

SMART MUSEUM OF ART THE UNIVERSITY OF CHICAGO BULLETIN 2008 - 2010



Smart Museum of Art | The University of Chicago

Bulletin 2008 – 2010, Volume 18

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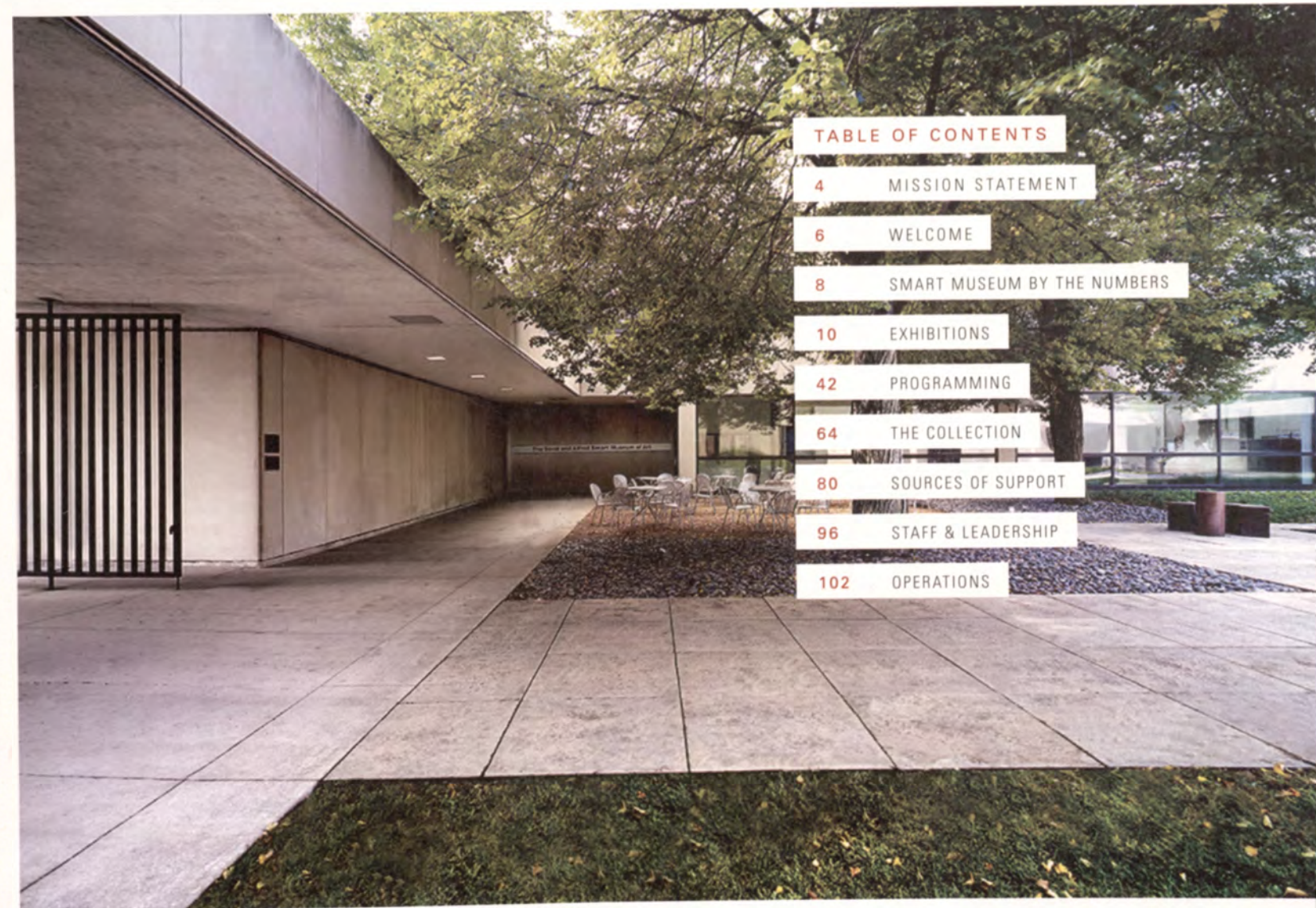
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SMART MUSEUM OF ART THE UNIVERSITY OF CHICAGO BULLETIN 2008 – 2010







art museum of the University of Chicago, the David and Alfred Smart Museum of Art promotes the understanding of the arts and their importance to cultural and intellectual history through direct experiences with original works of art and 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.





## WELCOME FROM THE CHAIRMAN AND DIRECTOR



Robert Feitler and Anthony Hirschel

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 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

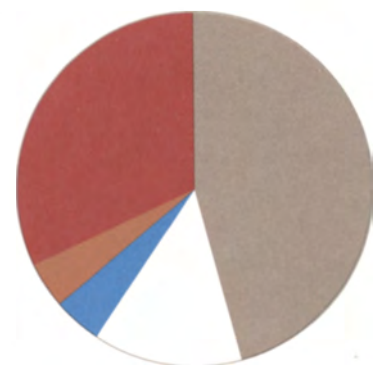
the operating statement on page 102—the Museum has enjoyed a remarkable level of financial stability over the past two years despite an uncertain economic environment. Fueled by boundlessly stimulating partnerships with the campus and community, the Smart Museum will continue to share the irrepressible 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 anew—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 BY THE NUMBERS

63,903 SMART MUSEUM VISITORS 2008 – 2009



### 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

60,825 SMART MUSEUM VISITORS 2009 – 2010



### 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

24 PERMANENT COLLECTION ROTATIONS

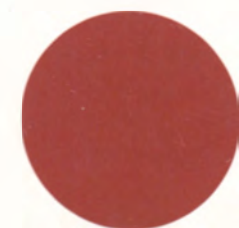
294 GALLERY TOURS

## BY THE NUMBERS

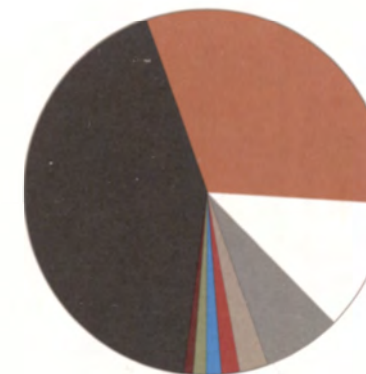
221,892 UNIQUE VISITS TO OUR WEBSITE

400 NEW ACQUISITIONS TO THE COLLECTION

12,000 OBJECTS IN THE COLLECTION



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



### WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR

- 69 gallery attendants
- 51 docents
- 19 café attendants
- 11 curatorial interns
- 4 registration interns
- 3 business office interns
- 2 communications interns
- 2 education interns
- 1 development intern



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



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.

**12** RICHARD AND MARY L. GRAY GALLERY  
FOR SPECIAL EXHIBITIONS

*Displacement: The Three Gorges Dam and  
Contemporary Chinese Art*

*Your Pal, Cliff: Selections from the H. C. Westermann  
Study Collection*

*Heartland*

*The Darker Side of Light: Arts of Privacy, 1850 – 1900*

**28** EDWARD A. AND INGE MASER GALLERY FOR  
EUROPEAN ART

*The "Writing" of Modern Life: The Etching Revival in  
France, Britain, and the U.S., 1850 – 1940*

*The Scholar's Studio: Selections from the Edward A.  
and Inge Maser Collection*

*Sites to Behold: Travels in Eighteenth-Century Rome*

**34** JOEL AND CAROLE BERNSTEIN GALLERY  
FOR WORKS ON PAPER

*The Brutal Line: Drawing Death, Being, and Becoming  
Aaron Siskind: The Thing Itself*

*Malleable Likeness and the Photographic Portrait*

*Joseph Yoakum: Line and Landscape*

*"People Wasn't Made to Burn": Ben Shahn and the  
Hickman Story*

**40** SMART MUSEUM PROJECTS ON TOUR

*Beyond Green: Toward a Sustainable Art*

*Displacement: The Three Gorges Dam and  
Contemporary Chinese Art*

*Adaptation: Video Installations by Ben-Ner, Hemera,  
Sullivan, and Sussman & the Rufus Corporation*



EXHIBITIONS





## DISPLACEMENT: THE THREE GORGES DAM AND CONTEMPORARY CHINESE ART

OCTOBER 2, 2008 – JANUARY 25, 2009

### CURATOR

Wu Hung, in consultation with Jessica Moss and Stephanie Smith

### CREDITS

*Displacement* and its related programs were made possible by Dan Bo, the Elizabeth F. Cheney Foundation, and the Women's Board of the University of Chicago. The accompanying publication was made possible by a generous gift from Fred Eychaner and Tommy Yang Guo.

### EXHIBITION TOUR

Salt Lake Art Center, Salt Lake City, Utah, November 22, 2009 – February 28, 2010; Nasher Museum of Art at Duke University, Durham, North Carolina, March 25 – July 25, 2010

Attendance during exhibition: **21,290**

Related programming attendance: **1,091**

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* (2006); *Bing Ai* (2007); and *Before the Flood* (2005)



**Opening Reception and Introductory Lecture** with curator Wu Hung

**Lunch-hour Talk: *Displacement: China/Chicago*** with Deirdre Chetham, Executive Director of the Harvard University Asia Center; Jamie Kalven, a Chicago-based writer and human rights advocate; and Janet Smith, Associate Professor of Urban Planning and Policy at the University of Illinois, Chicago

**Chicago Humanities Festival: *A Great Wall*** discussion led by Orville Schell, incoming Director of the Center on U.S.-China Relations at the Asia Society; and Deirdre Chetham, Executive Director of the Harvard University Asia Center

**Public Exhibition Tour** led by University student docent Audrey Habermann

**Current Concerns: *Contemporary Artists and Issues*** with artists Geof Oppenheimer, Deb Sokolow, and Tony Tasset. Moderated by Stephanie Smith



**Public Exhibition Tour** led by graduate students Tie Xiao and Peggy Wang, presented in Mandarin and English

**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

**Smart Focus: *The River in Chinese Landscape*** led by graduate student Christina Yu

**Cross Campus Tour and Film** led by University student docents Audrey Habermann and Soraya Lambotte, and featuring the Smart Museum and the Oriental Institute

**smARTkids @ the Library (2)**



**Family Day: Check Out China!**

## CATALOGUE



© 2008, Paper, 160 pages, 8" x 10.5"  
ISBN: 978-0-935573-46-6  
Available through the Smart Museum Shop and website.  
Distributed by the University of Chicago Press.

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 illus-

trated 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 Fournberg | "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**

< Horace Clifford (H. C.) Westermann  
All works from the H. C. Westermann Study Collection

Top row, left to right: *Untitled* (brass HCW personage) and *Study for The Connecticut Ballroom: The Green Hell*, Gift of the Estate of Joanna Beall Westermann, 2002.130 and 2002.178; *Ray Gun or Gun*, Gift of Allan Frumkin, 2002.42; *Below: Disasters in the Sky #1 (Bat and Building, Air Disasters in the Sky #1)* and *Merry Xmas 6 & 2 a Happy New Year Cliff*, Gift of Dennis Adrian in honor of Martha Westermann Renner, 2007.11

Bottom row, left to right: *Letter Drawing: Untitled ("Dear Allan: HELP!!!")*, Gift of Allan Frumkin, 2002.47; *See America First: Untitled #4* and *Untitled ("J & C Box")*, Gift of the Estate of Joanna Beall Westermann, 2002.208 and 2002.118

*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 Horace Clifford (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, photographic 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 during the installation of *Your Pal, Cliff*

## SPOTLIGHT

### 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](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:** We were so excited about the material—quite literally mesmerized by the letters, sketchbooks, and other documents we discovered in the Smart's collection. I think Richard sensed he had created two Westermann-obsessed nut cases.

#### What was it like to work so closely with the H. C. Westermann Study Collection?

**RF:** Wonderful. Working in an archive produced an unequalled intimacy with our subject. We had to be careful not to overestimate that intimacy and our knowledge of the artist and his circle, but it did bring us into close proximity with

the complexities of Westermann's artistic practice. There were moments of great humor and discovery, as well as the challenge of relating very disparate processes and techniques.

**MT:** It's a very complex set of emotions. On the one hand, because we read through all of his letters, and because Westermann had such a sharp sense of humor, I felt as if we literally knew him. On the other, Rachel and I wanted to resist reading his work purely through a biographical lens, so we tried to use these very personal objects as a springboard for understanding his use of material, color, narrative, and imagery.

#### What made *Your Pal, Cliff* a characteristically "Smart" undertaking?

**RF:** One of the Smart's great strengths is that it produces exhibitions that can be enjoyed at many different levels. We got a lot of feedback that reflected the varied experiences of our visitors: some who felt overwhelmed by the amount of information and stopped reading the labels but loved the show, and others who came back again and again to dive deeper into the material we were presenting.

**MT:** The Smart has a reputation for presenting challenging material (both visually and conceptually) that is accessible without being "watered down." I hope our show played a role in continuing that tradition.

## RELATED PUBLIC PROGRAMMING



**Opening Reception and Talk** with David McCarthy, author and Professor and Chair of the Rhodes College Department of Art

**Lunch-hour Talk: Artistic Evidence: Data or Dust?** with Lisa Stone, Curator of the Roger Brown Study Collection; and Richard A. Born

**Lecture: Eyeball to Eyeball with Davy Jones and Uncle Sam** by critic, curator, and scholar Robert Storr



**Smart Focus:** Curator tour with Rachel Furnari

**Artist Talk: Cliff's Connections** with artists Jim Nutt and Gladys Nilsson, and art historian Dennis Adrian

**Lunch-hour Talk: Chicago Made** led by John Corbett of the gallery Corbett vs. Dempsey

**Workshop: The Materiality and Lost Art of Letter Writing** led by Jennifer Adams, Assistant Professor of Communications and Theatre at DePauw University

