlo Innocenzo Carlone’s exemplary oil sketch Study for “Parnassus Triumphant” was twice borrowed for past exhibitions, including The Theatrical Baroque (2001), an interdisciplinary exploration of the visual arts and theater in seventeenth-century Europe.

The bequest also features small ensembles of works from different European cultural centers, including the court of the Holy Roman Emperor Rudolf II in Prague. Two engravings by Aegidius Sadeler and a rare landscape panel in semiprecious stones and petrified wood give insight into this important center of late Renaissance art and patronage.

An exhibition of these works is planned for spring 2009. On that occasion, The Edward A. Maser Gallery for Art Before 1900 will be rededicated to honor both Ed and Inge.

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The Austrian master Franz Anton Maulbertsch was the subject of Edward A. Maser’s dissertation. One of Maulbertsch’s most admired prints, this work joins two rare oil panels by the artist already in the Smart’s collection.

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A powerful and dynamic spirit is infused in the work of Eve Sussman and the interdisciplinary group of artists, dancers, actors, and musicians known as the Rufus Corporation. In this small-scale video installation, parallel screens enclosed in Plexiglas display two slightly different versions of the same scene, as men in suits sit and walk in choreographed movements through Berlin’s iconic Tempelhof airport. The work, which is related to the operatic Raps of the Sabine Women featured in the exhibition Adaption (see pages 6–23), is thematically rich and intersects with the study of cinema, theater, and gender. It is the first video work to enter the Smart’s collection and enhances the Museum’s ability to teach about this pivotal and burgeoning form of contemporary art.
Shono, circa 1855
Station 46 from the series
Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi), circa 1855
Color woodblock print (vertical oban), sheet (trimmed to inside block): 13 5/16 x 8 3/4 (33.8 x 22.2)
Gift of Harlow Higinbotham, 2007.161

JaPaneSe deCorative artS
Japanese, Kofun period (late 3rd–early 8th century)
Vessel Stand, n.d.
Unglazed earthenware with burnished slip-painted surface, h.: 3 (7.6)
Gift of Carole Davenport, 2006.110

Japanese, Muromachi period (1392–1573)
Mirror (Kagami), late 14th–early 15th century
Cast bronze, diam.: 4 5/8 (11.7)
Gift of Carole Davenport, 2006.119

KOREAN PAINTING
Artist Unknown
Korean, active late Joseon dynasty (1392–1910)
Bamboo and Moon, 18th–19th century
Hanging scroll, brush and ink on paper, painting panel: 37 3/4 x 12 3/8 (95.9 x 31.4)
Gift of Mr. and Mrs. Michael R. Cunningham in honor of Father Harrie A. Vanderstappen, S.V.D., 2006.120

Japanese, Manner of Nan’yo (early 17th century)
Willow and Plum Blossom, 17th century
Hanging scroll, brush and ink on paper, painting panel: 15 3/4 x 38 1/2 (40 x 98.2)
Gift of Robert A. and Faye O. Mapplethorpe, 2008.2

Jung Do-Jun
Korean, born 1948
The East Sea, 2006
Hanging scroll, brush and ink and ink rubbing on paper, calligraphy panel (two sheets joined together): 70 1/2 x 53 1/8 (179 x 135)
Purchase, Gift of Gay-Young Cho and Christopher Chiu, 2007.105

Yi Gwang-Sa
Korean, 1705–1777
Calligraphy, probably third quarter of the 18th century
Hanging scroll, brush and ink on paper, calligraphy panel: 47 x 26 11/16 (119.4 x 52.6)
Gift of Keum Ja Kang, 2007.103

Yun Yeong-Gu
Korean, 1809–1892
Winter Landscape, n.d.
Hanging scroll, brush and ink and light color on paper, painting panel: 31 x 15 1/4 (78.7 x 38.7)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.12

Koreaan CeramiCs
Yoon Kwang-Cha [Yoon Gwang-Jo]
Korean, born 1946
Platter, circa 1998
Glazed stoneware with incised decoration in brushed slip (bunchong ware): 12 1/8 x 23 5/8 x 1 1/4 (31 x 60 x 3)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.14

The end of the Joseon dynasty (1392–1910) in Korea was a remarkable period when progressive painters revived and adapted ancient Korean art forms and reinterpreted Chinese sources. In this grand, ten-panel folding screen, Gim Yun-Bo depicted wild geese alighting among reeds in gold pigment on black silk. Featuring a rosier and more abstract brushwork prized by scholar painters of this era, the painting is a rich and inventive treatment of a Chinese poem dating to the tenth century. Equally noteworthy is the painting’s expansive format employing a unified composition across all ten panels. The formal and thematic elements featured here—scholarly style, classical subject, luxurious materials, and grand format—are a work apart from most Korean folding screens of the day. By virtue of its quality, rarity, and sheer visual presence, the screen forms the centerpiece of the Smart Museum’s collection of Korean paintings.
Three Watchers, 1960
Pen, ink and wash on wove paper,
15 20 1/2 (38.1 x 52.1)
The Joel Starrels, Jr. Memorial Collection, 1974.240

Barbara Hepworth
British, 1903–1975
Landscape Figure, 1959
Carved alabaster, 10 3/4 x 9 1/2 (27.3 x 24.1)
The Joel Starrels, Jr. Memorial Collection, 1974.163

Curved Form (Wave III), 1959
Painted cast bronze with steel rods,
15 3/4 x 18 (40 x 45.7)
The Joel Starrels, Jr. Memorial Collection, 1974.171

Jacques Lipchitz
Lithuanian, lived in France and U.S.A., 1891–1973
Study for Sacrifice, circa 1948
Ink and wash with pencil on wove paper,
17 x 10 7/8 (43.2 x 27.6)
The Joel Starrels, Jr. Memorial Collection, 1974.259

Second Study for Sacrifice (also called Sacrifice I), 1947
Cast bronze, 18 1/2 (47)
The Joel Starrels, Jr. Memorial Collection, 1974.195

Sketch for Sacrifice, circa 1963–1973
Lithograph, 29 1/2 x 22 (74.9 x 55.9)
Gift of Mrs. Edward A. Maser, 1989.7

Henry Moore
British, 1898–1986
Working Model for Reclining Figure (Internal and External Forms), 1951
Cast bronze, 13 3/4 x 21 (34.9 x 53.4)
The Mary and Earle Ludgin Collection, 1985.101

Ideas for Sculpture: Internal/External Forms, 1950
Pencil, crayon, wash and pastel wash on wove paper,
11 7/16 x 9 7/16 (29 x 23.9)
The Joel Starrels, Jr. Memorial Collection, 1974.245

The BLANTON MUSEUM OF ART, THE UNIVERSITY OF TEXAS AT AUSTIN
Austin, Tex.
Luca Cambiaso, 1527–1585

Luca Cambiaso
Italian, Genoese School, 1527–1585
Madonna and Child with St. John the Baptist and St. Benedict, 1562
Oil on panel, 66 x 52 x 4 (167.6 x 132.1 x 10.2)
Gift of the Samuel H. Kress Foundation, 1973.50

SONNENSCHEN GALLERY/DURAND ART INSTITUTE, LAKE FOREST COLLEGE
Lake Forest, Ill.
Form Adorned: Architectural Ornament from the Prairie School
October 10–November 9, 2006

George Grant Elmslie, designer, for Louis H. Sullivan
American, born in Scotland, 1871–1952
Baluster, circa 1899–1901 or 1903–4
Painted cast iron, 35 x 9 3/4 x 1 7/8 (88.9 x 24.8 x 4.8)
Gift of Carvin Pirie Scott & Company, through the courtesy of The Art Institute of Chicago, 1967.113

Baluster, circa 1899–1901 or 1903–4
Painted cast iron, 35 x 9 3/8 x 1 7/8 (88.9 x 23.9 x 4.8)
Gift of Carvin Pirie Scott & Company, through the courtesy of The Art Institute of Chicago, 1967.112

Louis H. Sullivan, designer
American, 1856–1924
Door Knob, 1893–94
Painted cast iron, 2 1/4 x 2 1/4 x 5 1/2 (7 x 7 x 14)
University Transfer, Gift of Kenneth Newberger, 1967, 1967.106a

Door Plate, 1893–94
Painted cast iron, 8 1/4 x 2 3/4 x 1 1/2 (21 x 7 x 2.5)
University Transfer, Gift of Kenneth Newberger, 1967, 1967.110

SHORT-TERM OUTGOING LOANS TO EXHIBITIONS
MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY
Evanston, Ill.
Process of Abstraction: Two- and Three-Dimensional Work by Modernist Sculptors
July 7–August 27, 2006

Hans (Jean) Arp
French, born in Germany, 1886–1966
Silent Sculpture: Crow (Sculpture de Silence-Corneille), 1942
(model, cast circa 1946)
Cast bronze, 8 3/4 x 13 1/2 x 10 3/4 (22.2 x 34.3 x 27.3)
The Joel Starrels, Jr. Memorial Collection, 1974.225

Lynn Russell Chadwick
British (English), 1914–2003
Maquette IX Two Watchers V, 1967
Cast bronze, 14 1/4 (36.2)
Gift of Dr. Lester S. King, 2001.3

Henry Moore
British, 1898–1986
Working Model for Reclining Figure (Model), 1951
Cast bronze, 13 3/4 x 21 (34.9 x 53.4)
The Mary and Earle Ludgin Collection, 1985.101

Ideas for Sculpture: Internal/External Forms, 1950
Pencil, crayon, wash and pastel wash on wove paper,
11 7/16 x 9 7/16 (29 x 23.9)
The Joel Starrels, Jr. Memorial Collection, 1974.245

The following objects were lent from the Smart Museum’s collection from July 1, 2006 through June 30, 2008.
Dimensions are in inches followed by centimeters in parentheses; height precedes width precedes depth.
MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY
Evanston, Ill.

