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 lifelong learning among a range of audiences including the University and the broader community.
Though it may be impossible to capture all the energy and excitement of the last two years within a single volume, it is a pleasure to offer this window onto the recent activities of the Smart Museum of Art.

From 2008 to 2010, the Smart Museum sought to embrace our overarching goal of translating the dynamism of the University of Chicago into distinctive, accessible public experiences in the visual arts. With the help of the Museum’s many friends and the encouragement of University administration, we believe the following pages are proof that we succeeded.

Exhibitions like *Displacement* and *Heartland* offered groundbreaking perspectives on unexpected themes. Lunchtime talks led by renowned scholars gave visitors intimate access to original and brilliant scholarship. Schoolchildren participating in our multi-visit arts education programs came to view the Museum as an extension of their own schools. And University students literally lined up to prepare for their exams in our galleries.

For those of us familiar with the Smart Museum, it comes as no surprise that there is always something new here to see, to learn, to experience. As the art museum of one of the world’s leading research universities in one of the world’s great cities, the Museum is surrounded by an inexhaustible supply of intellectual and cultural resources. This unique environment contributes to interdisciplinary offerings designed not only for the campus, but also for families, artists, students, and scholars from near and far. Such broad audiences and programs infuse the building with energy, and we have encouraged this by adding new programming initiatives like Sketching at the Smart and the late-night Study at the Smart, partnering with landscape architect Chandra Goldsmith and her colleagues at UrbanLab to transform the popular Elden Sculpture Garden, and presenting more works of art in rotation throughout the Museum.

Indeed, the collection continues to be an ever-greater focus of our activities. As this Bulletin documents, 2008 - 2010 saw the judicious growth of the collection (which now numbers more than 12,000 objects). The growth was met with a more strategic approach to the ways we use this rich resource—as evidenced by the recent transformation of the Maser Gallery into a permanent home for traditional European works; by the new program of collection-based summer shows that launched in 2008 with *Your Pal, Cliff*; and by the thoughtful presentation of select prints, drawings, and photographs within the galleries. These projects highlight our episodic collecting strategy and the acquisition of compelling objects like Francisco Goya’s *The Disasters of War*, a masterwork that the Museum had long coveted as a complement to the other great war prints already in the collection. Such historically and artistically significant works inspire exciting projects and new scholarship, and attract faculty members and their students to the Museum, where they can study original works of art close at hand and use exhibitions as additional course texts.

Today, the Smart Museum is stronger than ever. The Board of Governors has reached new levels of activity and engagement, and—as evidenced by the operating statement on page 102—the Museum has enjoyed a remarkable level of financial stability over the past two years despite an uncertain economic environment. Fueled by boundlessly stimulating partnerships with the campus and community, the Smart Museum will continue to share the irreplaceable energy of the University of Chicago today and for a long time to come. The activities recorded by this Bulletin have laid a strong foundation for the future, and we hope that you will be inspired as we are to be part of the next phase in the life of the Smart Museum of Art.

Robert Feitler, Chairman, Board of Governors
Anthony Hirschel, Dana Feitler Director
SMART MUSEUM VISITORS 2008 - 2009
63,903

WE OFFERED OUR AUDIENCES
• 70 general adult audience programs
• 49 family-oriented public programs
• 21 programs for the University community
• 7 Chicago Public Schools teacher workshops
• 6 member-only preview events

SMART MUSEUM VISITORS 2009 - 2010
60,825

12 SPECIAL EXHIBITIONS

SMART MUSEUM BY THE NUMBERS

WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR
• 69 gallery attendants
• 51 docents
• 19 cafe attendants
• 11 student curatorial interns
• 4 registration interns
• 3 business office interns
• 2 communications interns
• 1 education intern
• 1 development intern

UNIVERSITY OF CHICAGO FACULTY AND STUDENTS USED THE MUSEUM FOR
• 74 course visits
• 26 courses
• 7 student-curated installations
• 3 faculty-curated exhibitions

MULTI-VISIT EDUCATIONAL PROGRAMS FOR PUBLIC SCHOOLS SERVED
1,848 STUDENTS IN 56 CLASSROOMS IN 25 PARTICIPATING SCHOOLS

221,892 UNIQUE VISITS TO OUR WEBSITE

12,000 OBJECTS IN THE COLLECTION

56 SHORT-TERM OBJECT LOANS TO 20 ART AND CULTURAL ORGANIZATIONS IN 6 STATES AND 5 COUNTRIES

400 NEW ACQUISITIONS TO THE COLLECTION

294 GALLERY TOURS

66,903 SMART MUSEUM VISITORS 2009 - 2010

74 UNIVERSITY OF CHICAGO FACULTY AND STUDENTS USED THE MUSEUM FOR
• 74 course visits
• 26 courses
• 7 student-curated installations
• 3 faculty-curated exhibitions

12 SPECIAL EXHIBITIONS

12,000 OBJECTS IN THE COLLECTION

56 SHORT-TERM OBJECT LOANS TO 20 ART AND CULTURAL ORGANIZATIONS IN 6 STATES AND 5 COUNTRIES

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294 GALLERY TOURS

221,892 UNIQUE VISITS TO OUR WEBSITE
Strongly rooted in the research traditions of the University of Chicago, the Smart Museum's major exhibitions are developed with the passionate insight and expertise of faculty, students, and staff dedicated to bringing new art and ideas to Chicago. These innovative projects tackle provocative themes to offer unexpected ways of viewing the familiar. They engage the community with thoughtful public programs and connect with distant audiences through national and international tours as well as substantial, beautifully designed publications. As an alternative to these large-scale undertakings, the Smart Museum presents more intimate exhibitions that draw from our permanent collection to investigate tightly-honed questions and to explore in-depth the work of individual artists.
Continuing a decade-long series of exhibitions created in collaboration between the Smart Museum and world-renowned scholar and curator Wu Hung, Displacement presented four leading contemporary Chinese artists—Chen Qiulin, Yun-Fei Ji, Liu Xiaodong, and Zhuang Hui—who responded to China’s controversial Three Gorges Dam project within their art. Despite the differences in their backgrounds and artistic practices, these artists grappled individually with the theme of displacement and with the movement of people, the demolition of old towns and construction of new cities, and the astonishing changes that the dam—one of the largest engineering projects in history—has brought to the local landscape. Moving beyond any single medium or trend, Displacement offered nuanced, thought-provoking perspectives on an undertaking of great social, environmental, and global concern; and it demonstrated artists’ power to create deeply moving works as they explore questions that matter to us all.

In the featured works, "ritual and ruins repeatedly come together with the logic of a dream."

Alan Artner | "Show Lays Bare the Dark Side of Progress" | Chicago Tribune | January 8, 2009
Professor and curator Wu Hung at the opening of Displacement

**SPOTLIGHT**

Wu Hung

Professor Wu Hung is widely recognized as one of the world’s leading experts on both early and contemporary Chinese art. A former curator in the Palace Museum in Beijing, Wu Hung has been the Smart Museum’s Consulting Curator since 1999, in addition to his roles as the University’s Harrie A. Vanderstappen Distinguished Service Professor in Art History, East Asian Languages & Civilizations, and the College; and Director of the Center for the Art of East Asia. This partnership has earned the Museum’s reputation for presenting pioneering exhibitions of contemporary Chinese art—one of the most closely watched fields in the art world today.

Displacement and its accompanying catalogue join a memorable series of exhibitions curated or co-curated by Wu Hung, including *Transience: Chinese Experimental Art at the End of the Twentieth Century* (1999); *"Canceled": Exhibiting Experimental Art in China* (2000); *The Art of Mu Xin: Landscape Paintings and Prison Notes* (2002); and *Between Past and Future: New Photography and Video from China* (2004), an internationally touring show of new media art that emerged from an ambitious partnership between the Smart Museum and the International Center of Photography in New York, in collaboration with the Museum of Contemporary Art, Chicago, and the Asia Society, New York.

“For more than a decade, Wu Hung’s collaborations with the Smart Museum have riveted our audiences—his projects have translated visionary scholarship into gorgeous exhibitions.”

Stephanie Smith | Smart Museum Director of Collections & Exhibitions and Curator of Contemporary Art

**RELATED PUBLIC PROGRAMMING**

Film Series: *Washed Away* featuring Rain Clouds over Wushan, a.k.a. In Expectation (1996); Still Life (2000); Ring (2007); and Before the Flood (2005)

Opening Reception and introductory Lecture with curator Wu Hung

Public Exhibition Tour led by University student docent Audrey Habermann

Smart Focus: The River in Chinese Landscape led by graduate student Audrey Habermann

Artist Talk: Liu Xiaodong

Lunch-hour Talk: Waterworks: China/Chicago with Alana Boland, Assistant Professor of Geography and Planning at the University of Toronto; and Justine Gembala, Senior Civil Engineer at the Metropolitan Water Reclamation District

Family Day: Check Out China!

**CATALOGUE**

This catalogue extends the Smart Museum’s groundbreaking series of publications produced in conjunction with Wu Hung’s exhibitions of contemporary Chinese art. The beautifully illustrated essays place the exhibition within the context of recent Chinese art and film as well as global visual art. Each artist is represented by a brief introduction to their art, extensive reproductions of their work, and an in-depth interview with Wu Hung.

For more than a decade, Wu Hung’s collaborations with the Smart Museum have riveted our audiences—his projects have translated visionary scholarship into gorgeous exhibitions.”

Stephanie Smith | Smart Museum Director of Collections & Exhibitions and Curator of Contemporary Art

Wu Hung, with contributors Jason McGrath and Stephanie Smith

This catalogue extends the Smart Museum’s groundbreaking series of publications produced in conjunction with Wu Hung’s exhibitions of contemporary Chinese art. The beautifully illustrated essays place the exhibition within the context of recent Chinese art and film as well as global visual art. Each artist is represented by a brief introduction to their art, extensive reproductions of their work, and an in-depth interview with Wu Hung.

Wu Hung “puts the flood of contemporary Chinese art in context.”

Jason Foumberg | “After the Deluge” | *Newcity* | October 9, 2008
YOUR PAL, CLIFF: SELECTIONS FROM THE H. C. WESTERMANN STUDY COLLECTION

APRIL 2 – SEPTEMBER 6, 2009

CURATORS
Rachel Furnari and Michael Tymkiw, in consultation with Richard A. Born

CREDITS
Your Pal, Cliff and its related programs were made possible by the Terra Foundation for American Art.