**Family Day: Art Pals across Town!**

## PUBLICATION



"Cliff Notes" by Robert Storr

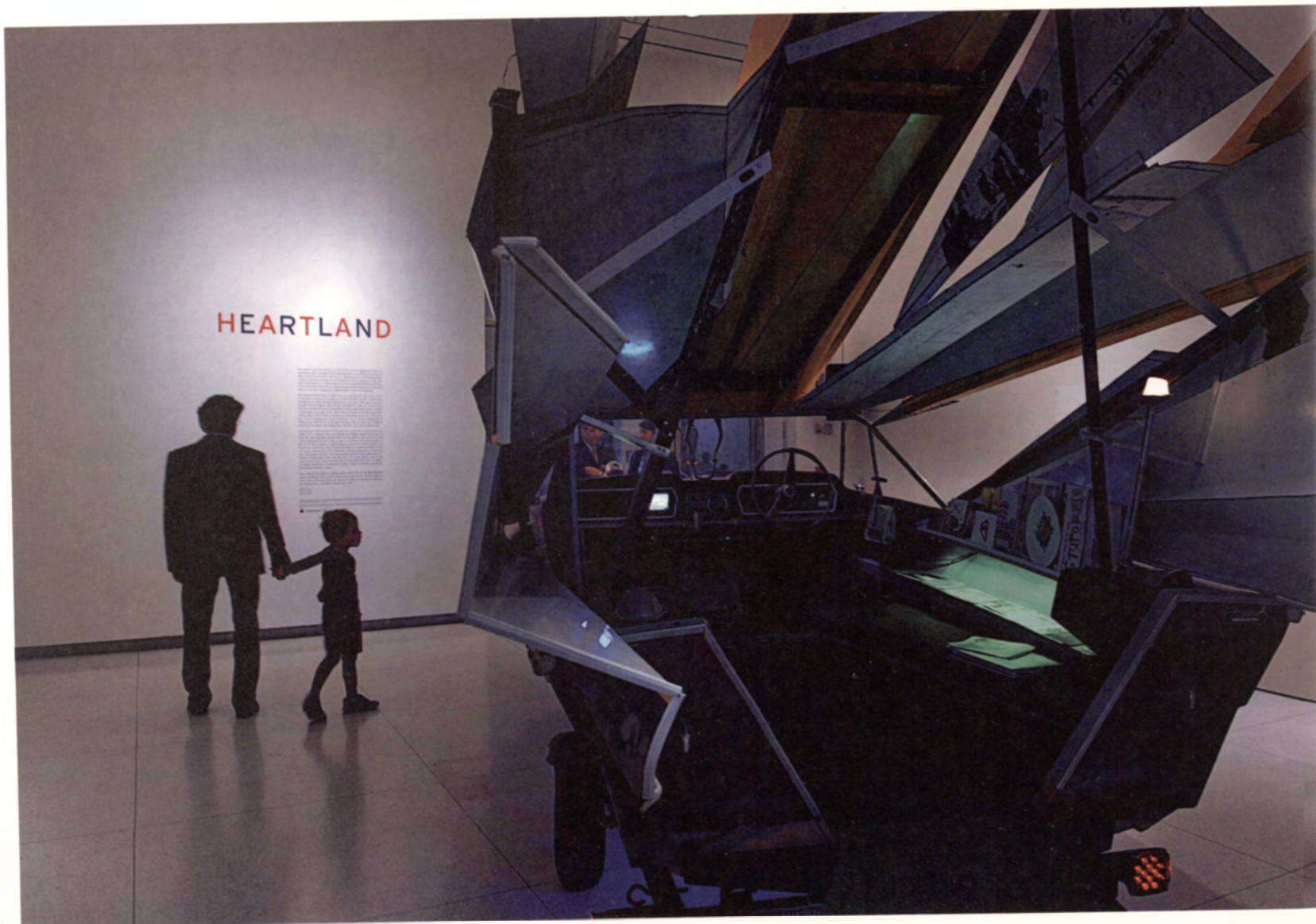
Free download available at [http://bit.ly/Storr\\_Westermann](http://bit.ly/Storr_Westermann)

In addition to his public talk, Robert Storr—the renowned curator, critic, scholar, and current Dean of the Yale School of Art—also contributed an essay that drew on the wealth of material made accessible by *Your Pal, Cliff*. The essay is a striking demonstration of the H. C. Westermann Study Collection's potential for new scholarship.

"There are many preparatory drawings and lots of fascinating letters full of sketches that make this a glorious, slow exhibition that warrants a lot of reading and contemplation. This show is a unique joy!"

Paul Klein | [artletter.com](http://artletter.com) | May 8, 2009





## HEARTLAND

OCTOBER 1, 2009 – JANUARY 17, 2010

### CURATORS

Charles Esche, Kerstin Niemann, and Stephanie Smith

### CREDITS

*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**

Named Chicago's top art exhibition of 2009 by *Newcity* and *Artforum's* "eye-opening" fall preview pick for the city, *Heartland* was the result of an ambitious partnership between the Smart Museum and one of Europe's leading museums of modern and contemporary art, the Van Abbemuseum. Eschewing traditional research methods, curators from both institutions embarked on a series of road trips throughout our country's vast center, setting out to explore the independent cultural infrastructures that are thriving across the region. The resulting two-part exhibition introduced audiences in both Europe and the United States to an exuberant mix of subject matter and media, of established artists and those who had never before shown in a museum, and of works by outside artists-in-residence and those who call the region home. Presenting unfettered, alternative visions of the world, *Heartland* challenged audiences to reassess the familiar and to reorient their understandings of place, community, and the function of contemporary art.

*"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





Artist Deb Sokolow at work with Daniel Boone Elementary School students

## SPOTLIGHT

## 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 one fifth grade class write an imagined account of Daniel Boone and a missing locket. She had seventh and eighth grade students illustrate and paint imagined spaces, such as "what 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 three 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.

## RELATED PUBLIC PROGRAMMING



**Heartland Panel** with Charles Esche and exhibiting artists Sarah Kanouse, Kerry James Marshall, and Marjetica Potrč. Performances by Jeremiah Day and Whoop Dee Doo

**Smart Voices Tour** led by University student docents Kendra Grimmert and John Harness

**Lunch-hour Talk: Space + Values = Place: Building a Sense of Place in Chicago Poetry** with Bill Savage, author and Senior Lecturer at Northwestern University

**Lunch-hour Talk: Soul of the Heartland: Chicago Religion, Nature, and Food** with Martin Marty, Professor Emeritus at the University's Divinity School; and Daniel Block, Associate Professor of Geography at Chicago State University

**Smart Voices Tour** led by painter and visiting lecturer Katherine Desjardins



**Smart Focus: Heartland Curator Tour** with exhibition co-curator Stephanie Smith



**Whoop Dee Doo!** live performance at the Experimental Station

**Film Screening: Short Sighted** screening of short films from across the heartland

**Heartland South Side Study Day** with AREA Chicago

**Chicago in 60 Seconds: The Heart of Chicago** University of Chicago student video competition screening



**Make Art in the Heartland (Café)**

**smARTkids@the Library**

## CATALOGUE



## HEARTLAND



© 2009. Paper, 192 pages, 8"x 10.5"  
ISBN: 978-0-935573-47-3  
Available through the Smart Museum Shop and website.  
Distributed by the University of Chicago Press.

Charles Esche, Kerstin Niemann, and Stephanie Smith, with contributors John Corbett and Frank Veenstra, Joshua Decker, Dave Eggers, Hasan Kwame Jeffries, Andria Lisle, Hesse McGraw, Rebecca Solnit, Matthew Strauss, Dan S. Wang, and Matt Weiland.

The artistic diversity and innovation of *Heartland* is captured in this untraditional publication. Reaching far beyond visual art, essayists address the region's diverse people, places, and histories. Beautifully designed and extensively illustrated, the book also includes statements from participating artists, brief texts about their works, and an appendix that surveys the lively state of independent and artist-run cultural initiatives from New Orleans to Detroit.

"If you think Midwestern art is all barn-scapes and hayfork-wielding farmer portraits, *Heartland* is happy to correct the misperception. The exhibition's curators road-tripped across the flyover states to discover a contemporary Midwestern style, uncovering gender-bending, politics-spewing, concept-driven artists at every turn."

"Best of Chicago: Best Art Exhibit" | *Newcity* | November 11, 2009



## OBSESSION



## THE DARKER SIDE OF LIGHT: ARTS OF PRIVACY, 1850 – 1900

FEBRUARY 11 – JUNE 13, 2010

## CURATORS

Peter Parshall, with the Smart Museum presentation overseen by Anne Leonard

## CREDITS

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

Attendance during exhibition: **22,808**

Related programming attendance: **358**

Organized by Peter Parshall, a University of Chicago alumnus 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.





Anne Leonard leading a public tour of *The Darker Side of Light*

# SPOTLIGHT

## Anne Leonard

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 both “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.”

Bernard Derroitte | Armstrong Fine Art | Correspondence with Anne Leonard

# RELATED PUBLIC PROGRAMMING



*The Darker Side of Light*  
Opening and Reception

**Lunch-hour Talk: 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



**Lecture: The Darker Side of Light**  
with Peter Parshall

**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

**Open Mic: The Dark Mirror**  
emceed by poets Matthias Regan and Eric Elshtain



**Printmaking Workshop: Copper Plate Drypoint** led by artist Bert Menco



**Public and Private in Nineteenth-Century Art** course taught by Anne Leonard, Curator and Mellon Program Coordinator

# CATALOGUE



© 2009. Paper, 192 pages, 86 color, 7.5" x 11"  
ISBN: 978-1-84822-02-8  
Available through the National Gallery of Art website.

Peter Parshall, with contributors S. Hollis Clayson, Christiane Hertel, and Nicholas Penny

Published by the National Gallery of Art in association with Lund Humphries, 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



## THE "WRITING" OF MODERN LIFE: THE ETCHING REVIVAL IN FRANCE, BRITAIN, AND THE U.S., 1850 – 1940

NOVEMBER 18, 2008 – APRIL 19, 2009

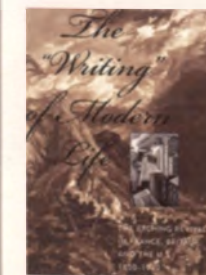
### CURATOR

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"  
ISBN: 978-0-935573-45-9  
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

**Smart Focus: Curator Tour** with Elizabeth Helsinger and 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 Carson Waller Distinguished Service Professor in English and Visual Arts

**Small Plate Etching Workshop** at Anchor Graphics, Columbia College

**smARTkids @ the Library**

**The Etching Revival (1850-1940) in Britain, France, and the United States** course taught in conjunction with *The "Writing" of Modern Life* by Elizabeth Helsinger, the University's John Matthews Manly Distinguished Service Professor in English and Art History





## 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 this 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



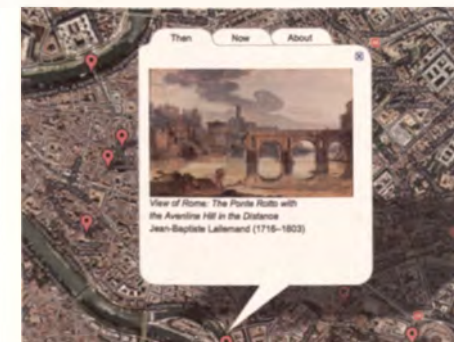


## SITES TO BEHOLD: TRAVELS IN EIGHTEENTH-CENTURY ROME

NOVEMBER 3, 2009 – APRIL 11, 2010

CURATOR

Anne Leonard



### 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.

< Giovanni Battista Piranesi, *The Piazza Navona, with S. Agnese on the Left*, 1773, University transfer from Max Epstein Archive, 1979.62

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* (1986); *The Portrait of a Lady* (1996); *The Talented Mr. Ripley* (1999); *Roman Holiday* (1953); *The Belly of an Architect* (1987); and *Enchanted April* (1992)

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

**Lunch-hour Talk: Views of Rome** with University of Chicago Art History Professor Rebecca Zorach

**Lunch-hour Talk: Clerics, Scholars, and Drunken Englishmen: Archaeology in the Last Days of Papal Rome** by Steven L. Dyson, Professor of Classics at the University of Buffalo

**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

**smARTkids @ the Library**

**Concert: Love, Italian Style** with University faculty members Adam Liebert and Roger Moseley





Arturo Herrera, *Untitled*, 1997 – 1998, Gift of Susan and Lewis Manilow, 2006.98.1

## THE BRUTAL LINE: DRAWING DEATH, BEING, AND BECOMING

SEPTEMBER 16, 2008 – JANUARY 4, 2009

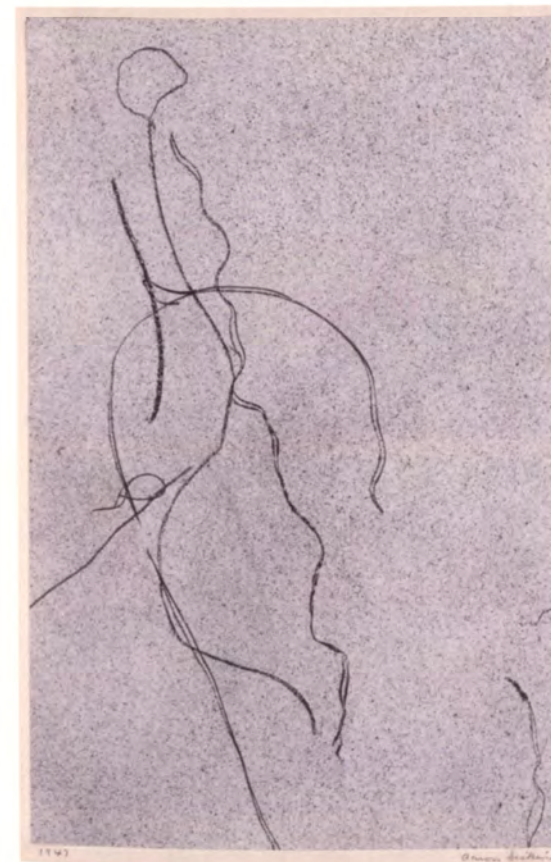
### CURATOR

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, *Martha's Vineyard 8*, 1947, Gift of Miriam W. Graham, 2002.93

## 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



Berenice Abbott, *Self-Portrait*, 1927, Private Collection

## MALLEABLE LIKENESS AND THE PHOTOGRAPHIC PORTRAIT

MAY 19 – AUGUST 30, 2009

### CURATOR

Michael Tymkiw, in consultation with Jessica Moss and Stephanie Smith

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



Top: *Pine Mountain Range Cumberland River Tennessee-Kentucky*, 1964, Gift of Dennis Adrian in memory of George Veronda, 2002.25; Bottom: *Transylvanian Alps near Ramnicu Valcea Romania in Asia*, 1964, The George Veronda Collection, 1997.61

## JOSEPH YOAKUM: LINE AND LANDSCAPE

SEPTEMBER 8, 2009 – MAY 2, 2010

### CURATOR

Jessica Moss

During 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





Ben Shahn, *Studies of the Hickman Murder Case* [Paper was made to burn, coal and rags, not people. People wasn't made to burn], 1948, Gift of Marian and Leon Despres, 2008.11.11

## "PEOPLE WASN'T MADE TO BURN": BEN SHAHN AND THE HICKMAN STORY

MAY 19 – AUGUST 30, 2009

### CURATOR

Rachel Furnari, in consultation with Richard A. Born

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.