Louise Corrith: Weimar Period Prints
January 19–March 18, 2007

Louise Corrith
German, 1858–1925
Odyssey and the Suitors (Odysseus und die Freier), 1919 (plate, published 1920)
Drypoint, 9 9/16 x 15 1/2 (24.4 x 39.4)
Marcia and Granvil Specks Collection, 1985.55

Apollo und die Rosenféinge Eos, 1919
(plate, published 1920)
Drypoint, 9 1/4 x 13 1/6 (23.5 x 35)
Marcia and Granvil Specks Collection, 1985.56

The Youth of Zeus (Die Jugend des Zeus), 1919
(plate, published 1920)
Drypoint, 9 1/2 x 13 9/16 (24.1 x 33.3)
Marcia and Granvil Specks Collection, 1985.57

Title Page (Titelblatt) for Martin Luther, 1920
Transfer lithograph (black) on Bütten paper, 12 1/2 x 9 3/4 (31.8 x 24.8)
Marcia and Granvil Specks Collection, 1986.194

Emperor Maximilian I (Kaiser Maximilian I), 1920
Transfer lithograph (black) on Bütten paper, 12 1/2 x 9 3/4 (31.8 x 24.8)
Marcia and Granvil Specks Collection, 1986.198

Luther Saves Melanchthon from Death (Luther erretet Melanchthon vom Tode), 1920
Transfer lithograph (black) on Bütten paper, 12 1/2 x 10 (31.8 x 25.4)
Marcia and Granvil Specks Collection, 1986.205

The Ninety-five Theses (Die 95 Thesen), 1920
Transfer lithograph (black) on Bütten paper, 12 1/2 x 9 9/16 (31.8 x 24.8)
Marcia and Granvil Specks Collection, 1986.217

The Bible (Die Bibel), 1920
Transfer lithograph (black) on Bütten paper, 12 1/4 x 9 3/4 (31.1 x 24.8)
Marcia and Granvil Specks Collection, 1986.233

William Tell (Wilhelm Tell), 1923
(stone, published 1925)
Color lithograph on handmade JW Zanders paper, 9 7/16 x 12 23/32 (23.9 x 19.1)
Marcia and Granvil Specks Collection, 1986.252

Tall and his Son Before the Hat (Tall und sein Sohn vor dem Hut), 1923 (stone, published 1925)
Color lithograph on handmade JW Zanders paper, 9 1/4 x 7 (23.5 x 17.8)
Marcia and Granvil Specks Collection, 1986.248

The Tell Shot (Der Tell-Schuss), 1923
(stone, published 1925)
Color lithograph on handmade JW Zanders paper, 9 1/4 x 7 1/4 (23.5 x 18.4)
Marcia and Granvil Specks Collection, 1986.244

Cain and Abel (Brudermord), 1919
Woodcut on thin tissue-like wave paper, 12 11/16 x 15 13/16 (32.8 x 40.3)
Marcia and Granvil Specks Collection, 1991.341

The Crucified Christ (Christus am Kreuz), 1919
Woodcut (black) on thin wave (tissue) Bütten paper, 14 13/16 x 11 15/16 (36 x 30.3)
Marcia and Granvil Specks Collection, 1991.342

Pietà, 1920
Drypoint (black on wave paper, 10 12/1 x 12 5/4 (25.4 x 31.8)
Grit of Dennis Adrian in honor of Victor Carlson, 2001.192

Fleeting into the Air, 1923
Lithograph, 19 5/8 x 25 1/4 (49.8 x 64.1)
Marcia and Granvil Specks Collection, 1991.344.c

The Waters Recede, 1923
Lithograph, 19 1/2 x 25 1/8 (49.5 x 63.8)
Marcia and Granvil Specks Collection, 1991.344.f

The Rainbow, 1923
Lithograph, 25 1/4 x 19 5/8 (63.8 x 49.8)
Marcia and Granvil Specks Collection, 1991.344.h

Portfolio box for Ancient Legends (Antike Legenden), 1919 (plate, published 1920)
Paper and paperboard wrapped in linen with embossed blind stamp and inked embossed text, 28 x 20 3/4 x 13 3/8 (71 x 52.7 x 3.5)
Marcia and Granvil Specks Collection, 1985.187.a

MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY
Evanston, Illinois

From World War I to Weimar: Art from Germany 1910s–1920s
January 19–March 18, 2007

Otto Dix
German, 1881–1969

Field of Craters near Donnitz, Illuminated by Rocket Flames (Tichterfeld bei Donnitz, von Leuchtflugzeugen erhellt), 1924
Aquatint on laid B.S.B. Commercial Bütten paper, 7 1/2 x 10 (19 x 25.4)
Marcia and Granvil Specks Collection, 1984.48

Horse Cadaver (Pferdekadaver), 1924
Etching on B.S.B. Commercial Bütten paper, 5 9/16 x 7 5/8 (14.1 x 19.4)
Marcia and Granvil Specks Collection, 1984.49

Near Langenark (February 1918), 1924
Etching on B.S.B. Commercial Bütten paper, 9 1/8 x 11 15/16 (24.2 x 29.4)
Marcia and Granvil Specks Collection, 1984.50

Exhausted Troops Fall Back (Battle of the Somme) (Abgeschwächte Truppe geht zurück [Gommeschlacht]), 1924
Etching on wave paper on B.S.B. Commercial Bütten paper, 7 1/2 x 11 3/16 (19.6 x 28.4)
Marcia and Granvil Specks Collection, 1984.57

Grenade-Trench with Flowers (Spring 1916) (Granattrichter mit Blumen [Frühling 1916]), 1924
Etching on B.S.B. Commercial Bütten paper, 9 11/16 x 7 1/8 (24.2 x 19.2)
Marcia and Granvil Specks Collection, 1984.58

Stull (Schädel), 1924
Etching on wave paper on B.S.B. Commercial Bütten paper, 9 7/8 x 7 11/16 (25.1 x 19.9)
Marcia and Granvil Specks Collection, 1984.61

Roll Call of the Survivors (Appell der Zurückgekehrten), 1924
Etching and aquatint on wave paper, 7 1/2 x 11 1/16 (19.1 x 28.3)
Marcia and Granvil Specks Collection, 1984.71

Death by Gas (Tempelmeer-La-Forse, August 1916) (Gastoto [Tempelmeer-La-Forse, August 1916]), 1924
Etching on B.S.B. Commercial Bütten paper, 7 1/2 x 11 3/16 (19.1 x 28.4)
Marcia and Granvil Specks Collection, 1986.253

Wounded Man (Aufkunft 1916, Baupause) (Verwundeter [Herbst 1916, Baupause]), 1924
Etching and aquatint on wave paper, 7 1/2 x 11 (19.1 x 27.9)
Marcia and Granvil Specks Collection, 1986.254

Destroyed Combat Trench (Zerfallender Kampfraben), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 11 1/2 x 29 9/16 (29.2 x 23.8)
Marcia and Granvil Specks Collection, 1986.255

Wounded Man Falling (Battle of the Somme 1916) (Fiebernder Verwundeter [Sommeschlacht 1916]), 1924
Etching and drypoint on B.S.B. Commercial Bütten paper, 7 1/2 x 5 5/16 (19.1 x 13.5)
Marcia and Granvil Specks Collection, 1986.256

Storm Troops Advance under a Gas Attack (Sturmtruppe geht unter Gas vor), 1924
Etching and aquatint, and drypoint on B.S.B. Commercial Bütten paper, 7 11/16 x 11 3/16 (19.2 x 28.4)
Marcia and Granvil Specks Collection, 1986.257
Mealtime in the Trenches (Loretto Heights) (Mahlzeit in der Sappe [Loretzobrücke]), 1924
Etching, aquatint, and drypoint on B.S.B. Commercial Bütten paper, 7 9/16 x 11 3/16 (19.2 x 28.4)
Marcia and Granvil Specks Collection, 1986.258

Corpse in a Wire Entanglement (Flanders) (Leiche im Drahtverhael [Flandern]), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 7 1/2 x 9 1/2 (19.1 x 24.2)
Marcia and Granvil Specks Collection, 1986.259

A Dead Trench Sentry (Toter Sappenposten), 1924
Etching and drypoint on B.S.B. Commercial Bütten paper, 9 1/2 x 11 1/2 (24.1 x 29.2)
Marcia and Granvil Specks Collection, 1986.266

Evenings on the Wirschäte Plain (Abends in der Wirschäte-Ebene), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 9 1/2 x 11 3/8 (24.13 x 28.96)
Marcia and Granvil Specks Collection, 1986.273

Corpses Before the Position near Tahure (Tote vor der Stellung bei Tahure), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 9 1/2 x 11 3/8 (24.13 x 28.96)
Marcia and Granvil Specks Collection, 1986.273

