The Smart Museum’s 2010-2012 Bulletin is an opportunity to reflect on two years of exceptional growth in the life of this institution. During this time, we made significant additions to the collection, collaborated with exciting new partners, and presented inspiring exhibitions and programs. Guided by a new strategic vision, we embraced a more active leadership role on the University of Chicago campus. And while our staff and budget increased judiciously alongside our ambitions, we are pleased to report that we have maintained a balanced budget every year since the Museum opened in 1974.

The work recorded in this Bulletin is at the heart of our continued success, yet there were other, quieter initiatives undertaken in the last two years that illustrate how we continue to strengthen and refine the Museum’s distinctive character. We not only renovated our website and increased our use of social media, but also introduced the full-color quarterly magazine At the Smart—exciting avenues through which we can better tell the Museum’s stories. Technology was also increasingly used to great effect through iPads accompanying special exhibitions and videos featuring original and intimate interviews with artists. In 2011, we also revamped our approach to membership and the annual fund by uniting them in the more streamlined Smart Partners program. It is not enough for us to present the most distinctive and engaging visual arts programming possible: We also want to fully convey the vibrancy of our work to all of our audiences.

The Bulletin allows us to acknowledge everyone who, in a variety of ways, has helped to encourage, challenge, and sustain the Smart Museum. Indeed, none of the accomplishments found in the following pages would have been possible without our generous friends and supporters and our dedicated Board of Governors. We hope that you will enjoy this publication all the more for knowing that their faith in the visual arts is represented here, and share our pride in all they have helped to make possible.

Robert Feitler
Chair, Smart Museum Board of Governors

Anthony Hirschel
Dana Feitler Director
MISSION

As the art museum of the University of Chicago, the David and Alfred Smart Museum of Art promotes the understanding of the visual arts and their importance to cultural and intellectual history through direct experiences with original works of art and through an interdisciplinary approach to its collections, exhibitions, publications, and programs. These activities support lifelong learning among a range of audiences including the University and the broader community.
Original artworks and meaningful collaborations inspire us; they are at the heart of all we do.

As the art museum of a great research institution, we value intellectual curiosity, creativity, ambition, and rigor.

Clear communication internally and externally is a priority. We succeed only where we offer consistent, compelling messages.

We undertake projects that have the potential to alter the landscape of their fields.

We share the fruits of our thinking widely in order to have an impact far beyond our physical footprint.

We are only as good as our people. We are dedicated to providing the best environment possible for engaging and retaining our staff and our supporters.

We set clear and ambitious goals and regularly evaluate our progress.

We extend a warm welcome to all our constituents and commit to providing them stimulating, satisfying experiences with art and ideas.

In winter 2012, Smart Museum staff and leadership concluded a collaborative strategic planning process designed to lead the institution through its 40th anniversary year in 2014. The plan will provide a valuable touchstone in the coming years, which—given the ever-increasing energy around the arts on campus—promise to be a productive and vibrant time in the Museum’s history.
SMART BY THE NUMBERS

63,739
2010-2011 ATTENDANCE

72,123
2011-2012 ATTENDANCE

10.53 PERCENT
ATTENDANCE INCREASE
FROM 2008-2010

225,149
VISITS TO WEBSITE
(99,597 IN 2011 + 125,552 IN 2012)

18
WEDDINGS HELD AT THE MUSEUM

306 + 309
TOTAL DAYS OPEN OVER 2 YEARS

WE PROVIDED PAID STUDENT EMPLOYMENT OPPORTUNITIES FOR:

- Gallery Attendants
- Curatorial Interns
- Café Attendants
- Docents
- Educations Interns
- Development Interns
- Registration Interns
- Business Office Interns
- Research Assistant Interns
- Communications Interns

73
17
13
39
2
2
6
6
3
4

36 OBJECTS WERE LOANED TO
14 EXHIBITIONS IN 8 STATES AND 4 COUNTRIES

SMART MUSEUM OF ART 2010-2012 BULLETIN

EXHIBITIONS & SPECIAL PROJECTS  PROGRAMMING  COLLECTION  SUPPORT  STAFF & LEADERSHIP  OPERATIONS
SMART BY THE NUMBERS

EXTRA HOURS PER WEEK THE SMART IS NOW OPEN:

5

DOCENTS LED:

E X T R A H O U R S P E R W E E K

681 COLLEGE STUDENTS ON 43 TOURS

+ 1,504 ADULT VISITORS ON 50 TOURS

THE SMART IS NOW OPEN:

SCULPTURE GARDEN

4 SMART PARTNER EXHIBITION PREVIEW EVENTS

6 CHICAGO PUBLIC SCHOOLS TEACHER WORKSHOPS

11 ADULT-ORIENTED PROGRAMS

14 UNIVERSITY STUDENT-ORIENTED PROGRAMS

29 FAMILY-ORIENTED PUBLIC PROGRAMS

43 EXHIBITION-RELATED PUBLIC PROGRAMS

238 UCHICAGO CLASS VISITS TO OUR EDUCATION STUDY ROOM

13 NEW COMMISSIONED ARTWORKS

16 EXHIBITIONS PRESENTED

55 GALLERY ROTATIONS

12,000+ OBJECTS IN THE COLLECTION

67,301 VIEWS OF THE SMARTKIDS WEBSITE

218 NEW ACQUISITIONS TO THE COLLECTION

SMART BY THE NUMBERS

SMART MUSEUM OF ART 2010-2012 BULLETIN

EXHIBITIONS & SPECIAL PROJECTS | PROGRAMMING | COLLECTION | SUPPORT | STAFF & LEADERSHIP | OPERATIONS
EXHIBITIONS & SPECIAL PROJECTS

The Smart Museum presents two major exhibitions each year. These dynamic projects—like *Echoes of the Past*, *The Tragic Muse, Vision and Communism*, and *Feast*—translate big ideas about art and culture into engaging experiences that build on the University of Chicago’s research and teaching. Our summer exhibitions highlight another strength: the permanent collection. These offer special opportunities to research, build, and display key areas of our holdings, from modern design (*Mid-Century*) to recent figurative art (*Go Figure*). Intriguing facets of the collection are also featured year-round in intimate shows like *Warhol at Work* and *After the Readymade*. As you’ll see in this section, we also launched two special projects: a temporary “Black Box” screening space to present new developments in film, video, and new media art, and the ongoing annual Threshold series, in which artists create site-specific works for our lobby and courtyard. From exhibitions to new commissions, these activities embody the creative energy, innovation, and relevance of the Smart.
Mid-Century: “Good Design” in Europe and America, 1850-1950
July 8–September 5, 2010

Many sources agreed with the Matters of Taste blog that Good Design was “a terrific little exhibition that assess[ed] famous designers along with the less-well-known for a comprehensive view of a richly diverse period.” Through approximately ninety objects drawn exclusively from the Smart’s rich modern design collection, this gorgeous summer show (see spotlight on next page) explored the complex, ever-shifting course of modern design theory and its application in Europe and the U.S. Between 1850 and 1950, progressive artists, designers, and architects decisively reshaped the everyday world of objects: advocating for design reform—and by extension, social reform—they promoted a host of competing ideologies that embraced aesthetic revolution and technical innovation. Featuring both one-of-a-kind commissions as well as mass-produced objects, Good Design included masterworks such as Edmund Johnson’s facsimiles of medieval Irish metalware treasures made for the Columbian Exposition of 1893 in Chicago, Frank Lloyd Wright’s famous dining room table and chairs from the Robie House, Marianne Brandt’s rare handmade tea service from the Bauhaus, and iconic plywood and metal chairs designed by Charles and Ray Eames. Together, the objects on display provided a nuanced look at artistic innovations within a broader cultural context of social activism, nationalism, and international politics.
EXHIBITIONS

Mid-Century: “Good Design” in Europe and America, 1850-1950

GALLERY
Richard and Mary L. Gray Gallery

CURATOR
Richard A. Born, Smart Museum Senior Curator

CREDITS
Major support for the exhibition was generously provided by Brien O’Brien and Mary Hasten.

SPOTLIGHT
Good Design embodied the Smart Museum’s commitment to researching, building, and displaying key areas of the collection. Within our welcoming galleries, the summer show series—which informally launched in 2009 with Your Pal, Cliff: Selections from the H. C. Westermann Study Collection—explores areas of strength across the whole of the collection to help audiences gain familiarity with our holdings and build personal connections to both art and the Museum itself. These popular, thematic shows also serve as an impetus for the conservation of important artworks in the collection, the identification of new works that will further develop our core strengths, and the generation of collection-based research that is shared through our online collection database.

Search our online collection database

RELATED PROGRAMMING
Lunch-Hour Talk: Furnishing the Good Fight: Mid-Century Modern and the Cold War
July 16, 2010
Led by Maggie Taft, PhD candidate in art history at the University of Chicago

Lunch-Hour Talk: A Break with the Past: The Bauhaus, Hitler, and Chicago
August 5, 2010
With Alan Fern, emeritus director of the Smithsonian Institution’s National Portrait Gallery

Smart Readings: Containing Emotions: Chairs
August 29, 2010
Led by poet Matthias Regan
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

A unique mixture of scholarship, art, and technology, Echoes of the Past presented for the first time the results of an international, cross-disciplinary research project based at the University of Chicago. Organized in collaboration with the Smithsonian Institution’s Freer and Sackler Galleries, the exhibition traced the story of the Xiangtangshan caves—a complex of rock-hewn Buddhist temples created during the third quarter of the sixth century, despoiled in the early twentieth century, and then digitally reconstructed by the project team with the use of cutting-edge 3-D imaging technology. The exhibition juxtaposed dispersed sculptural fragments of Buddhist deities and monsters (the Chicago presentation included thirteen Xiangtangshan stone objects, rubbings of a carved Buddhist holy text from one of the cave temples, and three laser-printed 3-D reproductions of dispersed carvings from the site) with a set of media projects including an immersive video installation, a documentary film about the present-day environs of the cave sites, and interactive touchscreen labels related to the monumental stone fragments on view (see spotlight on next page). Echoes of the Past stands as one of the most ambitious exhibitions in the Smart Museum’s history, drawing upon the talents of scholars and curators around the world. Yet it could not have been realized without the diverse skills of partners across the University, demonstrating the singularity of the campus environment in producing groundbreaking research of the greatest interest. Echoes of the Past truly symbolizes a landmark achievement for the Museum and its supporters.
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

SPOTLIGHT
Just as technology was critical to the research on which Echoes of the Past was based, the creative use of digital media played a central role in the exhibition’s content and themes. Original stone carvings of remarkable beauty and quality were joined by commissions from two University faculty members: a large-scale digital reconstruction of one of the principal Xiangtangshan caves by media artist Jason Salavon, and an evocative video by award-winning videographer Judy Hoffman that documented a modern journey to the cave site. The exhibition also featured two touchscreens created by Smart staff that showed 3-D models of many of the objects on view. These three components made Echoes of the Past a riveting mix of old and new, stone and screen. But you don’t have to take our word for it: An article in the Chicago Maroon stated that the “virtual tour is a marvel of technology, and it could be the future of museums” while Lauren Viera of the Chicago Tribune described Salavon’s digital cave as “a contemplative, elegiac, and critical exploration of a long-lost religious masterwork” and Hoffman’s vérité-style pilgrimage video as “airy, organic.” So if you didn’t catch the exhibition on its extended national tour, be sure to visit our exhibition page to explore links, videos, and a clip from Gallery Echo Sutras I–IV, an original score performed by members of Spoonbender Orchestra at the exhibition opening.
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

EXHIBITIONS

GALLERY
Richard and Mary L. Gray Gallery

CURATORS
Katherine R. Tsiang, Associate Director of the Center for the Art of East Asia, Department of Art History, the University of Chicago, in consultation with Richard A. Born, Senior Curator, Smart Museum of Art, the University of Chicago, and J. Keith Wilson, Associate Director and Curator of Ancient Chinese Art, Freer and Sackler Galleries.

CREDITS
Major funding was provided by the Leon Levy Foundation, the Smart Family Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and the National Endowment for the Humanities. Additional support for the Smart’s presentation was generously provided by the National Endowment for the Arts, the University of Chicago Women’s Board, and Helen Zell. The exhibition catalogue was made possible by Fred Eychaner and Tommy Yang Guo, with additional support from Furthermore: a program of the J. M. Kaplan Fund.

PUBLICATION
Features full-color illustrations of the works in the exhibition as well as six new essays discussing the artistic, historical, and religious significance of the caves and their sculptures. Also includes a catalogue raisonné of all known dispersed objects and recent research dedicated to their digital reconstruction.

Artistic contributions by Richard A. Born, Jinhua Chen, Albert E. Dien, Lec Mai, Nancy Steinhardt, Daisy Yiyou Wang (Freer and Sackler Galleries), J. Keith Wilson (Freer and Sackler Galleries), Dorothy Wong (University of Virginia), and Victor Xiong (Western Michigan University).

“Adroit mix of art, history, international diplomacy and new technology.”

 hans von der Lorenz | The Chicago Tribune | “Echoes of the Past” | September 13, 2012

"The exhibition is a fascinating look at a lost world.
Katherine R. Tsiang, Curator, Smart Museum of Art "

© 2010, 192 pages, 9 x 12"
ISBN: 9780935573503
Published by the Smart Museum of Art at the University of Chicago
Available through the Museum Shop and online.

RELATED PROGRAMMING

Opening Reception
September 30, 2010
An original score by composer Jeffrey Rukaman performed by members of The Spoonbender Orchestra.