Attendance during exhibition: 28,426
Related programming attendance: 700

Your Pal, Cliff was the largest and most ambitious Smart Museum exhibition ever organized by University of Chicago graduate students. With Richard Born’s guidance, interns Rachel Furnari and Michael Tymkiw gave audiences fresh insight into the work and life of Novoclaifford (H. C.) Westermann (1922 – 1981)—an American artist who defies easy categorization. Drawing largely on material that had never before been exhibited, Your Pal, Cliff brought to light the full scope of the Smart Museum’s H. C. Westermann Study Collection, which was established in 2002 through donations by the estate of the artist’s wife, Joanna Beall Westermann, and enhanced by gifts from the artist’s family and friends. The result is one of the largest Westermann collections in the world and includes correspondence, sketchbooks, print blocks, gift objects, tools, photographs, documentation, and unfinished projects in addition to rich holdings of finished sculptures, drawings, and prints. In keeping with Westermann’s highly personal body of work—which blends imagery born of profound personal experiences with bawdy, absurd, or unsettling elements from contemporary culture—Your Pal, Cliff mixed art objects with archival material in an exploration of Westermann’s signature themes, his legendary sense of craft, and the convergence of his life and art.

“This exhibition brought nuance to the life and career of an American master.”

Ruth Lopez | ARTnews | November 2009
Rachel Furnari and Michael Tymkiw

Rolling up their sleeves, University of Chicago graduate students and long-term curatorial interns Rachel and Michael researched more than 1,200 objects in the H. C. Westermann Study Collection to prepare Your Pal, Cliff. To find out more about the Study Collection, please visit http://bit.ly/Study_Collection.

How did you get started with the project?

RF: Initially, Senior Curator Richard Born asked us to do the preliminary research for the Westermann show, to go through the Study Collection and identify some major themes and critical threads. We worked in the collection for a few months before presenting our findings to Richard, including a very large initial checklist for the exhibition. At that point, Richard offered us the opportunity to co-curate. It was a wonderful surprise and very welcome.

MT: How did you get started with the project?

RF: Wonderful. Working in an archive produced an unequaled understanding of material made accessible to us, and his circle, but it did bring us into close proximity with Westermann and his work and his art. We discovered in the Smart’s collection. I think Richard sensed overestimate that intimacy and our knowledge of the artist and his work and his art. We discovered in the Smart’s collection.
Heartland was co-organized by the Smart Museum of Art and the Van Abbemuseum, Eindhoven, Netherlands. The Eindhoven presentation took place from October 3, 2008, to February 8, 2009, and consisted of a group exhibition in the Van Abbemuseum and a musical program in the Muziekcentrum Frits Philips.

Major funding for the Smart Museum’s presentation of Heartland was provided by Janis Kanter and Thomas McCormick and the Kanter Family Foundation. Generous support was also provided by the Elizabeth F. Cheney Foundation and the University of Chicago’s Arts Council. Major support for the project was made available by Mondriaan Stichting, Amsterdam, Netherlands.

Attendance during exhibition: 17,252
Related programming attendance: 767

Heartland is an exhibition that, for once, takes Midwestern art production on its own terms, creating a multi-pronged show full of interesting, location-specific facets.”

Dan Gunn | “Reassessing Middle Coast Art” | ArtSlant | October 27, 2009
The Artist-in-Residency Project with Deb Sokolow

Deb Sokolow, a Chicago-based artist featured in Heartland, gave the Smart Museum a rich new opportunity to engage with the Chicago Public Schools system through an extended residency program. Sokolow helped transform a local school with art. Sokolow’s own practice often takes the shape of elaborate text and image wall drawings in which a paranoid alter ego investigates conspiracies that seem to lurk just beneath the surface of daily life—as in Dear Trusted Associate (2009), which was commissioned for Heartland. Sokolow frequently bases these drawings upon events and observations in Chicago, recent news, or her own family. Together with input from the teachers and students of Daniel Boone Elementary School, Sokolow drew upon her creative process to incorporate illustration, collage, and narrative writing into a permanent work of art for the school.

In October 2009, Sokolow began her work at Boone Elementary. For two months—two days a week, from 9am to 5pm—the artist and various classrooms investigated the school thoroughly, exploring the boiler room, sketching the building’s exterior, making maps of interior spaces, recording smells and sounds, and researching historical accounts of Boone’s first graduating class and that of the surrounding Rogers Park neighborhood. Sokolow had seventh and eighth grade students illustrate and paint imagined spaces, such as “what really lives under the stairs” or “what really lives in the storage cabinet.” By December 2009, the project was complete. The end result was installed in several of the school’s hallways, and is composed of those large canvas panels that thread together the students’ paintings, drawings, and stories to create a real and imagined map of Boone’s past, present, and future.
THE DARKER SIDE OF LIGHT: ARTS OF PRIVACY, 1850 - 1900

FEBRUARY 11 - JUNE 13, 2010

CURATORS
Peter Parshall, with the Smart Museum presentation oversen by Anne Leonard

CREDITS
The Darker Side of Light was organized by the National Gallery of Art, Washington D.C. The Smart Museum presentation was generously supported by Nuveen Investments.

Attendance during exhibition: 22,808
Related programming attendance: 208

Organized by Peter Parshall, a University of Chicago alumus and curator of old master prints at the National Gallery of Art, The Darker Side of Light epitomized the Smart Museum's enduring interest in projects that challenge the standard assumptions and conventional wisdom surrounding artistic periods, production, and styles. The exhibition focused on the late 1800s, when Impressionism captured the bustle of lively streets and cafés, and Paris reigned as the city of light. But through the medium of prints, artists like Edvard Munch, Albert Besnard, Charles Meryon, and others probed the social and psychological depths of the period. The inherently discreet method of storing prints between the covers of portfolios (which were then typically kept in the privacy of a study room or cabinet) freed artists to explore subject matter that ranged from the prurient to the exotic. Though unsuitable for more public display, such prints were avidly collected. Set within the Smart Museum's intimate galleries, over 100 of these beautiful and startling works—primarily prints, but also small sculptures, drawings, and illustrated books—evoked the shadowed interiors and private introspections that tell a far less familiar story of late-nineteenth-century art. Though no longer private, the works retain their power to shock and delight—and to show us the strange allure of a world that existed in literal and figurative darkness.
In keeping with its academic mission, the Smart Museum continually works to integrate its exhibitions and collections into the University of Chicago curriculum. With the arrival of *The Darker Side of Light* from the National Gallery of Art, for example, Smart Museum Curator and Mellon Program Coordinator Anne Leonard seized what she identified as “an unprecedented opportunity to delve into ‘public’ and ‘private’ as categories that inflect much of nineteenth-century art.” During her spring 2010 seminar, *Public and Private in Nineteenth-Century Art*, Anne and her students used the exhibition as “a backdrop and testing ground” to explore the tensions between an array of historic binaries, including public and private.

At the culmination of the course, the students drew from the Smart Museum’s extensive holdings of works on paper to organize their own exhibition. Entitled *Darkness Revisited: A Collection of Private Pleasures* and presented at the Museum in fall 2010, this intimate show constituted—according to Anne—“a response exhibition that was neither a repetition nor a rebuttal of *The Darker Side of Light*, but rather a nuanced addendum to it.”

“I wanted to congratulate you again on bringing this show to the Smart. It really felt like a perfect fit and you should feel proud of the presentation. Thinking of thematic exhibitions of nineteenth-century prints and drawings, I can’t conjure up the memory of experiencing anything even remotely as good as this in a very long time.”

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**SPOTLIGHT**

Anne Leonard

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**RELATED PUBLIC PROGRAMMING**

*The Darker Side of Light* Opening and Reception

Lunch-hour Talks: Making Space Private: Interactions between Bodies and Things presented by Leora Auslander, Professor of European History and Founding Director of the University of Chicago Center for Gender Studies

Printmaking Workshop: Copper Plate Drypoint led by artist Bert Menco

Workshop: The Dark Mirror: Writing from the Interior Image with poet Eric Elshtain

Public and Private in Nineteenth-Century Art taught by Anne Leonard

Smart Voices: Student Spotlight led by students from the course Public and Private in Nineteenth-Century Art

Smart Focus: Curator Tour with Anne Leonard

Workshop: The Dark Mirror: Writing from the Interior Image with poet Eric Elshtain

Sketching at the Smart

Lecture: The Darker Side of Light with Peter Parshall

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**CATALOGUE**

© 2009, Paper. 192 pages, 86 color. 7.5" x 11"

Peter Parshall, with contributors S. Mollis Clayson, Christians Hertel, and Nicholas Penny

Published by the National Gallery of Art in association with the University of Chicago Press, this sumptuous catalogue makes an unprecedented contribution to scholarship on the nature of private aesthetic experience in nineteenth-century collecting.

“By far one of the best prints and drawings exhibits I have seen in a long time. The images were so well chosen and placed that I was overcome with this haunted and somber sensation and I haven’t stopped thinking about the show since.”

Henry M. Frechette III | AM 2009 Humanities | Correspondence with Anthony Hirschel

NOVEMBER 18, 2008 - APRIL 19, 2009

CURATOR
Elizabeth Helsinger, in consultation with Anne Leonard

CREDITS
This exhibition continues a series of faculty-generated projects generously endowed by the Andrew W. Mellon Foundation. The exhibition catalogue was made possible by the Feitler Family Fund.

CATALOGUE
© 2008, Paper, 104 pages. 75 halftone illustrations, 8.5" x 11"
Available through the Smart Museum Shop and website.

Distributed by the University of Chicago Press.

Elizabeth Helsinger, with contributors Martha Tedeschi, Anna Arnar, Allison Morehead, Peyton Skipwith, and Erin Nerstad

In a review by Julian Freeman in The Art Book Magazine, Freeman states that Professor Helsinger and her collaborators "unpack the evolution of the etching revival in Europe and America, and treat it to a very readable reassessment, establishing the nature of nineteenth-century etching, its function as a modern medium, and the several conditions for, and causes of, its re-emergence and establishment as a graphic medium in an arena in which drawing continued to hold sway."