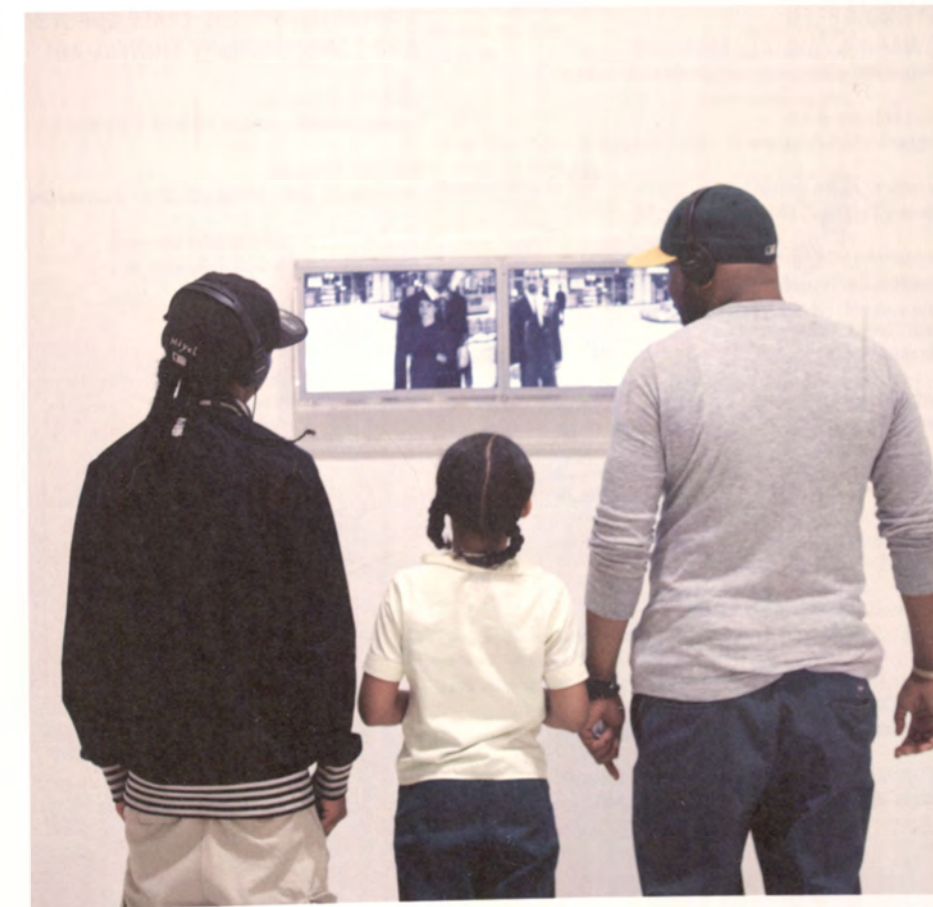
"Biggest surprise."

June 2010 Pocket Guide | *Chicago Magazine*

*The Smart Museum of Art would like to thank the following foundations, institutions, and individuals for their financial support of our 2008 – 2010 exhibitions:*

The Andrew W. Mellon Foundation  
Fred Eychaner and Tommy Yang Guo  
The Terra Foundation for American Art  
The Feitler Family Fund  
The Women's Board of the University of Chicago  
Janis Kanter and Thomas McCormick and the Kanter Family Foundation  
Nuveen Investments  
Dan Bo  
The Elizabeth F. Cheney Foundation  
The University of Chicago Arts Council

*For a complete list of the Museum's supporters and partners, see pages 80 – 91.*





## 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

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

University Art Museum at California State University  
November 1 – December 17, 2006 | 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 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 Art Center  
November 22, 2009 – February 28, 2010 | Salt Lake City, UT

Nasher Museum of Art at Duke University  
March 25 – July 25, 2010 | Durham, NC

### 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, 2008 – March 22, 2009 | Seattle, WA

Indianapolis Museum of Art  
May 8 – August 16, 2009 | Indianapolis, IN

Philbrook Museum of Art  
October 17, 2010 – January 9, 2011 | 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.

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## PROGRAMMING







## 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 74 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. This Fund provides small grants to faculty members who wish to work in depth with the Museum's collections or exhibitions, and facilitated two such undertakings in its inaugural year. The first took place 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 *AREA* 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 Mehring incorporate regular Museum visits into her popular, ongoing survey course of twentieth-century art. With assistance from an advanced graduate student, Mehring was able to research and select objects from the collection that will help her students better understand the evolution of styles and media across the period.

### ENGAGING GRADUATE STUDENTS

Curatorial 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 Curatorial Internship—a prestigious yearlong position open to advanced graduate students by competitive application. Styled 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.





## K-12 RESOURCES

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 "smART Explorers" for fifth 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.

## PROGRAMMING

### 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.

### smART EXPLORERS

Following the same basic structure as Art in Focus, the smART Explorers 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 smART Explorers 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 themes explored 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 exhibition 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





## CONNECTING ACROSS THE ARTS

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 HyPa (the 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.

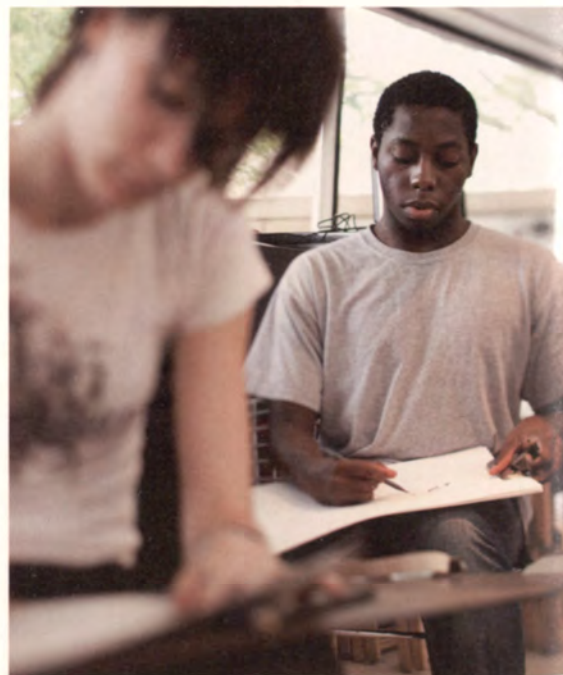
### READING SERIES

First offered in conjunction with *Seeing the City: Sloan's New York* (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 Elshstein—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 staid 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 380 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 1am. 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.



## STUDENT EMPLOYEES

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 experience 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 CAFÉ 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 Café, these students provide directions, answer questions, and help to ensure the best possible experience for our visitors.







## DONOR & MEMBER PROGRAMS

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.

You  
Belong  
Here.

PROGRAMMING

### 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 honed here at the Museum—experimental, 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 Double Discount Days 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

THE FOLLOWING PROGRAMS WERE PRESENTED BY THE SMART MUSEUM OF ART BETWEEN JULY 1, 2008, AND JUNE 30, 2010.

### JULY 2008

**9 Art Afternoon: Lines, Colors, and Shapes**

**13 Smart Reading Series: *Sister Carrie: Women in the Modern American City***  
Led by poet and cultural historian Matthias Ragan. Co-presented by 57th Street Books.



**16 Art Afternoon: Summertime Scenes**

**23 Art Afternoon: Family Faces**

**30 Art Afternoon: Form, Function, and Fun**

### AUGUST 2008

**3 Smart Focus: Street Talk**  
Led by Rachel Furnari, University of Chicago PhD candidate in Art History.

**10 Smart Reading Series: *Chicago Poems: The Individual and the Mass in the Modern American City***  
Led by poet and cultural historian Matthias Ragan. Co-presented by 57th Street Books.

**17 Family Day: See Me in the City!**

### SEPTEMBER 2008

**13 Symposium: Seeing the City, Inscribing Identity—Describing a New Metropolis**  
With Wendy Greenhouse (independent scholar), Peter Hales (University of Illinois at Chicago), Neil Harris (University of Chicago), Judy Hoffman (University of Chicago), Carl Smith (Northwestern University), and Rebecca Zurier (University of Michigan).



**27 Hyde Park Jazz Festival**  
Produced by HyPa and the Hyde Park Jazz Society.

### OCTOBER 2008

**1 Member Preview: *Displacement Tour***  
Featured exhibition curator Wu Hung and exhibiting artists Chen Qiulin and Yun-Fei Ji.



**2 Opening Reception and Curator's Talk: *Displacement***  
presented by exhibition curator Wu Hung.

**4 Teacher Workshop: *Displacement***  
Open to middle and high school educators in the Chicago area. Co-sponsored by the Center for East Asian Studies, University of Chicago.

**5 Film Series: *Washed Away Rainclouds over Wushan, a.k.a. In Expectation* (1996)**  
Introduced by Gary Xu, Associate Professor of East Asian Languages and Cultures, University of Illinois at Urbana-Champaign. Co-sponsored by the Center for East Asian Studies, University of Chicago.

**10 Lunch-hour Talk: *Displacement: China/Chicago***  
With Deirdre Chetham, Executive Director of the Harvard University Asia Center, Jamie Kalven, a Chicago-based writer and human rights advocate, and Janet Smith, Associate Professor of Urban Planning and Policy at the University of Illinois at Chicago. Presented in collaboration with the Chicago Studies Project, University of Chicago.

**11 Chicago Humanities Festival: A Great Wall**  
With Orville Schell, Director of the Center on U.S.-China Relations at the Asia Society, and Deirdre Chetham, Executive Director of the Harvard University Asia Center. Exhibition tour led by Anthony Hirschel, Dana Feitler Director of the Smart Museum. Part of the Chicago Humanities Festival's Hyde Park Day.

**11 smARTkids @ the Library**  
Blackstone Library



**14 Joseph R. Shapiro Award Dinner**  
Richard and Mary L. Gray were honored at the seventh Joseph R. Shapiro Award Dinner, the Museum's biennial benefit event.

### NOVEMBER 2008

**2 Film Series: *Washed Away Still Life* (2006)**  
Introduced by Jason McGrath, Assistant Professor of Asian Languages and Literature, University of Minnesota. Co-sponsored by the Center for East Asian Studies, University of Chicago.

**7 Artist Talk: Liu Xiaodong**  
Presented in Mandarin and English.

**8 smARTkids @ the Library**  
Blackstone Library

**9 Public Exhibition Tour: *Displacement***  
Led by University of Chicago graduate students Tie Xiao and Peggy Wang. Presented in Mandarin and English.



**13 Sketching at the Smart**  
Tour of *The Brutal Line* led by David Schutter, artist, guest curator, and Assistant Professor of Visual Arts. Presented in collaboration with SMAC and DOVA.

**14 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. Presented in collaboration with the Chicago Studies Project, University of Chicago.

**16 Family Day: Check Out China!**

**20 Lecture: Impressions of Reform: Why the Nineteenth Century "Revived" Etching**  
Lecture by Martha Tedeschi, Curator of Prints and Drawings at the Art Institute of Chicago.

**23 Smart Focus: *The River in Chinese Landscape***  
Led by Christina Yu, University of Chicago PhD candidate in Art History.

### DECEMBER 2008

**6 Small Plate Etching Workshop**  
Anchor Graphics at Columbia College

**7 Film Series: *Washed Away Bing Ai* (2007)**  
Introduced by Paola Iovene, Assistant Professor of East Asian Languages and Civilizations, University of Chicago. Co-sponsored by the Center for East Asian Studies, University of Chicago.



**13 smARTkids @ the Library**  
Blackstone Library

### JANUARY 2009

**10 smARTkids @ the Library**  
Blackstone Library

**11 Film Series: *Washed Away Before the Flood* (2004)**  
Introduced by Paola Iovene, Department of East Asian Languages and Civilizations, University of Chicago. Co-sponsored by the Center for East Asian Studies, University of Chicago.

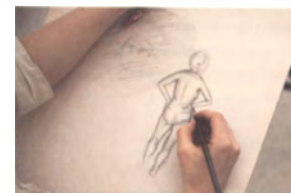
**25 Cross-Campus Tour and Film: *Displacement***  
Tour at the Smart Museum followed by a film at the Oriental Institute.

**29 Lecture: Printed Money: Etching Revival and the Market**  
With exhibition curator Professor Elizabeth Helsing and Peyton Skipwith.



FEBRUARY 2009

**1 Smart Focus: The "Writing" of Modern Life Curator Tour**  
With exhibition curator and University of Chicago Professor Elizabeth Helsinger and Peyton Skipwith, a writer and former Deputy Managing Director of the Fine Art Society in London.



**12 Sketching at the Smart**  
Hosted by the SMAC and Outside the Lines, and presented in collaboration with DOVA.

**12 Color Your Love: Valentine Crafts with SMAC**  
Open to University of Chicago students.

**14 smARTkids @ the Library**  
Bessie Coleman Library

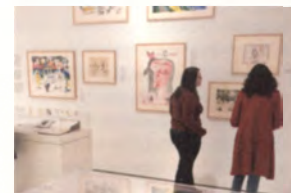
MARCH 2009

**14 smARTkids @ the Library**  
Bessie Coleman Library

**21 Art Speak 101: A Primer for Classroom Teachers**  
Open to K – 8 educators in the Chicago area.

APRIL 2009

**1 Member Preview: Your Pal, Cliff**  
Featured H. C. Westermann's sister, Martha Renner, and Westermann scholar Michael Rooks.



**2 Opening Reception and Talk: Your Pal, Cliff**  
With David McCarthy, Professor and Chair of the Rhodes College Department of Art and author.

**11 smARTkids @ the Library**  
Bessie Coleman Library

**16 Symposium: Modernity and the Etching Revival**  
Led by University of Chicago graduate students. Moderated by Bill Brown, the Edward Carson Waller Distinguished Service Professor of English at the University.

**30 Lunch-hour Talk: Artistic Evidence: Data or Dust?**  
With Lisa Stone, Curator of the Roger Brown Study Collection, and Richard A. Born, Smart Museum Senior Curator.

MAY 2009

**2 Yours Truly Workshop: The Materiality and Lost Art of Letter Writing**  
Led by Jennifer Adams, Assistant Professor of Communications and Theatre at DePaul University.

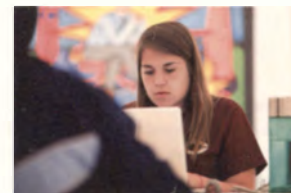
**9 smARTkids @ the Library**  
Bessie Coleman Library

**10 Family Day: Art Pals across Town!**  
Smart Museum of Art and the Hyde Park Art Center. Included a dance performance by the Moving Architects.

**14 Sketching at the Smart: H. C. Westermann Student Night**  
Hosted by SMAC and Outside the Lines, and presented in collaboration with DOVA.

**21 Lecture: Eyeball to Eyeball with Davy Jones and Uncle Sam**  
Lecture by Robert Storr, critic, artist, and Dean of the Yale School of Art.

JUNE 2009



**4 Study at the Smart**  
For University students.

**6 Smart Focus: Your Pal, Cliff Curator Tour**  
Tour led by exhibition co-curator and PhD candidate Rachel Furnari.

**14 Artist Talk: Cliff's Connections**  
With artists Jim Nutt and Gladys Nilsson and art historian Dennis Adrian.

JULY 2009

**1 Art Afternoon: Make a Mosaic Landscape**

**8 Art Afternoon: Photo Portraits**

**12 Smart Reading Series: The Art Anxiety: Modernism and the Loss of Meaning**  
Led by poet, scholar, and author Matthias Regan.



**15 Art Afternoon: Shape Sculptures**

**19 Smart Sounds: Jazz in July**  
Performance of blues and jazz standards by the Matt Pinizzotto Trio.

**22 Art Afternoon: Line it Up**

**24 Lunch-hour Talk: Chicago Made**  
With John Corbett of the gallery Corbett vs. Dempsey.

**29 Art Afternoon: Abstract Action**

AUGUST 2009

**2 Smart Sounds: Latin Jazz**  
With Darwin Noguera and the Evolution Trio.

**9 Smart Readings Series: The Art of Anxiety: Contemporary Art and Everyday Anxieties**  
Led by poet, scholar, and author Matthias Regan.

**11 Teacher Workshop: Creative Correspondence: Finding Student Identity and Expression Through Contemporary Art**

**23 Smart Focus: Portraiture**  
Led by Smart educator Lauren Boylan.

SEPTEMBER 2009

**26 Hyde Park Jazz Festival**  
Presented by the Hyde Park Cultural Alliance, the University of Chicago, and the Hyde Park Jazz Society.