Lunch-hour Talk:
The Life of the Buddha
October 15, 2010
By Seunghyee Lee, a PhD candidate in art history at the University of Chicago

Symposium:
Echoes of the Past
October 23, 2010
With Paul Copp (University of Chicago), Katherine R. Tsiang (University of Chicago), Daisy Yiyou Wang (Freer and Sackler Galleries), J. Keith Wilson (Freer and Sackler Galleries), Dorothy Wong (University of Virginia), and Victor Xiong (Western Michigan University)

Artist Talk:
Jason Salavon
October 24, 2010
With artist and University of Chicago faculty member Jason Salavon Part of Chicago Artists Month 2010

Teacher Workshop:
Reading the Past
November 4, 2010
Talk by Matthew W. Stolper, professor of Assyriology at the University of Chicago. Sponsored by the Arts and Science Initiative/office of the Provost, the University of Chicago

Lunch-hour Talk:
Symbols and Meaning of Buddhist Art
November 5, 2010
By Seunghyee Lee, a PhD candidate in art history at the University of Chicago

Enlightened Sketching at the Smart
November 18, 2010
Presented in collaboration with the University of Chicago’s Department of Visual Arts

Lunch-hour Talk: The Divine and the Demonic in the Buddhist Pantheon at Xiangtangshan
November 19, 2010
By Echoes of the Past curator Katherine R. Tsiang

Meditation Workshop:
Thought for Food
January 7 & 14, 2011
Lunch-hour meditations with Tim Boyd, practicing Buddhist and vice president of the Theosophical Society

Teacher Workshop:
Reading the Past
November 4, 2010
Talk by Matthew W. Stolper, professor of Assyriology at the University of Chicago. Sponsored by the Arts and Science Initiative/office of the Provost, the University of Chicago

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Meditation Workshop:
Thought for Food
January 7 & 14, 2011
Lunch-hour meditations with Tim Boyd, practicing Buddhist and vice president of the Theosophical Society

Curator Tour: Echoes of the Past
January 16, 2011
With Smart Museum senior curator Richard A. Born and interactive interpretation expert Melissa Kinkley

TOUR

Arthur M. Sackler Gallery, Washington, DC
February 26 to July 31, 2011

Meadows Museum at Southern Methodist University, Dallas, TX
September 11, 2011 to January 8, 2012

San Diego Museum of Art, San Diego, CA
February 18 to July 22, 2012

Institute for the Study of the Ancient World at New York University, New York, NY
September 11, 2012 to January 6, 2013

For full tour information, visit the exhibition page.
The Tragic Muse: Art and Emotion, 1700–1900
February 10–June 5, 2011

One in a series of collaborative exhibitions developed with University faculty and students under the Mellon Program rubric, The Tragic Muse was made possible by the Andrew W. Mellon Foundation. Since 1992, the Mellon Program has been central to the Smart Museum’s mission and involves two components: exhibitions that make vital University research available to a wider audience, and courses that integrate the collection into the University curricular context. On all counts, The Tragic Muse embodied this institutional strategy. The exhibition’s planning and development was undertaken together with nine faculty members from across the University campus—our most ambitious sequence of faculty workshops to date (see spotlight on next page)—to offer fresh insight into the visual representation of tragedy and art’s power to express and elicit intense emotions. From the sacrifice of classical heroines to the grief of ordinary people, from martyred saints to actors in tragic roles, the exhibition brought together more than thirty-five paintings, sculptures, and prints to explore how art’s cathartic power grows or fades for new generations of viewers.
The Tragic Muse: Art and Emotion, 1700–1900

SPOTLIGHT
The Smart Museum supports the University’s commitment to interdisciplinary discovery in a number of ways—such as our exhibition workshops, which engage University constituents and members of the community in the early stages of planning, helping to ensure maximum academic input in shaping projects and encouraging relevant courses to be offered concurrent with the exhibition. Unlike shows that reflect a single predominant viewpoint, this unique approach is collaboration-based and welcomes diverse perspectives and expertise—adding depth, richness, and energy to our already distinctive offerings.

For The Tragic Muse, curator Anne Leonard developed a yearlong series of five workshops attended by nine faculty members. Faculty attended one or more sessions and represented a total of six University departments: Art History, Classics, Germanic Studies, Music, Romance Languages, and Social Thought. These sessions were structured much like an interdisciplinary graduate seminar, with the exhibition project as the practical focal point. Participants contributed by engaging in open-ended discussions around project themes identified by the curator; considering works of art included in the exhibition and discussing the ways in which they expressed tragic emotion; reading and discussing texts about the philosophical underpinnings of tragedy; and suggesting additional works of art or texts from their own fields. In the final session, participants reported on topics they intended to cover in their catalogue essays, making sure they would form a coherent whole, and shared additional bibliographic suggestions among themselves. During the exhibition’s opening event, several of the participants spoke to their role in the project and the works they had interpreted.

Guests examine Noël Hallé’s painting, Joseph Accused by Potiphar’s Wife.
The Tragic Muse: Art and Emotion, 1700–1900

GALLERY
Richard and Mary L. Gray Gallery

CURATOR
Anne Leonard, Smart Museum Curator and Mellon Program Coordinator

CREDITS
This exhibition is one in a series of projects at the Smart Museum supported by an endowment from the Andrew W. Mellon Foundation. The catalogue received additional support from the Samuel H. Kress Foundation.

PUBLICATION
Draws on the work of several distinguished scholars to examine the richly varied representation of tragedy in the European artistic tradition over the course of two centuries. Generously illustrated with full-color reproductions of all the works contained in the exhibition, these fascinating essays offer new insights into the approaches taken by the visual arts, as well as literature and drama, in expressing and eliciting strong emotions.


© 2011, 128 pages, 8 x 11"
ISBN: 9780935573497
Published by the Smart Museum of Art at the University of Chicago
Available through the Museum Shop and online.

The Tragic Bard: Dramatic Readings from Shakespeare
April 17, 2011
With the Dean’s Men, the University’s Shakespeare performance troupe

Lecture: Moving Beyond the Human: Paul Gauguin
May 26, 2011
With Dario Gamboni, Professor of Art History at the University of Geneva

Curator Tour
June 5, 2011
With Anne Leonard

Mitch Montoya | 'Smart’s Muse tracks transformation of tragedy' | Chicago Maroon | February 16, 2011

‘[A] beautiful and smart sampling’.
Go Figure
June 30–September 4, 2011

Through the work of nine exceptional artists—Nick Cave, Leon Golub, Yun-Fei Ji, Kerry James Marshall, Christina Ramberg, Martín Ramirez, Ravinder Reddy, Clare Rojas, and Sylvia Sleigh—Go Figure illustrated pivotal moments in figurative art of the last sixty years. Nearly thirty paintings, sculptures, and works on paper highlighted the strengths of the Smart’s contemporary collection, including Asian art, outsider art, and artists with strong ties to Chicago (e.g., the Monster Roster and Chicago Imagist groups). These objects were supplemented by loans from a number of local collections, as well as ambitious new works by Nick Cave and Clare Rojas, two artists with strong Chicago connections who both were commissioned to create works for the exhibition that were later acquisitioned into the Museum’s collection. Go Figure also featured a dynamic approach to interpretation that gave viewers direct access to the artists’ ideas and words. Supplemented by wall texts, video interviews with artists speaking to the role of figuration and pattern in their own practices and working processes were available on iPads located throughout the gallery.
EXHIBITIONS

Go Figure

GALLERY
Richard and Mary L. Gray Gallery

CURATOR
Jessica Moss, Smart Museum Associate Curator of Contemporary Art

CREDITS
This summer show was supported by the Smart Family Foundation.

SPOTLIGHT
In 2011, an article on the University’s homepage explored the unique collaboration between Jessica Moss and the Information Technology Services department to develop Go Figure’s nineteen extraordinary artist videos. The videos inaugurated an interpretive strategy that will be used in many of our contemporary projects going forward. For Moss, the videos “unlocked the ‘curatorial privilege’” and gave “every museum-goer the chance to hear directly from the individual artists.”

But do visitors want technology? Or do they find it distracting? To find out, the Go Figure evaluation process included observational data focused on how visitors interacted with the artist videos. Diego Arispe-Bazan, a curatorial intern and graduate student in anthropology who recorded and analyzed this data, concluded that the videos gave visitors an invaluable and “expanded understanding of the process behind the composition of each piece.” Reflecting on the evaluation results, Arispe-Bazan stated that—as the Smart’s goal is to “enrich individual engagement with artists and their work”—such technologies were instrumental to fully experiencing projects where “many of the pieces to be included are performative or showcase objects employed in past performances.”

View the Go Figure artist videos

RELATED PROGRAMMING

Gallery Talk:
Laura Letinsky
July 15, 2011
With artist and University professor Laura Letinsky

Smart Readings:
Bodies Among Other Things, Part 1
July 24, 2011
Led by poet Matthias Regan

Curator Tour
July 28, 2011
Led by Jessica Moss

Lunch-hour talk:
The Straw Man of Figuration
August 5, 2011
With David J. Getsy, Professor of Art History at the School of the Art Institute of Chicago

Smart Readings:
Bodies Among Other Things, Part 2
August 14, 2011
Led by poet Matthias Regan

Mixed Media Workshop
August 20, 2011
With Katherine Desjardins, Visiting Lecturer in the University of Chicago’s Department of Visual Arts

Performers bring Nick Cave’s Soundsuits to life at the Go Figure exhibition opening.
Vision and Communism

This exhibition presented the art of Soviet artist and designer Viktor Koretsky (1909–1998), who created aggressive, emotionally charged images of struggles for civil rights in the U.S. and South Africa, the war in Vietnam, and nuclear disarmament, among other international issues of the time. Koretsky’s work articulated a Communist vision of the world utterly unlike that of conventional Soviet propaganda—indeed, according to the curators, the artist created “a kind of Communist advertising for a future that never quite arrived.” Drawing on an extensive private collection of Soviet art and propaganda, this powerful exhibition presented nearly ninety of Koretsky’s posters, photographs, and original maquettes, with a focus on his activity during the Cold War years of the 1950s and 60s. It was the first major museum exhibition in the U.S. to focus on Koretsky, who remains largely unknown in the West and—together with a related publication and a screening of films by Aleksandr Medvedkin and Chris Marker—offered a striking new interpretation of visual communication in the USSR and beyond of the period. In her January 2012 Chicago Tribune review, Lori Waxman wrote that “the world Koretsky pictures is all too familiar” and that the experience of viewing his art “is completely overwhelming, completely rousing, completely maddening.”
Vision and Communism

Spotlight

*Vision and Communism* resulted from an extraordinary collaboration between Smart Museum curators, scholars at the University, and colleagues at other institutions, who worked together with an unequaled archive of Soviet propaganda art. The exhibition was part of the sixteen-month-long Soviet Arts Experience, organized at the University of Chicago but ultimately involving twenty-six prominent arts institutions from across the city. Within *Vision and Communism*, the co-curators chose a pared down approach to interpretation in order to “emphasize the experiential over the informational.” Very little didactic information was provided alongside the objects—only basic tombstone object labels and introductory quotes and brief exhibition wall text at the entrance. Timelines of Communism in the Soviet Union, civil rights in the U.S., and human rights in South Africa; a biography of Koretsky; and information about the South African freedom songs that drifted through the galleries were featured in a separate reading room gallery in the very center of the exhibition. For many, this approach was welcomed: one visitor wrote, “I actually enjoyed the minimal captioning; these were works that spoke strongly for themselves.” Others felt the audio recordings—which, according to the curators, “are songs that raised awareness, built solidarity, and motivated communities to raise their voices against oppression”—brought the exhibition to life and helped audiences to connect with its themes on an emotional and personal level.

Evocative recordings were audible throughout the exhibition.
**RELATED PROGRAMMING**

**Opening Reception**
September 29, 2011
Introduced the challenging postwar propaganda work of Soviet artist and designer Viktor Koretsky.

**Film Series: Medvedkin and Marker**

**Agitation! a Symposium**
October 14, 2011, The University of Chicago’s Joseph Regenstein Library. Part of a series of academic programs in Chicago devoted to Soviet graphic arts. The daylong event included panel discussions and keynote addresses by Catriona Kelly (University of Oxford), William Ayers (formerly University of Illinois at Chicago), and Bernardine Dohn (Northwestern University).

**Film Series: Aleksandr Medvedkin and Chris Marker**
October 19, 2011, The University of Chicago Film Studies Center. Examined both filmmakers’ interest in the effects of Cold War politics on the Third World.

**Lunch Hour Talk: Envisioning Another World and Taking on Big Enemies**
October 21, 2011, With activist and educator Prexy Nesbitt.

**Humanities Day Tour with Professor Robert Bird**
October 22, 2011

**Lunch Hour Talk: Empire of Liberation? The Soviet Union, US Race Relations, and the Cold War**
November 2, 2011, With Rachel Appelbaum, University of Chicago PhD candidate in Russian and Eastern European History.

**Make a Provocative Print**

**Curator Tour: Soviet Art**
January 22, 2011, Closing-day tour led by Matthew Jesse Jackson and curatorial intern Kimberly Mims.

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**EXHIBITIONS**

**Vision and Communism**

**GALLERY**
Richard and Mary L. Gray Gallery

**CURATORS**
Robert Bird, Associate Professor, Department of Slavic Languages and Literatures, the University of Chicago; Christopher Heuer, Assistant Professor, Department of Art and Archaeology, Princeton University; Matthew Jesse Jackson, Associate Professor of Art History and the Department of Visual Arts, the University of Chicago; Tumelo Mosaka, Curator of Contemporary Art, Krannert Art Museum, University of Illinois at Urbana-Champaign; and Deputy Director and Chief Curator Stephanie Smith; with Senior Curator Richard A. Born as coordinating curator and Kimberly Mims as curatorial intern.

**CREDITS**
The exhibition was part of the Soviet Arts Experience, a Chicago-wide showcase exploring the arts of the Soviet Union.

**PUBLICATION**

Presents a series of interconnected essays devoted to Viktor Koretsky’s art and the social worlds that it hoped to transform. The volume also considers the striking visual art, film, and music included in the related exhibition.

Robert Bird, Christopher P. Heuer, Matthew Jesse Jackson, Tumelo Mosaka, and Stephanie Smith.

© 2011, 176 pages, 5 1/2 x 8 1/4”
ISBN: 978-1-59558-625-4
Published by The New Press, New York
Available through the Museum Shop and [online](#).

> “Vision and Communism is exceptional for many reasons. Foremost among them are the posters themselves, which look nothing like what Soviet art is supposed to look like.”

Lori Waxman | Chicago Tribune | “U.S. seen through communist eyes” | January 12, 2012
Feast: Radical Hospitality in Contemporary Art
February 16–June 10, 2012

A dynamic, far-reaching exhibition that expanded the notion of what an art museum can be in the twenty-first century, Feast sparked countless conversations around the simple act of sharing food and drink—and was ultimately voted Best Museum Exhibit of 2012 by the Chicago Reader. Surveying the artist-orchestrated meal for the first time, Feast presented the work of more than thirty artists and artist groups who have transformed the shared meal into a compelling artistic medium. As one of our largest exhibitions to date, Feast occupied most of the museum and moved out into the city through commissions like Michael Rakowitz’s mobile Enemy Kitchen (Food Truck) and Theaster Gates’s Soul Food Pavilion in the Grand Crossing neighborhood. In a further twist on the usual museum exhibition format, Feast also combined the presentation of traditional static works of art with other projects in which the artists invited public participation as a facet of their work. These included the Gates and Rakowitz projects; one-on-one dinners with Lee Mingwei that took place on a specially built installation in the Smart galleries; artist David Robbins’s Ice Cream Social; and Tom Marioni’s famous (and very popular) salon, The Act of Drinking Beer with Friends Is the Highest Form of Art. With record-breaking attendance numbers here in Chicago, we look forward to the many others who will join the feast as the exhibition travels across the nation.