The significant new perspective on the Etching Revival offered by faculty curator Professor Elizabeth Helsinger in The "Writing" of Modern Life was expanded by a graduate-level course, a multi-author catalogue, and public programming developed in collaboration with University of Chicago faculty and students. Through works by European and American artists like Sir Francis Seymour Haden, Charles Meryon, and James McNeill Whistler, the exhibition considered the intertwined arts of etching and writing from the mid-nineteenth century to the mid-twentieth—a nearly century-long span in which printmakers and critics recast etching as an art form that, like writing, was uniquely suited to expressing an artist's individual personality and the experience of modernity. The result was a new critical language combined with literary discourse—a language that emphasized the signature qualities of the etched line, encouraged the idea that each print bore the touch of the artist, and rediscovered a medium suitable for expressing gritty modern subjects as well as classical pastoral themes.

RELATED PUBLIC PROGRAMMING
Lecture: Impressions of Reform: Why the Nineteenth Century 'Revived' Etching with Martha Tedeschi, Curator of Prints and Drawings at the Art Institute of Chicago

Lecture: Printed Money: Etching Revival and the Market with independent fine art consultant and writer Peyton Skipwith

Symposium: Modernity and the Etching Revival (University of Chicago graduate students respond to the exhibition and related course. Moderated by Bill Brown, the University's Edward Canon Maker Distinguished Service Professor in English and Visual Arts)

Small Plate Etching Workshop at Anchor Graphics, Columbia College

smARTkids @ the Library
THE SCHOLAR'S STUDIO: SELECTIONS FROM THE EDWARD A. AND INGE MASER COLLECTION

MAY 5—OCTOBER 18, 2009
CURATOR
Richard A. Born

GALLERY REDEDICATION

Once home to rotating exhibitions, the Maser Gallery was transformed in 2009 into a dedicated space for our rich holdings of European art before 1900—marking the first time in over a decade that such works have their own space within the Museum's permanent collection galleries. These presentations will change periodically, as do our other collection displays. The Maser Gallery currently features paintings, sculpture, works on paper, and decorative arts arranged under four broad thematic headings—Religion, History, Antiquity and Myth, and Nature—and displayed in historical clusters that enhance the logic and coherence of the presentation. With this transition, visitors to the gallery can now enjoy little-known works and new acquisitions alongside some of the most beloved objects from our collection.

Edward A. Maser was the first director of the Smart Museum and a scholar of the art of the baroque period. As a professor of art history at the University, he helped to shape the early years of the Museum, guiding the development of its artistic and academic character through strategic acquisitions of medieval, Old Master, and nineteenth-century paintings, drawings, sculptures, and decorative arts. Together with his wife, Inge, Professor Maser also built a distinguished personal collection on modest means that was informed by both enthusiasm and a scholar's eye. In 2008, the Smart Museum received a bequest of twenty-seven of these paintings, drawings, prints, and sculptures. The Scholar's Studio—which examined the personal as well as scholarly aspects of collecting—featured both select pieces from the bequest and other works that the couple had generously donated over the course of their long relationship with the Museum. In May 2009, the gallery was renamed the Edward A. and Inge Maser Gallery (see sidebar) in celebration of the couple's enduring contributions to the Smart Museum and the University. The Masers' friends, colleagues, and other special guests gathered to mark the occasion with an intimate reception, ribbon-cutting ceremony, and preview of the exhibition.

"Through its holdings and its programs, the Smart Gallery will offer countless and infinitely varied possibilities for the study of visual arts by the University community. The discovery and the exploration of those possibilities, very much in the great tradition of experimentation and creative research which so characterizes the University of Chicago, is the task of the faculty, staff, and students now and in the future."

Edward A. Maser | David and Alfred Smart Gallery Dedication | 1974
INTERPRETATION IN THE GALLERIES

Thanks to a specially designed kiosk, visitors to Sites to Behold could explore both modern-day and eighteenth-century Rome without ever leaving the galleries. The kiosk featured an interactive map of the modern city that allowed guests to locate many of the sites depicted in the exhibition and to learn more about their historical significance. The map can now be accessed through the Smart Museum’s website.

Featuring a selection of the Smart Museum’s most exceptional eighteenth-century prints, Sites to Behold depicted many of Rome’s “must-see” tourist sites, which were codified centuries ago as part of the Grand Tour—a journey undertaken by young aristocrats to complete their education and give them experience of the world. By the late eighteenth century, however, the once-exclusive Grand Tour was yielding to more modern, democratic notions of travel. No longer the preserve of a privileged elite, travel to Italy and other places came within the reach of a wider public, who were eager for tangible souvenirs of what they saw and experienced. This exhibition presented etchings by Giovanni Battista Piranesi, gouache drawings by Jean-Baptiste Lallemand, and other works depicting Rome and nearby Tivoli. With their different techniques, temperaments, and styles, these artists produced a breathtaking variety of art. A far cry from the monotony of the picture-postcard aesthetic, the works in this exhibition appealed to a wide array of tastes and allowed travelers of the period to marvel at the splendor and ruin of an ancient world long after they returned home.

RELATED PUBLIC PROGRAMMING

Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films featuring A Room with a View (1992); The Portrait of a Lady (1996); The Talented Mr. Ripley (1999); Roman Holiday (1953); and Enchanted April (1992)

Lunch-hour Talk: The Ruin As Souvenir with University of Chicago Art History Professor Verity Piatt

Lecture: Through Piranesi’s Eyes: Images of Rome with Erika Nagiski, Associate Professor of Architectural History at Harvard University.

Smart Focus: Curator Tour led by Anne Leonard

Concert: Love, Italian Style with University faculty members Adam Liebert and Roger Moseley
THE BRUTAL LINE: DRAWING DEATH, BEING, AND BECOMING

SEPTEMBER 16, 2008 – JANUARY 4, 2009

CURATOR
David Schutter, in consultation with Stephanie Smith

With works selected from the Smart Museum’s collection and the collection of Richard Gray, faculty guest curator David Schutter examined how artists throughout time have used drawn marks to express extreme physical or existential states. The exceptional works in the exhibition ranged from the fifteenth century to the present and were accompanied by Professor Schutter’s essay “Human, All Too Human,” which is available for free download on the Smart Museum’s website.

An exhibition tour led by Professor Schutter was also featured during a Sketching at the Smart event that attracted nearly 100 University students and campus affiliates to the Museum.

“The Brutal Line was an example of the kind of opportunities for collaborative thought, and the mining of collective resources, that are available by being an artist and scholar at the University.”

David Schutter | Assistant Professor in Visual Arts and the College

AARON SISKIND: THE THING ITSELF

JANUARY 13 – MAY 10, 2009

CURATOR
Rachel Furnari, in consultation with Richard A. Born

Aaron Siskind (1903 – 1991) is best known for his abstract photographs, often of natural forms or architectural features made unfamiliar through manipulation. Siskind minimized the importance of literal representation by carefully distinguishing between a photograph of something which is a distinct, flat object shaped by the photographer’s perception and his fully three-dimensional subject or, as he called it, “the thing itself.” In this revealing exhibition, Siskind’s own eloquent writings were combined with key images from his first forays into abstraction in order to examine the tension inherent in his work—that is, between the artist’s perception and the literal representation of an object.

“We look at the world and see what we have learned to believe is there. We have been conditioned to expect... but, as photographers, we must learn to relax our beliefs.”

Aaron Siskind
The popularity of photographic portraits stems in large part from the medium’s ability to quickly and inexpensively reproduce a sitter’s appearance with an unprecedented degree of mimetic detail. At the same time, photographers have consistently complicated the notion that such portraits faithfully capture the sitter’s physiognomy. Featuring works by Julia Margaret Cameron, August Sander, Berenice Abbott, and Vik Muniz, among others, this exhibition explored the malleable role of likeness in portrait photography from the mid-nineteenth century to the present. The exhibition included two related public programs: Art Afternoon: Photo Portraits, which gave families the opportunity to create personalized photographic portraits with light sensitive paper and digital cameras, and Smart Focus: Portraiture, a discussion and gallery tour led by educator Lauren Boylan.

"It’s been said that a picture is worth a thousand words, but Malleable Likeness and the Photographic Portrait shows us that for some pictures, no amount of words is sufficient."

Mitch Montoya | “Smart Captures Photography’s Malleable Reality” | Chicago Maroon | May 29, 2009

The last decade of his life, self-taught artist and South Side resident Joseph Yoakum (1890–1972) began drawing almost full time. He produced several thousand works in this short period, mostly of highly stylized landscapes. Although he titled his drawings with specific locations from around the globe, Yoakum was less concerned with their likeness to the physical sites than with the feelings they evoked—a process he referred to as “spiritual unfoldment.” This collection-based exhibition was paired with a related presentation of works by the Chicago Imagists, many of whom were Yoakum’s friends and profoundly inspired by his art. The exhibition was further supported by programming that included hands-on activities and a story at a SmartKids @ the Library event: a Faculty Spotlight: Tour about Place guided by painter and visiting lecturer Katherine Desjardins; and Smart Voices: “The Mountain of Tongues: Complexities of the Caucasus,” a discussion led by Victor A. Friedman, Professor of Balkan and Slavic Linguistics at the University.

"With mercurial lines, Yoakum draws the viewer into landscapes that are both fantastic in their complexity but completely real evocations of the world’s natural features."

Lisa Stone | Roger Brown Study Collection Curator
In early 1947, a fire ripped through the one-room attic of a tenement building on Chicago’s West Side, killing four children. Stricken by grief, the father of the victims, James Hickman, subsequently shot and killed the building’s landlord, who had threatened to burn the property down. Hickman’s trial drew national attention and the definitive account was published in Harper’s Magazine, accompanied by a series of illustrations by the American artist Ben Shahn. Well known for his works of powerful social commentary, Shahn created a poignant record of the Hickman story and the terrible living conditions, staunch segregation, extreme poverty, and debilitating racism that routinely met blacks in Chicago and other urban centers. For years the original drawings hung on the east wall of the law office of one of Hickman’s defense attorneys, Leon Despres, who would later become a legendary Chicago alderman. This exhibition presented all sixteen of Shahn’s original drawings, which were donated to the Smart Museum in 2008 by Mr. Despres, a lifelong Hyde Park resident and University of Chicago alumnus.

"Biggest surprise."