**30 Member Preview: Heartland**  
With curators Stephanie Smith, Charles Esche, and Kerstin Niemann.

OCTOBER 2009

**1 Heartland Special Student Access**  
Open exclusively to University of Chicago students.

**1 Heartland Opening Reception**  
With Heartland co-curator Charles Esche and exhibiting artists Sarah Kanouse, Kerry James Marshall, and Marjetica Potrč. Also featured performances by Jeremiah Day and members of Whoop Dee Doo. Co-sponsored by the Open Practice Committee, University of Chicago.



**2 Whoop Dee Doo!**  
Experimental Station. Co-sponsored by the Experimental Station and the Open Practice Committee, University of Chicago.

**10 smARTkids @ the Library**  
Bessie Coleman Library and Blackstone Library



**11 Smart Voices: Heartland**  
Tour led by University of Chicago student docents Kendra Grimmett and John Harness.

**16 Lunch-hour Talk: Space + Values = Place: Building a Sense of Place in Chicago Poetry**  
With Bill Savage, author and Senior Lecturer at Northwestern University. Co-sponsored by the Chicago Studies program, University of Chicago.

**17 Heartland South Side Study Day with AREA Chicago**

**30 Lunch-hour Talk: Soul of the Heartland: Chicago Religion, Nature, and Food**  
With Martin Marty, Professor Emeritus at the University of Chicago's Divinity School, and Daniel Block, Associate Professor of geography at Chicago State University. Co-sponsored by the Chicago Studies program, University of Chicago.



NOVEMBER 2009

**8 Smart Voices: Faculty Spotlight**

Tour led by Katherine Desjardins, a painter and Visiting Lecturer at the University of Chicago.

**12 Chicago in 60 Seconds: The Heart of Chicago Student Video Competition**

Co-sponsored by the University's Communications Office, Chicago Multimedia Initiatives Group, Chicago Studies Program, and Fire Escape Films.

**14 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library

**15 Family Day: Personal Places—The View From Here**

**19 Sketching at the Smart**

Presented in collaboration with SMAC and DOVA.

**20 Lunch-hour Talk: Clerics, Scholars, and Drunken Englishmen: Archaeology in the Last Days of Papal Rome**

Lecture by Steven L. Dyson, a Professor of Classics at the University of Buffalo.

**22 Smart Voices: Faculty Spotlight**

Tour led by Shannon Lee Dawdy, Assistant Professor of Anthropology at the University of Chicago.

**30 Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films**

*A Room with a View* (1986)  
Presented in collaboration with the Istituto Italiano di Cultura.

DECEMBER 2009

**3 Film Screening: Short Sighted**



**3 Study at the Smart**

For University students.

**5 Make Art in the Heartland Café**

Activities held at the Heartland Café.

**6 Smart Voices: The Mountain of Tongues: Complexities of the Caucasus**

Discussion led by Victor A. Friedman, Professor of Balkan and Slavic Linguistics at the University of Chicago. Sponsored by the Center for East European and Russian/Eurasian Studies, University of Chicago.

**12 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library

**15 Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films**

*The Talented Mr. Ripley* (1999)  
Presented in collaboration with the Istituto Italiano di Cultura.

JANUARY 2010

**9 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library



**17 Smart Focus: Heartland Curator Tour**

With exhibition co-curator Stephanie Smith.

**24 Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films**

*The Portrait of a Lady* (1996)  
Introduced by Antonella Bonfiglio, Lecturer at the University of Illinois at Chicago. Presented in collaboration with the Istituto Italiano di Cultura.

FEBRUARY 2010

**5 Lunch-hour Talk: The Ruin as Souvenir**

With Verity Platt, Professor of Art History at the University of Chicago.

**10 Member Preview: The Darker Side of Light**

**11 Special Student Access: The Darker Side of Light**



**11 Opening Reception: The Darker Side of Light**

**13 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library

**13 Writing Workshop: The Dark Mirror: Writing from the Interior Image**

With poet Eric Elshtain.

**14 Concert: Love, Italian Style**

Led by Adam Liebert (violin) and Roger Moseley (harpichord), members of the University of Chicago's Department of Music.

**18 Sketching at the Smart**

Presented in collaboration with SMAC and DOVA.

**21 Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films**

*Roman Holiday* (1953)  
Introduced by Chiara Fabbian, Assistant Professor at the University of Illinois at Chicago. Presented in collaboration with the Istituto Italiano di Cultura.

**21 Family Day: I Heart the Smart**

**26 Lunch-hour Talk: Views of Rome**  
With Art History Professor Rebecca Zorach and a panel of University of Chicago students. Co-sponsored by the University of Chicago Study Abroad program.

MARCH 2010

**4 Open Mic: The Dark Mirror**

Emceed by poets Matthias Regan and Eric Elshtain.

**11 Study at the Smart**

For University students.

**13 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library

**21 Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films**

*The Belly of an Architect* (1987)  
Introduced by art historian and curator Stefano Questioli. Presented in collaboration with the Istituto Italiano di Cultura.

APRIL 2010

**1 Lecture: Through Piranesi's Eyes: Images of Rome**

Led by Erika Naginski, Associate Professor of Architectural History at Harvard University.

**6 Film Series: The Grand Tour and the Myth of Italy in Anglo-Saxon Films**

*Enchanted April* (1992)  
Introduced by Paola Morgavi, Senior Lecturer at Northwestern University. Presented in collaboration with the Istituto Italiano di Cultura.

**9 Lunch-hour Talk: Making Space Private: Interactions Between Bodies and Things**

Presented by Leora Auslander, Professor of European History and Founding Director of the Center for Gender Studies at the University of Chicago.

**10 Printmaking Workshop: Copper Plate Drypointing**

Adult workshop led by artist Bert Menco.

**10 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library

**11 Smart Focus: Sites to Behold Curator Tour**

Led by Smart Museum curator Anne Leonard.



**15 Lecture: The Darker Side of Light**

Lecture by exhibition curator Peter Parshall, Curator of Old Master Prints at the National Gallery of Art and an alumnus of the University of Chicago. Note: This talk was originally part of the exhibition's opening festivities, but was rescheduled due to inclement weather.

**23 Lunch-hour Talk: What's a Registrar? Exploring Museum Careers**

For University students.

MAY 2010

**2 Family Day: Naturally Inspired**

With the Peggy Notebaert Nature Museum.

**8 smARTkids @ the Library**

Bessie Coleman Library and Blackstone Library

**13 Sketching at the Smart**

Presented in collaboration with SMAC and DOVA.

**27 Smart Voices: Student Spotlight on The Darker Side of Light**

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 their annual contributions.

JUNE 2010

**3 Director's Council Event: A Beautiful Mess: The Art of Making Exhibitions**

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 their annual contributions.

**3 Study at the Smart**

For University students.

**13 Smart Focus: The Darker Side of Light Curator Tour**

Closing tour led by Smart Museum curator Anne Leonard.





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.





## ACQUISITIONS TO THE PERMANENT COLLECTION

Objects listed below entered the permanent collection from July 1, 2008, through June 30, 2010. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.

ASIAN  
PAINTING

## SEON MONK-PAINTER HAEJAM

Korean, active in Gyeongsang province in 1770s

*Indra and Heavenly Dragon General*, c. 1770s

Opaque mineral pigments, ink, and gold on four sewn panels of cloth (hanging scroll, remounted flat on stretched linen), painting panel: 56 x 65 (142.2 x 165.1)

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2009.21

## JEONG HAK-GYO

Korean, 1832 – 1914

*Rock*, n.d.

Hanging scroll, brush and ink and light color on paper, painting panel: 51 x 12 (129.5 x 30.5)

Gift of Kang Collection Korean Art, 2009.20

## LI BAIKEI, calligrapher

Korean, lived in Japan, 1617 – 1682

**MARUYAMA OKYO**, mount painter Japanese, 1733 – 1795

*Calligraphy*, n.d. (mount, before mid-1770s)

Hanging scroll, calligraphy panel: brush and ink on paper; mount: brush and ink on paper, overall mount: 72-3/4 x 15-7/8 (184.8 x 40.3)

With (original?) inscribed 18th-century wooden box

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2008.49

## WORKS ON PAPER

## YUN-FEI JI

Chinese, b. 1963

*The Three Gorges Dam Migration*, 2010

Two examples in handscroll and framed formats, woodblock print, hand printed with traditional Chinese watercolor inks from 500 hand-carved blocks of pear wood, on mulberry paper and silk, ed. of 20, image: 14 x 120 (35 x 304.8)

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.5.1–2

## LIM JAE YOUNG

Korean, b. 1947

*Untitled*, c. 2004

Brush and black ink and colored inks on handmade (mulberry?) paper, sheet: 26-3/8 x 39 (66 x 99)

Gift of Erika Erich, 2009.30

## DECORATIVE ARTS

Japanese, Middle Jōmon Period (2,500 – 1,500 B.C.E.)

*Vessel*, c. 2,500 B.C.E.

Unglazed low-fired earthenware with carved, incised, and applied decoration, h. (approx.) 16 (40.6)

Gift of Michael R. and Carin Cunningham in memory of Fr. Harrie A. Vanderstappen, 2009.28

## SCULPTURE

## YEE SOOKYUNG

Korean, b. 1973

*Translated Vases*, 2007

Ceramic fragments, epoxy, and gold leaf, 26-1/4 x 20-1/4 x 16-3/4 (66.7 x 51.4 x 42.5)

Purchase, Gift of Gay-Young Cho and Christopher Chiu in honor of Richard A. Born, 2010.4

## SPOTLIGHT: TRANSLATING TRADITION



Yee Sookyung, *Translated Vases*, 2007, 2010.4



Seon Monk-Painter Haejam, *Indra and Heavenly Dragon General*, c. 1770s, 2009.21

These two evocative works break with tradition—in the case of *Translated Vases*, quite literally—and in doing so exemplify the Smart Museum's commitment to both past and contemporary art developments within Asian aesthetic traditions. *Indra and Heavenly Dragon General*, for instance, demonstrates changes that occurred even within the strict canon generally adhered to by Korean Seon monk-painters. Haejam, the work's creator, lived during a period of Buddhist renewal that fostered unique subject matter in the Korean peninsula. Here, two major protector deities of Buddhism are unusually grouped together, surrounded by a host of lesser deities also drawn from a range of other religious and cultural traditions. This exceptional work extends the Museum's strong collection of Asian Buddhist art—a unifying cultural force across many civilizations and regions for more than a thousand years.

The unconventional sculpture by conceptual artist Yee Sookyung re-imagines a traditional style of Korean ceramics. In her series *Translated Vases*, Yee acquires fragments—which she calls “ceramic trash”—directly from an elderly master of traditional porcelain ware who intentionally breaks and discards vessels that do not meet his exacting standards. Yee creates radical new forms from the pieces, highlighting her process with bright gilding along each glued seam. The thematic basis of Yee's *Translated Vases* thus lies in notions of rejection, redefinition, and renewal.

*With special thanks to Gay-Young Cho and Christopher Chiu for Translated Vases, a gift made in honor of Richard A. Born.*

## EUROPEAN

## WORKS ON PAPER

A group of 77 works on paper, primarily prints, with some drawings and one photograph, from the sixteenth to the twentieth centuries, including works by Stefano Della Bella, Abraham Bloemaert, Abraham Bosse, Jacques Callot, Giovanni Benedetto Castiglione, Jacob Cats, Cham, Pierre-Philippe Choffard, Charles-Nicolas Cochin, Maria Cosway, Honoré Daumier, Paul Gavarni, Jean-Jacques Grandville, Stanley William Hayter, Jean-Émile Laboureur, Godfried Maes, Aristide Maillol, Berthe Morisot, Giuseppe Nicolo Nasini, Giovanni Battista Piranesi, Johann Gottlieb Prestel, Paul Ranson, József Rippl-Rónai, Ker-Xavier Roussel, Thomas Rowlandson, John Sloan, Henry Wolf, and a number of unidentified artists.

Bequest of Ruth Philbrick, 2010.6 through 2010.91

## ABRAHAM BOSSE

French, 1602 – 1676

*The Marriage of the Queen of Poland*, 1645

Etching with engraving, plate: 10-15/16 x 13-1/4 (27.8 x 33.7)

G.D. 1223; Blum 422; BN/Tours 231, ii/ii with letters, the guiding lines printing

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2008.214

## FÉLIX-HILAIRE BUHOT

French, 1847 – 1898

*Winter in Paris or Snow in Paris (L'Hiver à Paris or La Neige à Paris)*, 1879

Etching, drypoint, and aquatint, image: 9-5/16 x 13-3/4 (23.7 x 34.9)

Bourcard 128, between ii and iii/v; Bourcard/Goodfriend 128, iii/ix

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2008.204

## EUGÈNE DELACROIX

French, 1798 – 1863

*A Blacksmith (Un Forgeron)*, 1833

Aquatint, plate:

9 x 6-3/8 (22.9 x 16.2)

Deltail 19, v/vi (as published June 1867 by the Société des Aquafortistes)

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2008.205

## FRANCISCO de GOYA

Spanish, 1746 – 1828

*The Disasters of War (Los Desastres de la Guerra)*, 1810 – 1820 (plates, published 1863)

Bound album of 80 intaglio plates (etching, engraving, and aquatint), oblong quarto album:

9-3/4 x 13-1/8 x 1-1/8 (24.8 x 33.3 x 2.9) Harris 1b

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2008.222

## JULES FERDINAND JACQUEMART

French, 1837 – 1880

*The Gems and Crown Jewels in the Louvre Museum (Les Gemmes et Joyaux de la Couronne au Musée du Louvre)*, 1864

25 etchings from the portfolio of 60 prints (plates 1, 4, 8 – 14, 16, 18 – 23, 25 – 29, 44, 46, 56, 60), plates dimensions vary (most: 15-1/4 to 15-7/16 x 11-3/16 to 11-1/2 [38.7 to 39.2 x 28.4 to 29.2]); pl. 12: 16-3/8 x 11-1/8 [41.6 x 28.3]; pl. 60: 16-3/4 x 12 [42.5 x 30.5])

Gift of Thomas J. and Barbara K. Schnitzer, 2008.215.1–2008.215.25

## JOHANN THEOPHILUS (also called

Gottlieb or Amadeus) PRESTEL

German, 1739 – 1808

*St. Peter Consecrating a Bishop (or St. Peter Inducting St. Stephen into the Priesthood)*, after an unidentified Italian drawing, n.d.

Chiaroscuro print rendered from 1 (line) copperplate printed in black ink and 2 (tone) woodblocks printed in light and dark brown inks, image: 10-3/4 x 15-3/16 (27.3 x 38.6)

Nagler 73; LeBlanc 46

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2008.206

## SPOTLIGHT: VISIONS OF WAR



Francisco de Goya, *Charity (Caridad)*, plate 27 from *The Disasters of War (Los Desastres de la Guerra)*, 2008.222

plates were inspired by incidents Goya witnessed during the Spanish Peninsular War of 1808 – 1814 and the devastating 1811 – 1812 famine in Madrid. The resulting images were so raw—and their subject matter so horrifically critical of current politics—that they were not printed until 35 years after the artist's death.