26,652
IN ATTENDANCE DURING EXHIBITION

4,043
RELATED PROGRAM ATTENDANCE

32
ARTISTS AND ARTIST GROUPS INVOLVED
FEAST: Radical Hospitality in Contemporary Art

SPOTLIGHT

Many cultural organizations today are engaged to one degree or another with questions of institutional hospitality—that is, how to connect audiences most authentically and effectively with their mission. In the following excerpt from her essay for the Feast catalogue, curator Stephanie Smith explores how Feast advanced this conversation for the Smart Museum.

“We strive to enact hospitality as a deep, everyday value. The attempt to accommodate this messy art, and to take seriously some of the questions it poses about guests and hosts, thus holds the very real potential for failure but also offers important opportunities for institutional stretch and growth that can serve art and audiences well. Amidst all questions and experiments, one thing we’re clear about is that the museum must provide a wide range of visitors with a sense of open welcome without creating an expectation that everything across the threshold will be as sweet as the taste of slatko. [Ed.: slatko is a strawberry jam featured in Ana Prvacki’s project, pictured here.] Museums must offer a complicated form of hospitality, creating safe to experience art of many kinds.”

Want to learn more about how food fits in? Pick up a Feast catalogue in the Museum Shop or online.
Feast: Radical Hospitality in Contemporary Art

GALLERIES

CURATOR
Stephanie Smith, Deputy Director and Chief Curator

CREDITS
Feast was made possible by an Emily Hall Tremaine Exhibition Award. Generous major support was also provided by the Andy Warhol Foundation for the Visual Arts, The Chicago Community Trust, Helen Zell, the Chauncey and Marion Deering McCormick Foundation, and the National Endowment for the Arts. Additional support was provided by the Elizabeth F. Cheney Foundation, the Richard and Mary L. Gray Foundation, the University of Chicago’s Arts Council, and Janis Kanter and Tom McCormick.

PUBLICATION
Part exhibition catalogue, part critical reader, this richly illustrated book offers an interdisciplinary exploration of the art of the meal and its relationship to questions about hospitality, politics, and culture. After an introductory essay by curator Stephanie Smith, the book includes new interviews with contributing artists, reprinted excerpts of classic texts, and a selection of contextual essays from an international group of critics, writers, curators, and scholars.

Edited by Stephanie Smith with contributions by Irina Aristarkhova, Geoff Emberling, Charles Esche, Hannah B. Higgins, Anthony Huberman, Carolyn Kornmeyer, Abigail Satinsky, Stephanie Snyder, David Tey, Jacqueline Terrassa, Jan Verwoert, and Lori Waxman
© 2013 400 pages, 8 x 11.75" ISBN: 9780935573527 Published by the Smart Museum of Art at the University of Chicago Available Spring 2013 through the Museum Shop and online.

RELATED PROGRAMMING AND PARTICIPATORY PROJECTS

Opening Reception
February 15, 2012
Featured Tom Marioni’s The Act of Drinking Beer with Friends Is the Highest Form of Art, Theaster Gates and the Black Monks of Mississippi, Michael Rakowitz’s Enemy Kitchen (Food Truck), and Sonja Alhäuser’s Flying Buffet

Lecture: Marina Abramovic on Performance and Its Future
February 16, 2012
Co-sponsored by the Smart Museum and the Chicago Humanities Festival as part of the Richard Gray Visual Arts Series

Soul Food Dinner Series: The Geography of Soul
February 19, 2012
A series of dinners and performances hosted by artist Theaster Gates at Dorchester Projects. Guest were chosen by lottery

Concert: A Feast of Songs
February 26, 2012
Presented in collaboration with the University’s Department of Music

The Act of Drinking Beer with Friends Is the Highest Form of Art
March 1, 2012
With Anthony Hirschel and Madeleine Grynsztejn
April 5, 2012
With Chicago hip-hop group BBU
May 3, 2012
With Young Chicago Authors
June 7, 2012
With the Neo-Futurists

Soul Food Dinner Series: The Art of Soul
March 11, 2012

I Eat You Eat: Party at the Smart
April 12, 2012
AKA, “Cakefest”

Teacher Workshop: Lessons Learned around the Table
April 13, 2012
Featuring a talk by artist Laura Letinsky

Soul Food Dinner Series: The History of Soul
April 15, 2012

The Act of Drinking Beer with Friends Is the Highest Form of Art
May 4-5, 2012
Keynote address by critic and theorist Jan Verwoert

Symposium: Of Hospitality
May 6, 2012

Soul Food Dinner Series: The Politics of Soul
May 20, 2012

Lunch-Hour Talk: Feasts in the Ancient World
May 25, 2012
With archaeologist Geoff Emberling

The Act of Drinking Beer with Friends Is the Highest Form of Art
June 7, 2012
With Chicago hip-hop group BBU

Soul Food Dinner Series: The Community of Soul
May 20, 2012

The Act of Drinking Beer with Friends Is the Highest Form of Art
May 25, 2012
With Chicago hip-hop group BBU

Ice Cream Social
June 10, 2012
With cakes designed by David Robbins’s Enemy Kitchen (Food Truck), and Sonja Alhäuser’s Flying Buffet

Ancient World Lunch-Hour Talk: Feasts in the
May 20, 2012
With archaeologist Geoff Emberling

The Community of Soul
May 20, 2012

The Act of Drinking Beer with Friends Is the Highest Form of Art
June 7, 2012
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June 10, 2012
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“...afford[s] guests multiple opportunities to witness, take part in and, of course, taste hospitality in action.”

David Markus | Art in America | Review | December 23, 2012

EXHIBITIONS
EXHIBITIONS & SPECIAL PROJECTS
PROGRAMMING
COLLECTION
SUPPORT
STAFF & LEADERSHIP
OPERATIONS

22 SMART MUSEUM OF ART 2010-2012 BULLETIN
Darkness Revisited: A Collection of Private Pleasures
September 7–December 5, 2010

Spanning the period 1850 to 1920, Darkness Revisited was a student-organized exhibition that served as a response to The Darker Side of Light—a National Gallery of Art traveling exhibition on view at the Smart Museum earlier in 2010—and that drew exclusively from the Museum’s own strong holdings of nineteenth-century prints and small sculptures. In these works, artists demonstrated a willingness to experiment with interior-focused and sometimes even socially taboo subject matter, such as adultery and drug addiction. Nine students from Anne Leonard’s spring 2010 art history course Public and Private in Nineteenth-Century Art selected the objects, planned the layout, wrote the accompanying labels, and installed the exhibition. For many of them, Darkness Revisited constituted a first-ever curating experience. According to Tatiana Natzke (later a curatorial intern at the Museum), the work “brought museums to life for me; I have a heightened appreciation for the level of detail and careful deliberation necessary for creating even a small exhibition.”
After the Readymade
December 14, 2010–May 1, 2011

During winter 2011, Professor Christine Mehring’s object-based graduate seminar Materialities of Modern Art met almost exclusively in the Smart Museum. As an integral part of the course, the Materialities students conducted extensive research on the objects in the exhibition and wrote supplementary interpretive wall texts. Exhibition curator Emily Capper selected twenty-one works from the Smart’s collection that traced the history of the readymade—an enduring strain of twentieth and twenty-first century art that takes manufactured objects as primary material. The objects on display used commodities of every kind, including chocolate, comic and coloring books, shopping bags, sweaters, and wallpaper. Nearly a hundred years after Marcel Duchamp constructed the first readymade, Bicycle Wheel (Roue de bicyclette) in 1913, After the Readymade asked visitors to reconsider old notions of materiality and to reassess the now-ubiquitous use of nontraditional materials in art.

On April 10, students from the course led a public gallery discussion and the run of the exhibition was extended one week so that participants in a thematically related conference, The Lives of Things (organized by the University’s Object Cultures Project and Chicago Center for Contemporary Theory), could view the exhibition and enjoy a special curator-led tour.

GALLERY
Joel and Carole Bernstein Gallery

CURATORS
Emily Capper, Smart Museum Mellon Foundation curatorial intern and PhD student at the University of Chicago, in consultation with Christine Mehring, Associate Professor of Art History, and Jessica Moss, Smart Museum Assistant Curator of Contemporary Art.

CREDITS
This exhibition is one in a series of projects at the Smart Museum supported by an endowment from the Andrew W. Mellon Foundation.

RELATED ARTICLE
In an article about her Faculty Award for Excellence in Graduate Teaching awarded in June 2011, Professor Mehring referenced the Materialities of Modern Art course to illustrate the effectiveness of teaching from objects.
Warhol at Work: Portrait Snapshots, 1973–1986
May 10–August 21, 2011

Over the course of his career, Pop Art pioneer Andy Warhol took thousands of photographs that were never intended to be seen by the public. In 2008, the Andy Warhol Foundation donated 152 of these photographs to the Smart Museum, from which the co-curators of Warhol at Work selected forty Polaroid portraits and fourteen black and white images to offer audiences an almost voyeuristic glimpse into Warhol’s world. The exhibition both illuminated the identity of many of the sitters and established their relationships to the artist and his work (minor celebrities in their day, the sitters are not now generally recognized by visitors). It also spotlighted one example of Warhol’s characteristic use of photography by displaying Witch, a screenprint from his famous 1981 portfolio Myths (on loan for the exhibition), alongside its source—a Polaroid portrait of Margaret Hamilton, former star of the Hollywood classic The Wizard of Oz. The pairing provided a concrete understanding of the sort of mechanical and creative transformations that characterize Warhol’s most important work. On July 15, the exhibition was the focus of a public gallery discussion led by Department of Visual Art faculty member and contemporary photographer Laura Letinsky.
Process and Artistry in the Soviet Vanguard
August 30, 2011–January 22, 2012

Held alongside Vision and Communism, this two-part exhibition drew on an extensive yet little-known archive to offer a rare glimpse into the experimental creative processes behind iconic Soviet propaganda of the 1920s and 1930s. Featuring nearly fifty works by married graphic designers Gustav Klucis and Valentina Kulagina, Process and Artistry traced the techniques behind the then-new development of photomontage—from preparatory drawings and collage studies to approved designs to posters and other mass-produced print material. Original studies, postcards, posters, and print ephemera from both artists was on display in the Landes Gallery, while the Bernstein Gallery focused solely on Klucis’s political photomontages of the 1930s, which Klucis argued constituted “a system of visual agitation.” His success paralleled the rise to power of Josef Stalin, who understood the value of establishing a cult of personality using art. As a result, the objects on view showed not only Klucis and Kulagina’s artistic process but also a behind-the-curtain look at the crafting of a political iconography. Though Klucis proved himself to be a loyal iconographer of Stalin’s leadership, his life was cut short at the height of his success by a false accusation of treason and his execution by firing squad.
Drawing Inward: German Surrealist Richard Oelze
June 19–August 26, 2012

Though little known today, Richard Oelze (1900–1980) was well regarded in his time: Bauhaus-trained, he was recognized by the Parisian circle of Surrealists as a kindred spirit and was featured in the Museum of Modern Art’s 1936 landmark exhibition Fantastic Art, Dada, Surrealism. When curator Richard Born learned about Drawing Inward, an intimate traveling show organized by the University Art Gallery at Colorado State University, he knew it would provide the ideal artistic, historical, and autobiographical context in which to display—for the first time—a rare early Oelze landscape drawing that the Smart acquired by gift in 2009. Together with the other works on view (including those by Oelze’s life partner Ellida Schargorodsky von Alten), the exhibition highlighted Oelze’s appeal historically and today with drawings and sketches of imaginary landscapes, fantastic objects, and figures that he produced in the years following World War II, many of which the artist subtly encoded with subjective reflections on German society and politics in the post-war era. Though it didn’t originate at the Smart, Drawing Inward reverberates with our comprehensive modern German art and design holdings (a strength of our modern art collection) and was certainly the kind of show—concise, delving knowingly into a lesser-known territory of art deserving wider study and recognition—that we have proudly presented since 1974.
Cascade
November 18, 2010–December 11, 2011

When the Smart asked Professor Wu Hung to think of an artist who would help to transform our lobby through their work, he “started to think immediately about Bingyi.” The result was Cascade, which inaugurated the Threshold series of site-specific commissions and is likely the largest rice paper painting ever made. The work drew on the Chinese-born artist Bingyi’s inner vision of a giant waterfall flowing backward from earth to heaven, and drew on her deep knowledge of traditional Chinese landscape painting as well as contemporary painting techniques. On May 8, the Smart joined with the Center for East Asian Studies and the Confucius Institute to present Four Movements of Water, an original avant-garde Chinese opera composed by Bingyi to illuminate Cascade. The opera provided the inspiration for a second public concert, Landscape in Metamorphosis, organized by Chen Yao, who has since graduated from the University with a PhD in music composition. Perhaps the work inspired other things as well. Jason, one of our student Café attendants, observed many visitors lying on the lobby benches to contemplate the work from a new perspective: “I think the fact that it took over the wall really invited that sort of thinking!”
Cascade

SPOTLIGHT

Created on a basketball court (one of the only spaces large enough for the work) in a small village in China, Cascade presented some unique installation challenges. Paper conservator Jing Gao and three contract preparators were hired to assist the Smart’s own preparators, Rudy Bernal and Ray Klemchuk. Each huge strip of rice paper was affixed to the wall with a wheat paste that was specially designed by Jing to allow eventual safe removal. Once it came time to de-install Cascade, the team used knives and scrapers to carefully score lines in the rice paper before soaking the sections with warm water: the water reanimated the adhesive and allowed the team to slowly peel the sections from the wall and roll them onto tubes. These were returned to Bingyi along with two of the five hand scrolls she lent the Smart Museum, one of which—Searching the Mountains and Seas (2010)—was on view in our Asia gallery throughout the Cascade installation and rolled forward every three months to display a new section. The remaining three hand scrolls were accessioned into our collection.
Uppers and Downers
January 10–December 1, 2012

For their Threshold commission—and first long-term project for a U.S. museum—the collaborative team
of Chris Vorhees and SIMPARCH transformed the Smart’s lobby into a fantastical domestic landscape.
*Uppers and Downers* reworked the familiar kitchen setup of cabinetry, countertop, and sink into an
abstracted version of a massive rainbow arching over a waterfall. This kitschy natural scene played upon
the utopian promise that restraint yields bliss: if only you eliminate excess and organize clutter to hide
messy reality behind stylish surfaces, then happiness will follow. Or perhaps not. *Uppers and Downers*
drew equally on the history of twentieth-century sculpture and design and the twenty-first century
problem of accumulation. This site-specific work showcased the artists’ seriously playful aesthetic, expert
craftsmanship, sensitive reworking of everyday materials, and capacity to transform the ways people
interact with and within architectural spaces.
Uppers and Downers

SPOTLIGHT
If you got lost in Bingyi’s Cascade or smiled at Uppers and Downers, you can thank Ray Klemchuk.