JUNE 2010 POCKET GUIDE | CHICAGO MAGAZINE
SMART MUSEUM PROJECTS ON TOUR

**BEYOND GREEN: TOWARD A SUSTAINABLE ART**
Co-organized with Independent Curators International

**Smart Museum of Art**
October 6, 2005 - January 15, 2006 | Chicago, IL

**University Art Museum at California State University**
November 1 - December 17, 2005 | Long Beach, CA

**Smith College Museum of Art**
February 2 - April 15, 2007 | Northampton, MA

**Contemporary Arts Center**
May 5 - July 15, 2007 | Cincinnati, OH

**Richard E. Peeler Art Center at DePauw University**
September 14 - December 2, 2007 | Greencastle, IN

**Museum of Arts & Design**
February 2 - May 7, 2006 | New York, NY

**Smart Museum of Art**
October 2, 2006 - January 29, 2007 | Chicago, IL

**Salt Lake City Center**
November 22, 2006 - February 28, 2007 | Salt Lake City, UT

**Northern Museum of Art at Duke University**
March 25 - July 25, 2006 | Durham, NC

**Smith College Museum of Art**
February 2 - April 15, 2007 | Northampton, MA

**Contemporary Arts Center**
May 5 - July 15, 2007 | Cincinnati, OH

**Richard E. Peeler Art Center at DePauw University**
September 14 - December 2, 2007 | Greencastle, IN

**Museum London**
January 5 - March 16, 2008 | London, Ontario

**Joseloff Gallery, Hartford Art School**
April 4 - June 10, 2008 | Hartford, CT

**Hoffman Gallery of Contemporary Art at Lewis & Clark College**
September 11, 2008 - December 7, 2008 | Portland, OR

**The DeVos Art Museum at Northern Michigan University**
January 19 - March 30, 2009 | Marquette, MI

**Displacement: The Three Gorges Dam and Contemporary Chinese Art**
Smart Museum of Art
October 2, 2008 - January 25, 2009 | Chicago, IL

**Salt Lake City Center**
November 22, 2008 - February 28, 2009 | Salt Lake City, UT

**Northern Museum of Art at Duke University**
March 25 - July 25, 2006 | Durham, NC

**Henry Art Gallery at the University of Washington**
November 22, 2006 - March 22, 2007 | Seattle, WA

**Indianapolis Museum of Art**
May 5 - August 16, 2008 | Indianapolis, IN

**Phileas Museum of Art**
October 17, 2008 - January 8, 2009 | Tulsa, OK

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

**Smart Museum of Art**
January 31 - May 4, 2008 | Chicago, IL

**Henry Art Gallery at the University of Washington**
November 22, 2006 - March 22, 2007 | Seattle, WA

**Indianapolis Museum of Art**
May 5 - August 16, 2008 | Indianapolis, IN

**Phileas Museum of Art**
October 17, 2008 - January 8, 2009 | Tulsa, OK

**EXHIBITIONS**

**The DeVos Art Museum at Northern Michigan University**
Jan. 19 - Mar. 30, 2009 | Marquette, MI

**Smith College Museum of Art**
Feb. 2 - Apr. 15, 2007 | Northampton, MA

**Museum of Arts & Design**
Feb. 2 - May 7, 2006 | New York, NY

**Richard E. Peeler Art Center at DePauw University**
Sept. 14 - Dec. 2, 2007 | Greencastle, IN

**Contemporary Arts Center**
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October 17, 2008 - January 8, 2009 | Tulsa, OK
The Smart Museum makes the visual arts a part of everyday life through high quality, interdisciplinary programs. Designed for broad audiences, our offerings probe exhibition project themes, integrate the arts into Chicago Public Schools classrooms, and enrich the campus and community by bringing people together to exchange vital new ideas. During the 2009 and 2010 academic years, more than 7,000 individuals across Chicago and beyond enjoyed 153 free public programs offered by the Smart Museum—from lunch-hour talks, Family Days, and lectures to gallery tours, workshops, concerts, and more.
UNIVERSITY ENGAGEMENT

The energy of the University of Chicago infuses everything that we do at the Smart Museum. For more than fifteen years, this productive relationship has been supported by generous grants and an endowment from the Andrew W. Mellon Foundation. The results are especially apparent in our exhibition program, which has long been recognized for collaborative projects that combine scholarly rigor with wide appeal. Such exhibitions generate and share new knowledge with global audiences through thoughtfully designed public programs and groundbreaking publications. However, the Museum also works behind the scenes every day to train students, support teaching, and inspire research—efforts that are perhaps less visible to the public, but every bit as relevant to our mission.

VISITING THE MUSEUM

Whether exploring the galleries or examining art objects pulled from storage for special course sessions, University of Chicago instructors make extensive use of the Smart Museum. The Education Study Room (ESR) in particular provides a unique space for observation and discussion, giving University students the opportunity to experience art as few do: unframed and up close in a private room. All disciplines are welcome to the Museum's resources. From 2008 to 2010, we hosted 14 visits from the departments of Art History, East Asian Languages and Civilizations, English, History, Romance Languages and Literatures, and Visual Arts, as well as Humanities and Social Science Core sequences.

FUND FOR FACULTY INITIATIVES

In 2008, the Smart Museum launched the Fund for Faculty Initiatives with additional support from the Mellon Foundation. The fund provides small grants to faculty members who wish to work in depth with the Museum's collections, exhibitions, and initiatives in such undertakings in its inaugural year. The first project was in conjunction with the exhibition Heartland, with Associate Professor Rebecca Zorach and a group of collaborators producing a special Midwest-focused issue of the journal REA and also organizing a "South Side Study Day" field trip for the public—projects that engaged individuals far beyond campus and linked Heartland with Zorach's own research into contemporary activist art. The fund also helped Associate Professor Christine Mahlberg incorporate regular Museum visits into her popular, ongoing survey course of twentieth-century art. With assistance from an advanced graduate student, Mahlberg was able to research and select objects from the collection that will help her students better understand the evolution of style and media across the period.

ENGAGING GRADUATE STUDENTS

Graduate interns make indispensable contributions to the Smart Museum while receiving hands-on experience that complements their academic work. These interns manage a wide range of responsibilities, including overseeing class visits, researching the collection, assisting with exhibitions and catalogues, and even curating exhibitions of their own with the guidance of Museum staff. In 2009, the Smart Museum took the program a step further by initiating the Andrew W. Mellon Foundation Graduate Internship—a prestigious yearlong position open to advanced graduate students by competitive application. Designed like a fellowship, with no day-to-day administrative responsibilities, the position is dedicated exclusively to collection research, with the area of focus determined by the intern's expertise as well as the Museum's needs. The position will increase our knowledge of lesser-studied works in the collection while giving students invaluable experience working behind the scenes at a museum.
As the only fine arts museum on Chicago’s South Side, the Smart Museum represents an important educational and cultural resource. We work directly with educators in area public schools to integrate art into the classroom through content-rich arts programming, tailored single-visit tours, workshops, and exhibition-specific classroom materials. The Smart Museum is especially focused on two curriculum-based, multi-visit tour programs—"Art in Focus" for third graders and "smartExplorers" for fourth graders—that empower both teachers and students to make art an essential part of their lives. The smartKids website supports these educational efforts through free art-based activities, video interviews with Chicago artists like Laura Letinsky and Tony Tasset, and an interactive game that helps children gain familiarity with artworks on view in the galleries.

**Art in Focus**

Lorea Farley, a third grade teacher at Beasley Academic Center, values the Art in Focus program for encouraging her students to "express their thoughts, feelings, and knowledge" about art. That is, after all, the goal of the program: to help students feel comfortable in a museum setting, to inspire their creativity, and to introduce some pretty big ideas—like the vast array of tools and media that can be used in artmaking. The program spans four consecutive weeks and includes three Museum visits followed by a hands-on studio project at the Hyde Park Art Center led by a professional teaching artist. During the past two years, more than 33 Chicago Public Schools classrooms have participated in the Art in Focus program, representing approximately 1,000 students.

**smartExplorers**

Following the same basic structure as Art in Focus, the smartExplorers program includes four weeks of Museum visits to build writing, drawing, and observation skills, followed by a hands-on class at the Hyde Park Art Center. The program culminates in a final event in which students choose an artwork from the Museum’s galleries to present to their parents and classmates. Since 2008, more than 700 fifth grade students from 23 public school classrooms have participated. According to fifth grade teacher Chandra Garcia, the smartExplorers program shows students "that what they are learning in school has direct applications in the outside world.”

**For Educators**

The Smart Museum supports educators through comprehensive, exhibition-based teaching materials, professional development workshops, and the smartKids website—which receives about 32,000 unique visitors per year and was redesigned in 2008 to more effectively serve teachers at our partner schools. Another exciting highlight of the 2008 academic year was a workshop led by Chicago-based artist Deb Sokolow for 18 local public school teachers using the themed explore in the exhibition Your Pal, Cliff and Sokolow’s own work as inspiration, workshop participants discussed the many ways in which visual art and creative writing can be integrated into the classroom.
FAMILY PROGRAMS

Attracting families from across Chicago's South Side and the city, our family programs encourage individuals to make meaningful connections with the visual arts, the Smart Museum, and each other. Since July 2008, more than 2,450 family members have attended 39 of these free, drop-in programs.

FAMILY DAYS
Family Days are offered three times during the academic year. Through art projects, gallery activities, and workshops led by visiting artists, Family Days help visitors of all ages dig deeper into current exhibitions or permanent collection displays. Partners from the community often collaborate with the Museum to develop these events. Since 2008, our partners have included the Chicago Architecture Foundation, the Chinese American Service League, the Hyde Park Art Center, and the Peggy Notebaert Nature Center.

smartkids @ THE LIBRARY
In 2009, the Smart Museum's only offsite outreach program expanded to an additional Chicago Public Library branch, allowing us to double the number of sessions offered and to serve a larger cross section of families. At both the Blackstone and Bessie Coleman branch libraries, children learn about an artwork from the Museum's collection and then engage in an art project led by a teaching artist while a related storybook is read aloud. Library programs are offered every second Saturday during the academic year.

ART AFTERNOONS
These popular, hands-on events—presented Wednesdays in July—are all about inspiration. Art Afternoons encourage families to explore the Smart Museum galleries with the help of a thematic guide and then use what they've seen to create an artwork of their own in the lobby or sculpture garden.

