




SMART MUSEUM OF ART UNIVERSITY OF CHICAGO

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

SMART MUSEUM OF ART UNIVERSITY OF CHICAGO BULLETIN 2006-2008

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MISSION STATEMENT

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

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REPORTS FROM THE CHAIRMAN AND DIRECTOR

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?

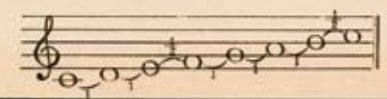
C'est une **portion** de l'échelle musicale formée de **7 degrés**, auxquels on ajoute le **1^{er} degré** de la **portion suivante**, qui ont entre eux des intervalles déterminés se reproduisant dans le **même ordre** à des hauteurs différentes.

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 1^{er} degré au 2^e, 1 ton;
- Du 2^e " " 3^e, 1 ton;
- Du 3^e " " 4^e, 1/2 ton;
- Du 4^e " " 5^e, 1 ton;
- Du 5^e " " 6^e, 1 ton;
- Du 6^e " " 7^e, 1 ton;
- Du 7^e " " 8^e, 1/2 ton.



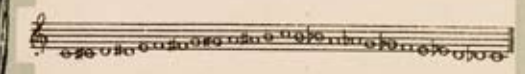
2° La **gamme mineure**, avec les intervalles suivants :

- Du 1^{er} degré au 2^e, 1 ton;
- Du 2^e " " 3^e, 1/2 ton;
- Du 3^e " " 4^e, 1 ton;
- Du 4^e " " 5^e, 1 ton;
- Du 5^e " " 6^e, 1/2 ton;
- Du 6^e " " 7^e, 1 ton 1/2;
- Du 7^e " " 8^e, 1/2 ton.



22° En quoi ces gammes différentes?

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 ne serait composée que de **demi-tons**. Ex.



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 paper, framed:
18 x 15 (45.7 x 38.1)
Gift of the Collection of Edward A. and Inge Maser, 2008.25

Artist Unknown

Dutch or Italian, 17th century
Musical Contest between Marsyas and Apollo, n.d.
Oil on canvas, sight:
26 x 19 1/4 (66 x 48.9)
A pair with *The Flaying of Marsyas*, below
Gift of the Collection of Edward A. and Inge Maser, 2008.17.1

Artist Unknown

Dutch or Italian, 17th century
The Flaying of Marsyas, n.d.
Oil on canvas, sight:
26 x 19 1/4 (66 x 48.9)
A pair with *Musical Contest between Marsyas and Apollo*, above
Gift of the Collection of Edward A. and Inge Maser, 2008.17.2

Artist Unknown, School of Joseph von Fuhrich

(Bohemian, 1800–1876)
German or Austro-Hungarian, 19th century
The Vision of Libussa, n.d.
Oil on wood panel, sight:
10 x 13 1/4 (25.4 x 33.7)

Gift of the Collection of Edward A. and Inge Maser, 2008.26

Roger Brown

American, 1941–1997
Nighttime, circa 1968
Oil on canvas, in original artist's painted frame, framed:
24 1/2 x 25 (62.2 x 63.5)
Gift of Leon and Marian Despres, 2007.163

Carlo Innocenzo Carlone

Italian, 1686–1775
Study for "Parnassus Triumphant," n.d.
Oil on canvas:
19 1/2 x 35 (49.5 x 88.9)
Gift of the Collection of Edward A. and Inge Maser, 2008.19

Peter von Cornelius

German, 1783–1867
Saint Nicholas of Bari, Saint Lucy and St. Elizabeth, n.d.
Oil on canvas, sight:
12 1/2 x 7 7/8 (32.7 x 20)
Gift of the Collection of Edward A. and Inge Maser, 2008.20

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 Maser, 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

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)
Gift of the Collection of Edward A. and Inge Maser, 2008.24

Tommaso Gherardini

Italian, 1715–1797
Classical Relief, 1765
Oil on canvas, framed:
20 x 26 1/2 (50.8 x 67.3)
Gift of the Collection of Edward A. and Inge Maser, 2008.23

Luca Giordano

Italian, 1634–1705
Barak before Deborah, n.d.
Oil on canvas, sight:
24 x 18 1/2 (61 x 47)
Modello for ceiling fresco in the nave of the Cathedral of Bergamo
Gift of the Collection of Edward A. and Inge Maser, 2008.22

Philip Hanson

American, born 1943
There are Countless Rooms, 1971
Acrylic on canvas:
84 1/2 x 56 1/2 (214.6 x 143.5)
Gift of Henry and Gilda Buchbinder, 2007.19

Jörg Immendorff

German, 1945–2007
No Light for Whom? (Kein Licht für wen?), 1981
Oil on linen: 59 x 59 (150 x 150)
Gift of Edith Fantus DeMar and David A. DeMar, 2007.173

Marinus Adrianus Koekkoek

Dutch, 1807–1870
Landscape, 1858
Oil on panel: 14 x 18 1/8 (35.6 x 46)
Gift of John A. Weil, 2007.140

Joshua Hargrave Sams Mann

British, active 1849–1884
The Child's Grave, 1857

Oil on canvas:
38 3/4 x 48 7/8 (98.4 x 124.1)
Bequest of Robert Coale, 2007.133

Anna Lea Merritt

British (English), born in U.S.A., 1844–1930
Ophelia, 1880
Oil on canvas:
23 1/2 x 17 1/4 (59.7 x 43.8)
Bequest of Robert Coale, 2007.134

Gladys Nilsson

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

Michel Simons

Dutch, 1620–1673
Still Life with Fruit and Flowers on a Draped Ledge, n.d.
Oil on canvas:
25 1/2 x 45 1/2 (64.8 x 115.6)
Gift of John Bryan, 2007.137

Karl Wirsum

American, born 1939
Mighty Maniac, n.d.
Acrylic and glitter on Plexiglass (reverse painting technique), in original artist's painted frame, framed: 20 1/2 x 16 1/4 (52.1 x 41.3)
Gift of Leon and Marian Despres, 2007.172

SCULPTURE

Jeff Carter

Australian, born 1928
A Vague 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, 2007.137.



Little is known about the artist Michel Simons, except that he died in Utrecht in 1673. 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 work, creating intriguing connections to the Smart's strong collection of Southern Baroque works.

Previous pages:

Pierre Bonnard, "Gamme Majeure" (left) and "Gamme Mineure" (right), from *Le petit sollège illustré*, 1893, Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2007.106. © 2008 Artist Rights Society (ARS), New York / ADAGP, Paris.

Mixed media installation of black-and-white photographs and mannequin, Dimensions variable
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2007.107

Attributed to **Francesco Fanelli**
Italian, active in England, 1577–after 1657?
Meleager 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 Maser, 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 Maser, 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 Maser, 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 Rakowitz
American, born 1973
Selections from The Invisible Enemy Should Not Exist (Recovered, Missing, Stolen Series), 2007
Group 3: *Female Head (Kh. IV 268)*, *Plate with Rosette Center with Red Squares (IM17837)*, *Female Torso (IM15453)* (*Recovered, Missing, Stolen Series*), 2007
Middle Eastern packaging and newspapers and glue
female head: 2 3/4 x 2 3/8 x 1 15/16 (7 x 6 x 5)
plate (diam.): 3 9/16 x 9 1/16 (9.1 x 23)
female torso: 2 3/8 x 3 1/8 x 3/8 (6 x 8 x 1)
Group 8: *Headless Female (Kh. IV 302)*, *Headless Male Figure with*

Relief on Back (Kh. IV 243), *The Looting (Recovered, Missing, Stolen Series)*
Sculptures: Middle Eastern packaging and newspapers, glue
female: 9 1/4 x 3 15/16 x 2 3/8 (23.5 x 10 x 6)
male: 8 1/4 x 3 9/16 x 2 3/4 (21 x 9 x 7)
Drawing: Pencil on vellum, 27 x 52 (68.6 x 132.1)
Baboon (Is. 35:48) (*Recovered, Missing, Stolen Series*), 2007
Middle Eastern packaging and newspapers with glue, 3 3/4 x 2 3/8 x 1 15/16 (9.5 x 6 x 5)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.3a–c, 2008.1a–c, and 2008.2, respectively

Tony Tasset
American, born 1960
Pieta, 2007
Cast Hydrocal, ed. 1/3:
28 x 18 x 18 (71.1 x 45.7 x 45.7)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.48

Horace Clifford (H. C.) Westermann
American, 1922–1981
Burning House, 1958
Enameled pine, brass bell, tin, glass, and rope:
42 1/4 x 11 3/4 x 15 3/4 (107.3 x 29.8 x 40)
The H. C. Westermann Study Collection, Partial Gift of the Estate of Joanna Beall Westermann and the Beall Family and Partial Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, and through contributions from Allan and Dorothy Press, and Henry and Gilda Buchbinder 2008.13.1

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 (Thesenblatt): 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 Maser, 2008.35

Robert Barnes
American, born 1934
Stage Drawing #1, 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 1981
Pencil, chalk, and ink on wove paper, sheet: 24 x 17 (61 x 43.2)
Gift of Edith Fantus DeMar and David A. DeMar, 2007.174

Attributed to **Andrea Boscoli**
Italian (Florence) 1550–1606
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 Maser, 2008.30

Jean Dubuffet
French, 1901–1985
Two Automobiles (Ford and Citroën 42-89-Y2) (*Deux Automobiles [Ford et Citroën 42-89-Y2]*), 21 June 1961
Pen and ink on wove paper, sight: 12 3/4 x 9 3/4 (32.4 x 24.8)
Loreau, vol. 19, no. 79
Gift of Leon and Marian Despres, 2008.8

Julia Fish
American, born 1950
Garden Drawing #100, 1996
Ink with brush and wash on paper: 9 1/2 x 14 (24.1 x 35.6)
Gift of Jason Pickleman, 2007.97

George Grosz
German, lived in U.S.A., 1893–1959
Assassination, also titled *Battle*, 1934
Watercolor on paper, sheet: 25 1/2 x 18 1/2 (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 x 25.4)
Gift of Jane and Arthur Mason, 2006.101

Arturo Herrera
Venezuelan, born 1959

Untitled, 1997–98
Collage on paper: 12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.1

Untitled, 1997–98
Collage on paper: 12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.2

Untitled, 1997–98
Collage on paper: 12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.3

Untitled, 1997–98
Collage on paper: 12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.4

Untitled [Taking Care of Little Brother], 1997–98
Collage on paper: 12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.5

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

Untitled, 1997–98
Collage on paper: 12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow, 2006.98.7

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 H(erb?)ert 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



GEORGE MINNE

Kneeling Youth, circa 1900

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.16.

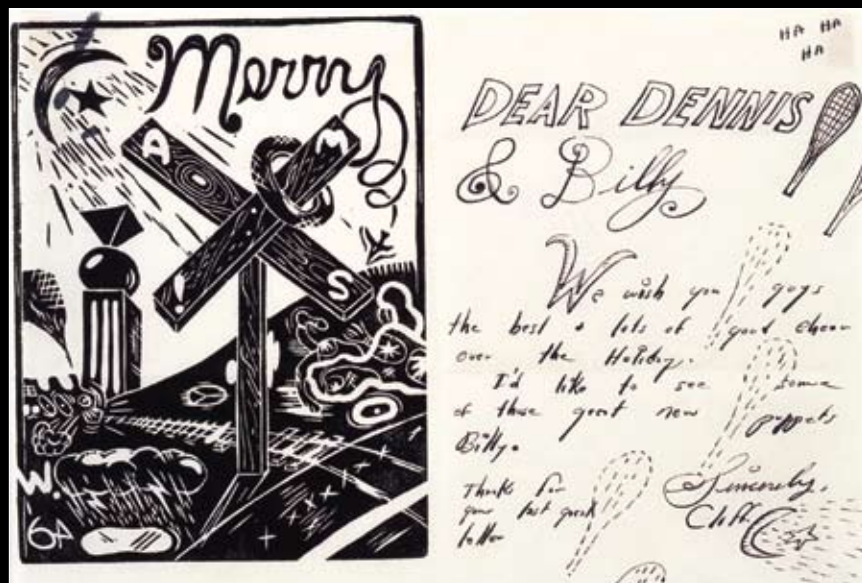
Kneeling Youth is not only George Minne's best-known sculpture, but it is also considered an icon of Viennese Modern art. A major addition to the Smart Museum's collection of figurative sculpture, this cast comes from the same mold that fashioned the figures for the *Fountain of Kneeling Youth*—five identical copies of the sculpture facing each other in a circle—first displayed by Minne at the Eighth Exhibition of the Secession in Vienna in 1900. Minne's work is transitional: the sculpture's sinuous elegance looks backward to the more decorative approach of Art Nouveau, while its austerity and simplicity point forward to the geometric abstraction of Modernism. At home in the Smart Museum's galleries, *Kneeling Youth* will prompt an insightful dialogue about Modernism's multiple styles and interweaving tendencies.

THE H. C. WESTERMANN STUDY COLLECTION

A central figure in postwar American art, Horace Clifford (H. C.) Westermann (1922–1981) created a deeply felt and highly influential body of sculpture, drawings, and prints. Although he resided for much of his professional life in Bridgeport, Connecticut, Westermann is often associated with Chicago, the city where he lived, studied, and worked in the 1950s.

The H. C. Westermann Study Collection at the Smart Museum is a rich archive of artwork, correspondence, and ephemera that documents this singular artist's working methods and personal life. Established in 2002, the study collection has significantly expanded—in breadth and depth—in recent years through donations from the estate of the artist's wife, Joanna Beall Westermann, and through gifts from the artist's family, friends, and professional associates.

Westermann was a prodigious letter writer and produced a large body of correspondence and drawings sent as letters to friends, artists, and associates. A number of these letter-drawings are held in the Museum's study collection, joined by more than eight hundred personal letters to Westermann. Composed each morning, the letters provided Westermann a release from the tension he felt while working on his sculptural pieces. These letter-drawings provide a unique biography of the artist in words and pictures.



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.



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.