Goya is often considered the first modern artist, and the Smart Museum is fortunate to have this superlative example of his talent and influence in the print medium. The set has remained in its original album form, evoking the conditions under which the portfolio would have been viewed when it was first published: as the pages are turned one by one, the visceral power of the images builds. Many such albums have been dismembered in order to display individual impressions simultaneously, but there is a twofold disadvantage to this approach. Not only does it destroy the original context, but—if the works were displayed in their entirety—conservation standards would forbid any of them being exhibited again for years afterward. Intact and still possessed of its historical aura, the Museum's copy of *The Disasters of War* will remain on display and be opened to a different page every few months—providing our audiences with an opportunity to experience, over time, each page of this extraordinary masterwork. It can also be removed from its case on request for use in University classes.

“I featured [*The Disasters of War*] in my undergraduate class yesterday, and the students were completely mesmerized—one of my best undergraduate classes ever.”

Martha Ward, Associate Professor of Art History, Visual Arts and the College; Department Chair, Art History



## ACQUISITIONS (continued)

## MODERN

## WORKS ON PAPER

## JOSEF ALBERS

American, b. in Germany, 1888 – 1976

*Opera (Oper)*, 1933

Woodcut, unnumbered ed. of approx.

20, image (approx.):

9-3/8 x 11-3/8 (23.8 x 28.9)

Danilowitz 64

Gift of John A. and Andrea L. Weil,

2009.5

## EUGÈNE ATGET

French, 1857 – 1927

*Epicerie Clement*, c. 1890

Gold-toned printing-out paper, vintage

impression, sight:

6-3/4 x 8-1/2 (17.1 x 21.6)

Gift of Mrs. Leslie Douglass, 2008.226

## EUGÈNE ATGET

*Rue des Blanc Montaux*, n.d.

Gold-toned printing-out paper,

vintage impression, sight:

8-1/2 x 6-3/4 (21.6 x 17.1)

Gift of Mrs. Leslie Douglass, 2008.224

## EUGÈNE ATGET

*Untitled [street vendors]*, n.d.

Print-out paper, vintage impression,

sheet/image:

8-5/8 x 6-15/16 (21.9 x 17.6)

Gift of Mrs. Leslie Douglass, 2008.225

## MARC CHAGALL

Russian, lived in France, 1887 – 1985

*Self-portrait*, 1960

Frontispiece from the catalogue

Lithographs of Chagall I

Multi-color lithograph, one of 12

unsigned and unnumbered original

prints included in the catalogue raisonné

of the artist's print oeuvre, sight:

12-3/8 x 9-1/4 (31.4 x 23.5)

Mourlot 282

Distribution from The Harriet M. and

George W. Platzman Trust, 2008.207

## GERALD K. GEERLINGS

American, 1897 – 1998

*All Quiet (Chicago)*, 1931

Etching in brown ink on blue wove

paper, ed. of 33, plate:

5-7/8 x 12-15/16 (14.9 x 32.8)

Czestochowski 23 VII/VII

Gift of Margo Pollins Schab, 2008.202

## KÄTHE KOLLWITZ

German, 1867 – 1945

*Bread! (Brot!)*, probably before

October 1924

Lithograph, sheet:

19-3/4 x 13-7/8 (50.2 x 35.2)

Klipstein 196 III; Knesbeck 208 III

Bequest of Irmgard Hess Rosenberger,

2009.25

## KÄTHE KOLLWITZ

*Self-Portrait in Profile (Selbstbildnis*

*im Profil)*, early 1927

Lithograph, sheet:

25-1/2 x 17-7/8 (64.8 x 45.4)

Klipstein 227 b; Knesbeck 235 b

Bequest of Irmgard Hess Rosenberger,

2009.27

## KÄTHE KOLLWITZ

*Self-Portrait (Selbstbildnis)*, early 1934

Lithograph, sheet:

14-3/4 x 10-5/8 (37.5 x 27)

Klipstein 252 b; Knesbeck 263 b

Bequest of Irmgard Hess Rosenberger,

2009.26

## KÄTHE KOLLWITZ

*Self-Portrait in Profile from the Right*

*(Selbstbildnis im Profil nach Rechts)*, 1938

(stone, probably posthumous estate

impression 1947)

Lithograph, sheet:

25-1/4 x 19 (64.1 x 48.3)

Klipstein 265 III b; Knesbeck 273 III c

Bequest of Irmgard Hess Rosenberger,

2009.24

## CHARLES MARVILLE

French, 1816 – c. 1880

*Untitled*, c. 1850s

Albumen print, sight:

10-1/2 x 14 (26.7 x 35.6)

Gift of Mrs. Leslie Douglass, 2008.227

## HANS MEYBODEN

German, 1901 – 1965

*Portrait of Walter Peterhans*, 1929

Graphite on wove paper, sheet:

23-7/8 x 18-5/8 (60.6 x 47.3)

Anonymous Gift in memory of W.A.

Peterhans, 2009.16

## RICHARD DELZE

German, 1900 – 1980

*Untitled*, 1925

Graphite and black and white chalks

on wove paper, sheet:

11 x 14-1/2 (27.9 x 36.8)

Anonymous Gift in memory of W.A.

Peterhans, 2009.17

## JOSEPH PENNELL

American, 1857 – 1926

*Bridge of St. Martin, Toledo*, 1904

Etching (printed in brown ink with

plate tone), plate:

7-7/8 x 9-7/8 (20 x 25.1)

Wuerth 312

Gift of Thomas J. and Barbara K.

Schnitzer, 2008.216

## WALTER A. PETERHANS

German, active in the U.S.,

1897 – 1960

*Untitled [still life with flowers]*, n.d.

Gelatin silver print (thick stock), contact

print, lifetime impression, image:

9-9/16 x 7-9/16 (24.3 x 19.2)

Anonymous Gift, 2009.11

## WALTER A. PETERHANS

*Portrait of a Gentleman (Bildnis eines*

*Herren)*, before 1932 (negative)

Gelatin silver print, contact print,

lifetime impression, sheet/image:

6-3/4 x 7-13/16 (17.1 x 19.8)

Anonymous Gift, 2009.12

## WALTER A. PETERHANS

*Untitled [glass service by Wilhelm*

*Wagenfeld]*, c. 1932 (negative)

Gelatin silver print, contact print,

lifetime impression, sheet/image:

6-13/16 x 9-1/16 (17.3 x 23)

Anonymous Gift, 2009.13

## WALTER A. PETERHANS

*Untitled [champagne glass, negative]*, n.d.

Gelatin silver print, contact print,

lifetime impression, sheet/image:

6-7/8 x 9-1/16 (17.5 x 23)

Anonymous Gift, 2009.14

## WALTER A. PETERHANS

*Untitled [three pneumatic hammers]*, n.d.

Gelatin silver print, contact print,

lifetime impression, sheet/image:

6-13/16 x 9-1/16 (17.3 x 23)

Anonymous Gift, 2009.15

## PABLO PICASSO

Spanish, lived in France, 1881 – 1973

*The Rape, V (Le Viol, V)*, April 1933 (plate)

From the Vollard Suite of 100 intaglio

prints, 1930 – 1937, ed. 1939

Drypoint, plate:

11-1/2 x 14-1/4 (29.2 x 36.2)

Block 182; Geiser 341

Anonymous Gift in memory of W.A.

Peterhans, 2009.18

## HELEN SAUNDERS

British, 1885 – 1963

*Balance*, c. 1915

Graphite and gouache on wove

paper, sheet:

14-1/2 x 11-3/4 (36.8 x 29.8)

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions and with a

donation from Lorna Ferguson and

Terry Clark in honor of Richard A.

Born, 2009.32

## HELEN SAUNDERS

*Canon*, c. 1915

Graphite and gouache on wove

paper, sheet:

14-1/2 x 11-3/4 (36.8 x 29.8)

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions and with a

donation from Lorna Ferguson and

Terry Clark in honor of Richard A.

Born, 2009.33

## HELEN SAUNDERS

*Dance*, c. 1915

Graphite and gouache on wove

paper, sheet:

14-3/4 x 11-1/2 (37.5 x 29.2)

Purchase, The Paul and Miriam

Kirkley Fund for Acquisitions and

with a donation from Lorna Ferguson

and Terry Clark in honor of Richard A.

Born, 2009.34

## JOHN SLOAN

American, 1871 – 1951

*Connoisseurs of Prints*, 1905

Etching, plate: 5 x 6-7/8 (12.7 x 17.5)

Gift of the Delaware Art Museum,

2008.213

## JOHN SLOAN

*Sixth Avenue and Thirtieth Street*, 1908

Lithograph, image:

14-1/4 x 11-1/16 (36.2 x 28.1)

Gift of the Delaware Art Museum,

2008.211

## JOHN SLOAN

*Sixth Avenue, Greenwich Village*, 1923

Etching, image:

4-7/8 x 6-7/8 (12.4 x 17.5)

Gift of the Delaware Art Museum,

2008.212

## JOHN SLOAN

*Washington Arch*, 1923

Etching, sight:

8-13/16 x 5-3/8 (22.4 x 13.7)

Distribution from The Harriet M. and

George W. Platzman Trust, 2008.208

## PAUL STRAND

American, 1890 – 1976

*The Mexican Portfolio*, 1940 (plates,

Da Capo Press ed. 1967)

Twenty Photogravure plates printed

under Strand's supervision from the

original plates from the 1940 ed.;

overall dimension:

17 x 13 (43.2 x 33)

Gift of Alan and Lois Fern,

2008.228.1–2008.228.20

## JOSEF SUDEK

Austro-Hungarian/Czech, 1896 – 1976

*Window (Ma Okno)*, 1952

Gelatin silver print, vintage

impression, sheet/image:

11-3/4 x 9-3/4 (29.8 x 24.8)

Gift of Isaac S. and Jennifer A.

Goldman, 2009.2

## THÉO VAN RYSSELBERGHE

Belgian, 1862 – 1926

*Volendam, Boats in Harbor*

*(Volendam, Bateaux en Rade)*, 1893

Etching and aquatint (printed

in brown ink), plate:

8-13/16 x 11 (22.4 x 27.9)

Feltkamp E-1893-0003/1

Purchase, The Paul and Miriam Kirkley

Fund for Acquisitions, 2008.203

## REDMOND STEPHENS WRIGHT

American, 1903 – 1991

*Rockefeller Chapel*, 1935

Etching, ed. 1/50, plate:

5-7/8 x 8-7/8 (14.9 x 22.5)

Anonymous Gift, 2009.19

## WILLIAM ZORACH

American, 1887 – 1966

*Landscape: Mother and Child (recto),*

*Female Nude (verso)*, c. 1917

Doubled-side drawing on wove paper:

graphite and watercolor (recto) and

graphite (verso), sheet: 9-7/8 x 13-1/2

in. (25.1 x 34.3 cm.)

Gift of Fay S. Stern, 2010.2

## DECORATIVE ARTS



## ACQUISITIONS (continued)

### TIFFANY STUDIOS

American, New York  
*Candlestick*, c. 1900  
 Cast bronze,  
 h.: 18 (45.7)  
 Bequest of Ruth Philbrick, 2010.9

### SCULPTURE

#### JOSEF ALBERS

American, b. in Germany, 1888 – 1976  
*Structural Composition (Strukturelle Komposition)*, 1957  
 Incised laminate plastic panel,  
 unique, panel:  
 7-7/8 x 10-1/4 (20 x 26)  
 Gift of John A. and Andrea L. Weil,  
 2009.1

#### GASTON LACHAISE

American, b. in France, 1882 – 1935  
*Woman Looking Down, 1912 – 1913*  
 (model, cast 1963)  
 Cast bronze, Lachaise Estate ed. 2/12,  
 h.: 11-1/8 (28.2)  
 Lachaise Foundation 9  
 Gift of Fay Stern, 2010.1

#### HENRY MOORE

British, 1898 – 1986  
 Family Group, 1945  
 Cast bronze,  
 h.: 4-1/2 (11.4)  
 Sylvester 239  
 Fractional Gift in memory of Dr.  
 Benjamin Krohn (1905 – 1957),  
 founder of Benjamin Galleries and  
 early collector of Henry Moore

### CONTEMPORARY PAINTING

#### ROBERT BARNES

American, b. 1934  
*For Tristan Tzara*, 1965  
 Oil on canvas,  
 88-1/4 x 66-3/4 (224.2 x 169.5)  
 Gift of Dennis Adrian in honor of  
 Richard A. Born's Thirtieth Anniversary  
 at the Smart Museum, 2010.3

#### JORDAN DAVIES

American, b. 1941  
*Untitled*, 1968 – 1969  
 Acrylic on canvas, framed:  
 78-9/16 x 78-9/16 (199.5 x 199.5)  
 Gift of Kay Torshen, 2009.22

#### DOMINICK DIMEO

American, b. 1927  
*Untitled*, n.d. (c. early 1960s)  
 Mixed media relief on canvas,  
 24-7/8 x 17-7/8 (63.2 x 45.4)  
 Gift of Mr. and Mrs. Stanley M.  
 Freehling, 2009.29

#### DAVID SCHUTTER

American, b. 1974  
*after YCBA C 117x2*, 2008  
 Oil on canvas,  
 6 x 13-1/8 (15.2 x 33.3)  
 Purchase, The Paul and Miriam Kirkley  
 Fund for Acquisitions, 2009.7

#### DAVID SCHUTTER

*after YCBA C 156x2*, 2008  
 Oil on canvas,  
 10 x 12 (25.4 x 30.5)  
 Purchase, The Paul and Miriam Kirkley  
 Fund for Acquisitions, 2009.8

#### DAVID SCHUTTER

*after YCBA C 129x2*, 2008  
 Oil on canvas,  
 5 x 9-1/2 (12.7 x 24.1)  
 Purchase, The Paul and Miriam Kirkley  
 Fund for Acquisitions, 2009.9

### WORKS ON PAPER

#### DON DOE

American, b. 1963  
*Periscope*, 2001  
 Watercolor on paper, sheet:  
 24 x 17-1/2 (61 x 44.5)  
 Gift of Nancy and Robert Möllers,  
 2008.221

#### SCOTT HOCKING

American, b. 1975  
*Ziggurat—East, Summer, Fisher Body Plant #21*, 2008  
 Archival digital print, ed. 4/11,  
 33 x 50 (83.8 x 127)  
 Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions

Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions

#### SCOTT HOCKING

*Ziggurat—West, Summer, Fisher Body Plant #21*, 2008  
 Archival digital print, ed. 1/11,  
 33 x 50 (83.8 x 127)  
 Purchase, The Paul and Miriam Kirkley  
 Fund for Acquisitions

#### ALLAN KAPROW

American, 1927 – 2006  
*Untitled*, 1954  
 Charcoal on laid paper, sheet:  
 18-3/4 x 25 in. (47.6 x 63.5)  
 Gift of Susan and Paul Geller, AB'61,  
 2009.31