Suitcase Paintings – Small Scale Abstract Expressionism
Traveled to: Georgia Museum of Art, the University of Georgia, Athens, Ga., May 19–July 22, 2007;
Ball State University Museum of Art, Muncie, Ind., September 8–November 30, 2007; Loyola University

Jean Mitchell
American, 1925–1992
Untitled, 1961
Oil on canvas, 18 1/8 x 15 (46 x 38.1)
Gift of Katherine Kuh, 1968.3

INTERNATIONAL ARTS & ARTISTS
Washington, D.C.
Frank Lloyd Wright and the House Beautiful
at Stanford University, Palo Alto, Calif., November 21–March 2, 2008

Horace Clifford (H. C.) Westermann
American, 1939–2007
Untitled (house), 1947
Oil on canvas, 3 5/8 x 12 3/4 x 9 7/8 (9.2 x 32.4 x 25.1)
The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of the artist, 2002.42

Frank Lloyd Wright (designer)
American, 1867–1959
Dresser with Mirror, 1908
Oak and mirror, 70 1/4 x 45 3/4 x 23 1/4 (178.4 x 116 x 60.5)
University transfer, 1967.64

THE CONTEMPORARY MUSEUM
Honolulu, Hawaii
Dreaming of a Speech Without Words: The Paintings and Early Objects of H. C. Westermann
August 25–November 19, 2006

Happy Fathers Day: Westermanns, 1949
Ink and watercolor, 15 1/2 x 22 (39.1 x 55.9)
The H. C. Westermann Study Collection, Gift of Martha Westermann Renner, 2004.212

THE CULTURAL CENTER
Chicago, Ill.
Karl Wirsum: Winsome Work(some)
April 14–June 24, 2007
Karl Wirsum
American, b. 1939
Palm S. Tree, 1968
Acrylic on paper-mâché and newspaper, cardboard and plastic, 24 x 19 3/4 x 4 1/8 (61.5 x 50.2 x 21)
Gift of Dennis Adrian in honor of the artist, 2001.513

Gargoyle Gargle Oil, 1969
Acrylic on mirror and wood, 25 2/3 x 17 3/4 (65 x 45.1)
Gift of Dennis Adrian in honor of Don Baum, 2001.514

The Phantom of Hackle Park, 1982
Painted Wood, 24 2/3 x 16 x 7 (62.2 x 40.6 x 17.8)
Purchase, Illinois Arts Council Matching Grant and Unrestricted Funds, 1984.129

THOMAS MCCORMICK GALLERY/
TMG PROJECTS
Chicago, Ill.
Suitcase Paintings – Small Scale Abstract Expressionism
Traveled to: Georgia Museum of Art, the University of Georgia, Athens, Ga., May 19–July 22, 2007;
Ball State University Museum of Art, Muncie, Ind., September 8–November 30, 2007; Loyola University

Jean Mitchell
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Untitled, 1961
Oil on canvas, 18 1/8 x 15 (46 x 38.1)
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INTERNATIONAL ARTS & ARTISTS
Washington, D.C.
Frank Lloyd Wright and the House Beautiful
Vancouver Art Gallery, Vancouver, B.C., October 4, 2008–January 18, 2009

Sylvia Steigh
British (Welsh), lives in U.S.A., b. 1916
The Turkish Bath, 1973
Oil on canvas, 76 x 102 x 2 (193 x 259 x 51.1)
Purchase, Paul and Miriam Kinkley Fund for Acquisitions, 2000.104

CHICAGO CULTURAL CENTER
Chicago, Ill.
Karl Wirsum: Winsome Work(some)
April 14–June 24, 2007
Karl Wirsum
American, b. 1939
Palm S. Tree, 1968
Acrylic on paper-mâché and newspaper, cardboard and plastic, 24 x 19 3/4 x 4 1/8 (61.5 x 50.2 x 21)
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THOMAS MCCORMICK GALLERY/
TMG PROJECTS
Chicago, Ill.
Suitcase Paintings – Small Scale Abstract Expressionism
Traveled to: National Museum of Women in the Arts, the University of Georgia, Athens, Ga., May 19–July 22, 2007;
Ball State University Museum of Art, Muncie, Ind., September 8–November 30, 2007; Loyola University

Jean Mitchell
American, 1925–1992
Untitled, 1961
Oil on canvas, 18 1/8 x 15 (46 x 38.1)
Gift of Katherine Kuh, 1968.3

INTERNATIONAL ARTS & ARTISTS
Washington, D.C.
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Oil on canvas, 76 x 102 x 2 (193 x 259 x 51.1)
Purchased, Paul and Miriam Kinkley Fund for Acquisitions, 2000.104
**BARBICAN ART GALLERY**

London, England

*Panic Attack! Art in the Punk Years*

June 5–September 9, 2007

Adrian Piper

American, b. 1948

*I am the Locus (#1–5)*

American, b. 1948

June 5–September 9, 2007

Panic Attack! Art in the Punk Years

London, England

Barbican Art Gallery

**COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION**

New York, N.Y.

*Rococo: The Continuing Curve 1720–2008*

March 7–July 6, 2008

**MUSEUM OF SCIENCE AND INDUSTRY**

Chicago, Ill.

*2300 Degrees: The Glass Experience*

March 13–September 1, 2008

**MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY**

 Evanston, Ill.

*Design in the Age of Darwin: From William Morris to Frank Lloyd Wright*

May 9–August 24, 2008

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

**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

**MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY**

Evanston, Ill.

*Design in the Age of Darwin: From William Morris to Frank Lloyd Wright*

May 9–August 24, 2008

Frank Lloyd Wright (designer)

American, 1867–1959

*Side Chair, 1904*

Designed for the Larkin Building, Buffalo, New York

Oak with (replacement) upholstered slip seat,
The exhibitions on the following pages opened at the Smart Museum between July 1, 2006, and June 30, 2008.

Smart Museum exhibitions and related programs are generously supported by the Smart Family Foundation; the Andrew W. Mellon Foundation; the Alsdorf Foundation; Tom and Janis McCormick and the Kantor 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 members and friends of the Smart Museum. Additional support for individual exhibitions is listed below.
Since at least the Renaissance, drawing has been a familiar part of the creative process in Western art. Today, the styles, materials, and forms of art have expanded, and drawing has become a vital and self-sufficient art form. However, artists continue to use drawing to brainstorm and experiment, to explore ideas, and to propose, hone, circulate, and chronicle their works in other media. Sketches and formal compositions still inform the practices of painting and sculpture, and now artists might also draw layouts for installation art, storyboards for performances, or instructions to be followed by viewers. Organized as a series of case studies of artists with connections to the Smart Museum’s collections and commissions, this exhibition offered a behind-the-scenes look at the working process of some of today’s leading artists: Mark Dion, Julia Fish, Carol Jackson, Kerry James Marshall, Richard Rezac, Erwin Wurm, and Zhang Huan.

Curator: Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art
ADRIAN PIPER: THE MYTHIC BEING
SEPTEMBER 16–DECEMBER 10, 2006
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

In 1973, Adrian Piper created an alter ego, the Mythic Being, who became the basis of a pioneering series of performances and photo-based works infused with strong personal and political content. This exhibition gathered works from all facets of the Mythic Being project, including a major work from the Smart Museum’s collection and selections from the Adrian Piper Research Archive, some of which document private performances of the Mythic Being.

Curator: Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art

THE IMAGE AS HOMAGE: PORTRAIT OF THE ARTIST
NOVEMBER 21, 2006–APRIL 8, 2007
EDWARD A. MASER GALLERY FOR ART BEFORE 1900

In the nineteenth century, the Romantic myth of creative genius endowed artists—painters, sculptors, writers, and musicians—with almost godlike status. Portraits of such artists often served as a lasting means of remembrance and veneration, yet the spirit of these works varied greatly, from affectionate to reverential, or even satirical. The Image as Homage considered the challenges that arise when one artist tries to commemorate another—and the varied forms such portraits take.

Curator: Anne Leonard, Smart Museum Curator and Mellon Program Coordinator

ROBERT HEINECKEN: MAGAZINES
DECEMBER 16, 2006–MARCH 11, 2007
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

For over four decades, Robert Heinecken was a trenchant observer of social and sexual politics, making innovative and provocative use of photographic imagery that he often drew from magazines. Most famously, in the 1960s he reconfigured popular magazines to create highly charged juxtapositions of photojournalistic and advertising images and surreptitiously returned them to newsstands. This exhibition considered a rich selection of his magazine-based works, including materials from the Smart Museum’s collections and the artist’s archive.

Curator: Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art

This exhibition coincided with Robert Heinecken 1932–2006: Sex and Food, a Memorial Exhibition at the Museum of Contemporary Photography, Columbia College, Chicago.
Cosmophilia—literally “love of ornament”—examined one of the most characteristic and attractive features of Islamic art. Covering a millennium of Islamic history in regions extending from Spain to China, this comprehensive exhibition surveyed the extraordinary range and virtuosity of one of the world’s great artistic traditions. Organized visually by theme, as opposed to chronologically or historically, the objects in the exhibition were grouped into five sections—figures, writing, geometry, vegetation-arabesque, and hybrids. The sections traced how artisans used major types of ornament and how these themes developed in different times and places.