Untitled, 1997–98
Collage on paper:
12 x 9 (30.5 x 22.9)
Gift of Susan and Lewis Manilow,
2006.98.10

Joseph Anton Koch
German, 1768–1839
The Deluge, circa 1822–23
Pen and black and gray ink over
black chalk on laid paper, sheet:
8 x 9 3/8 (20.3 x 23.9)
Gift of Stephen and Elizabeth
Crawford, 2006.104

Jean-Baptiste Lallemand
French, 1716–1803
*View of Tivoli: The Villa
of Maecenas*, n.d.
Gouache on paper, sight:
9 1/4 x 14 11/16 (23.5 x 37.3)
Gift of Lucia Woods Lindley,
2006.91

*View of Tivoli: The Tempio della
Sibilla*, n.d.
Gouache on paper, sight:
9 3/8 x 14 9/16 (23.9 x 37)
Gift of Lucia Woods Lindley,
2006.92

View of Rome: The Ponte Milvio, n.d.
Gouache on paper, sight:
9 3/8 x 14 7/16 (23.9 x 36.7)
Gift of Lucia Woods Lindley,
2006.93

*View of Rome: The Ponte Rotto
with the Avertine Hill in the
Distance*, n.d.
Gouache, sight: 9 3/8 x 14 3/4
(23.9 x 37.5)
Gift of Lucia Woods Lindley, 2006.94

*View of Rome: The Forum Boarium
with the Tempio di Cibele, the
Tempio di Fortuna Virilis, and the
Fontana dei Tritoni*, n.d.
Gouache on paper, sight:
9 1/2 x 14 3/4 (24.1 x 37.5)
Gift of Lucia Woods Lindley,
2006.95

*View of Rome: The Tiber River with
the Castel S. Angelo and St. Peter's
Basilica in the Distance*, n.d.

Gouache, sight: 9 3/8 x 14 5/8
(23.9 x 37.2)
Gift of Lucia Woods Lindley, 2006.96

Karel Lodr
Austro-Hungarian/Czech,
born 1915
Collective Living, 1935
Pen and ink, black wash, pencil,
colored pencil, crayon, clipped
and pasted halftone photographs
and architectural photostat, and
cut sheets of colored paper on
card stock, board: 23 1/2 x 39
(59.7 x 99.1)
Purchase, Paul and Miriam Kirkley
Fund for Acquisitions, 2006.100.1

Collective Living, 1935
Pen and ink, black wash, pencil,
colored pencil, crayon, clipped
and pasted halftone photographs
and architectural photostat, and
cut sheets of colored paper on
card stock, board: 23 1/2 x 39
(59.7 x 99.1)
Purchase, Paul and Miriam Kirkley
Fund for Acquisitions, 2006.100.2

Giuseppe Marchi
Italian, died 1703
*Temple of Antonius Pius and
Faustina, Rome*, n.d.
Graphite on laid paper, sight:
6 3/8 x 8 15/16 (16.1 x 22.7)
Gift of the Collection of Edward A.
and Inge Maser, 2008.31

Forum of Nerva, n.d.
Graphite and gray wash on laid
paper, sight: 6 1/4 x 8 13/16
(15.8 x 22.3)
Gift of the Collection of Edward A.
and Inge Maser, 2008.32

Giovanni Stefano Marucelli
Italian, 1585–1646
Standing Man, n.d.
Red chalk (sanguine) on laid paper,
sheet: 11 3/4 x 8 3/16 in.
(29.2 x 20.7 cm.)
Gift of the Collection of Edward A.
and Inge Maser, 2008.33

Jan Matulka
American, born Austro-Hungarian

Empire (Czechoslovakia),
1890–1972
*Study for "Maine," also titled
Study for "Landscape from Maine,
Sunrise,"* 1925
Conte crayon on wove paper,
composition: 11 9/16 x 14 1/2
(29.4 x 36.8)
Gift of Thomas McCormick
and Janis Kanter, 2006.112.2

Henry Moore
British, 1898–1986
*One Reclining and Four Standing
Figures: Ideas for Sculpture [recto]*,
1948
Standing Figure [verso], circa 1948
Double-side drawing, recto:
Pencil, wax crayon, colored
crayon, watercolor wash, and pen
and ink on wove paper, sheet:
11 5/16 x 9 3/8 (28.7 x 23.9)
Verso: Pencil, wax crayon,
chalk, and watercolor wash
on wove paper
Henry Moore Foundation no. 2407
Gift of Leon and Marian Despres,
2008.10

Gladys Nilsson
American, born 1940
*Flying Femmes Fatales
(Really Red Hot Mamas)*, n.d.
Watercolor on wove paper with
deckle edge, sight:
22 1/8 x 30 3/16 (56.2 x 76.7)
Gift of Leon and Marian Despres,
2007.164

Inter-rupted Painting, n.d.
Watercolor on wove paper, sheet:
22 1/8 x 30 3/16
(56.2 x 76.7)
Gift of Leon and Marion Despres,
2007.166
Cinema Girl, 1965
Watercolor on wove paper, sheet:
11 13/16 x 8 9/16 (30 x 21.8)
Gift of Leon and Marian Despres,
2007.165

*After Thoughts on Some Really Red
Hots*, 1968
Watercolor on wove paper, sheet:
22 x 30 1/4 (55.9 x 76.8)
Gift of Lindy Bergman, 2008.46

Stepin Aside for the Young at Heart,
1969
Watercolor on wovepaper, sheet:
15 x 22 1/4 (38.1 x 56.5)
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 7/8 x 7 3/16 (27.7 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*, 1948
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 Rohlfs
German, 1849–1938
Untitled, 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

PRINTS

Group of eighty-seven nineteenth-
and early twentieth-century
prints (primarily etchings,
some other media) and a
few related drawings by the
following American, British,
French, Hungarian, and Italian
artists: James E. Allen, Stanley
Anderson (2), John Taylor Arms
(5), Robert Austin (5), Albert
Besnard, Muirhead Bone (6),
Frank Brangwyn, Gerald Leslie
Brockhurst (3), George Elbert
Burr, David Young Cameron (2),
John Constable/David Lucas (4),
Francis Dodd (3), Paul Drury, Kerr
Eby (11), Henri Grenard, Frederick
Landseer (F. L.) Griggs (2), Francis
Seymour Haden (3), Laura Knight,
Julius Komjati, Clare Leighton,
Auguste Lepère, Martin Lewis,
Luigi Lucioni, Ernest Stephen
Lumsden (2), James McBey (4),
Allan McNab, Joseph Pennell (2),
William Palmer Robins (2), Ernest
David Roth (2), Frank Short (7),
Joseph Simpson, William Strang
(3), Charles William Taylor, Walter
Tittle, Joseph Mallord William
Turner/Charles Turner, Joseph



DIEGO RIVERA

Portrait of Marian Despres

Gift of Leon and Marian Despres, 2007.170.

Former Chicago alderman and longtime Hyde Park
resident Leon Despres called this portrait of his
beloved wife, Marian, the “crown jewel” of their
collection. The intimate portrait in pastel reveals
Diego Rivera’s consummate skills as a draftsman;
the artist is best known as the leader of the modern
Mexican mural movement. It also stands as a
poignant record of local history. In 1937, the Despres
traveled to Mexico to deliver a suitcase of clothing
to the exiled Bolshevik leader Leon Trotsky. While
there, the couple met Trotsky’s friends, including the
activist artist Rivera as well as his equally famous
wife, the painter Frida Kahlo. Intended from the first
as an independent composition, the pastel is a striking
example of Rivera’s skill with portraiture.

Webb, and Levon West (2)
Gift of Brenda F. and Joseph V.
Smith, acc. nos. 2007.20 through
2007.96, 2007.108, 2007.109

Robert Barnes

American, born 1934
Illogical Logician, circa 1956
Lithograph, ed. 5/5, sheet:
27 1/4 x 20 3/4 (69.2 x 52.7)
Gift of Michael Rooks in honor
of Dennis Adrian, 2007.176

Hans Sebald Beham

German, 1500–1550
Virgin and Child, circa 1550
Woodcut, block:
6 9/16 x 4 1/4 (16.7 x 10.8)
Gift of the Collection of Edward A.
and Inge Maser, 2008.36

Pierre Bonnard

French, 1867–1947
Boating (Le Canotage), 1897
Lithograph in colors on chine
volant, ed. of 100 published by
Vollard: 10 1/2 x 18 1/2 (26.6 x 47.1)
Roger Marx 44; Bouvet 42
Purchase, Paul and Miriam
Kirkley Fund for Acquisitions,
2007.130

Peter von Cornelius

designer
of original drawings
German, 1783–1867
Ferdinand Ruscheweyh,
engraver (eleven plates)
German, 1785–1846
Julius Thaeter, engraver
(one plate)
German, 1804–1870
*Twelve Illustrations to Goethe's
Faust by Peter Cornelius (Bilder zu
Goethe's Faust von P. Cornelius)*,
1813–16 and 1824 (plates, this set
second edition 1845)
Twelve engravings
(title page, dedication page,
and ten illustrations), plate
dimensions vary
Gift of Stephen and Elizabeth
Crawford, 2006.102a–l

Henri Fantin-Latour

French, 1836–1904
A Schumann Piece

(*Un morceau de Schumann*), 1864
Etching, printed on chine
appliqué, plate: 7 1/2 x 11
(19.1 x 27.9)

Béraldi 67; Hédiard app. 2;
Inventaire du fonds français
166, III/III (with the engraved
lettering), as published by
Alfred Cadart for the Société
des Aquafortistes, 1865
Purchase, Paul and Miriam
Kirkley Fund for Acquisitions,
2006.97

Conrad Felixmüller

German, 1897–1977
Portrait of Carl Sternheim, 1921
Etching and drypoint, ed. 10/50,
plate: 9 3/8 x 8 3/8 (23.9 x 21.3)
Heckmanns 145
Anonymous Gift in memory of
W. A. Peterhans, 2007.1

Joseph Von Fuhrich, designer
of original drawings
Austrian, born in Bohemia,
1816–1876

Alois Petrak, engraver
Austrian, 1811–1888
*Eight Drawings on the Parable of
the Prodigal Son*, 1869–70
Eight engravings on chine collé,
with original typeset wrapper,
each chine collé sheet:
10 7/8 x 14 1/8 (27.6 x 35.9)
Gift of Stephen and Elizabeth
Crawford, 2007.123a–j

Johann Wolfgang von Goethe

designer of original drawings
German, 1749–1832
Carl Wilhelm Holdermann and
Carl Wilhelm Lieber, etchers
German, active 1820–40 and
German, dates unknown
*Six Etchings after Drawings
by Goethe edited by C. A.
Schwerdgebürth (Radirte Blätter
nach Handzeichnungen von
Goethe herausgeben von C. A.
Schwerdgebürth)*, 1821
Six etchings (with two letter
press text sheets), plate
dimensions vary
Gift of Stephen and Elizabeth
Crawford, 2006.103a–h

Hendrick Goltzius

Dutch, 1558–1617
Pietà (Lamentation of the Virgin),
1596
Engraving, sheet (trimmed to
plate): 7 1/2 x 5 3/8 (19.1 x 13.7)
Hollstein 50, II/II, Strauss 331
Purchase, Paul and Miriam
Kirkley Fund for Acquisitions,
2006.99

Friedrich Karl Gotsch

German, 1900–1984
*Untitled [two heads, male and
female]*, circa 1919
Woodcut, proof impression,
block (irr.): 12 1/4 x 15 (31.1 x 38.1),
sheet: 17 3/4 x 24 (45.1 x 61)
Anonymous Gift in memory of
W. A. Peterhans, 2007.2
*Shimmy (Dance Bar) (Jimmy
[Tanzbar])*, 1922–23
Woodcut, proof impression,
block (irr.): 12 1/4 x 12 (31.1 x 30.5),
sheet: 17 3/4 x 24 (45.1 x 61)
Anonymous Gift in memory of
W. A. Peterhans, 2007.3
*Untitled [man and woman in a
bedroom]*, circa mid-1920s
Etching and aquatint (printed
in brown), ed. 19/20, plate:
9 13/16 x 7 3/4 (24.9 x 19.7)
Anonymous Gift in memory of
W. A. Peterhans, 2007.4

John Baptist Jackson

English, 1701–1780
*The Marriage at Cana (after Paolo
Veronese)*, 1740
Chiaroscuro woodcut (4 blocks:
light brown, light gray, medium
gray, black), two sheets:
composition: 22 3/4 x 32 1/4
(57.8 x 81.9)
Kainen 24
Gift of the Collection of Edward A.
and Inge Maser, 2008.37

Johann Adam Klein

German, 1792–1875
The Artists on Their Journey, 1819
Etching, second state (of two),
plate (composition): 8 1/8 x 10 1/2 in.
(20.6 x 26.7 cm.), plate
(composition and text):
9 3/16 x 12 in. (23.3 x 30.5 cm.)



HENDRICK GOLTZIUS

Pietà (Lamentation of the Virgin)

Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2006.99.

One of the leading Dutch Mannerist artists,
Hendrick Goltzius was an important forerun-
ner of the great age of Dutch printmaking.
Pietà (1596) is recognized as 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).

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 Sarcophagus 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
(Löwenjagd nach Delacroix)*,
1913 [posthumous impression
authorized by the artist's widow]
Woodcut, composition (irr.):
9 3/8 x 10 3/4 (23.9 x 27.3)
Lankheit 838
Anonymous Gift in memory of
W. A. Peterhans, 2007.5

Jan Matulka

American, born Austro-
Hungarian Empire
(Czechoslovakia), 1890–1972
Boat Scene in Central Park, 1923
Etching and drypoint, plate:
10 3/4 x 13 7/8 (27.3 x 35.2)
Flint 20 (state two of three)
Gift of Thomas McCormick
and Janis Kanter, 2006.111
Maine, also titled *Landscape
from Maine, Sunrise*, 1925
Lithograph, composition:
11 1/2 x 14 1/2. (29.2 x 36.8)
Flint 25
Gift of Thomas McCormick
and Janis Kanter, 2006.112.1

Arrangement—New York, also
titled *Architecture of New York*:
New York, circa 1925
Lithograph, estate impression ed.
1/1, composition: 16 3/8 x 12 5/8
(41.6 x 32.1)
Flint 31
Gift of Thomas McCormick and
Janis Kanter, 2006.113.1

*Original Plate for "Arrangement—
New York,"* circa 1925
Lithographic zinc plate,
composition: 16 3/8 x 12 5/8
(41.6 x 32.1)
Gift of Thomas McCormick
and Janis Kanter, 2006.113.2

Franz Anton Maulbertsch

Austrian, 1724–1796
*The Charlatan (Komödienbühne
mit Hanswurst, Scharlatan und
Quackssalber)*, 1785
Etching, 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

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.