As the Smart’s associate preparator and special projects coordinator, Ray helps artists and curators build their visions—from moving walls and adjusting lighting in the galleries to the unique requirements of the Threshold series. For Uppers and Downers, Ray and the artists built a forty foot rainbow and working fountain in the Museum lobby—a process that required “the exchange of a lot of ideas.”

Did anything unexpected happen?
RAY We sprung a leak. It’s not so much that we didn’t anticipate that possibility—more like we were really hoping it wouldn’t happen. So we took some time to step back and reconsider design options. In the end, it made for a much better fountain. We treated the fountain very gingerly, which is funny because it looks so sturdy and serviceable. Water is a tricky mistress.

What do you feel this installation brings to the space?
RAY Uppers and Downers is colorful and funny and ridiculous, and it makes people smile when they enter the lobby. But then it also explores the art of acquisition. It may not be the first thing people think about, but after you read about the piece it’s hard to not wonder how much stuff you have. I mean, how many of those shelves and cabinets could you fill with just your own things?

What is the most rewarding part of your work?
RAY I really enjoy working on new commissions with living artists: drawing for the projects, having input on logistical, design, and installation considerations, and then working with my hands once we’re finally in production mode. I like being involved every step of the process.

Watch a time-lapse video of the installation
Eidolon
September 10, 2010–August 12, 2011

Chicago-based artist Anna Kunz combined physical and digital processes to make Eidolon, which she began by visiting the Elden Sculpture Garden during early summer 2010. She observed the courtyard closely—noting colors, textures, structure, and movement—and took photos using her iPhone Pantone app to make a digital palette of “specific, associative colors.” Working from these colors, Kunz then cut and manipulated scraps of paper, scanned the results into a computer, and manipulated the digital images. She described this process as “working intuitively through the technology, cutting and piecing in a spontaneous way, as I do when I build paintings or dimensional work. I was envisioning people entering and exiting the space, using the courtyard quietly or socially, so the bodies and movement of light are all taken into consideration, and the space around the banner becomes an important collaborative element in this work.” Kunz took her title from a poem by Walt Whitman, “Eidolons.” An archaic word, eidolons refers to a ghostly apparition or an idealized being. Kunz notes, “I think a lot about the fusion of nature and technology—perhaps technology being a form of a contemporary eidolon. I also like to think about chance encounter in my process and in nature, and how color can be experiential.”
Matthew Metzger: Ghost
September 22, 2011–October 7, 2012

The eye-catching Ghost, created by Chicago-based artist and University alum Matthew Metzger, MFA ’09, was the second banner commission in the Threshold series. Metzger recreated the red-and-white scuba “diver down” emblem—which alerts boaters to keep their distance if a diver is near the surface of the water—on a large canvas that filled the horizontal dimensions of the Museum’s entryway.

As Metzger notes, “It is often quite difficult to find an opportunity to exhibit for longer than a month without it turning into a permanent installation, so having this project exhibited for a year and allowing it to be seen throughout the change of seasons, and yet still retaining an ‘end,’ was invigorating to think through and to see it live out its duration.”
Black Box

From 2010 to 2011, a black box space for film and video was created in the Robert and Joan Feitler Gallery to highlight this key medium for contemporary artistic expression. The presented works were mostly connected to Smart exhibitions past and present: Waterway (Chicago to Utica) by Dan Peterman, MFA’86, was commissioned as part of Heartland (2008-2009), while Jennifer Allora and Guillermo Calzadilla’s Returning a Sound, was featured in our groundbreaking 2005 exhibition Beyond Green. Faculty member Jason Salavon’s Everything All at Once (Part III), pictured at right, was shown in vivid counterpoint to his Digital Cave on view simultaneously in Echoes of the Past, and UChicago students considered Kader Attia’s Oil and Sugar as part of the Food for Thought course taught in conjunction with Feast. Each work was accompanied by a comment book in which visitors recorded thoughts and questions.

The flexibility of the space allowed us to respond quickly to external events. In 2010, an excerpt of the 1986–87 film A Fire in My Belly by David Wojnarowicz was removed from the National Portrait Gallery exhibition Hide/Seek: Difference and Desire in American Portraiture following protests by a religious group and conservative politicians. In response to the Smithsonian’s decision to pull the work, institutions around the country hosted screenings as a way to draw attention to its removal and spur discussion around the film and issues of censorship. The Smart also worked with art history PhD student Jenn Sichel—who had served as a research assistant for Hide/Seek—to gather a group of eminent scholars for a lively public debate on Wojnarowicz and issues surrounding the work, including first amendment rights, the arts and public policy, and issues of gender and sexuality. In an interview with Bad At Sports Contemporary Art Talk, director Anthony Hirschel stated that the Smart “is committed to providing access to important works and to fostering discussion around even the most challenging art. This presentation gives our audiences the opportunity to discuss and judge its merits for themselves.”

And visitors had an overwhelmingly positive response to the film. As Hannah Berson, AB’05, wrote in the comment book for A Fire in My Belly: “I take great heart in the fact that institutions across the country are showing the work in concert. I am particularly proud that the Smart Museum—somewhere I spent many a day wandering before or after classes—is part of this.”
PROGRAMMING

The Smart Museum’s programming is a catalyst for engaged, creative, and dynamic new thinking—whether we’re exploring the themes of an exhibition through a lecture or workshop, creating deep learning experiences based on original works of art, providing intergenerational learning opportunities for families, or serving as a platform for University students and faculty to share their ideas and expertise with the public. As you’ll see from the following pages, these efforts are supported by an ever-expanding network of partners—both on and off campus—that help us to provide a wide range of opportunities for audiences to connect with art. For the thousands of individuals who attend our programs each year, we hope that we inspire the sense of wonder and intellectual curiosity that informs our work every day.
Academic Initiatives

Each year brings energizing opportunities for us to advance the University’s academic mission through the visual arts. Thanks to the creation of a Study Room Supervisor position in January 2011, we were able to welcome more than 230 UChicago class visits to the Education Study Room (ESR)—a 262.5% increase from academic year 2009–10 to 2011–12! In the galleries, new projects like the teaching space—an area of the European gallery dedicated to academic use—created yet another way for the Museum to reinforce University teaching and to strengthen relationships with course instructors, particularly in the Art 101 (Introduction to Art) course. Indeed, the teaching space aligns with the recent re-orientation of Art 101 toward a collections focus, a change proposed by postdoctoral fellow Megan Luke and supported by the Smart’s Fund for Faculty Initiatives, our grant program for faculty interested in working with our collections or exhibitions. Finally, in spring 2012, we launched a series of object-based workshops that support the University’s Arts | Science Initiative by bringing faculty and students together around an interdisciplinary theme: the first of these, “Metal at Work,” included our rare Bauhaus silver tea service. These animated discussions offer a distinctive context for cross-departmental intellectual encounters.

RELATED PROGRAMMING

**Metal at Work**
April 10, 2012
Eighteen participants followed metal on a journey from its astrophysical origins to its everyday use across cultures. Featured the Smart’s exceptional Marianne Brandt tea service.

**Time and Scale**
May 9, 2012
Fifteen participants discovered new dimensions of time and scale, from visual art and photography to large-scale computing and the physics of liquids. With Marc Chagall’s *The Dream*, three water-drop photographs by Sidney Nagel, and Archibald Knox’s *Clock* from our collection.

UChicago Students

The Smart Museum is a vital part of student life at the University. Together with the UChicago Arts Pass program (which encourages student use of cultural offerings on campus and across the city) and the creation of a new student Advisory Committee, the Museum has developed as a welcoming and hospitable venue for students. The Advisory Committee aims to keep it that way: the undergraduate members are chosen through a competitive online application process and meet once a month to shape, market, and execute student programming with guidance from Smart staff. Their contributions have resulted in regularly scheduled events such as late night Study at the Smart and the interactive new Party at the Smart series, which have brought more than 2,500 students to the Museum in the past two years. We also continue to employ more than eighty undergraduate and graduate students each year in a range of capacities—from docents and café and gallery attendants to the professional training provided by curatorial and business office internships. According to Nicole Reyna (Class of 2014), “The Smart is a gem here on campus, and I joined the Advisory Committee to make sure that it never goes unnoticed by students.”

Sketching at the Smart
November 18, 2010
February 17, May 19, and November 10, 2011
February 9, 2012
Hone your figure drawing skills while sketching a live, leotard-clad model. All skill levels welcome and all materials provided. Led by an instructor.

Study at the Smart
December 2, 2010
March 10, June 2, and December 1, 2011
March 8 and May 31, 2012
Smart’s galleries are transformed into a late-night study hall for UChicago students.

Communist (Art) Party
October 7, 2011
Guests made posters inspired by Soviet propaganda and engaged in some diplomacy by connecting with rival Northwestern University students. Presented in collaboration with the Block Museum of Art.

Masquerade Party
January 12, 2012
A soirée in the galleries featuring music, food, and masquerade-themed performances by RBIM and Motet Choir. Masks were provided to the first 150 guests and costume was encouraged.

I Eat You Eat: Party at the Smart
April 12, 2012
Guests experienced the meal as an artistic medium through a ritualized procession of free food, listened to music, and decorated (then ate) cakes.
Family Programs

The Smart Museum’s family-oriented programs are designed to empower parents as teachers and to help forge important connections between visitors and the objects and ideas found at the Museum. In the past two years, the Smart has made several changes to these programs based on feedback from participants. One of the biggest changes came in January 2012, when we began offering a year-round, monthly series of Family Days in place of Art Afternoons and smARTkids @ the Library. Family Days have historically been our most popular on-site program: In the past two years, 927 people have enjoyed their wide variety of hands-on art workshops, family-oriented gallery guides, and exhibition-specific games. We are confident that this extended series of programming (free, as always) will better serve our families. So visit our online calendar to plan ahead—or just drop by the Museum on the first Saturday of every month!

Check out our online calendar
K-12 Resources

Through free online resources, University student docent-led tours, professional development workshops, and lesson plans that support the Chicago Public Schools’ curriculum, the Smart helps educators make the visual arts a powerful facet of their students’ learning. In the last two years, we have developed a more “Smart-centric” approach in order to increase familiarity with our permanent collection and resources, and to build long-term partnerships with area educators and schools. While we continue to host teacher workshops for current and upcoming exhibitions, in September 2011 we launched a distinctive curriculum development workshop series for teachers and began offering the resulting lesson plans on the Museum’s website. We also piloted an expanded version of our popular multi-visit tour programs, Art in Focus and smART Explorers: Beginning in fall 2012, these immersive programs will include four Museum visits and four art-making sessions over a sequential eight weeks. To learn more about these and other educational offerings, be sure to visit our website.

RELATED PROGRAMMING

Teacher Workshop: Capturing Emotion
March 17, 2011
Participants explored themes of art and emotion in works on view in The Tragic Muse and the galleries, and gathered ideas for integrating creative writing into the classroom. Led by poet Eric Elshain.

Teacher Workshop: Using Museum Collections for Classroom Learning
September 22, 2011
January 26, 2012
Participants learned about works in the collection, explored lesson ideas for teaching from objects, brainstormed, and discovered the Museum’s resources for teachers.

Multi-Visit Program Orientation
September 23, 2011
January 27, 2012
Mandatory for teachers participating in the Art in Focus and Smart Explorers programs, these sessions cover the multi-visit tour objectives, the potential impact on students and the classroom culture and available resources.

Teacher Workshop: Art and Activism
November 5, 2012
During this daylong workshop, teachers explored the power of activism and visual communication in postwar Russia and beyond. Presented in collaboration with the Center for East European and Russian/Eurasian Studies at the University of Chicago.

Teacher Workshop: Lessons Learned Around the Table
April 13, 2012
During this potluck-style luncheon inspired by Feast, educators discussed ways of introducing themes of hospitality and interaction into the classroom. The conversation was followed by a gallery talk with Feast artist Laura Letinsky.

1,965 K-12 STUDENTS IN ART IN FOCUS AND SMART EXPLORERS

37 UCHICAGO DOCENTS TRAINED TO LEAD K-12 TOURS

92 TEACHERS IN PROFESSIONAL DEVELOPMENT WORKSHOPS
Connecting Across the Arts

These year-round interdisciplinary programs are designed for adult visitors to access the Smart Museum’s exhibitions, collections, and spaces through music, literature, lectures, and even in-gallery meditation. Like most everything we offer, the programs are free of charge—you can stroll the galleries in the morning and enjoy an afternoon concert in the courtyard with a break in between for a snack and a cup of coffee at our Café. Most also feature accomplished local artists, musicians, and writers who contribute creative new insights to the Museum and our works of art. Together, these engaging programs help to expand the Smart’s role in the community.

RELATED PROGRAMMING

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<th>Event</th>
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<td>Smart Sounds: Julia Huff</td>
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<td>Smart Readings: Containing Emotions: Bowls</td>
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<td>Smart Sounds: Corey Wilkes</td>
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<td>Hyde Park Jazz Festival</td>
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<td>Smart Sounds: Curtis Robinson Trio</td>
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<td>Smart Sounds: Sabertooth featuring Pat Mallinger</td>
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Hyde Park Jazz Festival

September 25, 2010
A full day of free music at cultural venues throughout Hyde Park. Former Sun Ra Arkestra trumpeter Art Hoyle and the bossa nova combo Rio Bamba were at the Smart.

Meditation Workshop: Thought for Food

January 7, 14, 2011
Lunch-hour meditations in the galleries with Tim Boyd, a practicing Buddhist and vice president of the Theosophical Society.

Smart Sounds: Sabertooth featuring Pat Mallinger

August 7, 2011

Hyde Park Jazz Festival

September 24, 2011
A full day of free music at cultural venues throughout Hyde Park. The Melvin Butler Quartet and Pat Mallinger played at the Smart.