#### DAVID SCHUTTER

American, b. 1974  
*after YCBA C d x 8*, 2008  
 Graphite on vellum, sheet:  
 15-1/2 x 17 in. (39.4 x 43.2)  
 Purchase, The Paul and Miriam Kirkley  
 Fund for Acquisitions, 2009.10

#### BOB THALL

American, b. 1948  
*East Chicago, Indiana*, 1986  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.48

Gift of Roger William Lehman,  
 2009.48

#### BOB THALL

*Chicago (Under Skyway)*, 1987  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.46

#### BOB THALL

*Chicago (106th Street)*, 1987  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.47

#### BOB THALL

*Indianapolis Boulevard, Illinois-Indiana Border*, 1988  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.50

#### BOB THALL

*Schaumburg, Illinois*, 1991  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.38

#### BOB THALL

*Ameritech Building, Rolling Meadows, Illinois*, 1992  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman, 2009.41

#### BOB THALL

*Aurora, Illinois*, 1992  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.43

#### BOB THALL

*Route 59, Naperville, Illinois*, 1992  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.40

#### BOB THALL

*Schaumburg, Illinois*, 1992  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.44

#### BOB THALL

*Schaumburg, Illinois*, 1992  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.37

#### BOB THALL

*Hoffman Estates, Illinois*, 1993  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.42

#### BOB THALL

*Arlington Heights, Illinois*, 1994  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.45

#### BOB THALL

*Woodfield Mall, Schaumburg, Illinois*, 1996  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.39

#### BOB THALL

*Between Michigan Avenue and Wabash Avenue; at East Lake Street*, 1998  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.36

#### BOB THALL

*Chicago (U.S. Steel South Works)*, 1989  
 Gelatin silver print,  
 13-1/2 x 17 (34.3 x 43.2)  
 Gift of Roger William Lehman,  
 2009.49

#### ANDY WARHOL

American, 1928 – 1987  
*Group of 151 portrait studies of various sitters*, 1975 – 1986  
 Various media (gelatin silver print, Polacolor 2, Polacolor ER, and Polacolor Type 108), various dimensions  
 Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2008.50—  
 2008.201

#### HORACE CLIFFORD (H. C.) WESTERMANN

American, 1922 – 1981  
*Fall in Conn. (and the Two Survivors)*, 1963  
 Pen and ink, rubber stamp and red and black inks, and watercolor on wove paper, sheet:  
 11-15/16 x 9 (30.3 x 22.9)  
 The H. C. Westermann Study  
 Collection, Gift of Dennis Adrian in memory of the artist, 2008.218

#### HORACE CLIFFORD (H. C.) WESTERMANN

*The Minister of Health (mental) & Welfare*, 1963  
 Pen and ink, rubber stamp and red and black inks, watercolor, and newsprint collage on wove paper, sheet:  
 11-15/16 x 9 (30.3 x 22.9)  
 The H. C. Westermann Study  
 Collection, Gift of Dennis Adrian in memory of the artist, 2008.220

#### HORACE CLIFFORD (H. C.) WESTERMANN

American, 1922 – 1981  
*The Old Lecher*, 1963  
 Pen and ink and rubber stamp and red and black inks on wove paper, sheet:  
 11-15/16 x 9 (30.3 x 22.9)  
 The H. C. Westermann Study  
 Collection, Gift of Dennis Adrian in memory of the artist, 2008.217

#### HORACE CLIFFORD (H. C.) WESTERMANN

American, 1922 – 1981  
*Thank God for the "F.A.A."*, 1963  
 Pen and ink, rubber stamp and red and black inks, and watercolor on wove paper, sheet:  
 11-15/16 x 9 (30.3 x 22.9)  
 The H. C. Westermann Study  
 Collection, Gift of Dennis Adrian in memory of the artist, 2008.219

#### KARL WIRSUM

American, b. 1939  
*Skull Daze*, 1971  
 Four-color lithograph (yellow, red, blue, black) on German Etching paper, ed. of 50, image/sheet:  
 24 x 34 (61 x 86.4)  
 Adrian-Born 395  
 Gift of Lolli Thurm in honor of  
 Dennis Adrian, 2009.35

## SPOTLIGHT: CONTEMPORARY COLLECTING



Detroit Tree of Heaven Woodshop works-in-progress on site in Detroit and on display in Europe

Some of the most vibrant forms of contemporary art present major challenges to museums. How is it possible to acquire an artwork that changes over time, or takes place in public, or that must be completed through interaction with an audience? Yet, over the past decade, the Smart Museum has emerged as a leader in both exhibiting and collecting such art, and it has built substantial holdings of socially engaged, process-based works that first premiered in the Museum's contemporary exhibitions—from *Ecologies* (2000) to *Heartland* (2009). As University Professor Laura Letinsky recently remarked, collecting such works demon-

strates "the relevance of practices that move beyond traditionally bound media and vitally engage contemporary societal and cultural issues—really, as artists always have, only today with a different set of issues, priorities, and materials."

The Smart Museum's collaboration with the Detroit Tree of Heaven Woodshop (DToHW), an international artists' group featured in *Heartland*, illustrates one way that the Museum addresses the challenges of collecting contemporary art. As part of *Heartland*, DToHW launched a long-term public art project intended to transform one of Detroit's vacant urban lots into a grove of alanthus, or "trees of heaven." Though these hardy plants are often associated with urban blight, DToHW has adopted the tree as a symbol of resilience and renewal. The grove will continue to grow until 2049, when the trees will be harvested for both practical and aesthetic purposes. A new work of art, *DToHW: Letters from Detroit*, will develop in tandem with the trees as part of a unique agreement between the artists and the Museum. At the core of the acquisition is a set of 40 frames made of alanthus wood—one frame for each year of the public project's expected duration. Each year, the Smart Museum will receive documentation of the project along with objects or materials to present in the frames. This agreement fosters an unusually active exchange between artist and institution over an extended period—while raising important questions about the role of museums as stewards of unconventional forms of art.



## ACQUISITIONS (continued)

## DECORATIVE ARTS

**FRANK OWENS GEHRY**, designer  
American, b. in Canada, b. 1929  
*Cross Check Armchair*, 1991 (design,  
this piece early 1990s production)  
Bent laminated maple with dark green  
stained finish,  
33-7/8 x 27-1/2 x 24-7/8  
(86 x 69.9 x 63.2)

Gift of Neil Harris and Teri J.  
Edelstein, 2009.6

## SCULPTURE

**HORACE CLIFFORD (H. C.)  
WESTERMANN**

American, 1922 – 1981  
*Untitled (bird)*, c. 1954  
Enamel on metal,  
1-3/4 x 11-1/4 x 4-5/8 (4.4 x 28.6 x 11.7)

The H. C. Westermann Study  
Collection, Gift of James N. and  
Constance H. Enyart, 2009.3

**HORACE CLIFFORD (H. C.)  
WESTERMANN**

*Untitled (female figure)*, c. 1954 – 1955  
Oil on panel,  
16-3/8 x 18-1/8 x 3/4 (41.6 x 46 x 1.9)

The H. C. Westermann Study  
Collection, Gift of James N. and  
Constance H. Enyart, 2009.4

INSTALLATION  
AND MEDIA

**CODY CRITCHELOE with \$SION**  
American, b. 1981

*BOY Box*, 2010  
Digital video transferred to Blu-ray  
DVD (approximate duration: 1 hr, 2  
min); 4 unique graphite drawings on  
paper inside a silkscreened coffin  
(wood, steel, fabric, other elements);  
custom leather jacket with oil paint;  
coffin dimensions approx.:  
30 x 18 x 6 (76.2 x 45.7 x 15.2),  
overall dimensions vary with  
installation, ed. of 10 with 2 AP, each  
with unique elements

Purchase, The Paul and Miriam Kirkley  
Fund for Acquisitions, 2010.93

DETROIT TREE OF HEAVEN  
WOODSHOP

Mitch Cope, American, b. 1973  
Ingo Vetter, German, b. 1968  
Annette Weisser, German, b. 1968

*DTotHW: Letters from Detroit*, 2009 – 2049  
Chromogenic print framed in Tree of  
Heaven wood, 50 x 60 (127 x 152.4);  
stencil of Detroit Tree of Heaven  
Woodshop logo, diam.: 20 (50.8); 40  
frames made of Tree of Heaven wood,  
each: 8-1/2 x 11 (21.6 x 27.9); and  
various printed and organic materials  
to be included in the frames as part of a  
long-term interaction between artists  
and institution; dimensions variable

Purchase, The Paul and Miriam Kirkley  
Fund for Acquisitions, 2010.94

LEARNING SITE (FORMERLY  
LEARNING GROUP)

Brett Bloom, American, b. 1971  
Julio Castro, Mexican, b. 1970  
Rikke Luther, Danish, b. 1970  
Cecilia Wendt, Swedish, b. 1965

*Collected Material Dwelling*,  
*Model 1.1*, 2005  
Mixed media installation including  
recycled cardboard, recycled bottles,  
fabric, rope, metal, plastic container,  
and hose, overall installation  
dimensions approx.:  
h.: 100 (254), diam.: 189-1/2 (581.3)

Purchase, The Paul and Miriam Kirkley  
Fund for Acquisitions, 2010.92

LEARNING SITE (FORMERLY  
LEARNING GROUP)

*Collecting System Drawings*,  
2005 – ongoing  
Inkjet prints,  
8-1/4 x 11-3/4 (21 x 29.8)

Purchase, The Paul and Miriam Kirkley  
Fund for Acquisitions

LEARNING SITE (FORMERLY  
LEARNING GROUP)

*Learning Books*, 2006 – ongoing  
Bound booklets of inkjet prints,  
6 x 8-1/4 (15.2 x 21)

Purchase, The Paul and Miriam Kirkley  
Fund for Acquisitions

LEARNING SITE (FORMERLY  
LEARNING GROUP)

*Learning Posters*, 2005 – ongoing  
Unlimited ed. inkjet prints, each:  
23-1/2 x 33-1/4 in. (59.7 x 84.5)

Purchase, The Paul and Miriam Kirkley  
Fund for Acquisitions, 2010.95

## ALAN SONFIST

American, b. 1946  
*The Trees of Aspen*, 2008  
Mixed media installation with 17 large  
wood elements, variable dimensions

Anonymous Gift, through the artist,  
2008.223



## 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 curator of its Max Epstein Archive. A close friend of the Smart Museum's first director, Edward Maser, and his wife, Inge, 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 Venetian *Christ as the Man of Sorrows*, a drawing of St. Helena attributed to Giuseppe Nicolo Nasini, and a late sixteenth-century Netherlandish drawing of St. Roch that Mrs. Philbrick lent to the Museum's 1982 exhibition, *Alumni Who Collect*.

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-plate *Life of the Virgin* series, which joins several other complete etched series by Callot; an etching from Piranesi's powerfully imaginative *Prisons (Carceri)* series, which presents a fascinating counterpoint to our beloved *Views of Rome (Vedute di Roma)* impressions; and the *Russian Lady* by Jean-Baptiste Le Prince, which now joins another early aquatint by the artist, the *Russian Dance*.

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.

< Clockwise from bottom left: Aristide Maillol, *Illustration for Virgil's Georgics*, 2010.87; Thomas Rowlandson, *Dr. Syntax with My Lord*, 2010.85; Stefano Della Bella, *Untitled*, 2010.25; Unknown Artist, *St. Roch*, 2010.40; Abraham Bosse, *Man with a Glove*, 2010.49



## 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 ALBERTA SOCIETY

**Exhibition:** *Edgar Degas: Figures in Motion*

**Dates:** January 22 – May 10, 2010

**Location:** Edmonton, Alberta, Canada



Edgar Degas  
French, 1834 – 1917  
*Woman Stretching (Femme S'étirant)*, 1896 – 1917  
(wax model), 1919 – 1921 (edition cast)  
Cast bronze,  
h.: 14-3/8 (36.5)  
The Joel Starrels, Jr. Memorial Collection, 1974.147

#### THE ART INSTITUTE OF CHICAGO

**Exhibition:** *A Case for Wine: From King Tut to Today*

**Dates:** July 11 – September 20, 2009

**Location:** Chicago, IL

French or Italian  
*Covered Tazza*, c. 1500  
Enamel on metal,  
h.: 10 (25.4); diam.: 7-5/16 (18.6)

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

Swedish, Orrefors, manufacturer  
*Covered Goblet*, 1960 – 1970  
Glass,  
h.: 11-3/8 (28.9); diam.: 4-3/4 (12.1)

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

Jaroslav Rössler  
Austro-Hungarian/Czech, 1902 – 1990  
*Paris (wine bottle and glass)*, 1929  
Vintage gelatin silver print, sheet:  
9 x 6-1/2 (22.9 x 16.5)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions,  
2000.63

Paul Manship  
American, 1885 – 1966  
*Hail to Dionysus Who First Discovered the Magic of the Grape*, 1930  
Cast bronze medallion,  
diam.: 2-13/16 (7.1)

Gift of Douglas Berman and Peter Daferner, 2002.77

#### THE ART INSTITUTE OF CHICAGO

**Exhibition:** *Apostles of Beauty: Arts and Crafts from Britain to Chicago*

**Dates:** November 7, 2009 – January 31, 2010

**Location:** Chicago, IL



Frank Lloyd Wright, designer  
American, 1867 – 1959  
*Dining Table and Six Side Chairs*, 1907 – 1910  
Designed for the Frederick C. Robie House, Chicago  
Table: oak, leaded colored and opaque glass, ceramic; chairs:  
oak with (replacement) leather slip seat, table with lights,  
55-1/8 x 96-1/4 x 53-1/2 (140 x 244.5 x 135.9), each chair:  
52-3/8 x 17 x 19-1/4 (133 x 43.2 x 48.9)  
University Transfer, 1967.73-79

Katano Shirayamadani, designer  
Japanese, lived in U.S., 1865 – 1948  
American, Ohio, Cincinnati, Rookwood Pottery,  
manufacturer  
*Tall Vase*, 1908  
Earthenware with slip-painted decoration under a  
matt vellum glaze,  
h.: 15-3/4 (40), diam.: 5-3/4 (14.6), diam. [of rim]: 4-7/8 (12.4)  
Gift of Mr. and Mrs. Leon Despres, 1974.134

Edmond Johnson  
Irish, 1840s – 1900  
*Ardagh Chalice*, c. 1891 – 1892 (facsimile, after  
8th-century original)  
Victorian facsimile made for the World's Columbian  
Exposition, Chicago, 1892 – 1893  
Wrought and cast silver with gilt, enamel, and colored  
glass decoration,  
h.: 6-1/4 (15.9), diam. (without handles): 7-1/2 (19.1)  
Gift of Mr. and Mrs. Edward A. Maser, 1977.125

Augustus Welby Northmore Pugin, designer  
English, 1812 – 1852  
English, Stoke-on Trent, Minton and Company,  
manufacturer  
*Octagonal Dessert Plate in the Gothic Revival Manner*, c. 1849  
One of six octagonal, lobed prototype plates of the same  
design never commercially produced  
Glazed stoneware with molded relief and underglaze  
painted and overglaze gilded decoration,  
max. diam.: 9-1/4 (23.5)  
Gift of Patricia John in memory of Richard Louis John,  
1997.7