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.

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.

Peter von Cornelius (designer) and Ferdinand Ruscheweyh (engraver), *Valentin's Death (Valentins Tod)*, from the series *Twelve Illustrations to Goethe's Faust* by Peter Cornelius, 1816, Gift of Stephen and Elizabeth Crawford, 2006, 102 h.



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

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.



Top: Max Dungert, *Landscape*, circa 1920. Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.15. Bottom: Marianne Brandt, *Tea Service: Tea Infuser (Pot)*, *Creamer*, *Sugar Bowl*, and *Tray*, 1924. Anonymous Gift in memory of László Moholy-Nagy, 2006.19.1-2006.19.4. © 2008 Artist Rights Society (ARS), New York. VG Bild-Kunst, Bonn.

Anna Lea Merritt

British (English), born in U.S.A., 1844–1930
Ophelia, 1880
 Published in American Art Review (Boston: Estes and Lauriat, 1880)
 Etching, plate: 8 7/8 x 6 3/4 (22.5 x 17.2)
 Bequest of Robert Coale, 2007.135

Miss Ellen Terry as Ophelia, 1879
 Plate 10 in the book, *The Etcher*, vol. 1 (London: Williams and Norgate, 1879)
 Etching, plate: 9 1/8 x 6 3/8 (23.2 x 17.2)
 Bequest of Robert Coale, 2007.136

Hans Meyboden

German, 1901–1965
Wind, 1923
 Woodcut, composition/sheet: 17 3/4 x 24 (45.1 x 61)
 Anonymous Gift in memory of W. A. Peterhans, 2007.6

Untitled, 1929
 Related to the series, *In a Glass House*
 Etching, ed. 3/16, plate: 12 3/8 x 11 1/4 (31.4 x 28.6)
 Anonymous Gift in memory of W. A. Peterhans, 2007.7

Johann Gotthard von Muller

German, 1747–1830
Alexander and Campaspe (after Govaert Flinck), 1781
 Engraving: 25 1/2 x 23 1/2 (64.8 x 59.7)
 Gift of the Collection of Edward A. and Inge Maser, 2008.39

Eugen Napoleon Neureuther

designer of original drawings
 German, 1806–1882
Border Illustration to Goethe's Ballads and Romances (Randzeichnungen zu Goethes Balladen und Romanzen), 1829–30
 Thirty-two lithographs (plus four lithographic title pages and two lithographic dedication pages, with contemporary half-leather binding and original wrappers

bound in), each page: 16 1/8 x 11 1/4 (41 x 28.6), except for one trimmed sheet; each image approx.: 13 3/16 x 8 1/16 (33.5 x 20.5)
 Gift of Stephen and Elizabeth Crawford, 2006.107

Jim Nutt

American, born 1938
toe tapping Nose, 1967 (Fall)–68
 Etching, ed. of 5 or 10, plate: 3 7/8 x 2 3/8 (9.8 x 6)
 Adrian–Born 170
 Gift of Leon and Marian Despres, 2007.167

seams straight!, 1967 (Fall)–68
 Etching, ed. of 5 or 10, plate: 3 7/8 x 2 3/8 (9.8 x 6)
 Adrian–Born 171
 Gift of Leon and Marian Despres, 2007.168

ummmph..., 1967 (Fall)–68
 Etching, second state, ed. of 5 or 10, plate: 11 3/4 x 7 7/8 (29.8 x 20)
 Adrian–Born 175 II/II
 Gift of Leon and Marian Despres, 2007.169

[Johann] Friedrich Overbeck, designer of original drawing
 German, 1789–1869

Antonio Costa, etcher

Italian, 1804–1875
Jesus as a Boy in the House of His Parents, 1845
 Etching, with original typeset paper wrapper, plate: 7 5/8 x 9 1/2 (19.4 x 24.1)
 Gift of Stephen and Elizabeth Crawford, 2007.124a–c

Max Pechstein

German, 1881–1955
Women with a Boat II (Frauen mit Boot II), 1911
 Lithograph, artist's hand-pulled impression no. 4, composition: 15 1/8 x 13 5/8 (38.4 x 34.6)
 Kruger L146
 Anonymous Gift in memory of W. A. Peterhans, 2007.8

Giovanni Battista Piranesi

Italian, 1720–1778
The Waterfall at Tivoli (Veduta della cascata di Tivoli), 1765 (1766 engraved on the plate)
 Plate 125 from the series *The Views of Rome (Vedute di Roma)*
 Etching and engraving: 18 3/4 x 28 (47.7 x 70.9)
 Hind 75 i/v
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2007.131

Johann Christian Reinhart

German, 1761–1847
Landscape, 1827–30, from the series *Various Roman Views*
 Etching, state i/iii, plate: 9 3/4 x 11 7/8 (24.8 x 30.2)
 Gift of Stephen and Elizabeth Crawford, 2006.108

Suellen Rocca

American, born 1943
 Group of 140 intaglio and lithographic prints, between 1961 and 1968
 Adrian–Born 279 through 345, 456, and one unrecorded print (*Page Boy*, circa 1967–68, etching (black), plate: 18 7/8 x 7 15/16 [47.9 x 20.2])
 Gift of the artist, 2006.21 through 2006.89a–c

Mileva Roller

Austrian, 1886–1949
Untitled, circa 1903–05
 Two-color woodcut (blue, teal), block/sheet: 5 15/16 x 5 3/4 (15.1 x 14.6)
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.6

Untitled, circa 1903–05
 Two-color woodcut (black, gray), block/sheet: 8 3/4 x 3 1/8 (22.2 x 7.9)
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.7

Salome Dancing Before Herod and Herodias with the Head of John the Baptist, circa 1906
 Three-color (black, gray, red) woodcut, block/sheet:

7 11/16 x 7 3/4 (19.5 x 19.7)
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.5

Aegidius Sadeler

Flemish, active in Prague, 1570–1629
Hercules and Omphale (after Bartholomeus Spranger), circa 1600
 Engraving, sight: 16 x 12 1/4 (40.6 x 31.1)
 Gift of the Collection of Edward A. and Inge Maser, 2008.40

Portrait of Ferdinand from Kolonitzsch, 1607
 Engraving, sheet (trimmed to plate): 7 1/16 x 5 1/4 (17.9 x 13.3)
 Gift of the Collection of Edward A. and Inge Maser, 2008.41

Lasar Segall

Brazilian, born Lithuania and active in Germany, 1891–1957
Professor Schwangart, 1920
 Drypoint, plate: 9 1/4 x 7 5/8 (23.5 x 19.4), sheet: 18 1/8 x 12 3/4 (46 x 32.4)
 Araujo 79
 [there dated 1921 or 1922]
 Anonymous Gift in memory of W. A. Peterhans, 2007.9

Claude Terrasse

French, 1867–1923 and
Pierre Bonnard, illustrator
 French, 1867–1947
Petit solfège illustré (Music theory illustrated), Paris, 1893
 Music primer for children illustrated with 32 lithographs, mostly printed in colors, by Pierre Bonnard, integrated with and surrounding the texts and musical passages, first issue, oblong quarto: 8 3/8 x 11 1/4 x 1/4 (21.3 x 28.6 x .6)
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2007.106

Diane Thodos

American, born 1962

Touching Sadness, 2005
 Two-color woodcut, inked and printed as a monoprint, block: 12 x 8 1/2 (30.5 x 21.6)
 Gift of the artist, 2006.109

H. C. [Horace Clifford] Westermann

American, 1922–1981
Disasters in the Sky #1 and Merry Xmas 6 & 2 A Happy New Year Cliff, 1962
 Two linoleum cuts printed side-by-side on thin laid Japanese paper, one with additional linoleum cut or rubber stamp printed in red ink (2007.11b), ed. size unknown, *Disasters in the Sky #1* block: 8 x 6 (20.3 x 15.2), *Merry Xmas 6 & 2 A Happy New Year Cliff* block: 7 x 5 (17.8 x 12.7), sheet: 9 1/4 x 13 1/8 (23.5 x 33.3)
 Adrian–Born 1a and 2
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.11

Disasters in the Sky #2, 1962
 Linoleum cut, ed. size unknown, block: 8 x 6 (20.3 x 15.2)
 Adrian–Born 2
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.12

Disasters in the Sky #3, 1962 or 1963
 Linoleum cut, ed. size unknown, block: 6 x 8 (15.2 x 20.3)
 Adrian–Born 3
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.13

Disasters in the Sky #4, 1962
 Linoleum cut, ed. size unknown, block: 6 x 8 (15.2 x 20.3)
 Adrian–Born 4
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.14

Disasters in the Sky #5, 1962
 Linoleum cut, ed. size unknown, block: 12 x 9 (30.5 x 22.9)
 Adrian–Born 5
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.15

Merry Xmas!, 1964
 Linoleum cut with pen-and-ink letter-drawing on thin laid Japanese paper, ed. size unknown, block: 8 x 6 (20.3 x 15.2), sheet: 8 1/2 x 12 1/2 (21.6 x 31.8)
 Adrian–Born 6a
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.16

Rocket Man and Hindenburg, 1966
 Two independent linoleum cuts printed side-by-side on thin laid Japanese paper, ed. size unknown, each block: 8 x 6 (20.3 x 15.2), sheet: 10 5/16 x 15 5/16 (26.2 x 38.9)
 Adrian–Born 7 and 8
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.17

Mad Woman, 1971
 Four-color woodcut, unnumbered impression (possibly 1/5) outside ed. of ten, each of four blocks: 15 15/16 to 16 1/16 x 20 (40.4 to 40.8 x 50.8)
 Adrian–Born 17
 The H. C. Westermann Study Collection, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.18

Karl Wirsum

American, born 1939
Oops Goops!, 1999
 From the portfolio, AGB Encore
 Soft-ground etching and aquatint, ed. 47/80, plate: 23 3/4 x 17 3/4 (60.3 x 45.1)
 Gift of Dennis Adrian in honor of the artist, 2006.90

Paul Wunderlich
German, born 1927
Untitled [standing female nude],
n.d. (late 1950s?)
Lithograph, ed. 10/10,
composition: 12 x 8 1/2
(30.5 x 21.6)
Anonymous Gift in memory of
W. A. Peterhans, 2007.10

Antonio Maria Zanetti
Italian, 1680–1757
A Woman Seated in a Room
(after Parmigianino), 1726
From Raccolta di varie stampe
a chiaroscuro... (Venice, 1749)
Chiaroscuro woodcut (2 blocks:
black outline, green tone), sheet
(trimmed to block): 6 3/4 x 4 1/8
(17.1 x 10.5)
Gift of the Collection of Edward A.
and Inge Maser, 2008.42

PHOTOGRAPHS

Dr. Atl [Gerardo Murillo]
Mexican, 1875–1964
Untitled, circa 1943
Gelatin silver print, vintage
impression, sheet/image:
9 1/2 x 7 3/4 in. (24.1 x 19.7 cm.)
Gift of Isaac S. and Jennifer A.
Goldman, 2007.127

Lawrence J. Cuneo
American, 1917–2001
Light Modulator, circa 1937–38
Gelatin silver print, vintage
impression, sheet:
4 3/4 x 6 3/4 (12.1 x 17.2)
Purchase: Paul and Miriam Kirkley
Fund for Acquisitions, 2007.112

Daniel Farson
British, 1927–1997
Salvador Dali Super-imposed
with Crutches, 1951
Gelatin silver print, vintage
impression, image:
9 5/8 x 6 5/8 in. (24.5 x 16.2 cm.)
Gift of Isaac S. and Jennifer A.
Goldman, 2007.126

Jon Goodman (after Paul Strand,
American, 1890–1976)
American, born 1953

Paul Strand: The Formative Years,
1914–1917, 1983
(printing date from original
1914–17 glass plates)
Cased portfolio of ten
photogravures, A.P. XIX, each
sheet: 20 x 16 1/4 (50.8 x 41.3)
Gift of Alan and Lois Fern,
2006.116a–l

Myron Kozman
American, 1916–2002
Untitled, 1938
Photographic processing
chemicals on toned photographic
paper, sheet: 8 x 10 (20.3 x 25.4)
Purchase, Paul and Miriam Kirkley
Fund for Acquisitions, 2007.113

Herbert List
German, 1903–1975
Untitled, circa 1950s
Gelatin silver print, vintage
impression, sheet/image:
8 x 9 3/4 (20.3 x 24.8)
Gift of Isaac S. and Jennifer A.
Goldman, 2007.125

Walter A. Peterhans
German, active in the U.S.A.,
1897–1960
G.M. [G. Marx], before 1929
[negative]
a. Gelatin silver print, image:
8 1/8 x 12 1/4 (20.6 x 31.1), sheet:
11 1/16 x 13 15/16 (28.1 x 35.4)
b. Gelatin silver print, image:
7 13/16 x 10 1/2 (19.8 x 26.7), sheet:
11 x 13 7/8 (27.9 x 35.2)
Anonymous Gift, 2007.117.1 and
2007.117.2, respectively

Dead Hare (Toter Hase), 1929
[negative]
a. Gelatin silver print, image (irr.,
max. dim.): 11 x 12 3/4 (27.9 x 32.4),
sheet: 11 1/16 x 13 15/16 (28.1 x 35.4)
b. Gelatin silver print, image: 10
5/16 x 13 1/4 (26.2 x 33.7), sheet: 11
x 13 7/8 (27.9 x 35.2)
Anonymous Gift, 2007.118.1 and
2007.118.2, respectively