Drawn from the David Collection in Copenhagen, Denmark, Cosmophilia offered a rare opportunity for audiences in the United States to study one of the finest collections of Islamic art, both secular and religious.

Curators: Sheila Blair and Jonathan Bloom, Norma Jean Calderwood Chairs of Islamic and Asian Art at Boston College

The Smart Museum presentation was overseen by Anne Leonard, Smart Museum Curator and Mellon Program Coordinator, and Richard A. Born, Smart Museum Senior Curator.

This exhibition was organized in honor of Norma Jean and Stanford Calderwood by the McMullen Museum of Art, Boston College, in collaboration with the David Collection, Copenhagen. Major support was provided by the Calderwood Charitable Foundation, the National Endowment for the Arts, and the Patrons of the McMullen Museum. This exhibition was also supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Smart Museum’s presentation of the exhibition was made possible by the generous support of the University of Chicago Women’s Board and The Alsdorf Foundation. Significant additional funding was provided by the Smart Family Foundation and the Smart Museum’s Board of Governors Exhibition Fund. In-kind support was provided by SAS Cargo.
EXHIBITIONS: EARLY TWENTIETH-CENTURY JAPANESE WOODBLOCK PRINTS
MARCH 17–JUNE 10, 2007
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

The traditional art of the Japanese color woodblock print was revived from near extinction at the start of the twentieth century. Wildly popular in Europe and the United States, these shin hanga or "new prints" were often created for sale abroad. This exhibition of prints from the Smart Museum's collection examined the ways in which these popular woodblock prints provided a powerful, alluring image of Japan for Western audiences.

Curator: Irene Backus, Smart Museum Curatorial Intern for Mellon Projects and University of Chicago PhD candidate in art history

MAJESTIC NATURE/GOLDEN HISTORY: GERMAN ROMANTIC ART FROM THE CRAWFORD COLLECTION AND THE SMART MUSEUM OF ART
APRIL 24–OCTOBER 21, 2007
EDWARD A. MASER GALLERY FOR ART BEFORE 1900

While the German-speaking lands in nineteenth-century Europe remained divided into a host of sovereign political entities, their artists and writers championed cultural unity by reviving and celebrating the art of their past. Rejecting the formal ideals and aesthetic principles of neoclassicism, German artists turned inward to local sources, Gothic art, and the Renaissance masters Albrecht Dürer and Raphael. This exhibition of paintings, drawings, and prints from the private collection of Stephen and Elizabeth Crawford and from the Smart Museum surveyed these artistic currents.

Curator: Richard A. Born, Smart Museum Senior Curator
This exhibition was made possible by the generous support of the Feitler Family Fund. Related programs were presented in collaboration with the Goethe-Institut Chicago.

THE WORLD WRIT SMALL: EARLY NORTHERN EUROPEAN PRINTS
JUNE 16–SEPTEMBER 8, 2007
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

The diminutive engravings and woodcuts made by Northern European artists in the first half of the sixteenth century may not be monumental in scale, but they contributed to nothing less than a revolution in printmaking. With two dozen examples drawn from the Smart Museum’s collection, this exhibition gathered prints of immense complexity—some as small as postage stamps—created with virtuosic networks of engraved or woodcut lines.

Curator: Anne Leonard, Smart Museum Curator and Mellon Program Coordinator
This exhibition was made possible by the generous support of the Feitler Family Fund.
Modernism was not only an innovative aesthetic recognized by its crisp, abstracted forms and progressive use of materials, it was also a way of thinking about contemporary life. Against a backdrop of industrialization, urbanization, world war, and reconstruction, many German and Austrian artists and designers dreamed of a better world. Several common themes emerged from this utopian vision, but styles and subjects varied remarkably. While some artists and designers appealed to traditional forms of representation and modes of production, others emphasized innovative expressions and technologies. Living Modern featured more than 150 paintings, sculptures, drawings, prints, photographs, and household designs drawn from the Smart Museum’s collection. With works representing several major artistic and design movements—including Symbolism, Expressionism, New Objectivity, and the Bauhaus—the exhibition looked at the various Modernisms that together contributed to the richness of life in Germany and Austria during a period of cultural, social, and political transformation.

**Curator:** Richard A. Born, Smart Museum Senior Curator
### ON THE ROAD

The following Smart-organized exhibitions were on tour between July 1, 2006 and June 30, 2008.

### BEYOND GREEN: TOWARD A SUSTAINABLE ART

Co-organized with Independent Curators International (ICI), Beyond Green explores how the philosophy of sustainable design 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.

**Curator:** Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art

**Tour Dates:**
- Smart Museum of Art, University of Chicago, October 6, 2005–January 15, 2006
- University Art Museum, California State University Long Beach, Long Beach, California, November 7–December 17, 2006
- Smith College Museum of Art, Northampton, Massachusetts, February 2–April 15, 2007
- Contemporary Arts Center, Cincinnati, Ohio, May 5–July 15, 2007
- Richard E. Pfeiffer Art Center, DePauw University, Greencastle, Indiana, September 14–December 2, 2007
- The DeVos Art Museum, Northern Michigan University, Marquette, Michigan, January 19–March 30, 2009

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

The seminal Between Past and Future was co-organized with the International Center of Photography, New York, in collaboration with the Asia Society, New York and the Museum of Contemporary Art, Chicago. It was the first exhibition to comprehensively consider the outpouring of photo-based art from China. Ambitious in scale and experimental in nature, the photographic works included in the groundbreaking project offered a range of highly individual responses to the unprecedented changes in China’s economic, social, and cultural life.

**Curators:** Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Art History at the University of Chicago and Consulting Curator at the Smart Museum, and Christopher Phillips, Curator at the International Center of Photography, New York

**Tour Dates:**
- International Center of Photography, New York, and Asia Society, New York, June 11–September 5, 2004
- Smart Museum of Art, University of Chicago, and Museum of Contemporary Art, Chicago, October 2, 2004–January 16, 2005
- Seattle Art Museum, Seattle, Washington, February 10–May 1, 2005
- 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

### PUBLICATIONS

The following Smart Museum catalogues were published between July 1, 2006 and June 30, 2008.

### ADAPTATION: VIDEO INSTALLATIONS BY BEN-NER, HERRERA, SULLIVAN, AND SUSSMAN & THE RUFUS CORPORATION

Stephanie Smith, with critical responses by Nell Andrew, Anthony Elms, Darby English, Tom Gunning, Matthew Jesse Jackson, Jennifer Scappettone, and Rebecca Zorach

http://adaptation.uchicago.edu

This unique online publication documents the exhibition Adaptation through an array of interactive content. The dynamic site features streaming video of the artists’ work, a public discussion forum, a behind-the-scenes image archive, and a series of critical responses by scholars with connections to the University of Chicago.

### LOOKING AND LISTENING IN NINETEENTH-CENTURY FRANCE

Martha Ward and Anne Leonard, with contributions by Josephine Landback, Julia Langbein, Allison Morehead, Elayne Oliphant, Eleanor Rivera, and Michael Tymkiw

Paper, 104 pages, 8 color plates and 67 black-and-white illustrations, plus CD compilation


This exhibition catalogue has been supported by a grant from the Samuel H. Kress Foundation.

The scholarly essays in this catalogue, written by the exhibition curators and a group of students who participated in a related course at the University of Chicago, examine themes of attention and the place of looking and listening in the art of nineteenth-century France. Also included is an audio CD of related music, including two tracks of early recordings.
EXHIBITIONS

OBJECTS OF INQUIRY:
THE BUCKLEY COLLECTION OF JAPANESE ART
SEPTEMBER 15–DECEMBER 16, 2007
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

Starting in 1886 Edmund Buckley formed the basis for his doctoral work at the University of Chicago by assembling an extensive group of Japanese religious objects and artworks. The collection was exhibited in one of the first systematic displays of Japanese devotional artifacts in the West. Turning to Buckley’s collection a century later, *Objects of Inquiry* delved into the history of museums, religious studies, and the University, and explored the place of ethnicity in late nineteenth-century popular culture.

Curators: Hans Thomesen, Chair of the East Asia Department, Institute of Art History at the University of Zurich (formerly Assistant Professor of Art History at the University of Chicago) and James Ketelaar, Professor of History and East Asian Languages and Civilizations at the University of Chicago, in consultation with Richard A. Born, Smart Museum Senior Curator

This exhibition was the culmination of a University of Chicago art history seminar taught by the curators in spring 2007.

LOOKING AND LISTENING IN NINETEENTH-CENTURY FRANCE
NOVEMBER 6, 2007–MARCH 23, 2008
EDWARD A. MASER GALLERY FOR ART BEFORE 1900

The experience of looking at art or listening to music is not historically constant, but rather varies with social settings, technologies, and trends. During the nineteenth century, the habits associated with looking and listening changed rapidly. Bringing together prints, paintings, drawings, sculptures, and music, this exhibition cut to the heart of debates about art and its function, and examined what attracted a nineteenth-century French audience’s attention in visual and musical works.

Curators: Martha Ward, Associate Professor of Art History at the University of Chicago, and Anne Leonard, Smart Museum Curator and Mellon Program Coordinator

This exhibition was the culmination of an advanced University of Chicago art history course taught by the curators in spring 2007.