Artist Talk: Jessica Stockholder

October 27, 2011
Professor Stockholder, the newly appointed chair of the University’s Department of Visual Arts, talked about her genre-defying multi-media installation pieces. Presented as part of Chicago Artists Month by the Smart and the Open Practice Committee in the Department of Visual Arts.
Smart Partners

In January 2012, we combined the annual fund and membership programs into a streamlined new program called Smart Partners. Our more than 350 current Smart Partners enjoy special access to all we have to offer while supporting the full range of the Museum’s exhibitions, programs, operations, and acquisitions. And—perhaps most importantly—they help to ensure that an important resource for the visual arts remains free for all. In thanks, we offer Smart Partners at all levels discounts in the Café and Shop, the quarterly At the Smart magazine, and advance notice of programming and events. At the SmartPartner+ level, donors also received invitations to exhibition-related events and reciprocal membership at hundreds of cultural institutions through North America.

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Take a look at photos from past events

**RELATED PROGRAMMING**

**Echoes of the Past**
September 29, 2010
Under a tent in the Smart Museum’s courtyard, guests enjoyed traditional pipa music by international sensation Yang Wei and introductory remarks from director Anthony Hirschel and Professor Wu Hung.

**Tragic Muse**
February 9, 2011
Beginning with a celebratory toast, this behind-the-scenes look at The Tragic Muse featured curator Anne Leonard; University scholars Joyce Suechun Cheng, Martha Feldman, and Sarah Nooter; and PhD student and Smart Museum curatorial intern Erin Nerstad.

**Vision and Communism**
September 28, 2011
The evening’s guests were among the first ever in the U.S. to see and experience the exhibition’s collection of Communist propaganda posters. The reception included remarks by curator Matthew Jesse Jackson—and a special Moscow Mule cocktail.

**Go Figure**
June 29, 2011
On a beautiful summer day, guests gathered for contemporary art and live performances by artists Clare Rojas (as folk singer Peggy Honeywell) and Nick Cave. The event also included delicious snacks and a signature Gnarly Twig cocktail inspired by Cave’s Soundsuits.

**Feast**
February 15, 2012
In the true spirit of hospitality, more than 800 guests came together to celebrate the Feast experience. The festivities included Tom Marioni’s The Act of Drinking Beer with Friends is the Highest Form of Art, a performance by Theaster Gates and the Black Monks of Mississippi, Michael Rakowitz’s Enemy Kitchen (Food Truck) in the courtyard, and Sonja Alhäuser’s on-the-move Flying Buffet.
**Smart Doctors**

The medical students gather around the patient, Mary, as a teacher waits to hear their observations. The students seem reticent, as if they can’t tell what’s wrong. There’s a long pause while Mary, pale and motionless with an orange blanket draped over her white gown, looks up toward the sky.

The students could be excused for their hesitation. Mary is the central figure in Giuseppe Marchesi’s Baroque painting *The Magdalene Attended by Two Angels* (c. 1740–50), and to them it isn’t clear what, if anything, is wrong with the Magdalene.

The doctors in training wear street clothes rather than white coats as they tour the Smart Museum’s exhibit *The Tragic Muse: Art and Emotion, 1700–1900*, on an April afternoon. To diagnose Mary, they use viewfinders—tools that help to isolate parts of an artwork—rather than stethoscopes and tongue depressors. They can’t ask for symptoms or the patient’s history beyond what Smart Museum director of education Kristy Peterson tells them, which isn’t much at first.

Perhaps the most difficult part of the exercise is that the students aren’t really meant to diagnose Mary’s illness. Their task is instead to explain how Mary’s expression and other parts of the painting make them feel. “What’s interesting to me is—that her eyes and her mouth seem to show different emotions,” says one student, breaking the silence. Peterson smiles and invites the others to discuss.

The museum visit, part of a new Pritzker School of Medicine spring quarter elective, *Visual Art and Medicine: Using Art to Explore the Practice of Medicine*, is designed to enhance observational skills while showing the value of art and humanistic interaction, says fourth-year medical student Laura Hodges, who planned the course with two classmates. “We often find it difficult to look at our patients and really listen to what they are saying . . . and you really have to train yourself to be aware of who you are looking at and what you are hearing,” says Hodges. “I hope that by doing these observation classes, it will help us to train ourselves to be more focused on the details.”

What the class discusses at the Museum is rarely medical; it’s all about affect. As the Smart’s Peterson notes, based on texts she’s
Smart Doctors (continued)

read in both fields, there are similarities between doctors examining patients and art historians studying works of art. “The artistic process is the same as the scientific method, if you really break it down,” she says. Physicians use the SOAP documentation system—that’s “Subjective, Objective, Assessment, Plan”—while museum educators sometimes use the “old school” Edmund Burke Feldman approach: “describe, analyze, interpret, and evaluate.”

Peterson separates the students—the class includes 20 in their first, second, and fourth years of medical school—into groups that compile SOAP notes on a painting subject, which they report back to the class. Doctors making a diagnosis have to work faster, Peterson says, but “the art-museum component is helpful because it forces you to do something that you’re maybe uncomfortable with and unfamiliar with.”

When the students meet in a classroom, they discuss their favorite pieces of art on topics such as the body or empathy, and explain why they chose a particular work. For other sessions, they take a sketching class, bring in art they select, and present work they create at home.

About seven years ago Joel Schwab, who co-teaches Visual Art and Medicine with Peterson, started taking his pediatrics students to the Smart once a quarter. Hodges visited last year during her pediatrics rotation. When Peterson asked if anyone was interested in expanding the museum visits into a larger course, Hodges volunteered. With a film-production bachelor’s degree from NYU, she collaborated with fellow med students Nicole Baltrushes and Celine Goetz, who also have arts backgrounds, and with Jacqueline Hendrickson, MFA’11. The class will continue for at least one more year as Hodges and Baltrushes take an extra year of medical school to finish their courses of study—each took time off to work on personal projects. Hodges hopes it remains after she graduates. The course was awarded an Arts|Science Graduate Collaboration Grant this year.

Back at the Smart, the students relax as they move through the museum, recounting information from readings and a recent lecture on the effect of art on the brain. After working their way through the exhibit, Peterson hands out cards with different instructions: “Pick a piece of art your father would have selected,” for example, which went to fourth-year medical student Joseph Tasosa, who is in his psychiatry rotation. He chose a Mark Rothko.

Tasosa says the class has shown him things about art he hadn’t considered before. “Looking at certain paintings, you try to guess what emotion the artist is trying to compose,” he says. “It takes a lot of skill to put something you can’t see or touch or feel and have someone say, ‘That’s anger.’” As someone more familiar with the science of emotion, Tasosa’s budding appreciation for how artists work seemed a welcome addition to his education.
COLLECTION

Organized to reflect the Smart Museum’s four central program areas—Asian, European, modern art and design, and contemporary art—our four collection galleries present recognized masterworks as well as clusters of objects that introduce important, though lesser known, areas of art history. (Each of these galleries also contains a dedicated space for rotations of works on paper, one of our strengths.) The displays rotate frequently in response to current projects or outside events, to highlight new acquisitions, and to make particular objects from our 12,000+ collection accessible to scholars, educators, and students. In addition, our online database offers more than 2,500 high-resolution object images and records that are continually expanded to include deeper interpretive content. Whether on display in the Museum, online, or on loan—we seek to share our artwork in ways that stimulate fresh thinking and a deep appreciation of the visual arts.
Modern Art and Design

In the past two years, the Elisabeth and William Landes Gallery has seen fourteen rotations, with a total of 149 works on view. A number of these supported concurrent major exhibitions, such as a spring 2011 rotation devoted to sculptors’ drawings and their small-scale bronzes (featuring works by Auguste Rodin, Henri Matisse, Alberto Giacometti, and Gaston Lachaise) in response to Go Figure and, with Vision and Communism, a fall 2011 loan show of Russian modernist propaganda art organized by curatorial intern Kim Mims in consultation with Richard Born. Dating from 1880 to the 1950s, the gallery’s thematic clusters mix paintings and sculpture with decorative arts to investigate subjects like the city and its entertainments, emotion and inner states, and the formal and material properties of art itself. Together, the works on view—which include furnishings from Frank Lloyd Wright’s Robie House and Mark Rothko’s radiant No. 2 (1962)—demonstrate the varied ways that European and American artists engaged with a rapidly changing world.
Modern Art and Design

Handmade vs Mass Produced

As visitors experienced within Good Design, the Smart houses an important collection of early twentieth century German and Austrian pottery by modern masters, including this rare lidded cocoa pot. With its origins in the original Weimar-period ceramic workshop of the Bauhaus school, this seemingly simple pot links us to a vibrant time when European Modernist designers were first combining handcrafted design with mass production.

Like other original members of the influential Bauhaus pottery department, Otto Lindig (1895–1966) drew inspiration from local craft traditions, producing his vessels on a potter’s wheel and omitting decoration in order to heighten the effect of the form. In 1922, Lindig and fellow Bauhaus graduate Theodor Bogler heeded the call of the school’s director to bring production into line with industrial conditions: in 1923, they introduced plaster casting techniques that permitted large-scale reproductions based on a unique handmade model.

That same year, Lindig designed this lustrously-glazed cocoa pot, which instantly became a symbol of progressive Bauhaus ceramic design among designers, industrialists, and consumers. It was conceived as one in a line of baluster-shaped vessels in which a basic design could be assembled with only a few variations in handles and spouts—thus giving rise to a number of designs that could be used for different purposes. After the basic form was cast from a mold, the piece was finished on the wheel so that it was at once uniform in shape and size, yet still handcrafted in the details.

Although this particular pot never reached a wide market, demand for designs suitable to large-scale factory manufacturing established the criteria for industrial ceramic ware production in the 1930s, when Lindig and others of the Bauhaus school carried their principles to new workshops across Germany and saw their designs put into mass production by local factories. Indeed, this early form was the prototype for a highly successful cocoa pot Lindig realized in 1929—one that remained in production until 1962.
Asian

From millennia-old ritual objects to contemporary photography, the **Asian collection** encompasses a rich variety of forms, materials, and functions in constant dialogue with each other. The works on view generally focus on the traditional arts of China, Korea, and Japan, and—encompassing thousands of years—reveal how foreign influences were adapted to local tastes and sketch out the lines of cultural transmission that are central to scholarly painting and Asian ceramic traditions. From 2010 to 2012, there were nine rotations with a total of seventy-nine works on view, including a multiple-year rotation devoted to Chinese handscrolls and, in June 2012, a temporary reinstallation of the Korean section with Gandharan and later Thai and Tibetan Buddhist sculptures—a part of the collection rarely on view.
Asian

Donor Profile
Board member Gay-Young Cho and her husband, Christopher Chiu, are two of the Smart Museum’s greatest champions and generous supporters of our work with the arts of Asia. For the couple, being involved at the Smart “has been a fun and educational process for us, and we feel that we have gained so much.”

What first drew you to the Smart Museum?
Gay-Young: The Fragrance of Ink exhibition in 1996. I was quite impressed at the quality and the depth of the exhibition, and it left an indelible impression on me. In 1999, I came back to see Transience: Chinese Experimental Art at the End of the Twentieth Century—I remember being totally exhilarated, just blown away. So I became a member. A few years later, I was asked to participate in one of the Smart’s strategic planning sessions. Then, in 2006, I joined the board.

Christopher: Gay-Young’s passion for the Smart is infectious, and I caught the disease!

Where does your interest in Asian art come from?
Gay-Young: My parents were passionate about Korean classical poetry, which is closely aligned with Korean literary painting: They delighted in writing and reciting poetry to each other. Asian art matters to me because it brings me back home. It gives me joy.

Christopher: I first became interested in Asian art as a way to share and support my wife. In the process, I have developed a genuine interest in contemporary Chinese art. Learning about art added another dimension to my life, which tends to be centered on medicine.

Why do you think people take notice of the Museum’s Asian collection?
Gay-Young: The Smart has an intimate, strategically-chosen collection of works that audiences can appreciate without feeling overwhelmed. And because the displays connect objects to distinct traditions within and across nations, one can see how the arts in different parts of Asia have evolved and relate to each other.

What is your favorite artwork in the Museum?
Gay-Young: The untitled Korean ceramic vessel by Kim Yik-yung.
Christopher: Song Dong’s Breathing, Part 1 and Part 2.
European Art

The Smart’s European collection ranges from antiquity to the nineteenth century, from painting and sculpture to works on paper and the decorative arts, and across the continent of Europe. In the past two years, a total of ninety-five works have been displayed in the Edward A. and Inge Maser Gallery, with quarterly works-on-paper rotations adding constant variety to a stable permanent display. Highlights included Francisco de Goya’s *Disasters of War* album juxtaposed with Jacques Callot’s *Large Miseries of War* series (a new sheet of each is shown every academic quarter) and a gorgeous fifteenth-century Italian tabernacle that went back on view after thorough conservation work by the Conservation Center of the Institute of Fine Arts at New York University.
The Teaching Gallery

January 2011 saw a major change in the way that works in the European gallery are selected for display. In response to University instructors’ desire for a study gallery where students could have ongoing access to artworks relating to specific classes, Anne Leonard, the Smart Museum’s Curator and Mellon Program Coordinator, reserved a small area of the gallery solely for academic use. Now, instructors can request that space for the display of works in any medium and from any time period relating to a course being offered during the academic quarter. While Art 101 instructors have been given priority, following the course’s re-orientation toward collection-based teaching, any University course instructor is free to make a request. In addition to reducing wear and tear on objects that were repeatedly brought out from storage for viewing in the Education Study Room, this shift also has a major impact on teaching: since students can visit the gallery throughout the academic quarter, instructors are now able to offer assignments that encourage long and repeated engagement with original works of art. Since its creation, the teaching space has been rotated every quarter, with a total of twenty-four works selected for display. In the summer months, the teaching space is used to show works on paper from the permanent collection, usually new acquisitions.

“In terms of empowering students and bringing everyone into the fold, there is nothing better than original works of art. I don’t know how anyone teaches without works of art.”

Professor Mehring quoted in UChicago News | Susie Allen | “Faculty Awards for Excellence in Graduate Teaching: Christine Mehring” | June 30, 2011
Contemporary Art

Dating from the 1950s to the present, the Smart Museum’s contemporary collection embraces the full range of media used by living artists, from painting to video. Emphasizing European and American art (with a focus on Chicago), it has also recently expanded to encompass Asian art (with a focus on China). The objects on view in this gallery showcase the persistence of figurative traditions, the emergence of idea- and process-based art, and artists’ strategies for addressing the pressing issues of their time. The Robert and Joan Feitler Gallery was also home to our Black Box media series, discussed on page 34. In the past two years, the gallery has seen thirteen rotations with a total of seventy-three works on view.
Contemporary Art

Reconnecting with Old Friends

One of the great things about sustained engagement with a particular collection is that it allows curators as well as visitors to encounter artworks anew and understand them in different ways.