Homage to Rimbaud or Ophelia
(*Hommage à Rimbaud ou*
Ophelia), circa 1928–29 [negative,

impression b: printed 1963–64]
a. Gelatin silver print on toned?
(pinkish/beige) Agfa Brovira
photographic paper, image:
11 x 13 1/16 (27.9 x 33.2), sheet:
11 3/8 x 13 1/2 (28.9 x 34.3)
b. Gelatin silver print, estate
impression, sheet/image:
11 x 12 7/8 (27.9 x 32.7)
Anonymous Gift, 2007.119.1
and 2007.119.2, respectively

Untitled, circa 1932 [negative]
Gelatin silver print on Agfa
Brovira photographic paper,
sheet/image: 8 5/8 x 12 1/8
(22 x 30.8)
Anonymous Gift, 2007.120

Line-Etching (Strichätzung), circa
1935 [negative]
Gelatin silver print on high
contrast photographic paper,
vintage impression, sheet/image:
11 7/8 x 8 7/8 (30.2 x 22.5)
Anonymous Gift, 2007.121

Untitled, circa 1935 [negative]
Gelatin silver print on high
contrast photographic paper,
vintage impression, sheet/image:
12 x 8 7/8 (30.5 x 22.5)
Anonymous Gift, 2007.122

Rosalind Solomon
American, born 1930
Women: Matter and Spirit, 2002
Cased portfolio of eight gelatin
silver prints with title and
contents pages and prefatory text
by Alan Fern, A.P. VI set, each
sheet approx.: 24 x 20 (61 x 50.8)
Gift of Alan and Lois Fern,
2006.117a–l

Cortland Steelman
America, dates unknown
Bridge, circa 1955
Gelatin silver print, sheet/image:
20 x 16 (50.8 x 40.6)
Gift of Isaac S. and Jennifer A.
Goldman, 2007.128

Hemispheric Support, circa 1955
Gelatin silver print, sheet/image:
15 1/8 x 17 1/8 (38.4 x 43.5)

Gift of Isaac S. and Jennifer A.
Goldman, 2007.129

Josef Sudek
Austro-Hungarian/Czech,
1896–1976
Untitled, circa 1955
Gelatin silver print, vintage
impression, sheet/image:
9 1/4 x 6 5/8 (23.5 x 16.8)
Gift of Isaac S. and Jennifer A.
Goldman, 2008.47

David J. Teplica
American, born 1959
Identity (The Dmoorkin Twins), 1990
Selenium-toned gelatin silver
print, ed. 3/12, sheet/image:
19 7/16 x 15 5/8 (46.8 x 39.7)
Gift of the artist, 2007.111

Inborn (The Biermann Twins), 1997
Selenium-toned gelatin silver
print, ed. 12/12, image:
13 3/8 x 9 13/16 (34 x 24.9)
Gift of the artist, 2007.110

Václav Zykmund
Austro-Hungarian/Czech,
1914–1984
Untitled, 1933
Gelatin silver print, vintage
impression tipped to paper mount:
6 5/8 X 4 5/8 (16.8 x 11.8)
Purchase, Gift of Debra Yates in
memory of Steve Yates, 2007.115

Untitled, probably 1944
Gelatin silver print, vintage
impression, sheet/image:
7 1/8 x 9 3/8 (18.1 x 23.9)
Purchase, Gift of Debra Yates in
memory of Steve Yates, 2007.114

VIDEO

Eve Sussman & The Rufus
Corporation
Tempelhof Tks 5 & 7, 2007
Two-channel DVD video with two
screens in Plexiglas casing, ed.
4/6: 16 1/16 x
18 1/2 x 6 13/16 (40.9 x 47 x 17.3)
Purchase, Paul and Miriam Kirkley
Fund for Acquisitions

DECORATIVE ARTS

Marianne Brandt, designer and
maker
German, 1893–1983
Germany, Weimar, Bauhaus Metal
Workshop, manufacturer
Tea Service: Tea Infuser (Pot),
Creamer, Sugar Bowl, and Tray,
1924 (design, manufactured at
the Weimar Bauhaus in 1924 or
1925, or at the Dessau Bauhaus
between 1925 and 1929)
Tea Infuser: hammered sterling
silver and ebony, h. to top of
handle: 6 13/16 (17.3), h. of body:
3 11/16 (9.4), length from spout to
handle: 8 11/16 (22.1); creamer:
hammered sterling silver and
ebony (replacement handle), h.:
3 15/16 (10); sugar bowl: hammered
sterling silver: h.: 2 (5.1), diam.
of rim: 5 (12.7); oval tray: hammered
sterling silver: 11 3/8 x 11 1/2
(28.9 x 29.2)
Anonymous Gift in memory of
Liesl Landau, 2006.19.1–2006.19.4

Giovanni Castrucci (or Workshop)
Italian, active at the court of
Holy Roman Emperor Rudolf II
(1552–1612) in Prague, circa
1596–1615
Wooded Landscape with Crenellated
Wall (View of Laurenziberg in Prague?),
circa 1600
Commessi di pietre dure
(so-called Florentine Mosaic)
of Bohemian semiprecious
hard stones and petrified
wood mounted on slate
(in later Baroque frame), sight:
6 x 7 1/2 (15.2 x 19.1)
Gift of the Collection of Edward
A. and Inge Maser in honor of
Richard Born, 2008.43

Otto Lindig, designer and maker
German, 1895–1966
Germany, Dornburg (near Weimar),
Bauhaus Pottery Workshop,
manufacturer
Cocoa Pot, 1923 (design and
probable manufacture)
Glazed cast stoneware with
hand-finishing on the potter's

wheel, h. w/o lid: 8 7/8 (22.5);
h. w/ lid: 9 3/8 (23.9)
Lindig 16
Anonymous Gift in memory
of W.A. Peterhans, 2006.20a–b

Falick Novick,
designer and maker
American, born Russia, 1878–1957
Bowl, circa 1918
Hammered silver, h.: 2 3/4 (7), diam.
of rim: 10 1/4 (26)
Gift of Mary S. Lawton in memory
of Mrs. Jerome Strauss, 2007.101

ASIAN
CHINESE PAINTING

Sha Pu
Chinese, 1831–1906
Scholar Playing a Qin amid Pine
Trees, 1905
Hanging scroll, pen and ink and
light colors on paper, painting
panel: 67 x 36 (170.2 x 91.4)
Gift of Anthony C. and Priscilla Yu,
2006.114

Pan Zhenyong
Chinese, 1852–1921
Han princess Bids Farewell to Her
Son (Cai Wenji), 1920
Hanging scroll, pen and ink and
light color on silk, painting panel:
55 5/8 x 31 1/8 (141.3 x 79.1)
Gift of Anthony C. and Priscilla Yu,
2006.115

CHINESE SCULPTURE

Chinese, Tang dynasty (618–907)
Court Lady, mid-8th century
Molded earthenware with hand
modeling and cold-painted
decoration over white slip ground,
h.: 13 5/8 (34.6)
Gift of Mary S. Lawton, 2007.98

Chinese, early Ming dynasty
(1368–1644), probably Hongwu
reign (1368–1398) or Yongle reign
(1403–1424)
Medicine Buddha (Master of
Healing, Tibetan: sMan bla),
late 14th–early 15th century

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.



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.

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.



Carlone's oil sketch erases the ceiling from the Baroque interior, opening an unobstructed view of the gods in their celestial domain.

Top: Franz Anton Maulbertsch, *The Charlatan (Komödientheater mit Hanswurst, Scharlatan und Quacksalber)*, 1785, Gift of the Collection of Edward A. and Inge Maser, 2008. Bottom: Carlo Innocenzo Carlone, *Study for "Parnassus Triumphant"*, n.d., Gift of the Collection of Edward A. and Inge Maser, 2008. 19.

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.



GIOVANNI CASTRUCCI *Wooded Landscape with Crenellated Wall*

A sort of painting in stone, the *pietra dura* (Italian for "hard stone") decorative technique consists of a panel inlaid with stonework. Under the direction of Italian Cosimo Castrucci and his son Giovanni, *pietre dure* flourished in the imperial court of Rudolf II in Prague. The cosmopolitan interests of the emperor are reflected in the complex interplay between natural materials and the artist's creative representation of the world. Many *pietre dure* panels represent identifiable yet idealized landscapes and city views. This scenic panel—a city view embraced by distant mountains and transversed by a bridge in the foreground—is an especially accomplished example of this artistic tradition.

Giovanni Castrucci (or Castrucci) *Workshop in Prague*, *Wooded Landscape with Crenellated Wall (View of Laurenzberg in Prague?)*, circa 1600, Gift of the Collection of Edward A. and Inge Maser in honor of Richard Born, 2008. 43.

EVE SUSSMAN & THE RUFUS CORPORATION

Tempelhof Tks 5 & 7

Purchase, Paul and Miriam Kirkley Fund for Acquisitions.



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 *Rape of the Sabine Women* featured in the exhibition *Adaptation* (see pages 62–63), 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.

Cast bronze with traces of gilding,
h.: 10 1/8 (25.7)
Gift of C.A. Islinger, 2006.118

JAPANESE PAINTING

Artist Unknown

Japanese, Taisho period
(1912–1926) or early Shwao period
(1926–1989)

Beautiful Woman (Bijin) under a Willow Tree in Rain, n.d.
Hanging scroll, brush and ink and opaque colors on silk, painting panel: 34 7/8 x 10 1/2 (88.6 x 26.7), mounting: 68 1/4 x 15 3/4 (173.4 x 40)
Gift of Mary S. Lawton, 2007.100

Mochizuki Kei

Japanese, 1887–1975
The God of Thunder Fishing for Belly Buttons, after 1945
Hanging scroll, brush and ink and light colors on paper, painting panel: 51 3/8 x 12 5/16 (130.5 x 31.3)
Gift of Mr. and Mrs. Michael R. Cunningham in honor of Father Harrie A. Vanderstappen, 2007.141

Saito Toshitsu, called Donkei (Unkei)

Japanese, died 1668
Landscape, n.d.
Hanging scroll, brush ink and light colors on paper, painting panel: 45 x 18 1/6 (114.3 x 45.9)
Gift of Mary S. Lawton, 2007.99

JAPANESE PRINTS

Utamaro Utagawa

Japanese, 1750–1806
Untitled, circa 1791 [block, this impression later]
From the series *Seven Women Applying Make-Up in the Mirror (Sugatami shichi nin kesho)*, circa 1791
Color woodblock print with mica (oban), sheet: 15 1/4 x 10 7/16 (38.7 x 26.5)
Gift of Harlow Higinbotham, 2007.143

Hokusai Katsushika

Japanese, 1760–1849
Yamabe no Akahito, circa 1835–36

From the series *One Hundred Poems Told by a Wet Nurse (Hyakunin isshu ubaga etoki)*, circa 1835–36
Color woodblock print (surimono kpan Tate-e), sheet: 10 x 14 5/8 (25.4 x 37.2)
Gift of Harlow Higinbotham, 2007.144

Teishin Ko, circa 1835–36
From the series *One Hundred Poems Told by a Wet Nurse (Hyakunin isshu ubaga etoki)*, circa 1835–36
Color woodblock print (surimono kpan Tate-e), sheet: 10 1/16 x 14 7/16 (25.6 x 36.7)
Gift of Harlow Higinbotham, 2007.145

Hiroshige Ando

Japanese, 1797–1858
Shinagawa, Sunrise: Daimyo's Departure (Shinagawa, hinode: shoko detachi), circa 1833–34
Station 2 from the series *Fifty-three Stations of the Tokaido*

(Tokaido gojusan-tsugi no uchi), circa 1833–34
Color woodblock print (oban), block: 9 x 13 15/16 (22.9 x 35.4)
Gift of Harlow Higinbotham, 2007.146

Kanagawa, Hilltop View (Kangawa, Dai-no-kei), circa 1833–34
Station 4 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 7/8 x 13 15/16 (22.5 x 35.4)
Gift of Harlow Higinbotham, 2007.147

Hiratsuka, Nawate Road (Hiratsuka, Nawate-michi), circa 1833–34
Station 8 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 9 x 14 (22.9 x 35.6)
Gift of Harlow Higinbotham, 2007.148

Okitsu, Okitsu River (Okitsu, Okitsu-gawa), circa 1833–34
Station 18 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 3/4 x 13 3/4 (22.2 x 34.9)
Gift of Harlow Higinbotham, 2007.149

Fuchu, Abe River (Fuchu, Abe-kawa), circa 1833–34
Station 20 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 13/16 x 13 7/8 (22.4 x 35.2)
Gift of Harlow Higinbotham, 2007.150

Shimada, Suruga Bank of Oi River (Shimada, Oi-gawa Sungan), circa 1833–34
Station 24 from the series

Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi), circa 1833–34
Color woodblock print (oban), block: 8 15/16 x 13 15/16 (22.7 x 35.4)
Gift of Harlow Higinbotham, 2007.151

Fukuroi, Tea Stall (Fukuroi, dejaya no zu), circa 1833–34
Station 28 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 7/8 x 13 15/16 (22.5 x 35.4)
Gift of Harlow Higinbotham, 2007.152

Shirasuga, View of Shiomi Slope (Shirasuga, Shiomi-zaka zu), circa 1833–34
Station 33 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 9 1/16 x 14 (23 x 35.6)
Gift of Harlow Higinbotham, 2007.153

Futakawa, Monkey Plateau (Futakawa, Saru-ga-baba), circa 1833–34
Station 34 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 9 x 14 (22.9 x 35.6)
Gift of Harlow Higinbotham, 2007.154

Akasaka, Inn with Serving-Maids (Akasaka, ryosha shofu no zu), circa 1833–34
Station 37 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print with mica (oban), block: 9 x 13 15/16 (22.9 x 35.4)
Gift of Harlow Higinbotham, 2007.155

Narumi, Arimatsu Cloth (Narumi, meibutsu Arimatsu-shibori), circa 1833–34
Station 41 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 7/8 x 13 13/16 (22.5 x 35.1)
Gift of Harlow Higinbotham, 2007.156

Miya, Atsuta Festival (Miya, Atsuta shinji), circa 1833–34
Station 42 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 15/16 x 13 13/16 (22.7 x 35.1)
Gift of Harlow Higinbotham, 2007.157

Minakuchi, Famed Pickles (Minakuchi, Sanjo-ohashi), circa 1833–34
Station 51 from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*, circa 1833–34
Color woodblock print (oban), block: 8 13/16 x 13 13/16 (22.4 x 35)
Gift of Harlow Higinbotham, 2007.158

Takanawa, circa 1840–41
From the series *Famous Places of the Eastern Capital (Toto meisho)*, circa 1840–41
Color woodblock print (oban), block: 8 15/16 x 13 11/16 (22.7 x 34.8)
Gift of Harlow Higinbotham, 2007.159

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), block: 13 1/2 x 8 7/8 (34.3 x 22.5)
Gift of Harlow Higinbotham, 2007.160

GIM YUN-BO***Wild Geese and Reeds***

Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2007.102.