DRAWN FROM THE HOME OF HENRY DARGER
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

Self-taught artist Henry Darger lived and worked in a one-bedroom apartment on Chicago’s North Side. Teeming with objects of all sorts—from art supplies to Pepto Bismol bottles—the room revealed Darger’s treasured collections and aesthetic sensibility. This exhibition provided an intimate glimpse into Darger’s working process and artistic achievements, combining photographs of the apartment with collage and watercolor drawings, and a selection of Darger’s supplies and source materials used to illustrate his massive epic, *In the Realms of the Unreal*.

Curator: Jessica Moss, Smart Museum Curatorial Assistant and Co-Curator of the Henry Darger Room Collection at Intuit: The Center for Intuitive and Outsider Art

This exhibition coincided with the opening of the permanent installation of the Henry Darger Room Collection at Intuit: The Center for Intuitive and Outsider Art.
Whether made as preparatory studies or stand-alone works, drawings offer an intimate glimpse at an artist’s personality and talents. They reward close examination for their insight into the various stages of the creative process. This exhibition presented a compelling survey of European draftsmanship, with masterworks by Guercino, Jacob Jordaens, Gian Lorenzo Bernini, Jean-Antoine Watteau, and Edgar Degas, among many others. The selections came from the Yale University Art Gallery’s substantial collection of European drawings and included examples of nearly every artistic movement and drawing technique used by European artists from the Renaissance to the mid-nineteenth century. Organized chronologically, the works represented all types of drawings—not only finished sheets, but also studies for paintings and other preparatory works meant for a variety of purposes. While tracing the history of European drawings, the exhibition showcased the distinguished collection of the Yale University Art Gallery.

Curators: Suzanne Boorsch, the Robert L. Solley Curator of Prints, Drawings, and Photographs, and John Marciari, the Nina and Lee Griggs Associate Curator of Early European Art, both of the Yale University Art Gallery.

The Smart Museum presentation was overseen by Anne Leonard, Smart Museum Curator and Mellon Program Coordinator.
Although adaptation is a common practice in popular culture, it is perhaps less well known as a practice in contemporary art. Through six video installations this exhibition looked at the use of adaptation in the work of four leading artists: Guy Ben-Ner, Arturo Herrera, Catherine Sullivan, and Eve Sussman & The Rufus Corporation. These artists transformed source material to make their own works of art, reenvisioning classic literature, painting, film, ballet, and even e-mail as video installations. Ben-Ner condensed Herman Melville’s *Moby Dick* into a brief silent film, while Sussman’s *The Rape of the Sabine Women*, a contemporary retelling of the Roman myth, drew inspiration from an eighteenth-century painting. This exhibition addressed questions of fidelity and creativity while generating new understanding of the use of adaptation in contemporary art. *Adaptation* included the U.S. museum premieres of Sussman’s *The Rape of the Sabine Women*—coproduced by the Smart Museum—and *Les Noces*, Herrera’s first video installation. The presentation at the Smart Museum also included a piece by ARTV 24103, a collective of University of Chicago students who participated in a practicum on adaptation taught by Catherine Sullivan.

**Curator:** Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art


This exhibition was supported by the Office of the Provost and the Arts Council, University of Chicago, the Feitler Family Fund, Marilyn and Larry Fields, Susan and Lewis Manilow, Dirk Denison, and the members and friends of the Smart Museum.
SOL LEWITT: COLOR AND LINE, REPETUCED
MARCH 25–JUNE 8, 2008
JOEL AND CAROLE BERNEITN GALLERY FOR WORKS ON PAPER

Sol LeWitt was one of the first artists to use color and line as building blocks in a serial approach to art. LeWitt had already used color and line in the early 1960s, but later he assigned them a predominant role while making artists' books and prints. This exhibition, including lithographs and a sampling of artists' books, explored how LeWitt's serial use of color and line intersected with some of his early experiments with mechanical reproduction.

Curator: Michael Tymkiw, Smart Museum Curatorial Intern and University of Chicago PhD candidate in art history, in consultation with Stephanie Smith, Smart Museum Director of Collections and Exhibitions and Curator of Contemporary Art

IDOL ANXIETY
APRIL 8–NOVEMBER 2, 2008
EDWARD A. MASER GALLERY FOR ART BEFORE 1900

From ancient times to the present day, theological traditions have reflected on idolatry and grappled with the significance and power of objects. Different anxieties have produced different artistic practices, and this exhibition navigated a variety of theological and secular perspectives. By juxtaposing Mesopotamian cult figures with Classical antiquities and Renaissance paintings, Idol Anxiety examined how objects become idols and offered insight into the complex and sometimes uneasy relationship between people and things.

Curator: Aaron Tugendhaft, PhD candidate in the Skirball Department of Hebrew and Judaic Studies, New York University, and an alumnus of the University of Chicago, in consultation with Jessica Moss, Smart Museum Curatorial Assistant

STREET LEVEL: MODERN PHOTOGRAPHY FROM THE SMART MUSEUM COLLECTION
JUNE 17–SEPTEMBER 7, 2008
JOEL AND CAROLE BERNEITN GALLERY FOR WORKS ON PAPER

In the early twentieth century, many photographers turned their cameras to their immediate environment, finding subjects in the everyday imagery and visual clamor of the streets in modern cities. In capturing daily city life, some photographers produced abstract views of vast urban architecture, while others depicted much more narrative scenes of abject poverty. With photographs from the Smart Museum collection by Walker Evans and Paul Strand, among others, this exhibition looked at the modern city as seen from the street.

Curator: Rachel Furnari, Smart Museum Curatorial Intern and University of Chicago PhD candidate in art history, in consultation with Richard A. Born, Smart Museum Senior Curator
John Sloan’s images of New York helped define the city in the popular imagination. Yet Sloan’s vision was a subjective one, tied to his particular observations of the neighborhoods in which he lived and the individuals he encountered. In gritty depictions of urban life, Sloan celebrated the metropolis of New York by focusing on street scenes, elevated trains, public spaces, and the lives of ordinary Americans. More than a series of locations, Sloan’s images of New York reflect the artist’s own pedestrian movement through the city. Gathering together material in all media from 1900 to the 1930s—on loan from various public and private collections—this exhibition demonstrated the correlation between where Sloan created his art and what he depicted.

Seeing the City mapped Sloan’s New York, locating precisely the sites portrayed in his work and examining the personal meaning tied to the places he chose to depict again and again.

Curators: Joyce K. Schiller, Curator, and Heather Campbell Coyle, Associate Curator, both of the Delaware Art Museum

The Smart Museum presentation was overseen by Anne Leonard, Smart Museum Curator and Mellon Program Coordinator.
Fostering lifelong learning is a primary objective of the Smart Museum of Art. Education programs at the Museum engage a variety of audiences—University of Chicago students and faculty members, elementary students on Chicago’s South Side, young children and their families, and members of the Hyde Park and greater Chicago communities. The Smart Museum’s education department strives to present innovative, intelligent, and intimate programs, with the goal of encouraging teachers, students, and the public to make meaningful interdisciplinary and personal connections with art and ideas.

Other Curricular Uses of the Smart Museum

Each quarter, faculty integrates the Museum’s exhibitions and collection into their coursework. From an Urban Teacher Education Program seminar to a hands-on practicum on adaptation, over twenty different courses made use of the Smart during the 2006–2008 school years:

- 1900 in the Smart Museum Collection (Martha Ward)
- Art, Aesthetics & Productive Spectatorship (Lisa Zaher)
- Art Practice and Theory (Matthew Jesse Jackson)
- Art of the East: China (Wu Hung)
- Art History 101: Introduction to Art (Stacy Hand, Erin Hazard, Katie Kirtland, Kim Mims, Kristine Nielson, Julia Orell)
- Beginning Painting (Katherine Desjardins)
- Beginning Photography (Laura Letinksy)
- Chinese Calligraphy (Ping Foong)
- Figure Drawing (Katherine Desjardins)
- Independent Study (research projects)
- Looking and Listening in Nineteenth-Century France (Martha Ward and Anne Leonard)
- Objects of Japanese History (James Ketelaar and Hans Thomsen)
- Painted Room (Irene Backus)
- Pediatrics Residency, Pritzker Medical School (Joel Schwab)
- Practicum on Adaptation (Catherine Sullivan)
- Reconsidering Connoisseurship: Japanese Woodblock Prints (Hans Thomsen)
- Twentieth-Century Art (Christine Mehring)
- University Teacher Education Program Seminar (Amy Millikan, Marv Hoffman)
- Visual Language (Leigh-Ann Pahapill)
- Word and Image in Japanese Art (Ryan Holmberg)

Almost 40 different University of Chicago class groups from more than 20 unique courses made more than 80 visits to the Museum in the past 2 years.

Dr. Joel Schwab, Associate Professor of Pediatrics, incorporates a Smart Museum visit into his curriculum for third-year pediatric residents each quarter. The medical students hone their observational skill in the Smart’s galleries, making connections between the analysis of art and the diagnosis of a patient.

UNIVERSITY OF CHICAGO PROGRAMS

Music filled the galleries during the Smart’s most recent Mellon project, Looking and Listening in Nineteenth-Century France (see pages 58–59). The exhibition, which mixed Salon paintings and popular caricatures with children’s songbooks and period music, was the culmination of a course co-taught by Martha Ward, Chair of the Art History Department at the University of Chicago, and Anne Leonard, Smart Museum Curator and Mellon Program Coordinator.