For instance, I’ve been enjoying the return of Mark Dion’s *Roundup: An Entomological Endeavor for the Smart Museum of Art* to our contemporary gallery. As the title makes clear, Mark created this piece especially for us; it was one of three works commissioned for the 2000 exhibition *Ecologies: Mark Dion, Peter Fend, Dan Peterman*. It began as an interactive performance in which the artist led a team of volunteers—from interns to artist Dawoud Bey to scholar W.J.T. Mitchell—through the Museum to gather insects. (Most of which were thankfully found in the loading dock and lobby areas!) Working with a microscopist at the University, Mark then made photographic “portraits” of these insects in a temporary lab/installation within our galleries. The final form of the project is a pared-down version of this installation. The work lives well on its own: it embodies Mark’s seriously playful approach and his ongoing investigation into the ways that nature and culture are inextricably mixed. But it also took on fantastic new shades of meaning when re-framed within our summer 2012 presentation of works from the collection that explore themes of sustainability and urbanism—including newly acquired photographs by Mary Ellen Carroll and Scott Hocking.

Since *Ecologies* was my first show for the Smart, it’s a bit nostalgic to think back to *Roundup’s* creation. But it’s even more pleasurable to look ahead. *Roundup* is one of many important works in the collection that were first shown in, or commissioned for, Smart Museum exhibitions. Many of these stem from experimental, process-based, and socially-engaged forms of art making—all of which are key aspects of contemporary art, and all of which can pose challenges since they can be a bit more complex to store and re-present than, say, a traditional framed painting. But the Smart has been a leader in collaborating with artists to find suitable ways to collect such works. By being adventurous in our collecting, we can not only capture “snapshots” of the art of this moment, but also make works like *Roundup* available for new contexts and for future generations.

–Stephanie Smith, Smart Museum Deputy Director and Chief Curator
Acquisitions

The objects entered below entered the collection from July 1, 2010 through June 30, 2012. Dimensions are in inches followed by centimeters in parenthesis; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.

**Asian Painting**

**Unidentified Academic/ Court Painter**

Korean, Joseon dynasty (1392–1910) Mountain Landscape with a Donkey-Riding Scholar and Attendant, 16th century

Hanging scroll, brush and ink on silk, painting panel: 59 1/2 x 33 1/8 (151.1 x 84.1), overall mount: 86 1/4 x 36 1/8 (219.1 x 91.8)

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.2

**Deiryu Kutsu (Kanshu Sojun)**

Japanese, 1895–1954

Portrait of Nantembo (1839–1925), 1917

Hanging scroll, brush and ink on paper, painting panel: 30 3/8 x 9 3/16 (77.2 x 23.3), overall mount: 58 x 13 7/16 (147.3 x 34.1)

Gift of Brooks McCormick Jr. in honor of Belinda Sweet, 2011.119

**Gempo Yamamoto**

Japanese, 1866–1961

Mount Fuji, n.d.

Two-panel folding screen, ink on paper, mounted on fabric with wood and brass fittings, fully opened: 64 7/8 x 68 x 3/4 (164.8 x 172.7 x 1.9)

Gift of Brooks McCormick Jr. in honor of Belinda Sweet, 2011.110

**Gyokuho Hasegawa**

Japanese, 1829–1879

Bird and Chrysanthemum, n.d.

Hanging scroll, brush and ink and light color on paper, painting panel: 40 1/2 x 111/4 (102.9 x 28.6), overall mount: 64 x 16 (162.6 x 40.6)

Gift of C.A. Islinger in honor of Donald and Renee Walkoe, 2011.1

**Lee Ufan**

Korean, active in Japan and Europe, b. 1936

From Point, 1979

Hanging scroll, brush and ink on canvas, 23 1/2 x 28 1/4 (59.7 x 71.8)

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.42

**Mori Ippo**

Japanese, 1798–1871

Sparrow and Young Fern, n.d.

Hanging scroll, brush and ink on paper, painting panel: 7 3/4 x 5 3/4 (19.7 x 14.6), overall mount: 44 x 9 1/2 (111.8 x 24.1)

Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 2011.119

**Unidentified Artist**

Chinese, 19th century

Untitled [Man with Paper and Fan], ca. 1880s

Albumen print, 4 x 2 3/8 (10.2 x 6)

Gift of Jennifer and Isaac Goldman, 2012.6

**Unidentified Artist**

Chinese, 19th century

Untitled [Portrait of a Man and Woman], ca. 1880s

Albumen print, 4 x 2 3/8 (10.2 x 6)

Gift of Jennifer and Isaac Goldman, 2012.6

**Bingyi**

Chinese, b. 1975

Nine Moments of Heartaches, 2010

Hand scroll, ink on rice paper and silk, painting panel: 13 x 211/2 (33 x 537.2), overall mount: 15 5/8 x 230 1/4 (39.7 x 584.8)

Gift of the artist in honor of Wu Hung and Judith Zeitlin, 2012.14

**Bingyi**

Chinese, b. 1975

Yellow Mountains, 2010

Hand scroll, ink on rice paper, painting panel: 16 3/4 x 780 3/4 (42.5 x 1983.3), overall mount: 19 5/8 x 800 1/2 (49.8 x 2033.3)

Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.15
**Collection Acquisitions**

**Bingyi**
Chinese, b. 1975
*The Painting Index for Cascade*, 2010
Hand scroll, ink on rice paper, painting panel: 12 3/4 × 243 (32.4 × 617.2), overall mount: 16 5/8 × 276 1/4 (42.2 × 701.7)
Gift of the artist in honor of Wu Hung and Judith Zeitlin, 2012.16

**Han Yongjin**
Korean, active in Korea and the United States, b. 1934
*Onsuk (Dark Black Stone)*, 1986
Carved stone, 25 1/4 × 16 1/2 × 7 1/2 (64.1 × 41.9 × 19.1)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.29

**Georges-Olivier Desvallières**
French, 1861–1950
*Vase Bearer (Porteur d’amphore)*, 1898
Published in *L’Estampe Moderne*, October 1898, no. 18
Color lithograph, image: 15 x 9 3/4 (38.1 x 24.8), sheet: 16 x 12 1/8 (40.6 x 30.8)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.10

**Lai Fong**
Chinese, Qing dynasty (1644–1911), active 19th century
*Market Street Scene*, ca. 1880
Albumen print, image: 8 1/4 × 10 3/4 (21 × 27.3)
Gift of Jennifer and Isaac Goldman, 2012.3 (recto)

**African SCULPTURE**
Unidentified Artist
African, Cameroon, Fang peoples
*Standing Male Figure*, n.d.
Wood, 19 1/2 × 5 1/2 × 3 (49.5 × 14 × 7.6)
Gift of Dr. Richard N. and Mrs. Jan Baum in honor of the University of Chicago Medical School, class of 1952, 2011.117

**Georges de Feure**
French, 1868–1943
*Evil Spring (La source du mal)*, 1894
Color lithograph on wove paper, image: 13 3/4 × 10 (34.9 × 25.4), sheet: 24 × 16 1/4 (61 × 41.3)
Stein and Karshan 25
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.108

**DECORATIVE ARTS**
Unidentified Artist
Chinese, Southern Song Dynasty (1127–1279)
*Tea Bowl*, 12th–13th century
Glazed earthenware with over-glaze decoration in ash paste and slip paste, height: 2 1/4 (5.7), diameter of rim: 6 3/16 (15.7)
Gift of Abraham Hoffer, 2010.96

**European WORKS ON PAPER**
Cherubino Alberti
Italian, 1553–1615
*After Francesco Salviati (Four Knife Designs)*, 1583
Engraving, plate (each): 4 3/4 × 10 (12.1 × 25.4), sheet (each): 9 1/4 × 13 3/8 (23.5 × 34)
*Le Blanc 137–38; Bartsch 171–72*
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.119a–b

**Jean-Michel Grobon**
French, 1770–1853
*The Woods of Rochecardon (Le bois de Rochecardon)*, 1800
Etching, plate: 9 1/8 × 11 3/4 (23.2 × 29.8), sheet: 11 1/2 × 14 3/4 (29.2 × 37.5)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.112

**Monk-Sculptor Yeongsaeok**
Korean, active 1620s–1640s
*Standing Bodhisattva*, probably 1633
Carved lacquered wood with traces of original gilding, with partial set of original woodblock-printed consecration sutras remaining in the head, 29 1/2 × 9 × 11 (74.9 × 22.9 × 27.9)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.116a–e

**Unclassified**
Unidentified Artist
Chinese, Southern Song Dynasty (1127–1279)
*Tea Bowl*, 12th–13th century
Glazed earthenware with over-glaze decoration in ash paste and slip paste, height: 2 1/4 (5.7), diameter of rim: 6 3/16 (15.7)
Gift of Abraham Hoffer, 2010.96

**European WORKS ON PAPER**
Cherubino Alberti
Italian, 1553–1615
*After Francesco Salviati (Four Knife Designs)*, 1583
Engraving, plate (each): 4 3/4 × 10 (12.1 × 25.4), sheet (each): 9 1/4 × 13 3/8 (23.5 × 34)
*Le Blanc 137–38; Bartsch 171–72*
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.119a–b

**Georges de Feure**
French, 1868–1943
*Evil Spring (La source du mal)*, 1894
Color lithograph on wove paper, image: 13 3/4 × 10 (34.9 × 25.4), sheet: 24 × 16 1/4 (61 × 41.3)
Stein and Karshan 25
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.108

**Jean-Michel Grobon**
French, 1770–1853
*The Woods of Rochecardon (Le bois de Rochecardon)*, 1800
Etching, plate: 9 1/8 × 11 3/4 (23.2 × 29.8), sheet: 11 1/2 × 14 3/4 (29.2 × 37.5)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.112
Charles Huard
French, 1874–1965
Anglers (Pêcheurs à la ligne), 1898
Published in L’Estampe Moderne, September 1898, no. 17
Color lithograph, image: 8 5/8 x 12 5/8 (21.9 x 32.1), sheet: 12 1/8 x 15 7/8 (30.8 x 40.3)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.9

Gaston de Latenay
French, 1859–1940
Huntresses, n.d.
Black chalk on gray wove paper, sheet: 6 1/16 x 7 1/4 (15.4 x 18.4)
The Joseph P. Shure Collection, 2011.7

Claude Mellan
French, 1598–1688
The Holy Face (La sainte face), 1649
Engraving on laid paper, sheet: 17 1/4 x 12 3/4 (43.8 x 32.4)
Gift of Peter and Linda Parshall, 2011.113

Jan Sadeler I
Flemish, 1550–1600
After Maarten de Vos, Flemish, 1532–1603
The Seven Planets (Planetarum effectus et eorum in signis zodiaci), 1585
Loose-leaf portfolio of eight prints, engraved on laid paper, image (each): 9 7/16 x 9 13/16 (24 x 25)
Hollstein (Sadeler) 517-524, Hollstein (de Vos) 1380-1387
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2012.11-8

James Tissot
French, 1836–1902
The Prodigal Son (L’enfant prodigue), 1882
Loose-leaf portfolio of five prints, etching on Van Gelder laid paper, ed. of 400, image (each): 12 3/8 x 14 5/8 (31.4 x 37.1), sheet (each): 19 5/8 x 24 1/8 (49.8 x 61.3)
Wentworth 57-61

William Zorach
American, 1887–1966
The Tuileries Gardens, Paris (Jardin des Tuileries, Paris), 1911
Oil on wood panel, 10 x 13 (25.4 x 33)
Given in memory of Michael Camille, 2011.115

Luc Olivier Merson
French, 1846–1920
Salome, 1897
Published in L’Estampe Moderne, deuxième gratuite, 1897/8
Color lithograph, image: 13 3/4 x 7 5/8 (34.9 x 19.4), sheet: 15 7/8 x 12 (40.3 x 30.5)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.8

Auguste Raffet
French, 1804–1860
Revolutionary Scene, n.d.
Pen and brush with bistre, over pencil sketch, on Japan paper, sheet: 8 7/8 x 13 (22.5 x 33)
The Joseph P. Shure Collection, 2010.178

Jean-François Raffaëlli
French, 1850–1924
Horse and Man and Lamppost, n.d.
Black chalk on gray wove paper, sheet: 6 1/16 x 7 1/4 (15.4 x 18.4)
The Joseph P. Shure Collection, 2010.177

Gaston de Latenay
French, 1859–1940
The Park (Le parc), 1897
Published in L’Estampe Moderne, July 1897, no. 1
Color lithograph, image: 9 3/4 x 13 (24.8 x 33), sheet: 12 x 16 (30.5 x 40.6)
The Joseph P. Shure Collection, 2011.6

Claude Mellan
French, 1598–1688
The Flagellation, 1568
Engraving, 5 3/4 x 7 3/8 (14.6 x 18.7)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.111

Martino Rota
Italian, born in Croatia, ca. 1520–1583
After Titian
Italian (Venetian), 1488–1576
The Flagellation, 1568
Engraving, 5 3/4 x 7 3/8 (14.6 x 18.7)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2010.110

Modern PAINTING
Louis Ribak
American, born in Russia, 1902–1979
Gym (Study for The Shadow Boxers), ca.1939
Gouache on paperboard, panel: 19 1/2 x 30 (49.5 x 76.2)
Gift of the Mandelman-Ribak Foundation, 2012.7

Ernst Barlach
German, 1870–1938
Untitled (from the series Wuthering Heights) (recto), Untitled [Portrait] (verso), ca. 1933
Ink (recto) and pencil (verso) on wove paper, sheet: 8 3/8 x 6 7/8 (21.3 x 17.5)
The Joseph P. Shure Collection, 2010.120

Ernst Barlach
German, 1870–1938
Untitled [The Good Samaritan], 1919
Plate VIII of Das Kestnerbuch
Woodcut, ed. of 150, composition: 7 x 5 1/4 (17.8 x 13.3), sheet: 11 1/16 x 8 1/2 (28.1 x 21.6)
Sohn I, 130–8
Gift of Alan and Lois Fern, 2011.3

Ernst Barlach
German, 1870–1938
The Rocks (Die Felsen), 1920
Plate 6 from the series of seven woodcuts The Transformations of God (Die Wandlungen Gottes) (published 1922)
Woodcut, ed. of 121, block: 10 1/8 x 14 1/4 (25.7 x 36.2), sheet: 12 1/2 x 17 1/2 (31.8 x 44.5)
Schult 170, Davis-Rifkind 98–6
Gift of Alan and Lois Fern, 2011.2