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 the looser 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—set this 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.

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

**Gim Yun-bo (studio name [ho]:
Il-Jae)**

Korean, active late Joseon
dynasty (1392–1910)

Wild Geese and Reeds, n.d.

Continuous ten-panel folding
screen, brush and gold pigment on
black silk, overall painting panels:
47 x 128 (119.4 x 325.1), overall
screen mounting:

74 x 132 (188 x 335.3)
Purchase, Paul and Miriam Kirkley
Fund for Acquisitions, 2007.102

Heo Ryeon

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

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 20 11/16 (119.4 x 52.6)
Gift of Keum Ja Kang, 2007.103

Yun Yeong-Gu

Korean, 1852–1939

Calligraphic Couplet,

late 19th–early 20th century

Pair of hanging scrolls, brush and
ink on paper, each calligraphy
panel: 50 1/2 x 12 3/16 (128.3 x 31)

Gift of Keum Ja Kang,
2007.104a–b

Rocks and Orchids,

early 20th century

Hanging scroll, brush and ink
on paper, painting panel:
15 3/4 x 11 1/4 (40 x 28.6)

Gift of Kang Collection Korean
Art, New York, in honor of Richard
Born, 2007.142

KOREAN CERAMICS**Yoon Kwang-Cho [Yun Gwang-Jo]**

Korean, born 1946

Platter, circa 1998

Glazed stoneware with incised
decoration in brushed slip
(buncheon 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

**SOUTHEAST ASIAN
SCULPTURE****Thai**

Buddha-to-be Śakyamuni
Triumphing Over Māra,

16th century

Cast bronze, with later ivory
attachment in the form of a
flaming jewel and with dedicatory
inscription roll, h.: 20 1/2 (52)
Gift of Dr. Eva Page in honor of
her husband, Prof. Ernest Page,
2007.138a–c



LOANS



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.

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

Previous pages:

Left: Juste-Aurèle Meissonnier, *Shell-Form Bowl and Platter*, circa 1733, Gift of Mrs. Helen Regenstein, 1976.10.a–b.
Right: Artist Unknown, *Footed Bowl*, circa 1500, Gift of the Samuel H. Kress Foundation, 1973.56.

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

Three Watchers, 1960

Pen, ink and wash on wove paper,
15 x 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, 1974.143

Curved Form (Wave II), 1959

Painted cast bronze with steel rods,
15 3/4 x 18 (40 x 45.7)

The Joel Starrels, Jr. Memorial Collection, 1974.195

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, 1974.172

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

September 19, 2006–January 14, 2007

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

SONNENSCHIN 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 Carson 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 Carson 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 (21 x 7 x 2.5)

University Transfer, Gift of Kenneth Newberger, 1967, 1967.110



**MARY AND LEIGH BLOCK MUSEUM OF ART,
NORTHWESTERN UNIVERSITY**
Evanston, Ill.
Lovis Corinth: Weimar Period Prints
January 19–March 18, 2007

Lovis Corinth
German, 1858–1925
Odysseus and the Sutors (Odysseus und die Freier), 1919 (plate, published 1920)
Drypoint, 9 5/8 x 15 1/2 (24.4 x 39.4)
Marcia and Granvil Specks Collection, 1985.55

Apollo und die Rosenfingrige Eos, 1919
(plate, published 1920)
Drypoint, 9 1/4 x 13 3/16 (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 1/4 (24.1 x 33.7)
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 errettet Melanchthon vom Tode), 1920
Transfer lithograph (black) on Bütten paper,
12 1/2 x 10 (31.8 x 24.5)
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 3/4 (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 x 7 1/2 (22.9 x 19.1)
Marcia and Granvil Specks Collection, 1986.252

Tell and his Son Before the Hat (Tell 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 wove 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 wove (tissue) Bütten paper,
14 3/16 x 11 15/16 (36 x 30.3)
Marcia and Granvil Specks Collection, 1991.342

Pietà, 1920
Drypoint (black) on wove paper,
10 x 12 1/2 (25.4 x 31.8)
Gift of Dennis Adrian in honor of Victor Carlson,
2001.192

Fleeing into the Ark, 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 1/8 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 1 3/8 (71.1 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 Dontrien, Illuminated by Rocket Flares (Trichterfeld bei Dontrien, von Leuchtkugeln erhellt), 1924
Aquatint on laid B.S.B. Commercial Bütten paper,
7 1/2 x 10 (19 x 25.8)
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 Langemark (February 1918) (Bei Langemark [February 1918]), 1924
Etching on B.S.B. Commercial Bütten paper,
9 9/16 x 11 11/16 (24.2 x 29.4)
Marcia and Granvil Specks Collection, 1984.50

Exhausted Troops Fall back (Battle of the Somme) (Abgekämpfte Truppe geht zurück [Sommeschlacht]), 1924
Etching on wove paper on B.S.B. Commercial Bütten paper, 7 1/2 x 11 3/16 (19 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,
5 9/16 x 7 9/16 (14.2 x 19.2)
Marcia and Granvil Specks Collection, 1984.58

Skull (Schädel), 1924
Etching on wove B.S.B. Commercial Bütten paper,
9 7/8 x 7 7/16 (25.1 x 18.9)
Marcia and Granvil Specks Collection, 1984.61

Sailors in Antwerp (Matrosen in Antwerpen), 1924
Etching and aquatint on wove paper,
9 1/2 x 11 3/8 (24.1 x 28.9)
Marcia and Granvil Specks Collection, 1984.62

Canteen in Haplincourt (Kantine in Haplincourt), 1924
Etching on wove B.S.B. Commercial Bütten paper,
7 1/2 x 10 (19 x 25.4)
Marcia and Granvil Specks Collection, 1984.63

House Destroyed by Aerial Bombs (Durch Fliegerbomben zerstörtes Haus), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 11 1/2 x 9 9/16 (29.2 x 24.3)
Marcia and Granvil Specks Collection, 1984.65

Transplant (Transplantation), 1924
Etching and aquatint on wove B.S.B. Commercial Bütten paper, 7 5/8 x 5 5/8 (19.4 x 14.2)
Marcia and Granvil Specks Collection, 1984.66

Machine-gun Troop Advance (Somme, November 1916) (Maschinengewehrzug geht vor [Somme, November 1916]), 1924
Etching and aquatint on wove paper,
9 7/16 x 11 3/8 (24 x 28.9)
Marcia and Granvil Specks Collection, 1984.67

Transport of the Wounded in the Hothulster Wood (Verwundeten Transport im Houthulsterwald), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 7 9/16 x 9 15/16 (19.2 x 25.1)
Marcia and Granvil Specks Collection, 1984.70

Roll Call of the Survivors (Appell der Zurückgekehrten), 1924
Etching and aquatint on wove paper,
7 1/2 x 11 1/8 (19.1 x 28.3)
Marcia and Granvil Specks Collection, 1984.71

Death by Gas (Templeux-La-Fosse, August 1916) (Gastote [Templeux-La-Fosse, 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 (Autumn 1916, Baupaume) (Verwundeter [Herbst 1916, Baupaume]), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 7 1/2 x 11 (19.1 x 27.9)
Marcia and Granvil Specks Collection, 1986.254

Destroyed Combat Trench (Zerfallender Kampfgraben), 1924
Etching and aquatint on B.S.B. Commercial Bütten paper, 11 1/2 x 9 3/8 (29.2 x 23.8)
Marcia and Granvil Specks Collection, 1986.255

Wounded Man Fleeing (Battle of the Somme 1916) (Fliehender 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, 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, 1986.257

Mealtime in the Trenches (Loretto Heights)
(*Mahlzeit in der Sappe [Lorettohöhe]*), 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 Drahtverhau [Flandern]*), 1924
Etching and aquatint on B.S.B. Commercial Bütten
paper, 11 1/2 x 9 1/2 (29.2 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, 7 1/2 x 5 1/2 (19.1 x 14)
Marcia and Granvil Specks Collection, 1986.260

Evenings on the Wijtschäte Plain
(*Abends in der Wijtschäte-Ebene*), 1924
Etching and aquatint 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

Lens is Destroyed by Bombing
(*Lens wird mit Bomben belegt*), 1924
Etching and drypoint on wove paper,
11 1/2 x 9 3/8 (29.2 x 23.8)
Marcia and Granvil Specks Collection, 1986.268

Food Reconnoiterer near Pilkem
(*Essenholer bei Pilkem*), 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, aquatint and drypoint on B.S.B. Commercial
Bütten paper, 7 1/2 x 10 (19.1 x 25.4)
Marcia and Granvil Specks Collection, 1986.276

MUSEUM OF CONTEMPORARY ART

Los Angeles, Calif.
WACK! Art and the Feminist Revolution
March 4–June 18, 2007
Traveled to: National Museum of Women in the Arts,
Washington, D.C., September 21–December 16, 2007;
Vancouver Art Gallery, Vancouver, B.C.,
October 4, 2008–January 18, 2009

Sylvia Sleigh

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 Kirkley 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 papier-mâché; and newspaper, cardboard
and plastic, 24 x 19 3/4 x 8 1/4 (61 x 50 x 21)
Gift of Dennis Adrian in honor of the artist, 2001.513

Gargoyle Gargle Oil, 1969
Acrylic on mirror and wood, 25 3/4 x 17 3/4 (65.4 x 45.1)
Gift of Dennis Adrian in honor of Don Baum, 2001.514

The Phantom of Hackle Park, 1982
Painted Wood, 24 1/2 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
Museum of Art, Chicago, Ill., September 19–October
26, 2008

Joan 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
Traveled to: Naples Museum of Art, Naples,
Fla., February 14–June 25, 2006; Boise Art
Museum, Boise, Idaho, July 15–October 22, 2006;
Columbia Museum of Art, S.C., November 9, 2006–
February 4, 2007; Alden B. Dow Museum of Science
and Art Midland Center for the Arts, Midland, Mich.,
March 3–May 27, 2007; Portland Museum of Art,
Portland, Maine, June 28–October 8, 2007; Philbrook
Museum of Art, Tulsa, Okla., November 11, 2007–
January 20, 2008; Nevada Museum of Art, Reno, Nev.
April 19–July 13, 2008



Frank Lloyd Wright (designer)
American, 1867–1959
Dresser with Mirror, 1908
Oak and mirror, 70 1/4 x 45 3/4 x 23 3/4
(178.4 x 116.2 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
Traveled to: Montclair Art Museum, Montclair, N.J.,
February 3–May 27, 2007; Pennsylvania Academy of
Fine Arts, Philadelphia, Pa., June 29–September 23,
2007; Iris & B. Gerald Cantor Center for Visual Arts
at Stanford University, Palo Alto, Calif., November 21,
2007–March 2, 2008

Horace Clifford (H. C.) Westermann

American, 1922–1981
Ray Gun or Gun, 1962
Wood, enamel, and metal, 7 1/4 x 19 1/2 x 2 5/8

(18.4 x 49.5 x 6.7)
The H. C. Westermann Study Collection, Gift of Allan
Frumkin, 2002.42

Ensor's Mother, 1956
Pine, hardwood, and silverpoint and conte crayon
drawing on gesso-grounded figwood panel by James
Ensor (Belgian, 1860–1949) dated 1887,
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 30th
Anniversary of the Smart Museum, 2003.144

Untitled (house), n.d.
Pine, wood stain, and ink on canvas,
4 3/4 x 6 x 1 3/8 (8.9 x 7.6 x 3.5)
The H. C. Westermann Study Collection, Gift of
the Estate of Joanna Beall Westermann, 2002.161

Happy Fathers Day: Westermanns, 1949
Ink and watercolor Father's Day card,
15 x 22 (38.1 x 55.9)
The H. C. Westermann Study Collection,
Gift of Martha Westermann Renner, 2004.212

Letter From Korea, 1952
Colored sketch, 3-fold letter, 7 x 15 3/4 (17.8 x 40)
The H. C. Westermann Study Collection,
Gift of Martha Westermann Renner, 2004.214

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

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), 1975
Oil crayon drawings on five photographs,
8 x 10 (20.3 x 25.4)
Purchase, Gift of Carl Rungius, by exchange,
2001.126.a–e

COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

New York, N.Y.
Rococo: The Continuing Curve 1720–2008
March 7–July 6, 2008

Juste-Aurèle Meissonnier (designer)
French, 1695–1750
Shell-Form Bowl and Platter, circa 1733
Glazed soft-paste porcelain, 4 1/2 x 10 1/2 (11.4 x 26.7)
Gift of Mrs. Helen Regenstein, 1976.10.a–b

MUSEUM OF SCIENCE AND INDUSTRY

Chicago, Ill.
2300 Degrees: The Glass Experience
March 13–September 1, 2008

Artist Unknown
Roman
Unguentarium, 1st century
Glass, 5 5/8 (14.2)
Transferred from the University of Chicago Collection,
1967.115.797

Artist Unknown
Italian, Murano
Footed Bowl, circa 1500
Enameled and gilded blown green glass, 5 15/16 (15.1)
Gift of the Samuel H. Kress Foundation, 1973.56

Emile Galle (designer)
French, 1846–1904
Vase, circa 1900
Cased cameo-cut and acid-etched colored glass, 10 (25.4)
Gift of Miss Margaret Walbank, 1975.22