Martin Rettig, painter  
American, 1869 – 1956  
American, Ohio, Cincinnati, Rookwood Pottery,  
manufacturer  
*Small Jug with Handle*, 1883  
Glazed stoneware with underglaze slip-painted decoration  
and overglaze gilded decoration,  
4-5/8 x 3-1/2 x 3-1/4 (11.7 x 8.9 x 8.3)  
Gift of Carol Bowman Stocking, 2002.3

#### BRIGHAM YOUNG UNIVERSITY MUSEUM OF ART

**Exhibition:** *Mirror, Mirror: Contemporary Portraits and the Fugitive Self*

**Dates:** October 22, 2009 – May 8, 2010

**Location:** Provo, UT

Dawoud Bey, in collaboration with  
Dan Collison and Elizabeth Meister  
Bey: American, b. 1953  
*Steven, Kenwood Academy High School*, 2003  
Chromogenic print and audio recording  
40 x 50 (101.6 x 127)  
Framed: 41 x 51 x 2-1/8 (104.1 x 129.5 x 5.4)  
Commission, 2003.52



Dawoud Bey, in collaboration with  
Dan Collison and Elizabeth Meister  
Bey: American, b. 1953  
*Theresa, South Shore High School*, 2003  
Chromogenic print and audio recording  
40 x 50 (101.6 x 127)  
Framed: 41 x 51 x 2-1/8 (104.1 x 129.5 x 5.4)  
Commission, 2003.53

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

**Exhibition:** *Rococo: The Continuing Curve 1720 – 2008*

**Dates:** March 7 – July 6, 2008

**Location:** New York, NY



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

#### DANFORTH MUSEUM OF ART

**Exhibition:** *David Aronson: The Paradox*

**Dates:** November 21, 2009 – February 20, 2010

**Location:** Framingham, MA

David Aronson  
American, b. in Lithuania, b. 1923  
*The Resurrection*, 1944 – 1945  
Oil on board,  
86 x 28-5/8 (218.4 x 72.7)  
The Mary and Earle Ludgin Collection, 1985.102

#### DEPAUL UNIVERSITY MUSEUM

**Exhibition:** *1968: Art and Politics in Chicago*

**Dates:** September 18 – November 23, 2008

**Location:** Chicago, IL



Red Grooms  
American, b. 1937  
*Patriots' Parade*, 1967  
Lithograph on cream wove paper,  
28-1/2 x 38-3/8 (72.4 x 97.5)  
Gift of Dennis Adrian in memory of Bertha Wiles, 2001.238

#### DEUTSCHES HISTORISCHES MUSEUM

**Exhibition:** *Cassandra: Visions of Catastrophe 1918 – 1945*

**Dates:** November 14, 2008 – February 22, 2009

**Location:** Berlin, Germany



Felix Nussbaum  
German, 1904 – 1944  
*Masquerade (Carnival Group) (Mummenschanz)*, c. 1939  
Oil on canvas,  
28-1/2 x 38-1/2 (72.4 x 97.8)  
Junk/Zimmer No. 227 (as *Masquerade*)  
Purchase, Gift of Mr. and Mrs. Eugene Davidson, Mr. and  
Mrs. Edwin DeCosta, Mr. and Mrs. Gaylord Donnelley, and  
the Eloise W. Martin Purchase Fund, 1982.10

#### GAGOSIAN GALLERY

**Exhibition:** *Ed Paschke*

**Dates:** March 18 – April 24, 2010

**Location:** New York, NY

Ed Paschke  
American, 1939 – 2004  
*Hophead*, 1970  
Oil on canvas in artist's original painted frame,  
44-7/8 x 60 (114 x 152.4)  
Gift of Dennis Adrian in honor of Kimerly Rorschach,  
2003.103



## LOANS (continued)

### INTERNATIONAL ARTS AND ARTISTS

**Exhibition:** *Frank Lloyd Wright and the House Beautiful*

**Tour:** Naples Museum of Art, Naples, FL: February 14 – June 25, 2006; Boise Art Museum, Boise, ID: July 15 – October 22, 2006; Columbia Museum of Art, Columbia, SC: November 9, 2006 – February 4, 2007; Midland Center for the Arts, Midland, MI: March 3 – May 27, 2007; Portland Museum of Art, Portland, ME: June 28 – October 8, 2007; Philbrick Museum of Art, Tulsa, OK: November 11, 2007 – January 20, 2008; Nevada Museum of Art, Reno, NV: April 19 – July 20, 2008

**Location:** Washington, DC

Frank Lloyd Wright, designer

American, 1867 – 1959

*Dresser with Mirror*, 1908

Designed for the Frederick C. Robie House, Chicago (guest room)

Oak and mirror,

70-1/4 x 45-3/4 x 23-13/16 (178.4 x 116.2 x 60.5)

University Transfer, 1967.64

### LOYOLA UNIVERSITY MUSEUM OF ART

**Exhibition:** *Moholy: An Education of the Senses*

**Dates:** February 10, 2010 – May 9, 2010

**Location:** Chicago, IL



László Moholy-Nagy

American, b. in Hungary, active in Austria, Germany,

England and U.S., 1895 – 1946

*Untitled*, 1920 – 1922

One of a group of abstract wood engravings and linoleum

cuts designed for the journal, *Der Sturm*, and never

published in a regular edition

Wood engraving on off-white wove paper, block,

(irregular, max. dim.): 3 x 4-3/8 (7.6 x 11.1), sheet (max.):

7-15/16 x 9-3/4 (20.2 x 24.8)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions,

2005.51

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

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

**Dates:** May 19 – August 24, 2008

**Location:** Evanston, IL

Christopher Dresser, designer

British, 1834 – 1904

English, London, Birmingham, Hukin & Heath, manufacturer

*Sugar Bowl and Shovel*, c. 1880

Silver plate with engraved decoration and ebony handles,

4-3/4 x 6-1/2 (12.1 x 16.5)

Purchase, The Paul and Miriam Kirkley Fund for

Acquisitions, 2004.39a-b

Frank Lloyd Wright, designer

American, 1867 – 1959

*Side Chair*, 1904

Designed for the Larkin Building, Buffalo, New York

Oak with (replacement) upholstered slip seat,

40-1/16 x 15 x 18-3/4 (101.7 x 38.1 x 47.6)

University Transfer, Gift of Louise Barlow Hamilton,

1967.61

Frank Lloyd Wright, designer

*Arm Chair*, 1900

Designed for the B. Harley Bradley House, Kankakee, Illinois

Oak and laminated oak,

43-1/2 x 36-1/2 x 28 (87.6 x 92.7 x 71.1)

University Transfer, Gift of Marvin Hammack, Kankakee,

1967.69

Frank Lloyd Wright, designer

*Barrel Arm Chair*, 1900

Designed for the B. Harley Bradley House,

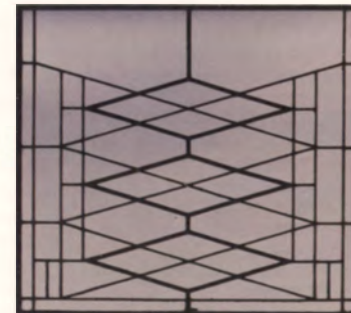
Kankakee, Illinois

Oak, (replacement) upholstered seat,

26 -7/8 x 27-1/2 x 27-1/4 (68.3 x 69.8 x 69.2)

University Transfer, Gift of Marvin Hammack, Kankakee,

1967.70



Frank Lloyd Wright, designer

*Window*, c. 1909

Designed for the Frederick C. Robie House, Chicago

Original wood casing with clear and colored leaded glass

and original metal hardware,

47-7/8 x 38-5/8 x 3-1/2 (121.6 x 98.1 x 8.9)

University Transfer, 1967.89

Frank Lloyd Wright, designer

*Architectural Spandrel*, c. 1913

From Midway Gardens, Chicago (1913 – 1929)

Cast concrete,

32-3/4 x 27-3/4 x 6-1/2 (83.2 x 70.5 x 16.5)

Purchase, Paul and Miriam Kirkley Fund for Acquisitions,

2003.57

### MUSÉE INGRES

**Exhibition:** *Ingres and the Moderns*

**Dates:** July 3 – October 4, 2009

**Tour:** Musée National des Beaux-Arts du Québec,

February 5 – May 31, 2009

**Location:** Montauban, France

Sylvia Sleight

British (Welsh), lived in U.S., 1916 – 2010

*The Turkish Bath*, 1973

Oil on canvas,

76 x 102 (193 x 259.1)

Purchase, The Paul and Miriam Kirkley Fund for

Acquisitions, 2000.104



### THE MUSEUM OF CONTEMPORARY ART, THE Geffen Contemporary at MOCA

**Exhibition:** *WACK! Art and the Feminist Revolution*

**Dates:** March 4 – July 16, 2007

**Tour:** National Museum of Women in the Arts, Washington,

DC: September 21 – December 16, 2007; Vancouver Art Gallery,

Vancouver, BC: October 4, 2008 – January 18, 2009

**Location:** Los Angeles, CA

Sylvia Sleight

British (Welsh), lived in U.S., 1916 – 2010

*The Turkish Bath*, 1973

Oil on canvas,

76 x 102 (193 x 259.1)

Purchase, The Paul and Miriam Kirkley Fund for

Acquisitions, 2000.104

### MUSEUM OF SCIENCE AND INDUSTRY

**Exhibition:** *2300 Degrees: The Glass Experience*

**Dates:** March 13 – September 1, 2008

**Location:** Chicago, IL

Roman

*Unguentarium*, 1st century C.E.

Glass,

5-5/8 (14.2)

Transferred from the University of Chicago Collection,

1967.115.797



Italian, Murano

*Footed Bowl*, c. 1500

Enameled and gilded blown green glass,

5-15/16 (15.1)

Gift of the Samuel H. Kress Foundation, 1973.56

Emile Gallé, designer

French, 1846 – 1904

*Vase*, c. 1900

Cased cameo-cut and acid-etched colored glass,

h.: 10 (25.4)

Gift of Miss Margaret Walbank, 1975.22

Czechoslovakian, Karlsbad, Ludwig Moser

und Sohne, manufacturer

*Vase*, c. 1920

Cut, acid-etched and gilded purple glass,

h.: 8-3/4 (22.2)

Gift of Mrs. Benita Livingston, 1982.41

Austrian, Vienna, Loetz' Witwe, manufacturer

*Vase*, c. 1900

Cased blown iridescent colored glass,

h.: 6-1/4 (15.9)

*Gift of Dennis Adrian, AB'57, in honor of*

Professor Edward A. Maser, 1980.41

American, New York, Tiffany Studios

*Free-form Vase*, c. 1906 – 1907

Blown and crimped Favril glass,

h.: 4-3/16 (10.6)

Gift of Annie Laurie and Hy Fish in honor of

Anniel D. MacIntyre, 1986.304

Frank Lloyd Wright, designer

American, 1867 – 1959

*Window*, c. 1909

Designed for the Frederick C. Robie House, Chicago

Original painted and varnished wood casing, clear and

colored leaded glass, original metal hardware,

39-5/8 x 30-3/4 (100.6 x 78.1)

University Transfer, 1967.85

Frank Lloyd Wright, designer

*Window*, c. 1909

Designed for the Frederick C. Robie House, Chicago

Original wood casing with clear leaded glass and original

metal hardware,

33-3/4 x 35-5/8 (85.7 x 90.5)

University Transfer, 1967.87

### NEUE GALERIE MUSEUM FOR GERMAN AND AUSTRIAN ART, NEW YORK

**Exhibition:** *Brücke: The Birth of Expressionism in Dresden*

*and Berlin, 1905 – 1913*

**Dates:** February 26 – June 29, 2009

**Location:** New York, NY

Erich Heckel

German, 1883 – 1970

*East Baltic Seacoast (Ostseekuste)*, 1911

Pencil and watercolor on wove paper, sheet:

10-9/16 x 13-1/4 (26.8 x 33.7)

Bequest of Joseph Halle Schaffner in memory of

his beloved mother, Sara H. Schaffner, 1973.93

Ernst Ludwig Kirchner

German, 1880 – 1938

*Dodo in the Studio*, 1910

Pastel on paper, sheet:

19 x 22-3/4 (48.3 x 57.8)

Gift of Paul and Susan Freehling in memory of

Mrs. Edna Freehling, 2002.70

Max Pechstein

German, 1881 – 1955

*Head of a Girl*, 1910

Oil on canvas,

19-3/4 x 19-1/2 (50.2 x 49.5)

Gift of Mr. and Mrs. Joseph Randall Shapiro, 1992.19



## LOANS (continued)

### NORTHERN ILLINOIS UNIVERSITY ART MUSEUM

**Exhibition:** Käthe Kollwitz: *Images of Death and Life*

**Dates:** March 24 – May 9, 2009

**Location:** DeKalb, IL

Käthe Kollwitz  
German, 1867 – 1945  
*Woman with Folded Hands (Frau mit Übereinandergelegten 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

Käthe Kollwitz  
*Bust of a Laborer's Wife with Blue Shawl (Brustbild Einer Arbeiterfrau mit Blauem Tusch)*, 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

Käthe Kollwitz  
*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



Käthe Kollwitz  
*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

Käthe Kollwitz  
*Self-Portrait*, 1924  
Lithograph,  
15-9/16 x 12-3/8 (39.5 x 31.4)

The Mary and Earle Ludgin Collection, 1981.122

Käthe Kollwitz  
*Child's Face (Kinderkopf [Lotte Nagel])*, 1925 (stone, impression printed after 1931)  
Lithograph,  
12 x 8-11/16 (30.5 x 22)

The Mary and Earle Ludgin Collection, 1981.123

Käthe Kollwitz  
*Self-Portrait*, 1934  
Lithograph,  
14-7/8 x 10-3/4 (37.8 x 27.3)

The Mary and Earle Ludgin Collection, 1981.143

Käthe Kollwitz  
*Death in the Water (Tod im Wasser)*, 1934  
Lithograph,  
17 x 22 (43.2 x 55.9)

Gift of Edward Stowe Akeley, estate executed by his widow, 1995.33



Käthe Kollwitz  
*The Call of Death (Ruf des Todes)*, 1934 – 1935  
(stone, impression from posthumous fall 1951 ed. of 200)  
Lithograph,  
21-3/8 x 17-5/8 (54.3 x 44.8)

University Transfer from Max Epstein Archive,  
Purchase, 1955, 1967.116.147

### PASADENA MUSEUM OF CALIFORNIA ART

**Exhibition:** Millard Sheets: *The Early Years (1926 – 1944)*

**Date:** February 14 – May 30, 2010

**Location:** Pasadena, CA



Millard Sheets  
American, 1907 – 1989  
*Street People*, 1934  
Oil on canvas, sight:  
39-1/2 x 49-1/2 (100.3 x 125.7)

The University of Chicago Collection, TR2156

### THOMAS MCCORMICK GALLERY / TMG PROJECTS

**Exhibition:** *Suitcase Paintings – Small Scale Abstract Expressionism*

**Tour:** Georgia Museum of Art, University of Georgia, Athens, GA: May 19 – July 22, 2007; Ball State University Museum of Art, Muncie, IN: September 8 – November 30, 2007; Loyola University Museum of Art, Chicago, IL: September 19 – October 26, 2008