Looking and Listening in Nineteenth-Century France is the latest in a series of projects developed in collaboration with University faculty and students. Formally established in the 1990s, the Mellon program provides University of Chicago faculty the opportunity to create thematic exhibitions using the Smart Museum’s collection as a basis for inquiry. Often accompanied by a catalogue, to which University students and faculty contribute, Mellon projects like Looking and Listening advance new scholarship and bring the ideas and themes explored in University research to a broader public.

The Mellon program has been generously endowed by the Andrew W. Mellon Foundation.
STUDENT DOCENT PROGRAM

Sean Dickson, a Public Policy major at the University of Chicago, is committed to art and education. In his three years as a docent at the Smart Museum, he has given tours to guests of all ages and particularly treasures the time he has spent with school groups as they experience the art he loves.

“The best thing about working at the Smart is working with kids, and my most memorable moments are all from them,” he says. “I’ve had fifth grade students come in who had never been in a museum before, yet after seven weeks, they gave fabulous presentations that demonstrated that they had not only learned about art, but were passionate about it.”

Docents bring an array of experiences to the Museum (they represent more than twenty-five academic programs at the University), creating a unique interdisciplinary environment. While Sean studies public policy, he’s also an accomplished artist who devotes time outside of class to screenprinting. His continuing commitment to education means that he plans to enroll in a joint graduate program for law and public health after graduation in spring 2009.

The Smart Museum’s audiences have benefitted greatly from the remarkable student docents like Sean who bring a thoughtful, compassionate approach to art and education.

Made up of University of Chicago undergraduate and graduate students, the Smart Museum’s docent team helps visitors of all ages connect with art and ideas. After completing a noncredit training course, docents lead guided tours of the Museum (serving over five thousand group visitors each year) and act as educators and facilitators for the Museum’s multi-visit tour programs for elementary school students (see pages 76–77). They also get their hands messy leading the art-making activities during the Smart’s Art Afternoons and Family Days.

Academic Programs Represented by Docents

Anthropology
Art History
Biological Sciences
Classical Studies
Comparative Literature
East Asian Languages and Civilizations
Economics
English Language and Literature
Environmental Studies
Fundamentals: Issues and Texts
History
History, Philosophy, and Social Studies of Science and Medicine
Interdisciplinary Studies in the Humanities
International Studies
Law School
Linguistics
Master of Arts Program in the Humanities
Master of Arts Program in the Social Sciences
Near Eastern Languages and Civilizations
Philosophy
Physics
Political Science
Public Policy Studies
Religious Studies
Romance Languages and Literatures
Slavic Languages and Literatures
Visual Arts

30 different student docents led almost 200 tours during each of the last 2 years.

In total 378 tour groups of all ages and sizes were led through the Museum by student docents.
Irene has had the unique opportunity to curate, organizing a Salon-style installation of drawings and the exhibition Exported Visions (see pages 52–53). “Graduate students never have the opportunity to curate shows at some larger art museums,” says Irene. “Yet I think I think that because the Smart offers this possibility to its interns, the Museum gains as well, in the shape of including more voices, diverse interests, and infusing new life into the galleries.”

Irene contributes both her extensive experience in museum education and her specialized work in prints, drawings, and European painting to the Museum. Her dissertation, tentatively titled “Luxury from Beyond the Edge of the Map,” will focus on perceptions of China in sixteenth-century Italy.

Irene Backus is in her fifth year as a doctoral student in art history at the University of Chicago, and in her fifth year as a curatorial intern at the Smart Museum. Since 2004, she has been conducting research on objects in the Smart’s permanent collection, providing support for Mellon Projects, and coordinating visits from introductory art history classes and scholars as the Graduate Curatorial Intern for Mellon Projects.
**Multi-Visit Tour Programs**

The Smart Museum works closely with the Chicago Public Schools to engage students and teachers in meaningful conversations about art. Multi-visit tour programs like Art in Focus and smART Explorers are designed to introduce students to the process of looking at, talking about, and making visual art.

During the school year, busloads of children from local schools stream into the Smart to take part in these multi-visit tour programs. Over several visits to the Smart, the third and fifth graders take tours, sketch and write in their journals, and gain confidence in talking about art.

*Art in Focus* is a four-visit tour program designed for third grade students that introduces students to the Museum and the basic visual language used to discuss works of art. Through in-gallery and classroom discussion and writing and art-making activities, students explore different ways of looking at and interpreting art. Approximately four hundred students and fifteen classrooms take part in this program each year.

*smART Explorers* is a five-visit Museum tour program designed for fifth grade students. Through weekly Museum visits, in-gallery and classroom discussions, writing and art-making activities, students build critical thinking and communication skills while obtaining a new visual vocabulary. The program culminates in a final event program for each classroom in which students orally present ideas about a work of art on view in the Museum for their peers, teachers, and parents. Approximately 310 students and eleven classrooms take part in this program each year.

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**Group Tour Visitors**

Over the past 2 years, the Smart Museum has hosted 11,460 group visitors!

**Smart Museum Multi-Visit Program Full Partner and Participant Schools**

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* Full Partner School: entire third grade and entire fifth grade student body participates in the Museum’s multi-visit tour programs.
Each year, the Smart Museum offers an average of nearly seventy exhibition-related programs for adult, student, and family audiences.

For example, the artist Guy Ben-Ner, whose video art is often made with the help of his children, inspired Chicago Public School teachers and Snow City Arts Foundation teaching artists during a workshop in winter 2008. A highlight of the Smart’s offerings for teachers, the workshop challenged educators to incorporate the theme of adaptation into their classrooms.

The refreshed smARTkids has an updated look and new features, including an expanded Art Detective game (below). Students from Gage Park High School discuss Guy Ben-Ner’s video installation Wild Boy, featured in the exhibition Adaptation (right).

In the past two academic years, 64 teachers were served by in-service workshops at the Museum.

smARTKids website
http://smartmuseum.uchicago.edu/smartkids
A resource for teachers and parents alike, smARTkids, the Museum’s popular interactive website for children, was refreshed and relaunched in 2008. With an updated look and new features—including a virtual sketchbook and a video studio visit with a local artist—the site provides kid-friendly information about art terms, processes, and artists. Online games like Art Detective make smARTkids a dynamic and engaging tool, and the relaunched version is even more interactive, with enhanced gameplay, customizable themes, and an archive of hands-on art activities.

Public Education Programs

Each year, the Smart Museum offers an average of nearly seventy exhibition-related programs for adult, student, and family audiences.

The Smart Museum collaborated with many community groups in the city and beyond:

The Art Institute of Chicago
Chicago Architecture Foundation
Chicago Public Library
(Blackstone and Bessie Coleman branches)
Doc Films
Goethe-Institut Chicago
Hyde Park Art Center
Intuit: The Center for Intuitive and Outsider Art
Museum of Contemporary Photography
Neighborhood Writing Alliance
Oriental Institute
Snow City Arts Foundation

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<td>Public walk-in tours, gallery talks, and bus tours</td>
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<tr>
<td>Workshops and campus open houses</td>
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Average program attendance: 49 52
The following public programs were sponsored by the Museum between July 1, 2006, and June 30, 2008. Unless otherwise noted, all events below were held at the Smart Museum.

**JULY 2006**

**July 5–26**
Art Afternoons (Wednesdays in July)

**July 16**
Family Day: The Colors of Identity

**July 20**
Public Exhibition Tour: The Colors of Identity

**AUGUST 2006**

**August 2–30**
Art Afternoons (Wednesdays in August)

**August 20**
Public Exhibition Tour: The Colors of Identity

**SEPTEMBER 2006**

**September 16**
University of Chicago Orientation Tour

**September 17**
Curator Tour: The Colors of Identity with curator Richard A. Born

**September 22**
Campus Open House

**OCTOBER 2006**

**October 7**
Workshop: “Drawing in Practice, Drawing in Theory”
Drawing workshop led by artist Kerry James Marshall with lecture by W. J. T. Mitchell, University of Chicago Professor of English and Art History and Editor of the journal *Critical Inquiry*

**October 8**
Public Exhibition Tour: Drawing as Process

**October 14**
smARTKids @ the Library
At Blackstone Library

**October 18**
Artist Talk with Julia Fish
Cosponsored by the University of Chicago’s Department of Visual Arts through its Visiting Artist Program

**October 22**
Family Day: Drawing as Process

**October 27, 28, and 29**
University of Chicago Family Weekend Tours

**November 11**
smARTKids @ the Library
At Blackstone Library

**November 16**
Curator Tour: “Selected Drawings from the Permanent Collection, 1800 to Today”
With Irene Backus and Dawna Schuld, University of Chicago PhD candidates in Art History and Smart Museum curatorial interns

**DECEMBER 2006**

**December 3**
Gallery Talk: Adrian Piper
With artist Claire Pentecost and curator Stephanie Smith

**December 9**
smARTKids @ the Library
At Blackstone Library

**January 2007**

**January 13**
smARTKids @ the Library
At Blackstone Library

**January 14**
Public Exhibition Tour: Drawing as Process

**January 21**
Public Exhibition Tour: Image as Homage

**FEBRUARY 2007**

**February 1**
Opening Reception: Cosmophilia
With introductory lecture by exhibition curators Sheila Blair and Jonathan Bloom, Norma Jean Calderwood Chairs of Islamic and Asian Art at Boston College