Karlsbad, Ludwig Moser & [und] Sohne
(manufacturer)
Czechoslovakian
Vase, circa 1920
Cut, acid-etched and gilded purple glass, 8 3/4 (22.2)
Gift of Mrs. Benita Livingston, 1982.41

Tiffany Studios
American, New York
Free-form Vase, circa 1906–1907
Blown and crimped Favrile glass, 4 3/16 (10.6)
Gift of Annie Laurie and Hy Fish in honor
of Anniel D. MacIntyre, 1986.304
Loetz’ Witwe (manufacturer)
Austrian, Vienna
Vase, circa 1900
Cased blown iridescent colored glass,
6 1/4 x 4 15/16 (15.9 x 12.5)
Gift of Dennis Adrian, A.B., ‘57 in honor
of Professor Edward A. Maser, 1980.41

Frank Lloyd Wright (designer)
American, 1867–1959
Window, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Original painted and varnished wood casing, clear and
colored leaded glass, original metal hardware,
39 5/8 x 30 3/4 (100.6 x 78.1)
University Transfer, 1967.85

Window, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Original painted and varnished wood casing, clear and
colored leaded glass, original metal hardware,
33 3/4 x 35 5/8 (85.7 x 90.5)
University Transfer, 1967.87

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,

40 1/16 x 15 x 18 3/4 (101.7 x 38.1 x 47.6)
University Transfer, Gift of Louise Barlow Hamilton,
1967.61

Arm Chair, 1900
Designed for the B. Harley Bradley Residence,
Kankakee, Illinois; one of a pair with 1967.66
Oak and laminated oak, 43 1/2 x 36 1/2 x 28
(87.6 x 92.7 x 71.1)
University Transfer, Gift of Marvin Hammack,
Kankakee, 1967.69

Barrel Arm Chair, 1900
Designed for the B. Harley Bradley Residence,
Kankakee, Illinois
Oak, replacement upholstered seat,
27 x 27 1/2 x 28 (68.6 x 69.8 x 71.1)
University Transfer, Gift of Mr. Marvin Hammack,
Kankakee, 1967.70
Window, circa 1909
Designed for the Frederick C. Robie Residence, Chicago
Original wood casing with clear and colored leaded
glass and original metal hardware, 47 7/8 x 38 5/8
(124.5 x 76.8)
University Transfer, 1967.89

Architectural Spandrel, circa 1913
From Midway Gardens, Chicago (1913–1929)
Cast concrete, 32 3/4 x 27 3/4 x 6 1/2
(83.2 x 70.5 x 16.5)
Purchase, Paul and Miriam Kirkley Fund
for Acquisitions, 2003.57

Sugar Bowl and Shovel, circa 1880
Silver-plate with engraved decoration
and ebony handles, 4 3/4 x 6 1/2 (12.1 x 16.5)
Purchase, Paul and Miriam Kirkley Fund
for Acquisitions, 2004.39a–b

LONG-TERM OUTGOING LOANS TO PERMANENT COLLECTIONS

THE FRANK LLOYD WRIGHT PRESERVATION TRUST

Oak Park, Ill.
On loan since January 14, 1980

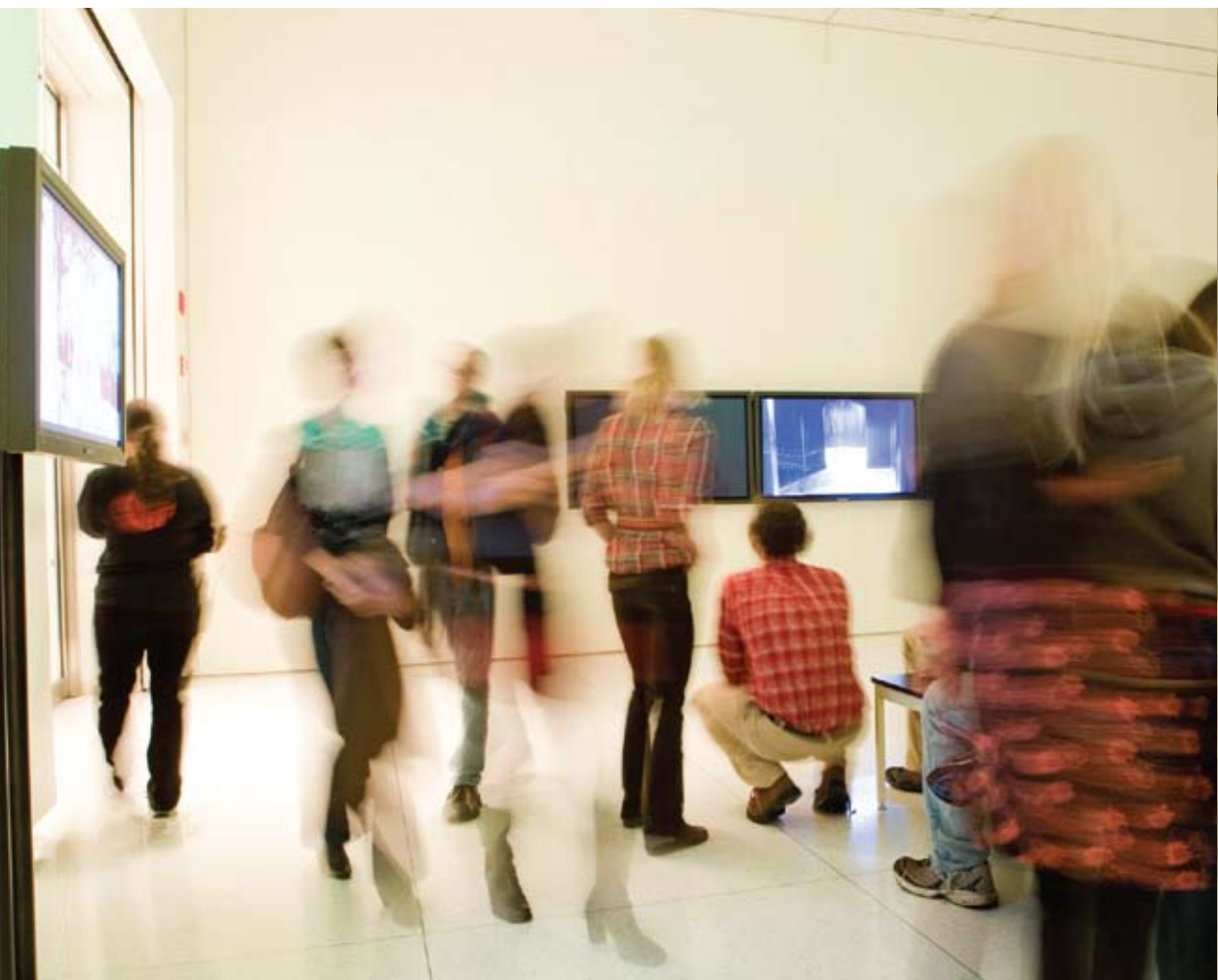
George Mann Niedecken
(designer, in association with Frank Lloyd Wright)
American, 1878–1945
Arm Chair Rocker, circa 1909
Oak with (replacement) upholstered slip seat,
38 3/4 x 31 3/8 x 34 (98.4 x 79.7 x 86.4)
University Transfer, 1967.56

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

THE METROPOLITAN MUSEUM OF ART

New York, N.Y.
On loan since September 28, 1982

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



EXHIBITIONS

The exhibitions on the following pages opened at the Smart Museum between July 1, 2006, and June 30, 2008.

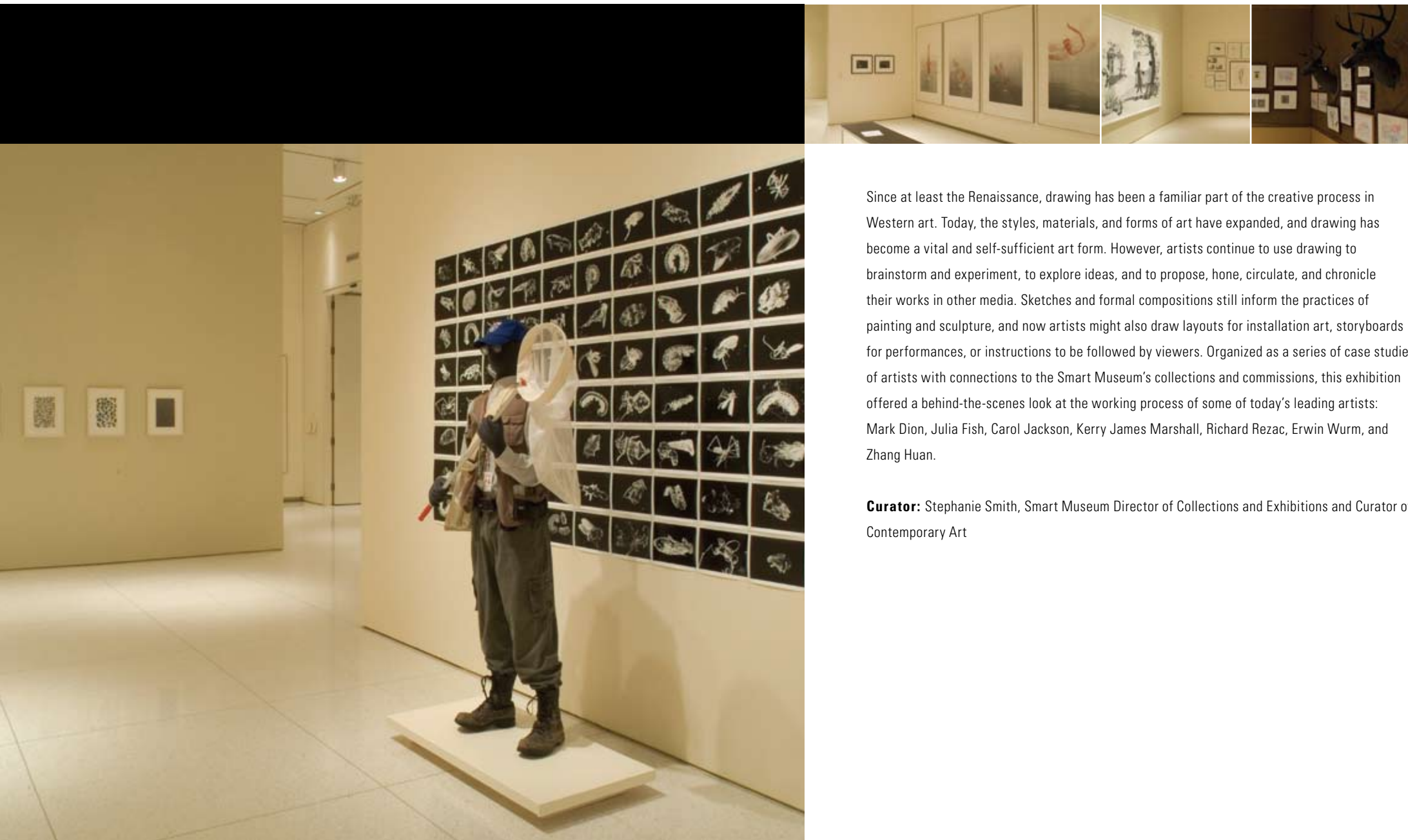
Smart Museum exhibitions and related programs are generously supported by the Smart Family Foundation; the Andrew W. Mellon Foundation; the Alsdorf Foundation; Tom and Janis McCormick and the Kanter Family Foundation; Nuveen Investments; the Rhoades Foundation; the Eloise W. Martin Fund; the Office of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

DRAWING AS PROCESS IN CONTEMPORARY ART

OCTOBER 5, 2006–JANUARY 14, 2007

RICHARD AND MARY L. GRAY GALLERY FOR SPECIAL EXHIBITIONS
AND VERA AND A. D. ELDEN SCULPTURE GARDEN

This exhibition and related programs were supported in part by an award from the National Endowment for the Arts. Additional support for related programs was provided by the Division of Humanities and the Department of Visual Arts, University of Chicago, and by Critical Inquiry.



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



THE IMAGE AS HOMAGE: PORTRAIT OF THE ARTIST

NOVEMBER 21, 2006–APRIL 8, 2007

EDWARD A. MASER GALLERY FOR ART BEFORE 1900



ROBERT HEINECKEN: MAGAZINES

DECEMBER 16, 2006–MARCH 11, 2007

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

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

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.

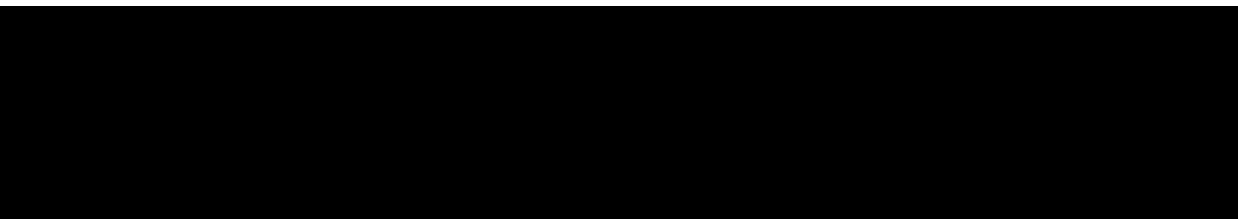
This exhibition was organized in honor of Norma Jean and Stanford Calderwood by the McMullen Museum of Art, Boston College, in collaboration with the David Collection, Copenhagen. Major support was provided by the Calderwood Charitable Foundation, the National Endowment for the Arts, and the Patrons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

COSMOPHILIA: ISLAMIC ART FROM THE DAVID COLLECTION, COPENHAGEN

FEBRUARY 1–MAY 20, 2007

RICHARD AND MARY L. GRAY GALLERY FOR SPECIAL EXHIBITIONS



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.

The exhibition and related programs were presented as part of Silk Road Chicago, a Chicago-wide celebration.

EXPORTED VISIONS: EARLY TWENTIETH-CENTURY JAPANESE
WOODBLOCK PRINTS

MARCH 17–JUNE 10, 2007
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER



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



THE WORLD WRIT SMALL: EARLY NORTHERN EUROPEAN PRINTS

JUNE 16–SEPTEMBER 8, 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

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 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.