"The Smart is a wonderful little art museum with great programs for the children. You guys are always so friendly and welcoming. Thanks!"
Irene C. | Parent | March 2010
Programming at the Smart Museum invites individuals of all ages into the galleries to connect, to learn, and to unwind. While the majority of our offerings focus on the visual arts, we also present a range of interdisciplinary programs that draw from Chicago’s rich cultural landscape. Indeed, whether through moving music performances, creative workshops, or thought-provoking discussions inspired by a special exhibition, the Museum’s objective remains the same: to inspire visitors to make a personal connection with the arts.

**Jazz in the Courtyard**

Produced by Hyde Park Alliance for Arts and Culture, the Hyde Park Jazz Society, and the University of Chicago, the mission of the Hyde Park Jazz Festival is to "unite the community through appreciation of Hyde Park's history and a universal appreciation of jazz and its cultural importance." Since 2007, the Smart Museum has been proud to support this effort by welcoming audiences to enjoy talented musicians while relaxing in our newly renovated Elden Sculpture Garden. In 2009, the Museum began offering its own music programs to support the efforts of the Hyde Park Jazz Society and to help build an enthusiastic audience for the Jazz Festival in September. Recent artists included the Matt Pinizzotto Organ Trio and pianist Darwin Noguera and the Evolution Trio.

**Reading Series**

First offered in conjunction with Seeing the City: Sloan’s New Vorhx (2008), this summer series brings together the written word and the visual arts. In 2009, the series focused on themes embodied by objects in the Museum’s collection. Led by poet and University of Chicago adjunct faculty member Matthias Regan, participants were encouraged to use excerpts of poetry and prose to connect with works on view. For Regan, who collaborates frequently with the Museum, such programs are appealing to audiences because "the most important qualities of an artwork—such as its tone, its mood, and its diction—are best perceived through juxtaposition with another medium."

**Workshops**

The Smart Museum’s workshops for adults combine the observation and discussion of artworks with fiction, poetry, and nonfiction readings; creative writing exercises; or experimentation with different visual art techniques. These small classes are very popular. One recent attendee of a copper drypoint workshop offered in conjunction with The Darker Side of Light stated that the event "was the jewel of my weekend.... I have the 'bug' and am considering setting up a small printmaking workshop with a table top press at home in the near future." Eric Elshtain—a poet, writer, and Beard of Bees press editor who most recently ran a writing workshop and poetry reading in conjunction with The Darker Side of Light—believes that these hands-on experiences help show the Museum "as a dynamic common space, rather than a closed place of rarified art and thought."
STUDENT PROGRAMS

Student-oriented programming at the Smart Museum is designed to help students build connections with art and with each other. Students can learn more about a favorite artwork on a tour, brush up on their art skills during a drop-in class, or study under a Rothko. These programs encourage students to think about the visual arts in relation to their own lives and to view the Smart Museum as a welcoming space for both social and academic pursuits.

SKETCHING AT THE SMART

Since 2008, more than 360 University of Chicago students and other members of the campus community have attended life-drawing sessions in the Museum lobby. These relaxing, self-directed events take place three times a year and are facilitated by a graduate student from the University’s Department of Visual Arts (DOVA), who offers advice and directs the leotard-clad model’s poses. Free drawing materials are provided by the Smart Museum.

STUDY AT THE SMART

In 2009, a member of the Smart Museum’s Education Advisory Committee suggested a new way to reach out to students unfamiliar with the Museum: with free Wi-Fi, study tables, and power strips, our galleries could transform into a unique environment for students writing term papers and preparing for exams. The Museum now offers these popular Study at the Smart events once per quarter and stays open until 1 am. With the help of complimentary coffee, nearly 750 University students have hit the books in our galleries since June 2009.

PREVIEW TOURS

Now presented twice a year in conjunction with major exhibitions, these small, focused tours give University students exclusive access to the exhibition and to a Smart Museum curator. Stephanie Smith and Anne Leonard hosted a total of 35 students on tours of Heartland and The Darker Side of Light before the exhibitions officially opened to the public.
The Smart Museum’s student employment program broadens the overall quality of a University of Chicago education and helps to build the foundation for a lifelong appreciation of the visual arts. This is no ordinary college job: our student employees make vital contributions that benefit the Museum, the community, and themselves. Between 2008 and 2010, 150 students were employed in roles across the Museum.

**DOCENTS**

Hailing from majors as diverse as art history and visual arts to economics, biology, anthropology, French, and physics, our rigorously trained student docents infuse the Smart Museum’s tours, smARTkids @ the Library programs, and Family Day events with their inimitable energy and knowledge. In 2008, a generous private grant allowed us to expand the program to approximately 35 active docents each year.

**INTerns**

Students gain direct experience in museum work through year- and summer-long internships in our curatorial, registration, education, marketing, and business offices. Some interns take the experiences they gained at the Museum to positions at leading academic and cultural institutions, including the Art Institute of Chicago, the Los Angeles County Museum of Art, Chicago’s Museum of Contemporary Art, the Spencer Museum of Art at the University of Kansas, the Harvard Art Museums, the Graham Foundation for Advanced Studies in the Fine Arts, and—of course—the University of Chicago.

**DESK, GALLERY, AND CAFE ATTENDANTS**

Attendants are often the first point of contact for visitors to the Smart Museum. Whether monitoring artworks in the galleries or pouring coffee in the Cafe, these students provide directions, answer questions, and help to ensure the best possible experience for our visitors.
Membership at the Smart Museum allows students, educators, and art lovers of every age to connect with an institution that both values and rewards their involvement. From sustaining our free public programs to providing informed feedback, we know that members are the foundation of our success. In return, we work to ensure that our members get the personal attention they deserve and know what they help to make possible. Today, more than 350 individuals and families support our mission through a Smart Museum membership. And that’s why we say it’s just better to belong.

DIRECTOR’S COUNCIL
The Director’s Council recognizes donors who contribute $1,000 or more annually to the Museum. In past years, we celebrated these individuals with an exclusive exhibition preview. In June 2010, however, the event moved to a downtown location and focused on the Museum’s achievements, strengths, and ambitions. More than 60 guests enjoyed a cocktail reception at the Arts Club of Chicago, followed by opening remarks from director Anthony Hirschel and a talk by Stephanie Smith, who was recently named one of the most visionary curators in the city by Chicago Magazine. In “A Beautiful Mess: The Art of Making Exhibitions,” Stephanie described the distinctive brand of exhibition-making that she has fostered here at the Museum—experiential, risk-taking projects that tackle big questions about art and society—and provided a sneak peek into her 2012 project, Feast: Radical Hospitality and Contemporary Art.

FOR THE FELLOW LEVEL AND ABOVE
Since 2008, the Smart Museum has hosted exclusive exhibition previews for Displacement (2008); Your Pal, Cliff (2009); Heartland (2009); and The Darker Side of Light (2010). Guests enjoyed live music, refreshments, and discussions led by leading artists, scholars, collectors, and curators. Upper-level members also gain membership privileges at more than 350 museums nationwide through the North American Reciprocal Museums (NARM) program.

ALL-MEMBER BENEFITS
Together with Annual Fund donors and other exceptional friends, members receive a special report each year from the Museum director. This informal letter keeps our supporters in the know, giving them a first look at the Museum’s recent accomplishments, operations, and plans for the future. Members also receive discounts on every purchase in our Shop and Café, as well as Dusable/DiscOUNTs membership throughout the year. They can also take advantage of all that the campus and Hyde Park have to offer with special rates at local restaurants and area cultural organizations like Court Theatre, Hyde Park Art Center, and the University of Chicago Presents concert series.
2008 - 2010 PROGRAMMING AND EVENTS


JULY 2008
- Art Afternoon: Faces, Paintings, and See
- Art Focus: Street Talk
- Smart Focus: Street Talk
- Symposium: Seeing the City, Building Community—Exploring Asian Metropolis

AUGUST 2008
- Art Afternoon: Family Faces
- Art Afternoon: Summertime Scenes
- Smart Reading Series: Sister Carrie
- Family Day: See Me in the City!

SEPTEMBER 2008
- Kate Peck Jazz Festival: Produced by HyPa and the Hyde Park Jazz Society.
- Chicago Poems: Produced by HyPa and the Hyde Park Jazz Society.
- Symposium: Seeing the City, Building Community—Exploring Asian Metropolis

OCTOBER 2008
- Lunch-hour Talk: Displacement/China
- Shanghai: Moonlight and Modernity
- International Symposium: The River in Modern China
- Family Day: Check Out China!
- Lecture: Impressions of Reform: Why the Nanking Massacre Was Important

NOVEMBER 2008
- Lunch-hour Talk: Displacement/China
- Symposium: Seeing the City, Inscribing the City
- Family Day: Tour of the Smart Museum followed by a film at the Oriental Institute.
- Lecture: Printed Money: East Asian Paper Money, 1600-1900
- Cross-Campus Tour and Film: Displacement

DECEMBER 2008
- Film Series: Washed Away
- Lecture: The River in Modern China
- Lunch-hour Talk: Displacement/China
- Film Series: Washed Away
- Film Series: Washed Away
- Lunch-hour Talk: Displacement/China

SMART BULLETIN 2008 - 2010
PROGRAMMING AND EVENTS (continued)

FEBRUARY 2009

1 Smart Focus: The “Writing” of Modern Life Curator Tour
With Jennifer Adams, Assistant Professor of Communication and Theatre at DePaul University.
2 Art Speak 101: Artistic Evidence
Moderated by Bill Brown, the Edward Carson Waller Distinguished Service Professor of English at Chicago State University. Included a dance performance by the Matt Pinizzotto Trio.
3 Smart Sounds: Latin Jazz
With artists Jim Nutt and Gladys Nilsson and art historian Dennis Adrian.
4 Study at the Smart
For University students.
5 Art Afternoon: Shape Sculptures
Performance of blues and jazz standards by the Performance Art Ensemble.

MARCH 2009

6 Smart Focus: A Miniature Landscape
Artistic Evidence: Finding Student Identity
With Karen Love, Professor of English at University of Chicago Studies program, University of Chicago.
7 Art Afternoon: Make a Mosaic Landscape
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
8 Art Afternoon: Abstract Action
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
9 Art Afternoon: Photo Portraits
With Darwin Noguer and the Evolution Trio.
10 Art Afternoon: Make a Mosaic Landscape
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.