**February 4**
Public Exhibition Tour: Cosmophilia

**February 8**
Curator Tour: H. C. Westermann’s Love Objects
With curator Richard A. Born and Dawna Schuld, University of Chicago PhD candidate and Smart Museum curatorial intern

Artist Mark Dion and curator Stephanie Smith at the opening of the exhibition Drawing as Process in Contemporary Art.
February 10
smARTKids @ the Library
At Blackstone Library

February 11
Curator Tour: Robert Heinecken
With curator Stephanie Smith
Cosponsored by the Smart Museum and the Museum of Contemporary Photography

February 18
Family Day: Cosmophilia

February 25
Public Exhibition Tour: Image as Homage

MARCH 2007
March 1
Lecture: “Contemporary Approaches to Portraiture”
With Brandon Fortune, Associate Curator of Painting and Sculpture at the Smithsonian’s National Portrait Gallery

March 4
Public Exhibition Tour: Cosmophilia

March 8
Museum of Contemporary Photography
Curator Tour: Robert Heinecken 1932–2006: Sex and Food
With MoCP Director Rod Slemmons
Cosponsored by the Smart Museum and the Museum of Contemporary Photography

March 8
Poetry Reading: “The Ka’ba as Mystic Garden: The Flowering of Images in the Love Poetry of Ibn al-‘Arabi”
Presented in Arabic and English translation by Michael Sells, the John Henry Barrows Professor of Islamic History and Literature at the University of Chicago’s Divinity School

March 10
smARTKids @ the Library
At Blackstone Library

March 27
Illinois Art Education Association Teacher Workshop
University of Chicago students listen to the love poetry of Ibn al-‘Arabi in the Smart Museum’s galleries.

MAY 2007
May 6
Chicago Architecture Foundation Bus Tour: Islamic Ornament

May 6
Public Exhibition Tour: Cosmophilia

May 12
smARTKids @ the Library
At Blackstone Library

May 13
Smart Focus: Mother’s Day Curator Tour and Tea
With Irene Backus, University of Chicago PhD candidate in Art History and Smart Museum curatorial intern

May 17
Lecture: “Collecting and Exhibiting the Middle East in a Post-9/11 World”
With Linda Komaroff, Curator of Islamic Art at the Los Angeles County Museum of Art
Cosponsored by the Department of Art History, University of Chicago

May 20
Cross Campus Tour of Islamic Art
In collaboration with the Oriental Institute Museum

May 24
Dramatic Reading of Goethe’s Faust
With actors under the direction of Kurt Johns, the Associate Producer at the Apple Tree Theatre followed by a discussion led by Kenneth Northcott, Professor Emeritus of Germanic Studies and Comparative Literature at the University of Chicago
In collaboration with the Goethe-Institut Chicago

APRIL 2007
April 1
Public Exhibition Tour: Cosmophilia

April 14
smARTKids @ the Library
At Blackstone Library

April 15 and 29
Chicago Architecture Foundation Bus Tour: Islamic Ornament

April 20
Symposium: Islamic Ornament
Keynote lecture by Oleg Grabar, Professor Emeritus at the Institute for Advanced Study in the School of Historical Studies in Princeton, New Jersey
At the Art Institute of Chicago

April 21
Symposium: Islamic Ornament
With presentations by Persis Berlekanp (University of Chicago), Irene Bierman (University of California, Los Angeles), Heather Ecker (Detroit Institute of Arts), Rosamond Mack (independent scholar), David Roxburgh (Harvard University), and Yasser Tabbaa (University of Jordan)
Symposium cosponsored by the Smart Museum of Art and the Art Institute of Chicago
At the Smart Museum, the symposium was made possible in part by the Adelyn Russell Bogert Fund of the Franke Institute for the Humanities; the Istituto Italiano di Cultura, Chicago; and the Department of Near Eastern Languages and Civilizations and the Center for Middle Eastern Studies, University of Chicago

April 22
Public Exhibition Tour: Cosmophilia

April 28
Concert: University Symphony Orchestra with François Chaplin

MAY 2007
May 6
Chicago Architecture Foundation Bus Tour: Islamic Ornament

May 6
Public Exhibition Tour: Cosmophilia

May 12
smARTKids @ the Library
At Blackstone Library

May 13
Smart Focus: Mother’s Day Curator Tour and Tea
With Irene Backus, University of Chicago PhD candidate in Art History and Smart Museum curatorial intern

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Lecture: “Collecting and Exhibiting the Middle East in a Post-9/11 World”
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With actors under the direction of Kurt Johns, the Associate Producer at the Apple Tree Theatre followed by a discussion led by Kenneth Northcott, Professor Emeritus of Germanic Studies and Comparative Literature at the University of Chicago
In collaboration with the Goethe-Institut Chicago
A young visitor takes part in a gallery scavenger hunt during the Masterful Mark-making Family Day.

JUNE 2007

June 7
Opening Reception: Living Modern
With Reinhold Heller, Professor of Art History and Germanic Studies at the University of Chicago

June 9
smARTKids @ the Library
At Blackstone Library

June 10
Public Exhibition Tour: Living Modern

June 13–27
Art Afternoons (Wednesdays in June)

JULY 2007

July 15
Family Day: Living Modern and Majestic Nature/Golden History

July 20
Lunch-Hour Talk: “From Hand to Machine: German and Austrian Design, 1890–1933”
With Victor Margolin, Professor of Art and Design History, History of Architecture, and Art Department at the University of Illinois at Chicago

AUGUST 2007

August 1–29
Art Afternoons (Wednesdays in August)

August 3
Lunch-Hour Talk: “A Pattern a Day Gave Form Function: Mass Production of Decorative Ceramic Designs”
With Rolf Achilles, Adjunct Associate Professor of Art History, Theory, and Criticism, and Historic Preservation at the School of the Art Institute

August 5
Concert: German Composers of the Romantic Period
In collaboration with the Goethe-Institut Chicago

August 19
Public Tour: Printmaking as Process

SEPTEMBER 2007

September 16
Smart Focus: Curator Tour of Living Modern
With curator Richard A. Born

September 21
Smart Museum Campus Open House

OCTOBER 2007

October 4
Opening Reception: Master Drawings from the Yale University Art Gallery
With introductory lecture by Anne Leonard

October 7
Public Exhibition Tour: Majestic Nature/Golden History

October 13
smARTkids @ the Library
At Blackstone Library

October 14
Lecture: “Drawing in the Renaissance”
Workshop: How Function Determines Form
With Jean Goldman, Chicago art historian

October 20 and 21
University of Chicago Family Weekend Tours

October 28
Smart Focus: Curator Tour of Objects of Inquiry
With James Ketelaar, Professor of History and East Asian Languages and Civilizations at the University of Chicago

NOVEMBER 2007

November 3
Cross Campus Tour: Renaissance Prints and Drawings
With curator Anne Leonard and Rebecca Zorach, Assistant Professor of Art History at the University of Chicago
In collaboration with the University of Chicago’s Special Collections Research Center

November 4
Family Day: Masterful Mark-making

November 8
Looking and Listening Panel Discussion and Reception
With exhibition curators Anne Leonard and Martha Ward, Chair of the Art History Department at the University of Chicago; University of Chicago students Josephine Landback, Julia Langebein, Elayne Oliphant, Eleanor Rivera, and Michael Tymkiw; moderated by Gloria Groom, David and Mary Winton Green Curator at the Art Institute of Chicago; music performed by Claudia Hommel of the Jazz Faure Project
This program was supported by the France Chicago Center and the Consulate General of France in Chicago.

November 10
smARTkids @ the Library
At Blackstone Library

November 15
Student Night: Sketching at the Smart
In collaboration with the University of Chicago’s Department of Visual Arts and SMAC, the Smart Museum Activities Committee

November 18
Public Exhibition Tour: Master Drawings
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<tr>
<td>March 4</td>
<td>Open Rehearsal: Rodgers &amp; Hammerstein's Carousel At Court Theatre</td>
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<td>March 8</td>
<td>smARTkids @ the Library At Bessie Coleman Library</td>
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<td>March 16</td>
<td>Workshops: Developing Visual Narratives Using Appropriated Images With artist John Parot At Intuit</td>
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<td>March 22</td>
<td>Lunch-Hour Talk: &quot;Looking and Listening, and the Emotional Response to Art: Perspectives from Neurosciences and Network Theory&quot; With David Bradley, Associate Professor of Psychology at the University of Chicago</td>
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<td>March 23</td>
<td>Workshop: Discovering Darger Through the Written Word With Rachel Javellana of The Neighborhood Writing Alliance</td>
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The University of Chicago Cantata Collegium performs Bach’s “Coffee Cantata” at the Smart Museum.
We make every effort to acknowledge our supporters appropriately. If corrections should be made, please contact us.
gifts of $100,000 and above
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Prof. Berness Ken Simon
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Larry Smith and Bhama Shinivasan
Richard Gray, chairman emeritus of the Smart Museum, talks about collecting and connoisseurship
with the Director’s Council.
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Cho and Marilyn Alsdorf
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Each year, the Smart Museum honors those who have made annual contributions of $1,000 or more with an exclusive membership in the Director’s Council, a group of extraordinary friends and supporters whose generosity plays a significant role in the Smart Museum’s success. The Director’s Council Preview, held in conjunction with the opening of the winter exhibition, is among the Museum’s biggest celebrations of the year.