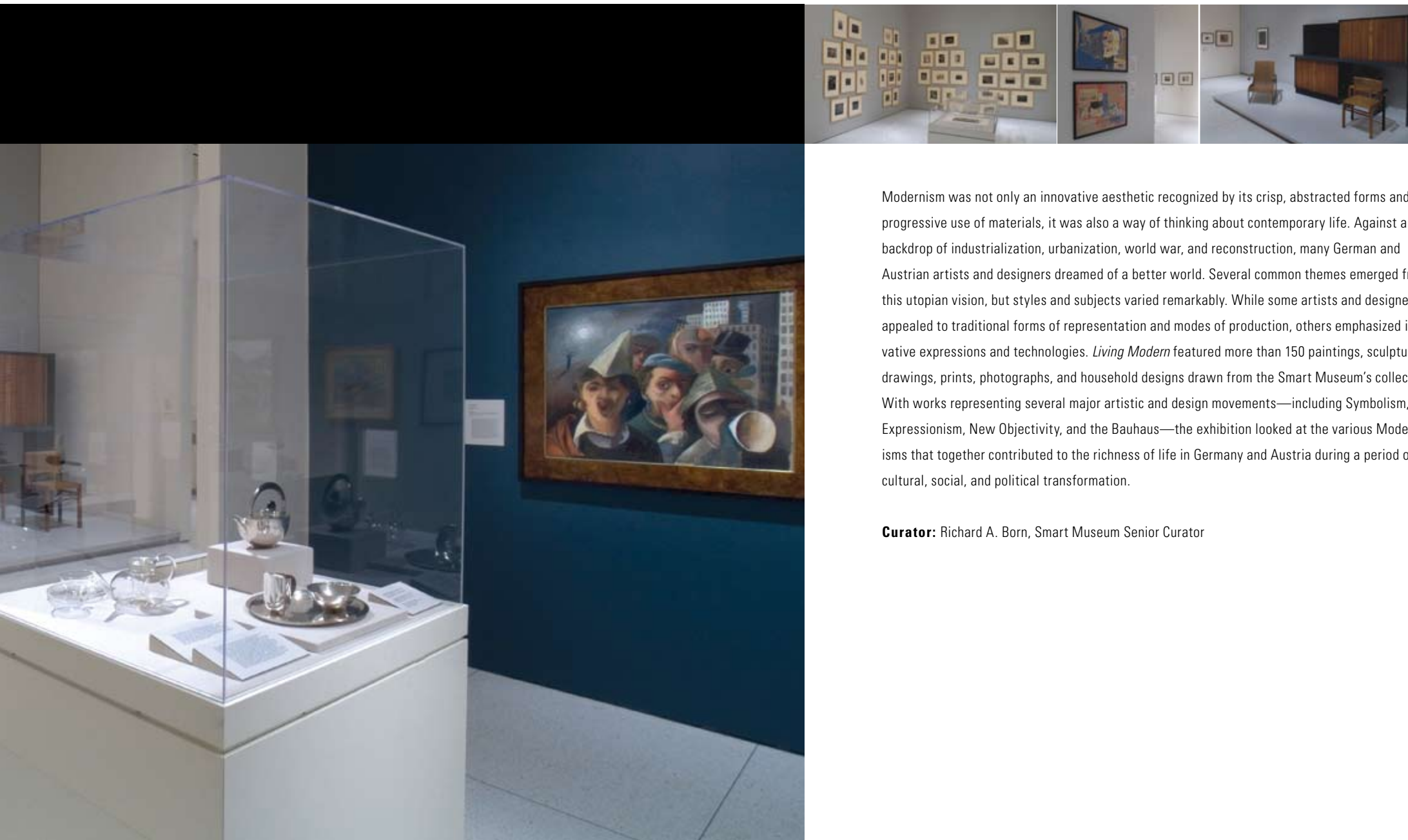
Curator: Anne Leonard, Smart Museum Curator and Mellon Program Coordinator
This exhibition was made possible by the generous support of the Feitler Family Fund.

This exhibition was made possible by the generous support of the Feitler Family Fund, and was presented in collaboration with the Consulate General of the Federal Republic of Germany and the Austrian Consulate General in Chicago.

LIVING MODERN: GERMAN AND AUSTRIAN ART AND DESIGN, 1890–1933

JUNE 7–SEPTEMBER 16, 2007

RICHARD AND MARY L. GRAY GALLERY FOR SPECIAL EXHIBITIONS



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; Museum of Arts & Design, New York, New York, February 2–May 7, 2005; 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. Peeler Art Center, DePauw University, Greencastle, Indiana, September 14–December 2, 2007; Museum London, London, Ontario, Canada, January 4–March 14, 2008; Joseloff Gallery, Hartford Art School, University of Hartford, Hartford, Connecticut, April 2–June 10, 2008; The Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, Oregon, September 11, 2008–December 7, 2008; 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; Victoria and Albert Museum, London, United Kingdom, September 12, 2005–January 15, 2006; Haus der Kulturen der Welt, Berlin, Germany, March 23–May 21, 2006; Santa Barbara Museum of Art, Santa Barbara, California, June 24–September 17, 2006; Nasher Museum of Art, Duke University, Durham, North Carolina, October 19, 2006–February 18, 2007.

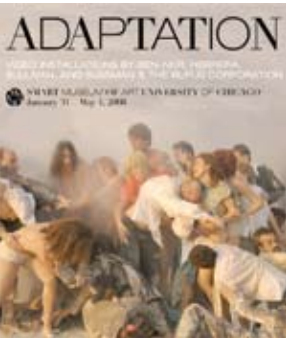
Installation view of *Beyond Green* courtesy of the Smith College Museum of Art (top); Installation view of *Between Past and Future* courtesy of the Santa Barbara Museum of Art (bottom).

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
ISBN 978-0-935573-44-2. Distributed by the University of Chicago Press
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.

OBJECTS OF INQUIRY:**THE BUCKLEY COLLECTION OF JAPANESE ART**

SEPTEMBER 15–DECEMBER 16, 2007

JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER

**LOOKING AND LISTENING IN NINETEENTH-CENTURY FRANCE**

NOVEMBER 6, 2007–MARCH 23, 2008

EDWARD A. MASER GALLERY FOR ART BEFORE 1900

**DRAWN FROM THE HOME OF HENRY DARGER**

DECEMBER 22, 2007–MARCH 16, 2008

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 Thomsen, 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.*

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.*

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*.

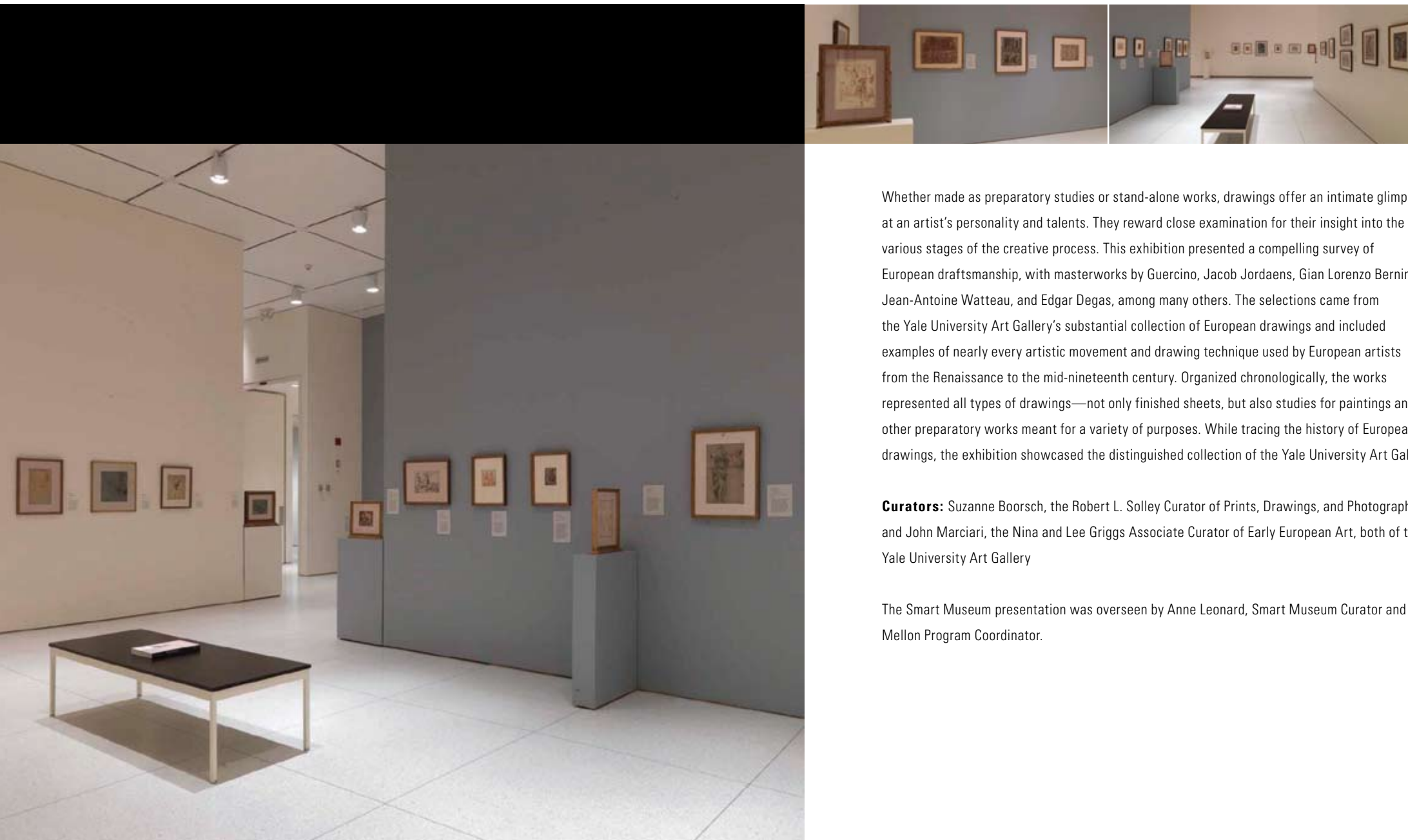
Curator: Jessica Moss, Smart Museum Curatorial Assistant and Co-Curator of the Henry Darger Room Collection at Intuit: The Center for Intuitive and Outsider Art. *This exhibition coincided with the opening of the permanent installation of the Henry Darger Room Collection at Intuit: The Center for Intuitive and Outsider Art.*

This exhibition was made possible by the Florence B. Selden Fund and the Samuel H. Kress Foundation, with additional support provided by Yale alumni Mr. and Mrs. Bruce B. Dayton and Dr. and Mrs. Edmund P. Pillsbury.

MASTER DRAWINGS FROM THE YALE UNIVERSITY ART GALLERY

OCTOBER 4, 2007–JANUARY 6, 2008

RICHARD AND MARY L. GRAY GALLERY FOR SPECIAL EXHIBITIONS



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.

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

JANUARY 31–MAY 4, 2008

RICHARD AND MARY L. GRAY GALLERY FOR SPECIAL EXHIBITIONS

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.



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

Tour Dates: Henry Art Gallery, University of Washington, Seattle, Washington, November 22, 2008–March 22, 2009; Indianapolis Museum of Art, Indianapolis, Indiana, May 15–August 16, 2009; Philbrook Museum of Art, Tulsa, Oklahoma, October 17, 2010–January 9, 2011.

SOL LEWITT: COLOR AND LINE, REPRODUCED

MARCH 25–JUNE 8, 2008
JOEL AND CAROLE BERNSTEIN GALLERY FOR WORKS ON PAPER



IDOL ANXIETY

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



STREET LEVEL: MODERN PHOTOGRAPHY FROM THE SMART MUSEUM COLLECTION

JUNE 17–SEPTEMBER 7, 2008
JOEL AND CAROLE BERNSTEIN 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

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

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

Seeing the City: Sloan's New York was organized by the Delaware Art Museum. The exhibition received generous support from the Henry Luce Foundation, the National Endowment for the Humanities, and the Helen Farr Sloan Trust.

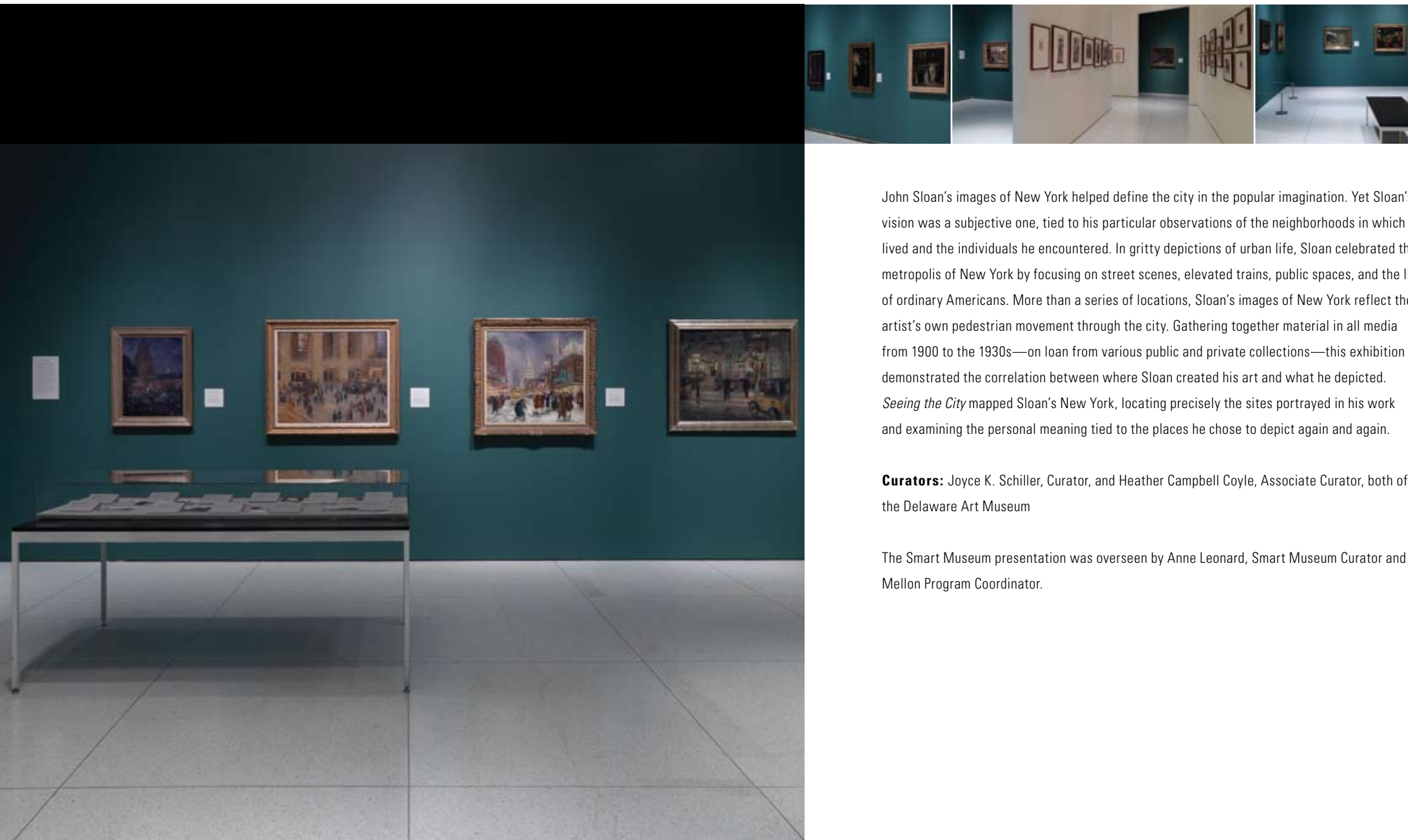
The Smart Museum's presentation of the exhibition was made possible by the generous support of the Terra Foundation for American Art and the Feitler Family Fund. Additional support has been provided by the Terra Foundation on behalf of James Donnelley and Neil Harris.