Modern PAINTING
Louis Ribak
American, born in Russia, 1902–1979
Gym (Study for The Shadow Boxers), ca.1939
Gouache on paperboard, panel: 19 1/2 x 30 (49.5 x 76.2)
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Ernst Barlach
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Woodcut, ed. of 121, block: 10 1/8 x 14 1/4 (25.7 x 36.2), sheet: 12 1/2 x 17 1/2 (31.8 x 44.5)
Schult 170, Davis-Rifkind 98–6
Gift of Alan and Lois Fern, 2011.2
Max Beckmann
German, 1884–1950
Self-Portrait, 1914
Drypoint, ed. 50, plate: 8 7/8 x 6 5/8 (22.5 x 16.8), sheet: 17 1/8 x 12 3/4 (43.5 x 32.4)
Gallwitz 251, Hofmaier 74
The Joseph P. Shure Collection, 2010.129

Max Beckmann
German, 1884–1950
Group Portrait, Eden Bar, 1923
Woodcut, ed. 40, block: 19 x 19 1/4 (48.3 x 48.9), sheet: 27 1/2 x 22 (69.9 x 55.9)
Gallwitz 261, Hofmaier 277
The Joseph P. Shure Collection, 2010.126

Max Beckmann
German, 1884–1950
Crawling Woman (Kriechende Frau), 1946
No. VI from the series Day and Dream (Tag und Traum)
Hand-colored transfer lithograph, ed. 18/90, sheet: 15 7/8 x 11 7/8 (40.3 x 30.2)
Gallwitz 293, Hofmaier 361
The Joseph P. Shure Collection, 2010.127

Horace Brodzky
Australian, active in England and United States, 1885–1969
Bather, 1914
Linocut, block: 8 3/4 x 8 (22.2 x 20.3), sheet: 12 1/2 x 9 1/2 (31.8 x 24.1)
Gift of Lester and Betty Gutman, 2011.19

Horace Brodzky
Australian, active in England and United States, 1885–1969
Expulsion, 1914
Linocut, block: 10 1/4 x 6 3/8 (26 x 16.2), sheet: 12 1/2 x 9 1/2 (31.8 x 24.1)
Gift of Lester and Betty Gutman, 2011.18

Horace Brodzky
Australian, active in England and United States, 1885–1969
Dance of Death (Totentanz), 1922
From the series of six soft-ground etchings Dance of Death (Totentanz)
Soft-ground etching, proof impression, plate: 9 x 6 3/4 (22.9 x 17.1), sheet: 12 x 9 3/8 (30.5 x 23.8)
Mueller 551
The Joseph P. Shure Collection, 2010.141

Lovis Corinth
German, 1858–1925
Death and the Couple (The Hermann Strucks), 1922
From the series of six soft-ground etchings Dance of Death (Totentanz)
Soft-ground etching, proof impression, plate: 9 x 6 3/4 (22.9 x 17.1), sheet: 12 x 9 3/8 (30.5 x 23.8)
Mueller 551
The Joseph P. Shure Collection, 2010.141

Lovis Corinth
German, 1858–1925
Death and the Couple (The Hermann Strucks), 1922
From the series of six soft-ground etchings Dance of Death (Totentanz)
Soft-ground etching, proof impression, plate: 9 x 6 3/4 (22.9 x 17.1), sheet: 12 x 9 3/8 (30.5 x 23.8)
Mueller 551
The Joseph P. Shure Collection, 2010.141

Lovis Corinth
German, 1858–1925
Self-Portrait, 1923
Drypoint, plate: 6 3/8 x 4 1/8 (16.2 x 10.5), sheet: 14 1/4 x 10 (36.2 x 25.4)
Mueller 679
The Joseph P. Shure Collection, 2010.145

Lovis Corinth
German, 1858–1925
Springtime with Blossoming Apple Trees (Frühling mit Apfelblüten), 1923
Drypoint, plate: 9 1/4 x 9 1/2 (23.5 x 24.1), sheet: 12 1/4 x 15 1/8 (31.1 x 38.4)
Mueller 701
The Joseph P. Shure Collection, 2010.143
Lovis Corinth
German, 1858–1925
Walchensee with Larch Trees (Walchensee mit Larche), 1923
From the series of ten etchings The Walchensee (Der Walchensee)
Etching, proof impression, plate: 5 5/8 x 7 3/4 (14.3 x 19.7)
Muller 827
The Joseph P. Shure Collection, 2010.146

Lovis Corinth
German, 1858–1925
Wilhelmine at the Window (Wilhelmine am Fenster), 1924
Etching, 2nd state, no. 1, plate: 10 7/8 x 9 1/8 (27.6 x 23.2), sheet: 17 3/4 x 14 1/8 (45.1 x 35.9)
Mueller 849 II
The Joseph P. Shure Collection, 2010.147

Jean Dubuffet
French, 1901-1985
Village Life (La Vie au Village), 1952
Pen and ink on wove paper, sheet: 12 3/16 x 9 1/8 (31 x 23.2)
The Joseph P. Shure Collection, 2010.155

Andreas Feininger
American, 1906–1999
Untitled [Three Nude Men and Two Nude Woman at the Beach], 1919
Plate I of Das Kestnerbuch Woodcut, ed. of 150, block: 7 x 5 1/4 (17.8 x 13.3), sheet: 11 1/8 x 8 5/8 (28.3 x 21.9)
Söhn I, 130-1
Gift of Alan and Lois Fern, 2011.4

Alberto Giacometti
Swiss, 1901–1966
View from My Studio (Giacometti’s House in Maloja), 1959
Lithograph, ed. 28/65, sheet: 19 5/8 x 25 3/4 (49.8 x 65.4)
Lust 27
The Joseph P. Shure Collection, 2010.156

John Graham (born Ivan Dabrowsky)
American, born in Russia, 1881–1961
Portrait of a Woman, 1944
Pencil and crayon on tracing paper, sheet: 23 1/2 x 16 1/2 (59.7 x 41.9)
The Joseph P. Shure Collection, 2010.157

George Grosz
German, lived in United States, 1893–1959
Ida (Study for Ivan Goll) [Figurine for Ivan Goll] (recto); Methusalem or the Eternal Businessman (Methusalem oder der Ewige Bürger) (verso), ca. 1922
Watercolor, pen, and India ink on paper (recto); pencil on paper (verso), sheet: 18 5/8 x 12 1/2 (47.3 x 30.8)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.50

Erich Heckel
German, 1883–1970
Untitled [Das Kestnerbuch Woodcut X], 1919
Woodcut, ed. of 150, block: 7 1/4 x 5 (19.1 x 12.7), sheet: 11 x 8 1/2 (27.9 x 21.6)
Söhn I, 130–12
Gift of Alan and Lois Fern, 2011.5

Reuben Nakian
American, 1897–1986
Europa and Bull, n.d.
Brush and ink on wove paper, sheet: 12 x 18 (30.5 x 45.7)
The Joseph P. Shure Collection, 2010.173

Pablo Picasso
Spanish, lived and died in France, 1881–1973
Head of a Young Woman, 1947
Lithograph, 4th state, ed. 28/50, sheet: 25 7/8 x 19 3/4 (65.7 x 50.2)
Mourlot 68
The Joseph P. Shure Collection, 2010.176

Georges Rouault
French, 1871–1958
Self-Portrait III, 1929
Color lithograph, ed. 6/100, plate: 13 1/4 x 9 3/8 (33.7 x 23.8), sheet: 17 7/8 x 14 1/2 (45.5 x 36.8)
Rouault 343
The Joseph P. Shure Collection, 2010.179

James McFarrell
American, b. 1930
Bathers, 1959
Woodcut, ed. 8/10, sheet: 25 3/8 x 36 (64.5 x 91.4)
Frumkin no. 11
The Joseph P. Shure Collection, 2010.172

Kurt Schwitters
German, 1887–1948
Untitled (Abstract Composition), 1919
Plate XII of Das Kestnerbuch Woodcut, ed. of 150, block: 7 1/2 x 5 (19.1 x 12.7), sheet: 11 x 8 1/2 (27.9 x 21.6)
Söhn I, 130–12
Gift of Alan and Lois Fern, 2011.5

Otakar Kubin
Austro-Hungarian/Czech, 1883–1914
Human Misery (Lidské Bídy)
Loose-leaf portfolio with six tipped-in woodcuts and letterpress poem by Otto Klein in original bi-fold paper cover, cover closed: 13 1/4 x 11 1/4 (33.7 x 28.6), one woodcut sheet: 9 1/2 x 8 1/2 (24.1 x 21.6), five woodcut sheets: 8 1/2 x 9 1/2 (21.6 x 24.1), each woodcut sheet tipped onto sheet: 13 x 11 (33.3 x 27.9)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.1-8
### Collection Acquisitions

**Decorative Arts**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Description</th>
<th>Date</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Szarkowski</td>
<td>American, 1925–2007</td>
<td><em>The Loop from the West</em>, 1954</td>
<td>Gelatin silver print, 10 1/2 x 13 1/2 (26.7 x 34.3)</td>
<td>Gift of Professor Joel M. Snyder, 2011.34</td>
<td></td>
</tr>
<tr>
<td>Jack Tworkov</td>
<td>American, born in Poland, 1900–1982</td>
<td><em>Seated Nude</em>, 1952</td>
<td>Brush and ink on wove paper, sheet: 25 1/2 x 19 1/8 (64.8 x 48.6)</td>
<td>The Joseph P. Shure Collection, 2010.180</td>
<td></td>
</tr>
<tr>
<td>Jacques Villon</td>
<td>French, 1875–1963</td>
<td><em>Head of a Girl</em>, 1929</td>
<td>Etching and aquatint, proof impression, plate: 10 7/8 x 8 (27.6 x 20.3), sheet: 15 7/8 x 11 7/8 (40.3 x 30.2)</td>
<td>Auberty and Perussaux 217, Ginestet 324</td>
<td>The Joseph P. Shure Collection, 2010.182</td>
</tr>
</tbody>
</table>

**Sculpture**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Description</th>
<th>Date</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otto Gutfreund</td>
<td>Austro-Hungarian/Czech, 1889–1927</td>
<td><em>Job</em>, 1911-12 (plaster, this cast after 1969)</td>
<td>Cast bronze, posthumous edition by Ondra Praha, 8 1/2 x 3 1/2 x 3 1/2 (21.6 x 8.9 x 8.9)</td>
<td>Gift of Roy and Mary Cullen in honor of Richard A. Born, 2011.118</td>
<td></td>
</tr>
</tbody>
</table>

**Contemporary Painting**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Description</th>
<th>Date</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert M. Barnes</td>
<td>American, b. 1934</td>
<td><em>Bird under Bell I</em>, 1961</td>
<td>Oil on canvas, framed: 23 7/8 x 23 3/4 (60.6 x 60.3)</td>
<td>The Joseph P. Shure Collection, 2010.121</td>
<td></td>
</tr>
<tr>
<td>Philip Pearlstein</td>
<td>American, b. 1924</td>
<td><em>Two Models in the Studio</em>, 1962</td>
<td>Oil on canvas, 36 x 44 (91.4 x 111.8)</td>
<td>Bowman 181</td>
<td>The Joseph P. Shure Collection, 2010.175</td>
</tr>
</tbody>
</table>

**Painting**

<table>
<thead>
<tr>
<th>Artist</th>
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<th>Description</th>
<th>Date</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pauline Simon</td>
<td>American, 1894–1976</td>
<td><em>Tattooed Weight Lifter</em>, 1973</td>
<td>Acrylic on canvas, 41 7/8 x 30 (106.4 x 76.2)</td>
<td>Gift of Ruth Horwich, 2012.11</td>
<td></td>
</tr>
</tbody>
</table>

**Acquisitions**

- John Szarkowski: *The Loop from the West*, 1954
- Jack Tworkov: *Seated Nude*, 1952
- Jacques Villon: *Head of a Girl*, 1929
- Ruth Duckworth: *Untitled*, 1964
- Paul Granlund: *Reclination*, 1959
- Otto Gutfreund: *Job*, 1911-12 (plaster, this cast after 1969)
- Robert M. Barnes: *Bird under Bell I*, 1961
- Lee Godie: *Beautiful Woman*, n.d.
- Philip Pearlstein: *Two Models in the Studio*, 1962
- Pauline Simon: *Siamese Twins*, n.d.
- Pauline Simon: *Untitled*, n.d.
- Pauline Simon: *Tattooed Weight Lifter*, 1973

**Gifts**

- Gift of Professor Joel M. Snyder, 2011.34
- The Joseph P. Shure Collection, 2010.180
- Auberty and Perussaux 217, Ginestet 324
- The Joseph P. Shure Collection, 2010.182
- Gift of Thea Burger, 2010.95
- Gift of the artist, Roy and Mary Cullen in honor of Richard A. Born, 2011.118
- Gift of Ruth Horwich, 2012.10
- Gift of Ruth Horwich, 2012.12
- Gift of Ruth Horwich, 2012.13
- Gift of Ruth Horwich, 2012.11
Ray Yoshida
American, 1930–2009
Untitled (Cars), n.d.
Oil on canvas, 36 x 48 (91.4 x 121.9)
Gift of the Raymond K. Yoshida Living Trust and Kohler Foundation Inc., 2011.16

Ray Yoshida
American, 1930–2009
Undesirable Grouping, 1975
Acrylic on canvas, 36 x 46 (91.4 x 116.8)
Gift of the Raymond K. Yoshida Living Trust and Kohler Foundation Inc., 2011.15

Ray Yoshida
American, 1930–2009
Untitled, ca. 1990
Oil on canvas, 46 x 40 (116.8 x 101.6)

Gilles Barbier
French, b. 1965
My Living Room is a Dragster, 2000
Chromogenic print, 52 1/4 x 84 (132.7 x 213.4)
Gift of the James L. Cahn and Jeremiah Collatz Collection, 2010.110

Robert M. Barnes
American, b. 1934
Four Poets, 1977
Casein on paper, image: 17 1/2 x 16 1/2 (44.5 x 41.9), sheet: 27 1/4 x 25 (69.2 x 63.5)
The Joseph P. Shure Collection, 2010.122

Jack Beal
American, b. 1931
Still Life with Orange and Peppers, 1969
Pastel on colored paper, sheet: 10 3/4 x 15 3/4 (27.3 x 40)
The Joseph P. Shure Collection, 2010.125

Richard Bosman
British, b. 1944
Attacker, 1982
Color woodcut, ed. 43/48, sheet: 32 1/2 x 29 (81.3 x 73.7)
Stevens 36
The Joseph P. Shure Collection, 2010.132

Richard Bosman
British, b. 1944
Double Trouble, 1983
Woodcut, ed. 34/43, block: 23 3/4 x 30 1/4 (60.3 x 76.8)
Stevens 37
The Joseph P. Shure Collection, 2010.133