DIREcTOR’S COUNCIL EVENTS

January 21, 2007
Director’s Council Preview of Cosmophilia
With curators Sheila Blair and Jonathan Bloom, the Norma Jean Calderwood Chairs of Islamic and Asian Art at Boston College, and featuring a performance by the University of Chicago’s Middle East Music Ensemble

November 11, 2007
Developing a Collection: Quality and Connoisseurship
With Richard Gray, art dealer, collector, and chairman emeritus of the Smart Museum Board of Governors

January 30, 2008
Director’s Council Preview of Adaptation
With a lecture by Tom Gunning, Professor of Art, History, and Chair of the Committee on Cinema and Media Studies at the University of Chicago
at the Director’s Council Preview of Adaptation.

Brenda Shapiro, chair of the University of Chicago Visiting Committee on the Visual Arts, speaks...
On October 24, 2006, the Smart Museum honored Chicago collector and philanthropist Marilynn B. Alsdorf at the Sixth Joseph R. Shapiro Award Dinner. The biennial award dinner honors the vision and connoisseurship of Chicago’s most distinguished collectors of art, and is named in memory of the extraordinary collector and philanthropist Joseph Shapiro (1904–1996). The gala benefit dinner was held at the Four Seasons Chicago, and honored Mrs. Alsdorf as a distinguished collector who has made profound contributions to the world of art, especially in Chicago.

“We are honoring an art patron without equal in our time in Chicago. As an art collector of extraordinary depth and breadth and quality, as a benefactor to so many, many art organizations, and as a leader who has given so much time and talent to cultural institutions, Marilynn Alsdorf has no peer.”

— John H. Bryan, event chair and 1997 recipient

During a hosted conversation between Mrs. Alsdorf and former Chicago Tribune critic Richard Christiansen, Mrs. Alsdorf related how she and her late husband, James W. Alsdorf, had begun collecting, visiting the art galleries in Chicago and buying their first artwork—a portrait by Amedeo Modigliani—at auction. Mrs. Alsdorf remarked, “You have to love something before you buy it . . . . Find something, some period or some venue, that you really like and do research on it. Find something that you’re passionate about and then start collecting. It will give you a lot of pleasure.” The collection that Mrs. Alsdorf and her husband began in the 1950s is today renowned for its breadth and distinction. It includes remarkable holdings of Indian, Himalayan, and Southeast Asian sculpture, alongside important works by twentieth-century masters, and significant examples of ancient Egyptian, Greek, Roman, and Islamic art.

A generous benefactor, Marilynn Alsdorf has played a significant role in building and shaping the holdings of the Art Institute of Chicago, the Museum of Contemporary Art, the University of Notre Dame’s Snite Museum of Art, and Northwestern University’s Mary and Leigh Block Museum of Art, as well as the Smart Museum of Art.

The 450 guests who attended the dinner were treated to Latin jazz by Marshall Vente and remarks by the University of Chicago’s new president, Robert Zimmer, on the very week of his inauguration. Several past Shapiro Award winners were in attendance at the benefit, including Susan and Lewis Manilow (recipients in 2004), Lindy Bergman (recipient in 2000), as well as event chair John H. Bryan (recipient in 1997). The event raised a quarter of a million dollars to support the Smart Museum’s education programs, exhibitions, and operations.

For a list of contributors to the Joseph R. Shapiro Award Dinner, see pages 97 and 100.
Contributions received from July 1, 2007 to June 30, 2008.

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- John D. and Catherine T. MacArthur Foundation*
- Office of the Provost, University of Chicago*
- Smart Family Foundation
- Gifts of $50,000 to $99,999
- Feitler Family Fund

**Gifts of $50,000 to $99,999**

- Lorna Ferguson and Terry Nichols Clark*
- Thomas McCormick and Janis Kanter*

**Gifts of $10,000 to $49,000**

- Jean Allard
- Marilyn B. Alsdorf
- Mrs. Edwin A. Bergman
- Marshall and Doris Helieb
- Janet and Richard Henwood
- Tins and Larry Howe
- Katherine Bienvenu and C. Richard Johnson
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**Gifts of $2,000 to $9,999**

- Chicago Community Foundation
- France Chicago Center
- Friends of the Smart Museum
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- Department of Visual Arts, University of Chicago

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  - Lorna Ferguson and Terry Nichols Clark*
  - Thomas McCormick and Janis Kanter*
- Gifts of $10,000 to $49,000
  - Jean Allard
  - Marilyn B. Alsdorf
  - Mrs. Edwin A. Bergman

**MEMBER EVENT HIGHLIGHTS**

- September 14, 2006
  - Members Appreciation Night
- April 23, 2007
  - Curator Preview Tour of Majestic Nature/Golden History
- March 13, 2008
  - Curator Tour of Looking and Listening
- May 21, 2008
  - Members Preview Tour of Seeing the City: Sloan’s New York

* Represents total contribution over a multiyear period.
Though they now reside in Washington D.C., Audrey and Mike Wyatt are committed to the Smart Museum’s educational mission. In 2007, they established a substantial endowment to support the Smart Museum’s educational mission.

Mike and Audrey have always been convinced that participation in the arts can promote self-esteem and can serve as an intellectual stimulus among young people. As a result, they have established the Audrey and Michael Wyatt Art Education Fund, an educational program for underprivileged children and their families in our community.

The generous endowment will support the Museum’s docent program and related multi-visit school programs (see pages 76–77). “We believe it’s a win for the University, for children and young people who participate in the programs,” the Wyatts said in making the gift.

Serving as tour leaders and educators, the University of Chicago student docent work with underserved classrooms and families, helping children to connect with art. The Wyatts’ gift will allow the Smart to maintain and expand our much-admired school programs over time, involving more University students and engaging with more classrooms and families in the community.

### Gifts of $5,000 to $9,999
- Barton Joel Cohen and Phyllis Gordon Cohen
- Joan W. Harris
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You Belong Here.

Launched in 2009, the Smart Museum's new membership initiative, “You Belong Here,” offers exciting opportunities to the Museum’s closest friends and supporters. Members not only get discounts at the cafe and on all Smart gifts, but they also benefit with discounts and special deals at some of Hyde Park’s favorite arts venues and restaurants. Members also receive the latest information about the Smart Museum, including advance exhibition notices, access to early registration for workshops and lectures, and an exclusive annual report from the Museum’s director. Plus, members at the Fellow level and above are able to participate in a full slate of private tours and exhibition previews. And, you can now enjoy reciprocal membership privileges at over 250 museums nationwide.
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We would also like to acknowledge these former staff members who made lasting contributions to the Smart while serving during the last two years: June F. Bennett, Christine Camino, Julie Freeney, Denise Goode, David Ingenthron, Angela Morrow, Michael Pollard, and Karin Victoria.

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* Denotes a life member
### Statement of Operations

**Unaudited** from July 1, 2006 through June 30, 2007

<table>
<thead>
<tr>
<th>Operating Revenue</th>
<th>Fiscal Year 2007</th>
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<tbody>
<tr>
<td>Foundation grants</td>
<td>465,852</td>
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<td>Annual fund and membership</td>
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<td>Benefit proceeds</td>
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<td>Corporate grants</td>
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<td>Endowment distributions</td>
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<td>Earned income</td>
<td>186,234</td>
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<td>Exhibition, education, and miscellaneous income</td>
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<td>University grants</td>
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<td>University operating subsidy *</td>
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<td>Undesignated carryover from prior year</td>
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<td>Designated carryover from prior year</td>
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<tr>
<td><strong>Total operating revenue</strong></td>
<td><strong>2,592,996</strong></td>
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<table>
<thead>
<tr>
<th>Operating Expenses</th>
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<tbody>
<tr>
<td>Core staff compensation</td>
<td>1,040,628</td>
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<td>Museum security</td>
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<td>Exhibitions, curatorial, and collections</td>
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<td>Project funds in reserve for future project budgets</td>
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<tr>
<td>Carryover to future years</td>
<td>119,756</td>
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<tr>
<td><strong>Total operating expenses</strong></td>
<td><strong>2,592,996</strong></td>
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</tbody>
</table>

* University allocation for physical plant expenses is estimated to be an additional $450,000/year.

### Statement of Operations

**Unaudited** from July 1, 2007 through June 30, 2008

<table>
<thead>
<tr>
<th>Operating Revenues</th>
<th>Fiscal Year 2008</th>
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<tr>
<td>Foundation grants</td>
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<td>Benefit proceeds</td>
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<td>Private gifts</td>
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<td>Exhibition, education, and miscellaneous income</td>
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<tr>
<td><strong>Total operating revenue</strong></td>
<td><strong>2,460,448</strong></td>
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<table>
<thead>
<tr>
<th>Operating Expenses</th>
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<td>Core staff compensation</td>
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<td>Museum security</td>
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<td>Administration</td>
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<td>Expenses against earned income</td>
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<td>Project funds in reserve for future project budgets</td>
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<td>Carryover to future years</td>
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</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td><strong>2,460,448</strong></td>
</tr>
</tbody>
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