The exhibition and related programs were presented as part of American Art American City, a Chicago-wide celebration of American Art.

SEEING THE CITY: SLOAN'S NEW YORK

MAY 22–SEPTEMBER 14, 2008

RICHARD AND MARY L. GRAY GALLERY FOR SPECIAL EXHIBITIONS



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.



EDUCATION PROGRAMS

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.



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 cotaught 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.

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 Letinsky)
- 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.



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.”

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.

Sean leads a discussion in the galleries.

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 screen-printing. 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.



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.



STUDENT INTERNSHIP PROGRAM

Each year, approximately ten undergraduate and graduate students work as interns at the Smart. Mentored by Smart staff, interns gain valuable knowledge of museum practice while refining professional skills. Working in a variety of areas—external relations, curatorial, education, development, business management, and registration—interns provide key behind-the-scenes and frontline support to the Museum.

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.

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 discusses drawings on view in the Salon-style installation she helped organize.

Out of the almost **20**
interns that work at the
Museum each academic year
approximately **65%**
are undergraduates
and **35%** are
graduate students.

Academic Programs Represented by Interns

Anthropology
Art History
Biology
Economics
English Languages and Literature
Environmental Studies
History
Master of Arts Program in the Humanities
Master of Arts Program in the Social Sciences
Middle Eastern Studies
Psychology
Visual Arts



Docent Stephen Kim leads a discussion about Jean Metzinger’s Soldier at a Game of Chess with a group of school-aged children.

MULTI-VISIT TOUR PROGRAMS

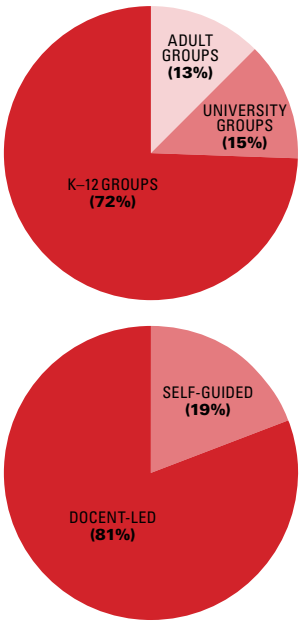
The Smart Museum works closely with the Chicago Public Schools to engage students and teachers in meaningful conversations about art. Multi-visit tour programs like like Art in Focus and smART Explorers are designed to introduce students to the process of looking at, talking about, and making visual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

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

	2006–2007	2007–2008
Bret Harte Elementary School*	x	x
Chicago Mennonite Learning Center	x	
Claremont Math and Science Academy	x	x
Edward Beasley Academic Center	x	x
Frank L. Gillespie Elementary School		x
James Wadsworth Elementary School	x	x
John Foster Dulles Elementary School		x
Murray Language Academy*	x	x
Niños Héroes Academy	x	x
Richard J. Oglesby Elementary School	x	x
University of Chicago Charter School, Donoghue Campus*	x	x
University of Chicago Charter School, North Kenwood/Oakland Campus	x	x
William H. Ray Elementary School*	x	x

* Full Partner School: entire third grade and entire fifth grade student body participates in the Musuem’s multi-visit tour programs.

TEACHER RESOURCES

The Smart provides teachers with opportunities for professional development, through in-service workshops, the smARTkids website, and exhibition-related worksheets.

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.

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 sketch-book 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.

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).



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

Public Education Programming

	2006–2007	2007–2008
Concerts, readings, films, and performances	4	16
Family programs	33	18
Lectures and symposia	9	13
Public walk-in tours, gallery talks, and bus tours	30	6
Workshops and campus open houses	3	6
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 5
Opening Reception: *Drawing as Process* With artist Mark Dion and a performance by Janet Bean and Jim Elkington
Mark Dion's talk cosponsored by the University of Chicago's Department of Visual Arts through its Visiting Artist Program

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

October 28
Curator Tour: *Drawing As Process* With curator Stephanie Smith
In conjunction with the University of Chicago Humanities Day

NOVEMBER 2006
November 5
Public Exhibition Tour: *Drawing as Process*

November 9
Drawing Workshop
With artist Kerry James Marshall
Cosponsored by the Division of Humanities, University of Chicago

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.



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 Berlekamp (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

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



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 11–25

Art Afternoons (Wednesdays in July)

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 Langbein, 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 Fauré 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*

DECEMBER 2007
December 8
smARTkids @ the Library
At Blackstone Library

JANUARY 2008
January 12
smARTkids @ the Library
At Blackstone Library

January 28
Voices: Arturo Herrera
At the University of Illinois at Chicago's Gallery 400
Cosponsored by Gallery 400, the Open Practice Committee of the Department of Visual Arts at the University of Chicago, and the Smart Museum

January 29
Teacher Workshop
With *Adaptation* exhibiting artist Guy Ben-Ner

January 31
Opening Reception: *Adaptation*
With exhibiting artists Arturo Herrera, Guy Ben-Ner, and Catherine Sullivan

FEBRUARY 2008
February 5
Open Rehearsal: Rodgers & Hammerstein's *Carousel*
At Court Theatre

February 9
smARTkids @ the Library
At Bessie Coleman Library

February 16
Curator Tour: Henry Darger
With Henry Darger Room Collection curators Jessica Moss and Lisa Stone
At Intuit—The Center for Intuitive and Outsider Art

February 22
Lunch-hour Talk: "Looking and Listening, and the Emotional Response to Art: Perspectives from Neuroscience Network Theory"
With David Bradley, Associate Professor of Psychology at the University of Chicago

February 23
Workshop: Discovering Darger Through the Written Word
With Rachel Javellana of The Neighborhood Writing Alliance

February 24
Family Day: Lights, Camera, Art!

MARCH 2008
March 4
Open Rehearsal: Rodgers & Hammerstein's *Carousel*
At Court Theatre

March 8
smARTkids @ the Library
At Bessie Coleman Library

March 8
Workshop: Developing Visual Narratives Using Appropriated Images
With artist John Parot
At Intuit – The Center for Intuitive and Outsider Art

March 16
Public Exhibition Tour:
Drawn from the Home of Henry Darger

March 31–June 2
Film Series: Impossible Adaptations (Mondays in March, April, May, and June)
At Doc Films

APRIL 2008
April 10
Smart Focus: Curator Tour of *Idol Anxiety*
With curator Aaron Tugendhaft

April 12
smARTkids @ the Library
At Bessie Coleman Library

April 13
Panel Discussion: Adaptation in the Theatre
With cast of *Carousel* and Charles Newell, Artistic Director of Court Theatre
At Court Theatre

April 17
Artist Talk: Catherine Sullivan

April 21
Screening: Art21
At the Experimental Station

April 24
Smart Campus Night

April 27
Cross Campus Tour: Idols and Iconography
In collaboration with the Oriental Institute Museum

MAY 2008
May 1
Baroque Adaptations: "Coffee Cantata"
Performed by the University of Chicago Cantata Collegium

May 4
Smart Focus: Curator Talk on *Adaptation*
With curator Stephanie Smith

May 10
smARTkids @ the Library
at Bessie Coleman Library

May 22
Opening Reception: *Seeing the City*
With lecture by curators Joyce Schiller and Heather Campbell Coyle of the Delaware Art Museum

JUNE 2008
June 15
Smart Readings: Chicago Books and Sloan's New York
Upton Sinclair's *The Jungle*: Labor and Leisure in the Modern American City
With Matthias Regan

The University of Chicago Cantata Collegium performs Bach's "Coffee Cantata" at the Smart Museum.





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2006-2007

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A LASTING DEDICATION TO THE ARTS

In July 2006, the Smart Museum's reception gallery was named in memory of Eunice Payton Ratner, in recognition of a gift of \$1 million from her husband, Gerald Ratner. The gift was one of the largest in the Museum's history. Mr. Ratner, who completed both his PhD ('35) and his JD ('37) at the University of Chicago, described the Smart as "a wonderful museum and an important resource for the campus." He was happy to make the donation in honor of Eunice, who graduated from Northwestern University with a degree in fine arts and who maintained her interest in the arts throughout her life.

"This important gift from a remarkable donor will significantly enhance the Museum," said Anthony Hirschel, the Dana Feitler Director of the Smart Museum. "It will allow us to present the finest exhibitions and programs, to foster interdisciplinary research, and to support the training of students for many years to come."

† Deceased

* Represents total contribution over a multiyear period

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Richard Gray, chairman emeritus of the Smart Museum, talks about collecting and connoisseurship with the Director's Council.

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DIRECTOR'S COUNCIL EVENTS

January 31, 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

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THE SIXTH JOSEPH R. SHAPIRO AWARD DINNER



On October 24, 2006, the Smart Museum honored Chicago collector and philanthropist Marilyn 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, Marilyn 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, Marilyn 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.

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MEMBER EVENT HIGHLIGHTS



September 14, 2006
Members Appreciation Night

April 23, 2007
Curator Preview Tour of *Majestic Nature/Golden History*
With Richard A. Born, Smart Museum Senior Curator,
and Kenneth Northcott, Professor Emeritus of Germanic
Studies and Comparative Literature at the University
of Chicago

March 13, 2008
Curator Tour of *Looking and Listening*
With Martha Ward, Associate Professor and Chair
of the Art History Department at the University of
Chicago, and Anne Leonard, Smart Museum Curator
and Mellon Program Coordinator

May 21, 2008
Members Preview Tour of *Seeing the City: Sloan's
New York*
With exhibition curators Joyce Schiller and Heather
Campbell Coyle of the Delaware Art Museum

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MICHAEL AND AUDREY WYATT ART EDUCATION FUND



Though they now reside in Washington D.C., Audrey and Mike Wyatt are committed to the Smart Museum's engagement with elementary school students and youth on Chicago's South Side. 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, the income from which will be used to provide support for the Museum's docent interns, especially University of Chicago undergraduate students, and art education programming for underserved 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 is a win for the University, for College students, for the Smart, and especially for the children and young people who will participate in the programs," the Wyatts said in making the gift.

Serving as tour leaders and educators, the University of Chicago student docents 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.

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Launched in 2008, 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 café 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 can now enjoy reciprocal membership privileges at over 250 museums nationwide.

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STATEMENT OF OPERATIONS

STATEMENT OF OPERATIONS

(unaudited) from July 1, 2006 through June 30, 2007

Operating Revenue	Fiscal Year 2007
Foundation grants	465,852
Annual fund and membership	241,844
Benefit proceeds	125,000
Private gifts	36,000
Government grants	64,161
Corporate grants	20,000
Endowment distributions	447,531
Earned income	186,234
Exhibition, education, and miscellaneous income	44,732
University grants	119,989
University operating subsidy *	471,000
Undesignated carryover from prior year	229,725
Designated carryover from prior year	140,928
Total operating revenue	2,592,996
Operating Expenses	
Core staff compensation	1,040,628
Museum security	91,389
Administration	165,821
Expenses against earned income	143,095
Exhibitions, curatorial, and collections	455,404
Education programs	189,843
External relations	211,693
Project funds in reserve for future project budgets	183,366
Carryover to future years	111,756
Total operating expenses	2,592,996

* 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

Operating Revenues	Fiscal Year 2008
Foundation grants	336,532
Annual fund and membership	336,915
Benefit proceeds	139,656
Private gifts	19,500
Government grants	13,420
Corporate grants	20,000
Endowment distributions	497,127
Earned income	214,618
Exhibition, education, and miscellaneous income	16,297
University grants	92,261
University operating subsidy *	479,000
Undesignated carryover from prior year	111,756
Designated carryover from prior year	183,366
Total operating revenue	2,460,448
Operating Expenses	
Core staff compensation	1,150,552
Museum security	92,244
Administration	135,666
Expenses against earned income	176,901
Exhibitions, curatorial, and collections	500,278
Education programs	92,733
External relations	151,555
Project funds in reserve for future project budgets	
Carryover to future years	160,518
Total operating expenses	2,460,448

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

SMART MUSEUM OF ART UNIVERSITY OF CHICAGO

Bulletin, Volume 17, 2006–2008

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Front Cover:
Horace Clifford (H. C.) Westermann, *Burning House* (detail), 1958, Enameled pine, brass bell, tin, glass, and rope.
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