APRIL 2009

11 Teacher Workshop: Creative Practice Committee, University of Chicago.
12 Smart Reading Series: The Art Anxiety: Modernism and the Loss of Meaning
Led by poet, scholar, and author Matthias Regan.
13 Art Afternoon: Line It Up
Led by poet, scholar, and author Matthias Regan.
14 Art Afternoon: Make a Mosaic Landscape
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
15 Art Afternoon: Shape Sculptures
Performance of blues and jazz standards by the Performance Art Ensemble.
16 Symposium: Modernity and the Loss of Meaning
Led by Jennifer Adams, Assistant Professor of Communication and Theatre at DePaul University.
17 Lecture: Do You Not Know That Ye Are the Temple of God
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
18 Opening Reception and Talk: Whoop Dee Doo!
With curators Stephanie Smith, Charles Esche, and Kerstin Niemann. Also featured performances by Jeremiah Day and members of Whoop Dee Doo. Co-sponsored by the Open Practice Committee, University of Chicago.
19 Smart Sounds: Latin Jazz
With artists Jim Nutt and Gladys Nilsson and art historian Dennis Adrian.
20 Smart Sounds: Latin Jazz
With artists Jim Nutt and Gladys Nilsson and art historian Dennis Adrian.
21 Lecture: Do You Not Know That Ye Are the Temple of God
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
22 Art Afternoon: Line It Up
Led by poet, scholar, and author Matthias Regan.
23 Smart Focus: Portraiture
Led by Smart Museum educator Lauren Boylan.
24 Lunch-hour Talk: Chicago Made
Co-sponsored by the Experimental Station and the Smart Museum. Co-sponsored by the Open Practice Committee, University of Chicago.
25 Lunch-hour Talk: Chicago Made
Co-sponsored by the Experimental Station and the Smart Museum. Co-sponsored by the Open Practice Committee, University of Chicago.
26 Hyde Park Jazz Festival
Presented by the Hyde Park Jazz Society.
27 Smart Focus: The “Writing” of Modern Life Curator Tour
With Jennifer Adams, Assistant Professor of Communication and Theatre at DePaul University.
28 Art Afternoon: Make a Mosaic Landscape
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
29 Art Afternoon: Abstract Action
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
30 Lunch-hour Talk: Artistic Evidence
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.

MAY 2009

1 Study at the Smart
For University students.
2 Smart Sounds: Latin Jazz
With artists Jim Nutt and Gladys Nilsson and art historian Dennis Adrian.
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7 Art Afternoon: Line It Up
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8 Art Afternoon: Make a Mosaic Landscape
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
9 Art Afternoon: Photo Portraits
With Darwin Noguer and the Evolution Trio.
10 Family Day: Art Pals across Town!
Bessie Coleman Library
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30 Lunch-hour Talk: Artistic Evidence
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.
NOVEMBER 2009

8 Smart Voices: Faculty Spotlight
Tour led by Katherine Desjardins, a painter and instructor at the University of Chicago.

19 Sketching at the Smart
Activities held at the Heartland Cafe.

13 Writing Workshop: The Dark Mirror
With poet Eric Elshtain.

5 Lunch-hour Talk: The Ruin as Souvenir
With Art History Professor Rebecca Zorach of the University of Chicago. Sponsored by the Center for East European and Balkan and Slavic Linguistics at the University of Chicago.

11 Opening Reception: Myths and Motifs of Light
The Darker Side of Light; Curator Tour
Led by Smart Museum curator Anne Leonard.

11 Smart Focus: What's a Registrar?
Talk given by curator Stephanie Smith to the Smart Museum's Director's Council, which honors members who have made a significant contribution to the Museum's success through financial support.

MAY 2010

13 Smart Voices: Faculty Spotlight
With exhibition curator Stephen Yaxley. Presented in collaboration with the British Institute of Culture.

17 Opening Reception: The Darker Side of Light
Led by Erika Naginski, Associate Professor of Architectural History at Harvard University.

18 Sketching at the Smart
Presented in collaboration with the Peggy Notebaert Nature Museum.

DECEMBER 2009

8 Smart Voices: Faculty Spotlight
Tour led by Kathleen Ferguson, a painter and instructor at the University of Chicago.

19 Sketching at the Smart
Activities held at the Heartland Cafe.

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With poet Eric Elshtain.

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The Smart Museum presents, acquires, and loans artworks that span Western and Asian traditions from antiquity to today, with a particular focus on collecting East Asian art of all periods, pre-1900 European art, modern art and design, and contemporary art. A number of objects are acquired each year as summation objects, masterworks that add art historical potency to the collection by representing significant styles, time periods, or approaches to artmaking. Other objects contribute to the depth and breadth of the collection by revealing noteworthy but less familiar aspects of art history. This episodic—rather than encyclopedic—approach serves the Museum's core mission of teaching and research by allowing for deep exploration and unexpected comparisons across aesthetic approaches, eras, and cultures.

**The Collection**

66 acquisitions to the permanent collections
74 loans to other institutions
EUROPEAN WORKS ON PAPER

Two print series relate to biblical events. "The Three Gorges Dam Migration," a watercolor and ink on handmade (mulberry?) paper by Yun-Fei Ji, 2007, is accompanied by a large oblong quarto album of 77 works on paper, primarily engravings, etchings, aquatints, drypoints, and etching with engraving (plates, published 1863) by Francisco de Goya, 1746–1828, for The Disasters of War (Los Desastres de la Guerra), completed by 1820, the cycle’s 80 etchings that depict the devastation and anguish of the Peninsular War between Spain and France.

In Spain, the cycle’s 80 etchings were published by Maquinaria of Madrid, but only 60 were published in color; 20 etchings from the portfolio of 80 were colored by the Conservatorio Superior de las Artes de la Danza in Madrid and the Conservatorio de la Ciudad de los Reyes Católicos in Seville. The Disasters of War, a collection of etchings by Francisco de Goya, is an exceptional combination of dramatic graphic images and a powerful poetic voice that captures the critical events of Goya’s time. The cycle was quickly condemned by the Spanish government and the Church for its horrifically critical of current politics—that they were not printed until 35 years after the artist’s death. This original album form, evoking the condition of the artist, and the Smart Museum’s acquisition to its landmark collection, when it was first published: as the pages are turned one by one, the visceral power of the images grows.
MODERN WORKS ON PAPER

JOSEF ALBERS
American, b. in Germany, 1888 - 1976

Spaced, 1914 - 1918, a 2010 publication of the Smart Museum (2010). This investigation into the evolution of Vorticist style was recently made and, with a donation from the family of Alfred Stieglitz, an exhibition accompanied by a catalogue raisonné of Stieglitz's work. On the last page of the catalogue was a Vorticist work which the Smart Museum previously owned.

Charles Minnifield, Jr.

Howard D. Rees, 1914 - 1918. A 2010 publication of the Smart Museum (2010). This investigation into the evolution of Vorticist style was recently made and, with a donation from the family of Alfred Stieglitz, an exhibition accompanied by a catalogue raisonné of Stieglitz's work. On the last page of the catalogue was a Vorticist work which the Smart Museum previously owned.

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Charles Minnifield, Jr.
ACQUISITIONS (continued)

Contemporary Sculpture

Gaston Lachaise, American, 1882-1935
Gift of Mr. and Mrs. Stanley M. Drachman, 2008.45

Henry Moore, British, 1898-1986
Gift of Fay Stern, 2010.1

Joel Albers, American, b. 1900
Gift of Dennis Adrian in honor of the artist, 2008.219

Armin Müller-Stürm, American, 1922-1981
Gift of Roger William Lehman, 2009.46

David Schutter, American, b. 1948
Gift of Roger William Lehman, 2009.10

Drew Weston, American, b. 1963
Gift of Dennis Adrian in honor of the artist, 2008.217

Robert Hall, American, b. 1939
Gift of Lolli Thurm in honor of Alan Born, 2008.216

David Schutter, American, b. 1948
Gift of Roger William Lehman, 2009.45

Acquisitions: Art in Progress

DToHW, known for its process-based works that first completed through interaction in public, or that must be raised important questions about the role of museums as stewards of unconventional forms of art. For each year of the public project's expected duration. Each year, the Smart Museum will receive a new work of art, and it has built substantial contemporary exhibitions—from Eco/ologies (2000) to Natural Artists' Group Featured in Smart Museum. It is a feature that the Smart Museum—the MCA—has emerged as a leader in both contemporary societal and cultural issues—really, as artists always have, only today with a different set of issues, priorities, and materials.
SPOTLIGHT: BUILDING THE COLLECTION

PHILBRICK BEQUEST

In 1999, a generous donation from Paul and Miriam Kirkley allowed the Smart Museum to establish an acquisitions endowment that would ensure steady funds each year for the strategic purchase of new art. Yet, like most other institutions, the Smart Museum also grows its collection through gift and bequest.

One such bequest was recently made by Ruth Philbrick, a University of Chicago alumna and for many years the curatorial director at the Smart Museum. A music lover herself, Philbrick was greatly influenced by their approach to collecting and amassed a range of art over her lifetime, with a particular focus on prints. Now, thanks to her generous bequest, 77 of these works will be made available to the public through the Smart Museum—including an eighteenth-century print, a late sixteenth-century drawing of St. Roch attributed to Giuseppi Nicolo Nasini, and a set of nineeenth-century Netherlandish drawings of St. Roch. This Ruth Philbrick bequest lends to the Museum's 1992 exhibition, At home with Callot.

As a longtime archival curator and one-time head of the Photographic Archives at the National Gallery of Art in Washington, Philbrick was likely familiar with the serendipitous way that collections can develop. Certainly, some works from her bequest enhance the Smart Museum's collection in ways that were never consciously envisioned. Examples of these felicitous “pairings” can be seen in Jacques Callot's fourteen-Views of Rome IV,edute di Romaal Prisons (Carceri) series, which joins several other complete etched series by Callot; an etching from Puvis de Chavannes' powerfully imaginative Prométhée, série des six, which presents a fascinating counterpoint to our own series of Prometheus images, and a collection of three poems by Jean Baptiste de La Fontaine, which now joins another early example by the, the Russian Dantes.

The Philbrick bequest will contribute to the vitality of the Smart Museum's holdings and help to ensure compelling visual encounters and original research for generations of students who—like Ruth Philbrick—learn to love art here at the University of Chicago.

We are honored to have been chosen as stewards of this wonderful collection.
LOANS TO OTHER INSTITUTIONS

These objects were lent from the collection from July 1, 2008 through June 30, 2010. Dimensions are in inches followed by centimeters in parenthesis; unless otherwise indicated, height precedes width precedes depth.