**Location:** Chicago, IL



Joan Mitchell  
American, 1925 – 1992  
*Untitled*, 1961  
Oil on canvas,  
18-1/8 x 15 (46 x 38.1)

Gift of Katharine Kuh, 1968.3

### VAN ABBEMUSEUM

**Exhibition:** *Heartland*

**Date:** October 3, 2008 – February 22, 2009

**Location:** Eindhoven, Netherlands



Kerry James Marshall  
American, b. 1955  
*Slow Dance*, 1992 – 1993  
Mixed media and acrylic on canvas,  
75-1/4 x 74-1/4 (191.1 x 188.6)

Purchase, Smart Family Foundation Fund for Contemporary Art, and The Paul and Miriam Kirkley Fund for Acquisitions, 2004.23

## LONG-TERM OUTGOING LOANS TO PERMANENT COLLECTIONS

### THE FRANK LLOYD WRIGHT PRESERVATION TRUST

**On loan since:** March 31, 1997

**Location:** Oak Park, IL

George M. Niedecken, designer,  
in association with Frank Lloyd Wright  
American, 1878 – 1945  
*Arm Chair Rocker*, c. 1909  
Designed for the Frederick C. Robie House, Chicago  
Oak with (replacement) upholstered slip seat and metal feet,  
38-3/4 x 31-3/8 x 34 (98.4 x 79.7 x 86.4)

University Transfer, 1967.56

Frank Lloyd Wright, designer  
American, 1867 – 1959  
*Dining Table Side Chair*, 1907 – 1910  
Designed for the Frederick C. Robie House, Chicago  
Oak with (replacement) leather slip seat,  
52-1/2 x 18 x 19-1/4 (133.3 x 45.7 x 48.9)

University Transfer, 1967.82

### THE METROPOLITAN MUSEUM OF ART

**On loan since:** September 28, 1982

**Location:** New York, NY

Frank Lloyd Wright, designer  
American, 1867 – 1959  
*Sofa*, c. 1909  
Designed for the Frederick C. Robie House, Chicago  
Oak and oak veneer with (replacement) upholstery,  
23-3/4 x 94-3/8 x 38-1/4 (60.3 x 239.7 x 97.2)  
University Transfer, 1967.72



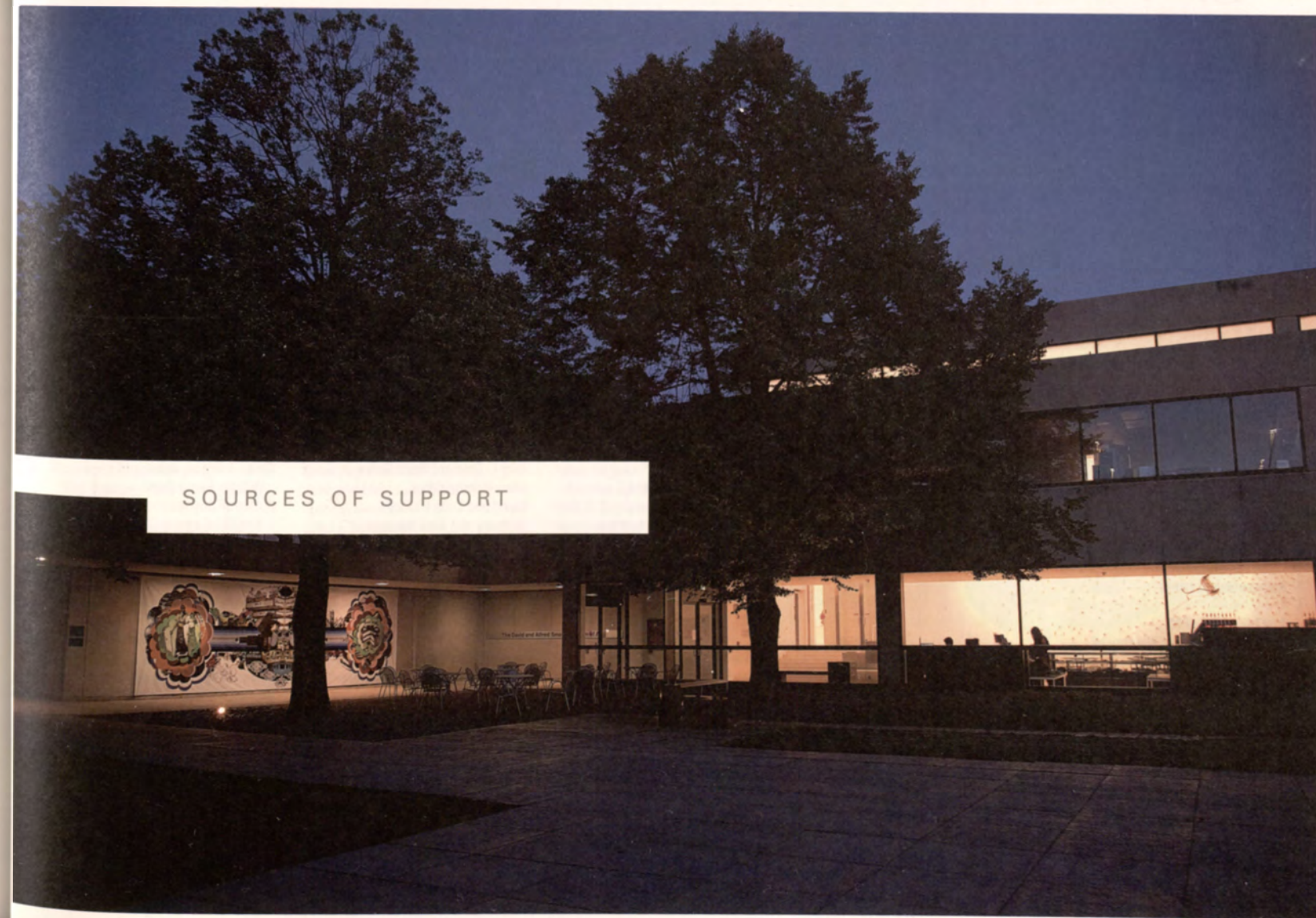
The contributions listed on the following pages have helped the Museum to translate the University's unique resources into powerful experiences for public audiences. In the past two years, the Andrew W. Mellon Foundation committed to the largest institutional grant in the Museum's history. We also secured 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.

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## SPECIAL THANKS

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

## 10 - 14 YEARS

Marilynn Alsdorf  
 Theodore M. and  
 Barbara J. Asner  
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 Marjorie S. Barron  
 Robert D. Biggs  
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## 20 - 24 YEARS

Howard and Natalie Goldberg  
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## 30+ YEARS

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## THE SEVENTH JOSEPH R. SHAPIRO AWARD

### ABOUT THE AWARD

The Joseph R. Shapiro Award honors the vision and connoisseurship of Chicago's most distinguished collectors of art. It is named for the extraordinary collector and philanthropist Joseph Shapiro (1904 – 1996), who was an alumnus of the University of Chicago, a Life Trustee of the Art Institute of Chicago, and the founding president of Chicago's Museum of Contemporary Art. Past honorees include Joseph R. Shapiro (1995), John H. Bryan (1997), Lindy Bergman (2000), Muriel Kallis Newman (2002), Susan and Lewis Manilow (2004), and Marilyn Alsdorf (2006).

"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 Governors

← 2008 award recipients, Richard and Mary L. Gray

SUPPORT

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.

Saying that they "will long remember this evening," the Grays accepted the award and expressed their appreciation to 350 guests—among them the city's leading art collectors, civic leaders, artists, and arts patrons, as well as several faculty members and administrators from the University of Chicago.

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 Marilyn 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 Seventh Joseph R. Shapiro Award Dinner

October 15, 2008

Four Seasons Hotel Chicago



Mary L. and Richard Gray



The Gray Family



Doris and Marshall Holleb



Geoff Oppenheimer, Marshall Brown, Stephanie Smith, Angel Ysaqure, Allison Peters, and Kate Lorenz



Geoff Emberling and Shauna Quill



Charlie Newell, Barbara Franke, Lorna Ferguson, and Richard Franke



Lucy Salenger, Susan and Leonard Nimoy, and Marvin Zonis



Matthew and Kay Bucksbaum



Joan and Robert Feitler, Mary L. and Richard Gray, Joan W. Harris, and Robert J. Zimmer



The Four Seasons



Diane Young and Bill Brown



Beth A. Harris and David Greene



Arturo Sanchez and Larry Norman



Marilynn Alsdorf and Mary Jane Pollack



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.



#### STAFF AND LEADERSHIP





## STAFF AND LEADERSHIP

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*We would also like to thank former senior  
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Derrickson, and Denise Goode.*

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Mark Stankevitz  
David Wiegand

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Connor Hestdalen  
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Michael Tymkiw  
Kelli Wood  
Tie Xiao

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Yeimi Valdes  
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Isabella Velasquez  
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Helen Cowdrey  
Ellen Davis  
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Pamela Villa  
Hannah Whitehead  
Seth Winnie  
Evan Winston  
Steven Wu  
Mai Yamaguchi  
Olga Zeglinska  
Yuduo Zhou  
Junwei Zhu

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Bridget Madden  
Deborah Peña  
Erin Shaw

#### Registration Volunteers

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Alice Kain  
Hila Schneider



## BEHIND THE SCENES AT THE SMART

**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 on 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.

So what comes next for the recent graduate?

“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.”





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.



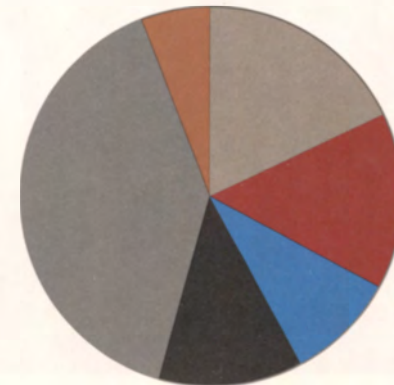
OPERATIONS



## STATEMENT OF OPERATIONS

### OPERATING REVENUE FISCAL YEAR 2009

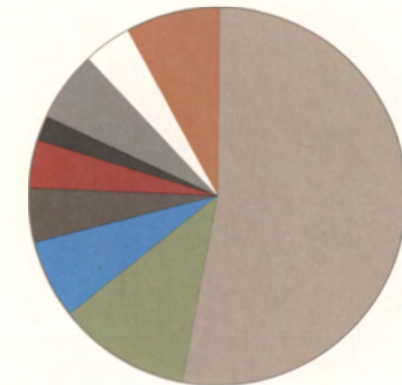
<b>Annual Giving</b>	
Annual Fund	\$316,070
Membership	\$29,385
Gala Proceeds	\$125,000
<b>Restricted Gifts</b>	
Individual Gifts	\$96,000
Corporate Gifts	\$20,000
Foundation Gifts	\$278,000
<b>Grants</b>	
Foundation Grants	\$147,564
Government Grants	\$13,150
University Grants	\$81,928
<b>Earned Income</b>	
Retail Income	\$213,141
Exhibition Touring Income	\$94,858
Other Income	\$13,630
<b>Annual Allocations</b>	
Endowment Distributions	\$570,529
University Support*	\$479,000
Carryover from Prior Year	\$155,387
<b>Total Revenue</b>	<b>\$2,633,642</b>



- Annual Giving
- Restricted Gifts
- Grants
- Earned Income
- Annual Allocations
- Carryover from Prior Year
- Endowment Distributions

### OPERATING EXPENSE FISCAL YEAR 2009

Core Staff Compensation	\$1,180,016
Exhibitions	\$252,546
Exhibition Touring Expenses	\$0
Collections and Curatorial	\$150,905
Education Programs	\$103,250
Public Relations/Marketing	\$91,867
Development	\$48,137
Administration	\$135,185
Gallery/Desk Attendants	\$90,065
Retail Services	\$180,832
<b>Total Expenses</b>	<b>\$2,232,803</b>



- Core Staff Compensation
- Exhibitions
- Collections and Curatorial
- Education Programs
- Public Relations/Marketing
- Development
- Administration
- Gallery/Desk Attendants
- Retail Services

<b>Funds available for use in following year</b>	<b>\$275,350</b>
<b>Operating endowment payout held in reserve</b>	<b>\$125,490</b>
<b>Total operating funds remaining</b>	<b>\$400,840</b>

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



## STATEMENT OF OPERATIONS (continued)

### OPERATING REVENUE FISCAL YEAR 2010

#### Annual Giving

Annual Fund	\$364,109
Membership	\$23,694
Gala Proceeds	\$145,000

#### Restricted Gifts

Individual Gifts	\$41,045
Corporate Gifts	\$10,000
Foundation Gifts	\$236,714

#### Grants

Foundation Grants	\$224,401
Government Grants	\$39,090
University Grants	\$81,244

#### Earned Income

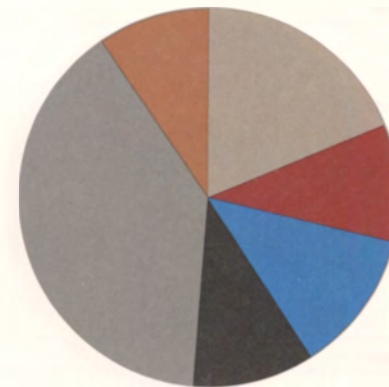
Retail Income	\$201,898
Exhibition Touring Income	\$85,000
Other Income	\$11,592

#### Annual Allocations

Endowment Distributions	\$623,600
University Support*	\$499,000

Carryover from Prior Year	\$275,350
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<b>Total Revenue</b>	<b>\$2,861,737</b>
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- Annual Giving
- Restricted Gifts
- Grants
- Earned Income
- Annual Allocations
- Carryover from Prior Year

### OPERATING EXPENSE FISCAL YEAR 2010

Core Staff Compensation	\$1,306,571
Exhibitions	\$271,890
Exhibition Touring Expenses	\$25,872
Collections and Curatorial	\$148,813

Education Programs	\$111,189
Public Relations/Marketing	\$121,099
Development	\$44,325

Administration	\$152,091
Gallery/Desk Attendants	\$97,605
Retail Services	\$165,453

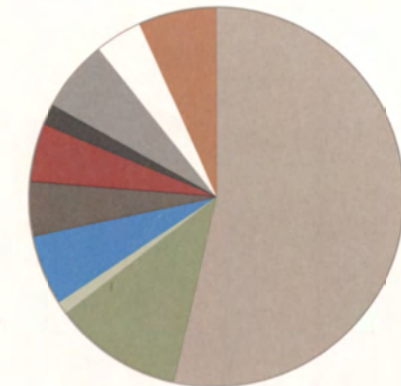
<b>Total Expenses</b>	<b>\$2,444,908</b>
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<b>Funds available for use in following year</b>	<b>\$416,829</b>
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<b>Operating endowment payout held in reserve</b>	<b>\$173,986</b>
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<b>Total operating funds remaining</b>	<b>\$590,815</b>
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\*University allocation for physical plant expenses is estimated to be an additional \$450,000/year.



- Core Staff Compensation
- Exhibitions
- Exhibition Touring Expenses
- Collections and Curatorial
- Education Programs
- Public Relations/Marketing
- Development
- Administration
- Gallery/Desk Attendants
- Retail Services



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