SHORT-TERM OUTGOING LOANS TO EXHIBITIONS

ART GALLERY OF MISSOURI STATE
Exhibition: Edgar Degas Figures in Motion
Dates: January 27 - March 17, 2010
Location: Kansas City, Missouri

THE ART INSTITUTE OF CHICAGO
Exhibition: Edgar Degas: Figures in Motion andImpromptu Degas in Chicago
Dates: November 7, 2009 - January 31, 2010
Location: Chicago, Illinois

THE ART INSTITUTE OF CHICAGO
Exhibition: In the Spirit of the Small: A Case for Wine: From King Tut to Today
Dates: November 21, 2009 - February 20, 2010
Location: Framingham, MA

THE ART INSTITUTE OF CHICAGO
Exhibition: Cassandra: Visions of Catastrophe 1918 - 1945
Dates: November 14, 2008 - February 22, 2009
Location: Berlin, Germany

BROOKLYN MUSEUM/UNIVERSITY MUSEUM OF ART
Exhibition: Music/Media: Contemporary Forms and the "Populist" Art
Dates: October 25, 2009 - March 5, 2010
Location: New York, New York

BROOKLYN MUSEUM/UNIVERSITY MUSEUM OF ART
Exhibition: The Metropolitan Museum of Art in the 20th Century
Dates: March 18 - April 24, 2010
Location: New York, New York

COOPER HINTON, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION
Exhibition: Men: The Costume Institute
Dates: March 1 - June 1, 2008
Location: New York, New York

DESART MUSEUM OF ART
Exhibition: Green Man: Art and Ideology in Britain
Dates: November 27, 2008 - May 9, 2009
Location: Dublin, Ireland

THE MUSEUM OF FINE ARTS, BOSTON
Exhibition: Edgar Degas: Figures in Motion
Dates: March 19 - June 8, 2008
Location: Boston, Massachusetts

Edgar Degas
Cast bronze, 1896 - 1917

Dimensions are in inches followed by centimeters in parenthesis; unless otherwise indicated, height precedes width precedes depth.

Edward Johnson
1896 - 1917

Augustus Welby Northmore Pugin
1812 - 1852

Frank Lloyd Wright
1869 - 1956

39.4 x 13.5 (99.7 x 34.3)

22 x 14.5 (55.9 x 36.8)

25.4 x 16.5 (64.5 x 41.9)

38.1 x 30.5 (96.8 x 77.5)

27.9 x 3.8 (71 x 9.7)

50.8 x 2.5 (123.5 x 6.3)

45.7 x 38.1 (116.1 x 96.8)

45.7 x 38.1 (116.1 x 96.8)

40 x 50(101.6x 127)

41.9 x 24.1 (106.4 x 60.7)

152.4)

Victorian needlework made for the World's Columbian Exposition, Chicago, 1893 - 1894

Design for the Frederick C. Robie House. Chicago, 1892 - 1893

The Resurrection, 1869

Tall Vase.

One of six octagonal, lobed prototype plates of the same 8th-century original)

Glass, c. 1500


Gift of Douglas Berman and Peter Daferner, 2002.77


Hail to Dionysus Who First Discovered the Magic of Wine

A. Case for Wine: From King Tut to Today

Gift of Dennis Adrian in memory of Bertha Wiles, 2001.238

Gift of Dennis Adrian in honor of Kimerly Rorschach, 2003.103

Gift of Mr. and Mrs. Morton M. Deutsch, 1983.94

Gift of the Samuel H. Kress Foundation, 1973.57a-b

Gift of Mr. and Mrs. Leon Despres, 1974.134

Gift of Douglas Barker and Porter, 1733

Gift of Mr. and Mrs. Eugene Davidson, Mr. and Mrs. Edwin DeCosta, Mr. and Mrs. Gaylord Donnelley, and Mrs. Edwin DeCosta; purchased with funds from the Eloise W. Martin Purchase Fund, 1982.10

Gift of Dennis Adair in memory of Bertha Alisa, 2001.250

Gift of Mr. and Mrs. Robert Daversa, 1996.48

Gift of Mrs. Edwin DeCosta, Mr. and Mrs. Gaylord Donnelley, and Mrs. Edwin DeCosta; purchased with funds from the Eloise W. Martin Purchase Fund, 1982.10

Gift of the Samuel H. Kress Foundation, 1973.57a-b

Bey: American, b. 1953

Dan Collison and Elizabeth Meister

Location: New York, NY

Smart Bulletin 2008 - 2010 | 75 |
MARCH 10 – SEPTEMBER 3, 2006; Boise Art Museum, Boise, ID: July 15 – August 25, 2006

The Museum of Contemporary Art, Chicago: January 7 – April 20, 2008

Acquisitions, 2004.39a-b

Smart Bulletin 2008 – 2010
NORTHERN ILLINOIS UNIVERSITY ART MUSEUM
Exhibition: Kathe Kollwitz: Images of Death and Life
Dates: March 24 - May 9, 2009
Location: DeKalb, IL

Kathe Kollwitz
German, 1867 - 1945

Woman with Folded Hands (Frau mit Ubereinandergelegten Händen)
1898 or 1899? (plate, impression printed after 1931)
Etching, 15-15/16 x 11-15/16 (40.5 x 30.3)
Gift of Joseph V. and Brenda F. Smith, 2002.89

Bust of a Laborer's Wife with Blue Shawl (Brustbild Einer Arbeiterfrau mit Blauem Tuch),
1903
Three-color lithograph, 20-1/2 x 16-1/2 (52.1 x 41.9)
Gift of Joseph V. and Brenda F. Smith, 2002.90

Death and the Woman (Tod und Frau)
early 1910 (plate, impression printed between 1931 and 1945)
Etching and soft-ground etching, 17-11/16 x 17-5/8 (44.9 x 44.8)
Gift of Edward Stowe Akeley, estate executed by his widow, 1995.30

Mothers,
1919 (stone, impression printed after 1931)
Lithograph, 19-3/4 x 24-3/4 (50.2 x 62.9)
The Mary and Earle Ludgin Collection, 1981.79

Self-Portrait,
1934
Lithograph, 14-7/8 x 10-3/4 (37.8 x 27.3)
The Mary and Earle Ludgin Collection, 1981.143

Smart Bulletin 2008 - 2010
THE COLLECTION | LOANS
The contributions listed on the following pages have helped the Museum to translate the University’s unique resources into powerful experiences for public audiences. In the past two years, the Andrew W. Mellon Foundation committed to the largest institutional grant in the Museum’s history. We also secured our largest government grant ever from the National Endowment for the Humanities, and were awarded our two largest exhibition-specific grants from the E. Rhodes and Leona B. Carpenter Foundation and the Emily Hall Tremain Foundation. These grants—together with the generous support of individual donors—are testament to the importance of the Museum’s ambitious work and help to make our continued success possible, for which we are truly grateful.
SOURCES OF SUPPORT

2008 - 2009 GRANTS & PROJECT SUPPORT
2008 - 2009 ANNUAL FUND

$250,000
$5,000-$7,499
$100,000+

Robert and Joan Feitler

$200,000

Sharon Flanagan and Kay Torshen

$180,000

John and Sally Carton

$160,000

Mary and John Madigan of Richard and Mary Gray

$140,000

Eugene Goldwasser and Robert and Joan Feitler

$120,000

Robert Wanger, Jr. and Leah Zell

$100,000

Stephen R. Kohn

$2,500-$4,999

Jack and Helen Halpern

$1,000-$4,999

Susan and Tom Wick

$5,000-$9,999

Marcus and Rubin Steinberg, in memory of Irmgard Rosenberger

$1,000-$2,499

Kate Bensen and Richard Johnson

$500-$999

Thomas G. Lea

$250 - $499

Karen Johnson and John H. Peterson

$25,000

John H. Peterson

$20,000

Donn Shapiro

$10,000-$19,999

James R. Grossman

$10,000-$19,999

Mary Jackson Harvey and Jeff Harvey

$1,000-$4,999

Kristina Gjerde Pool

$2,500-$4,999

John and Sally Carton

$5,000-$9,999

Mary Martha Ward and Marcia and Rubin Steinberg, in memory of Irmgard Rosenberger

$250,000

The Andrew W. Mellon Foundation* 

$180,000

Eva and Benjamin L. Smith

$160,000

Philip and Kathy Taft

$140,000

Philip M. Polsky

$120,000

Thomas A. Polachek

$100,000

Howard and Judith McCue

$80,000

James R. Grossman

$60,000

John Crenson

$40,000

Elise Jordan Beyer

$20,000

Richard and Janet Cudahy

$10,000

Kate Lofgren Vidal and Alice and George Tolley

$2,500

Anthony and Maria D. Van Dongen

$2,500

Bill and Lisa Landes

$1,000

Stephanie Smith

$250

Susan O’Connor Davis and Anthony Elms, Jr.

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Anthony and Maria D. Van Dongen

$1,000

Stephanie Smith

$250

Susan O’Connor Davis and Anthony Elms, Jr.
### 2008 - 2009 MEMBERS

**Director’s Council**

<table>
<thead>
<tr>
<th>Name</th>
<th>Category</th>
</tr>
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<tbody>
<tr>
<td>R. Darrell Bock and RenOe Menegaz-Bock</td>
<td>Anonymous</td>
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<tr>
<td>Betty Guttman</td>
<td>R. Darrell Bock</td>
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<tr>
<td>Dr. Mary S. Lawton</td>
<td>RenOe Menegaz-Bock</td>
</tr>
<tr>
<td>Mr. and Mrs. Harvey B. Plotnick</td>
<td>Upper Level</td>
</tr>
<tr>
<td>Brenda Shapiro</td>
<td>Sotheby’s, Helyn Goldenberg</td>
</tr>
<tr>
<td>Charles Mottier</td>
<td></td>
</tr>
</tbody>
</table>

**Matching Gifts**

- $10,000-$24,999: Robert G. Donnelley
- $25,000 and above: Judith and Richard Marcus
- Up to $999: Daniel Lindley
- $1,000-$2,499: John and Judy Bross
- $2,500-$4,999: Robert and Joan Feitler
- $5,000-$9,999: Fred Eychaner
- $10,000-$24,999: Mrs. Robert B. Mayer
- $25,000 and above: Marthe and Sanford Bleifeld
- And the Department of Visual Arts at the University of Chicago.

### 2008 SHAPRO AWARD

**Dinner Committee Sponsors**

- Marthe and Sanford Bleifeld
- Helen Zell
- Richard and Barbara Franke
- Richard and Barbara Franke
- Robert and Joan Feitler
- Fred Eychaner
- Fred Eychaner
- John and Judy Bross
- Robert and Joan Feitler
- Fred Eychaner
- Robert G. Donnelley
- Thomas Gajewski and Patricia Austin
- Theodore Asner
- Carol Schneider
- Theodore Asner
- Carol Schneider
- Dain Borges
- Dain Borges
- The Irving Harris Foundation, Ltd.

**Matching Gifts**

- $1,000-$2,499: Robert and Joan Feitler
- $2,500-$4,999: Robert and Joan Feitler
- $5,000-$9,999: Fred Eychaner
- $10,000-$24,999: Mrs. Robert B. Mayer
- $25,000 and above: Marthe and Sanford Bleifeld
- And the Department of Visual Arts at the University of Chicago.

**DONORS**

- Dr. Mary S. Lawton
- Mr. and Mrs. Harvey B. Plotnick
- Brenda Shapiro
- Sotheby’s, Helyn Goldenberg

**SMART BULLETIN 2008**
DONORS TO THE COLLECTION GIFTS IN KIND 2008 - 2010

2008 - 2010

Rebecca Scrivener...Donors Matching Gifts
Anonymous, Arthur A. Armstrong, and Christopher Ota ... Gift
Michael and Kun Cummings
Denton Andrus Minnesota College
Elden of Los and Marian Chapman
John and Lois Harris
James B. and Dorothy M. Karen
Robert D. Biggs
Lorna Ferguson and Terry Clark
Naomi F. and Yen T. Edelman
The Paul and Miriam Kirkley Fund
John Easton and Sem Sutter
Sallyann and Eugene Fama
Robert and Joan Feitler
Peter Stein and Ava Kamali
Deborah Shefner
Richard Soree and Candace Bixler
Jane Thain...Mary and Marjorie Trosman
Eszter Stachy...Howard and Natalie Goldberg
Dorothy and David Crabb
Nancie and E. Bruce Dunn
Richard and Roberta Evans
Lorna Ferguson and Terry Nichols Clark
Alan and Lois Fern
Paul and Susan Freehling
Muriel and Maurice Fulton
Randy Lowe Holgate and John H. Peterson
Ruth Horwich
William and Elizabeth Landes
Robert Lifton and Carol Rosofsky
Jane and Arthur Mason
Charles H. Mother
Olivia M. Williams

2009 - 2010 MEMBERS (continued)

SPECIAL THANKS

WE ARE VERY PLEASED TO RECOGNIZE THE GENTILITY OF THOSE WHO HAVE MADE GIFTS TO THE SMART MUSEUM FOR TEN CONSECUTIVE YEARS OR MORE.

10 - 14 YEARS

E. M. Bakwin
R. Darrell Bock and Renbe Menegaz-Bock
Dorothy and David Galoob
Nancy and Robert Mollers

15 - 19 YEARS

Lucia Woods Lindley and Daniel Lindley
Barrie Cunningham Mayer
Howard and Judith McLea
Sarah Mirsky
J. Clifton Moss
William and Kate Morrison
Lena Zewy Rosenberg
Avi A. Rothschild
Sue and Samuel Rozen

20 - 24 YEARS

Howard and Natalie Goldberg
Betty Gutman
Dwain and Richard Jaffee
Mary M. McKibbin
Janice and Richardson Spofford
Mary and Warren Steffens

25 - 29 YEARS

Jack and Helen Halpern
Betty Guttman
Evelyn and Richard Jaffe
Mary M. McDonald

30+ YEARS

Jack and Helen Halpern
Betty Guttman
Evelyn and Richard Jaffe
Mary M. McDonald
Janice and Richardson Spofford
Mary and Warren Steffens

SUPPORT
ABOUT THE AWARD

"Though the Smart Museum is relatively young in the firmament of important Chicago visual arts institutions, we are very proud to be associated with the Museum and very grateful to you for supporting it."

Richard Gray | Chairman Emeritus | Smart Museum Board of Governesses

In 2008, the Smart Museum of Art awarded Richard and Mary L. Gray the seventh biennial Joseph R. Shapiro Award in recognition of their extraordinary devotion to the arts. The couple's collection is a study in connoisseurship, featuring exceptional impressionist, modern, and contemporary works, as well as a significant array of Old Master drawings. Both personally and professionally, the Grays have made an indelible contribution to the cultural life of Chicago, their lifelong home.

In addition to the award presentation, the evening included a cocktail reception, music by Alejo Poveda, and a video tribute to the Grays. Robert J. Zimmer, President of the University of Chicago, welcomed the guests; Marvin Zonis, Emeritus Professor at the University of Chicago Booth School of Business, paid tribute to the Grays; François Borne, of Salamander Fine Arts in London, provided insight into the couple's exceptional collection; and Robert Feitler, Chair of the Smart Museum of Art's Board of Governors, presented the award. Several past Shapiro Award winners were also in attendance, including Lindy Bergman, Lewis Manilow, and Marilynn Alsdorf. The event raised $400,000 in support of the Smart Museum's academic and educational mission.

For a list of contributors, please see pages 85 and 86.
The Smart Museum is led by a dedicated and experienced staff of 22 senior employees, including a management team consisting of the Museum’s director and four department heads. A Board of Governors composed of approximately 30 members from the University and the broader cultural and philanthropic community advises Museum staff on general policy, long-range planning, collection development, fundraising, and University matters. The Smart Museum’s mission is further supported by the nearly 90 University students employed each year as interns, docents, and gallery and café attendants. Finally, our education department has been guided since 1996 by the diverse perspectives and expertise of the Education Advisory Committee, which meets twice a year to help create new programs, improve existing efforts, and develop more effective ways of connecting with audiences.
MARK STANKEVITZ (Class of 2010, Economics), has been a fixture at the Smart Museum since 2007, when he was hired as a Café attendant. Two months later, he accepted the role of Business Office Intern, and quickly became indispensable to Museum operations.

Though his job entailed numerous day-to-day tasks—including payroll processing, invoicing, filing, accounting, managing the mail-order publications program, and assisting with running the Café and Shop—Mark was always more than willing to pitch in where he was needed: “I’m often the person people come to when they need help with something unusual and business related, and I try to figure it out.”

Mark has also taken minutes for Board and collection committee meetings, kept up with the “free coffee demands of 200+ University students cramming for finals until 1 a.m.” during Study at the Smart events, and learned the ins and outs of the membership program. He took the lead in developing the Museum’s profile for the Cultural Data Project (a nationwide effort to understand more about nonprofits) and designed a new attendance-tracking database to help the Museum better identify its audiences. In true University of Chicago fashion, Mark went above and beyond expectations.

“I’m currently looking for jobs in museum finance, administration, or development. I’ve learned so much about these fields in the last three years, and enjoyed the work and the people so much, that I’ve concluded museum administration is what I want to do with my life. That never would have happened without the Smart Museum, and I think the thing I’m most grateful for is the skill set and direction that my internship has given me.”

So what comes next for the recent graduate?
Thanks to our loyal donors and the University’s ongoing support and guidance, the Smart Museum successfully weathered the financial storms of the past two years. In 2008, Museum staff contributed to this stability by undertaking an intense, strategic visioning process. This timely rethinking of what it means to be “Smart” achieved not only a more streamlined budget, but also a reorganization of the exhibition calendar to focus even greater attention on projects deeply rooted in the intellectual and creative vitality of the campus. The shift conserves resources and allows us to more clearly demonstrate the many ways in which we serve, contribute to, and promote the academic enterprise of the University. Indeed, thanks to our increased efficiency, we were able to re-invest in our commitment to hospitality in 2009 with important upgrades to the Café, Shop, and HVAC system. The result is a more welcoming, comfortable venue for our visitors—and a collection safeguarded for generations to come.
## STATEMENT OF OPERATIONS

### OPERATING REVENUE FISCAL YEAR 2009

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tbody>
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<td><strong>Annual Giving</strong></td>
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<td>Annual Fund</td>
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<td>Membership</td>
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<td>Gala Proceeds</td>
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<td><strong>Restricted Gifts</strong></td>
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<td>Individual Gifts</td>
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<td>Foundation Gifts</td>
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<td><strong>Grants</strong></td>
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<td>University Grants</td>
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<td>Retail Income</td>
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<td>Exhibition Touring Income</td>
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<td>Other Income</td>
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<td><strong>Annual Allocations</strong></td>
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<td>Endowment Distributions</td>
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<td>University Support*</td>
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<td>Carryover from Prior Year</td>
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<td><strong>Total Revenue</strong></td>
<td>$2,633,642</td>
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### OPERATING EXPENSE FISCAL YEAR 2009

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<td>Exhibitions</td>
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<td>Collections and Curatorial</td>
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<td>Education Programs</td>
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<td>Public Relations/Marketing</td>
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<td>Development</td>
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<td>Retail Services</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td>$2,232,803</td>
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**Funds available for use in following year** $275,350

**Operating endowment payout held in reserve** $125,350

**Total operating funds remaining** $400,840

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

OPERATING REVENUE FISCAL YEAR 2010

Annual Giving
Annual Fund $364,109
Membership $23,694
Sali Proceeds $145,000

Restricted Gifts
Individual Gifts $1,014,558
Corporate Gifts $12,000
Foundation Gifts $276,714

Grants
Foundation Grants $224,461
Excerwons Grants $55,990
University Grants $81,288

Earned Income
Retail Income $201,898
Exhibition Touring Income $85,000
Other Income $11,032

Annual Allocations
Endowment Distributions $823,000
University Support* $416,500
Carryover from Prior Year $278,767

Total Revenue $2,861,737

OPERATING EXPENSE FISCAL YEAR 2010

Core Staff Compensation $1,306,571
Exhibitions $271,890
Exhibition Touring Expenses $25,872
Collections and Curatorial $140,017
Education Programs $111,100
Public Relations/Marketing $122,089
Development $84,325
Administration $112,000
Gallery/Desk Attendants $57,025
Hello Services $180,451

Total Expenses $2,444,908

Funds available for use in following year $416,829
Operating endowment payout held in reserve $173,986

Total operating funds remaining $590,815

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