Richard Bosman
British, b. 1944
Nightmare, 1983
Soft-ground etching, hand-colored with acrylic, ed. 9/20, plate: 11 5/8 x 17 3/8 (29.5 x 44.1), sheet: 22 3/4 x 29 3/4 (57.8 x 75.6)
Stevens 39
The Joseph P. Shure Collection, 2010.136

Richard Bosman
British, b. 1944
Untitled, 1991
Monoprint, plate: 19 5/8 x 28 3/8 (49.8 x 72.1), sheet: 25 x 35 1/4 (63.5 x 89.5)
Williams 51
The Joseph P. Shure Collection, 2010.139

Mary Ellen Carroll
American, b. 1961
Prototype 180, 6513 Sharpview Drive, North and South Facade, 2011
Diptych, cibachrome prints, ed. 6/10, image (each): 26 x 32 3/4 (66 x 83.2), sheet (each): 30 x 40 (76.2 x 101.6)
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.45a-b

Richard Diebenkorn
American, 1922–1993
Still Life No. 10, 1965
Drypoint, ed. 15/25, plate: 10 1/4 x 6 3/4 (26 x 17.1), sheet: 17 7/8 x 15 (45.4 x 38.1)
The Joseph P. Shure Collection, 2010.148

Richard Diebenkorn
American, 1922–1993
Still Life No. 15, 1965
Etching, ed. 15/25, plate: 11 3/8 x 10 3/8 (28.9 x 26.4), sheet: 17 7/8 x 15 (45.4 x 38.1)
The Joseph P. Shure Collection, 2010.149

Jim Dine
American, b. 1935
Self-Portrait, 1971
Drypoint, plate: 8 x 6 (20.3 x 15.2), sheet: 17 1/4 x 14 1/4 (43.8 x 36.2)
Williams 51
The Joseph P. Shure Collection, 2010.151
Jim Dine
American, b. 1935
*Rimbaud, Alchemy, on Japanese Paper*, n.d., Etching, ed. 37/45, plate: 7 1/4 x 5 3/4 (18.4 x 14.6), sheet: 22 1/2 x 15 1/4 (57.2 x 38.7)
Williams 154
The Joseph P. Shure Collection, 2010.150

**Self-Portrait as a Negative**
American, b. 1935
Jim Dine

2010.152
The Joseph P. Shure Collection, Williams 196
sheet: 25 1/2 x 20 (64.8 x 50.8)
9 3/4 x 6 7/8 (24.8 x 17.5), on black paper, ed. 16/39, plate: 17 3/4 x 11 3/4 (45.4 x 29.8)
Gift of the artist, 2010.106

Mary Frank
American, b. 1933
*Untitled* (Bird), ca. 1960s
Ink on paper, sheet: 18 1/4 x 24 1/4 (45.7 x 61.6)
Gift of the artist, 2010.107

Mary Frank
American, b. 1933
*Untitled* (Figure Under a Horse), ca. 1960s
Ink on paper, sheet: 23 13/16 x 17 7/8 (60.5 x 45.4)
Gift of the artist, 2010.104

Mary Frank
American, b. 1933
*Untitled* (Snake), ca. 1960s
Ink on paper, sheet: 17 7/8 x 23 7/8 (45.4 x 60.6)
Gift of the artist, 2010.98

Mary Frank
American, b. 1933
*Untitled* (Man and Woman), 1975
Ink or casein on paper, sheet: 20 x 26 (50.8 x 66)
Gift of the artist, 2010.99

Red Grooms
American, b. 1937
*Slushing*, 1971
Ten-color lithograph on wove paper, ed. 17/75, sheet: 22 x 28 (55.9 x 71.1)
Knestrick 32
The Joseph P. Shure Collection, 2010.160

Red Grooms
American, b. 1937
*45 Characters*, 1973
Hand-colored etching, plate: 11 5/8 x 11 3/4 (29.5 x 29.8)
Knestrick 39
The Joseph P. Shure Collection, 2010.159

Raymond Hains
French, 1926–2005
*Torn Poster of the 1967 Biennale (Affiche déchirée de la Biennale de 1964)*, 1973
Silkscreen, ed. 597/600, sheet: 30 x 22 1/4 (76.2 x 56.5)
Williams 181
The Joseph P. Shure Collection, 2010.162

Richard Hamilton
British (English), b. 1922
*A Languid Floating Flower*, 1983
Etching and aquatint, ed. 17/30, plate: 12 3/8 x 14 5/8 (31.4 x 37.1), sheet: 18 1/8 x 19 3/4 (46.5 x 50.2)
Waddington 132
The Joseph P. Shure Collection, 2010.161

Richard Hamilton
British (English), b. 1922
*The Transmogrification of Bloom*, 1984–85
Etching and aquatint, ed. 11/20, plate: 20 1/2 x 15 7/8 (52.1 x 40.3), sheet: 30 x 22 1/4 (76.2 x 56.5)
Waddington 138
The Joseph P. Shure Collection, 2010.162

Scott Hocking
American, b. 1975
*Snow Floor, Michigan Central*, 2009
Archival pigment print, ed. 3/11, sheet: 20 x 30 3/8 (50.8 x 77.2)
Gift of the artist and Susanne Hilberry Gallery, 2011.33

**EXHIBITIONS & SPECIAL PROJECTS**

**COLLECTION**

**PROGRAMMING**

**SUPPORT**

**STAFF & LEADERSHIP**

**OPERATIONS**
David Hockney  
British (English), b. 1937  
Etching, ed. 67/125, sheet: 16 1/8 x 13 (41 x 33)  
Waddington 50  
The Joseph P. Shure Collection, 2010:163

Alex Katz  
American, b. 1927  
Etching and aquatint, ed. 17/25, sheet: 57 x 22 (144.8 x 55.9)  
The Joseph P. Shure Collection, 2010:164

Ellen Lanyon  
American, b. 1926  
The Favorite Postcard 2, 20 May 1973  
Colored pencils on colored wove paper, sheet: 19 3/4 x 25 1/2 (50.2 x 64.8)  
Gift of John and Dorianne Venator, 2010:118

Various Artists  
The New Realists (Les Nouveaux Réalistes), 1973  
Catalogue from The New Realists (Les Nouveaux Réalistes), Ars Viva Edition  
Edited by Attilio Codognato  
Paper booklet with serigraph on acetate, book: 19 1/2 x 19 3/8 (49.5 x 49.2)  
Purchase, The Paul and Miriam Kirkeby Fund for Acquisitions, 2011:41.3a-ad and 2011:41.5a-x

Robert Longo  
American, b. 1953  
Men in the Cities (Eric), 1985  
Lithograph, ed. 31/48, sheet: 72 x 36 (182.9 x 91.4)  
The Joseph P. Shure Collection, 2010:165

Robert Lostutter  
American, b. 1939  
Kagu, February 27, 1977  
Watercolor on wove paper, image: 1 7/8 x 1 3/4 (4.8 x 4.4), sheet: 7 1/2 x 9 (19.1 x 22.9)  
The Joseph P. Shure Collection, 2010:168

Robert Lostutter  
American, b. 1939  
Leaves, 1979  
Watercolor on wove paper, image: 3 5/8 x 3 5/8 (9.2 x 9.2), sheet: 9 5/8 x 9 5/8 (24.4 x 24.4)  
The Joseph P. Shure Collection, 2010:169

Robert Lostutter  
American, b. 1939  
Goulds Jewelfront and Blue-Throated Hummingbird, 1984  
Watercolor on wove paper, image: 1 3/4 x 1 1/2 (4.4 x 14), sheet: 11 1/4 x 13 1/2 (28.6 x 34.3)  
The Joseph P. Shure Collection, 2010:167

Robert Lostutter  
American, b. 1939  
The Birds of Heaven 14, Red-Fronted Conure, 1974  
Multi-color lithograph, ed. 9/50, sheet: 38 1/2 x 29 3/4 (97.8 x 75.6)  
Gift of Lolli Thurm, 2010:117

Robert Lostutter  
American, b. 1939  
A Sign of My Time, Miltonia Species, ca. 1976  
Multi-color lithograph, ed. 16/60, composition: 28 x 35 3/4 (71.1 x 90.8), sheet: 30 1/2 x 38 1/2 (77.5 x 97.8)  
Gift of the artist in honor of Mark and Judy Bednar, 2011:111

Robert Lostutter  
American, b. 1939  
Crimson-Rumped Toucanet, 1989  
Hand-colored etching, plate: 2 3/8 x 3 3/8 (6 x 8.6), sheet: 14 x 10 7/8 (35.6 x 27.6)  
The Joseph P. Shure Collection, 2010:166

Robert Lostutter  
American, b. 1939  
Violet Cuckoo, 1989  
Etching, hand-colored in watercolor, ed. 6/10, plate: 2 3/8 x 2 3/4 (6 x 7), sheet: 14 x 11 (35.6 x 27.9)  
The Joseph P. Shure Collection, 2010:170

Maryan S. Maryan (called Maryan)  
American, born in Poland, lived in Israel and France, 1927–1977  
Dog, 1967  
Black and white lithograph, ed. 1/10, plate: 23 x 29 7/8 (58.4 x 75.9), sheet: 25 x 32 (63.5 x 81.3)  
The Joseph P. Shure Collection, 2010:171

Sidney Nagel  
American, b. 1948  
Breaking Away: Glycerol in oil, 2000  
Gelatin silver print, image: 11 1/4 x 11 1/2 (28.9 x 29.2), sheet: 23 3/4 x 19 5/8 (60.3 x 49.8)  
Gift of the Department of Art History, University of Chicago, 2011:35

Sidney Nagel  
American, b. 1948  
Breaking Away: Closeup of water and glycerol mixture, 2000  
Gelatin silver print, image: 18 x 11 (45.7 x 27.9), sheet: 19 3/4 x 15 3/4 (50.2 x 40)  
Gift of the Department of Art History, University of Chicago, 2011:36

Sidney Nagel  
American, b. 1948  
Untitled (‘What interests me about these?’), n.d.  
Pencil on graph paper, sheet: 11 x 8 1/2 (27.9 x 21.6)  
Gift of the Estate of Christina Ramberg, courtesy of Corbett vs. Dempsey, 2011:25

Christina Ramberg  
American, 1946–1995  
Untitled (‘What interests me about these?’), n.d.  
Pencil on graph paper, sheet: 11 x 8 1/2 (27.9 x 21.6)  
Gift of the Estate of Christina Ramberg, courtesy of Corbett vs. Dempsey, 2011:26

Sidney Nagel  
American, b. 1948  
Selective Withdrawal, 2000  
Gelatin silver print, image: 9 1/2 x 6 3/4 (24.1 x 42.5), sheet: 15 3/4 x 9 3/4 (40 x 50.2)  
Gift of the Department of Art History, University of Chicago, 2011:39

Philip Pearlstein  
American, b. 1924  
Seated Male and Reclining Female, 1969  
Pencil on wove paper, sheet: 19 x 24 (48.3 x 61)  
The Joseph P. Shure Collection, 2010:174

Christina Ramberg  
American, 1946–1995  
Untitled, n.d.  
Ballpoint pen on wove paper, sheet: 8 x 5 (20.3 x 12.7)  
Gift of the Estate of Christina Ramberg, courtesy of Corbett vs. Dempsey, 2011:26
Christina Ramberg
American, 1946–1995
Untitled [garment UNDER/undergarment], n.d.
Black ballpoint pen on wove paper, sheet: 8 x 5 (20.3 x 12.7)
Purchased, gift of Mark and Judy Bednar, 2011.27

Christina Ramberg
American, 1946–1995
Untitled [Hair strapped to arm or ____?], n.d.
Blue ballpoint pen on wove paper, sheet: 8 x 5 (20.3 x 12.7)
Purchased, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.28

Daniel Spoerri
Swiss, born in Romania, 1930
Fallenbild, 1973
From The New Realists (Les Nouveaux Réalistes), Ars Viva Edition
Lithograph in offset printed in colors and collage with eight elements, mounted on cardboard support, ed. 423/600, closed: 19 11/16 x 19 11/16 (50 x 50); fully open: 6 x 27 x 27 (15.2 x 68.6 x 68.6)
Purchased, The Paul and Miriam Kirkley Fund for Acquisitions, 2011.41.1

Ray Yoshida
American, 1930–2009
Untitled (After an Hour . . .), n.d.
Color silkscreen, image: 6 7/8 x 11 7/8 (17.5 x 30.2), sheet: 15 x 15 (38.1 x 38.1)
Gift of Nancy and Robert Mollers, 2010.109a–f

Helen Mirra
American, b. 1970
Railroad Ties (Runner), 2000
Yarn and wood, installed: 93 x 10 x 2 (236.2 x 25.4 x 5.1)
Gift of Nancy and Robert Mollers, 2010.109a–f

Steven Urry
American, 1939–1993
Arch, 1972
Cast bronze, 5 x 5 x 5 (38.1 x 12.7 x 12.7)
The Joseph P. Shure Collection, 2010.181

Erwin Wurm
Austrian, b. 1954
Instruction Drawing, 1990/2002
Ink on paper, sheet: 8 1/2 x 11 (21.6 x 27.9)
Gift of Nancy and Robert Mollers, 2010.108.2
Short-Term Outgoing Loans to Exhibitions

These objects were lent from the collection from July 1, 2010 through June 30, 2012. Dimensions are in inches followed by centimeters in parenthesis; unless otherwise indicated, height precedes width precedes depth.

**MUSÉE D’ART ET D’HISTOIRE DU JUDAÏSME**

**Exhibition:** Felix Nussbaum 1904–1944

Dates: September 22, 2010 to January 23, 2011

Location: Paris, France

**Felix Nussbaum**

German, 1904–1944

Masquerade (Carnival Group) (Mummenschanz), ca. 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 (verso)

**THE ORIENTAL INSTITUTE MUSEUM, THE UNIVERSITY OF CHICAGO**

**Exhibition:** Visible Speech: The Origins of Writing in the Ancient Middle East

Dates: September 27, 2010 to March 6, 2011

Location: Chicago, IL

**Chinese, Late Shang dynasty**

(1300/1250–1045 BCE)

Oracle Plastron, n.d.

Bone, height: 3 7/8 (9.8)

Gift of Professor and Mrs. Herrlee G. Creel, 1986.392

**Chinese, Late Shang dynasty**

(1300/1250–1045 BCE)

Oracle Plastron, n.d.

Bone, height: 2 3/4 (7)

Gift of Professor and Mrs. Herrlee G. Creel, 1986.397

**Chinese, Late Shang dynasty**

(1300/1250–1045 BCE)

Oracle Plastron, n.d.

Bone, height: 1 1/16 (2.6)

Gift of Professor and Mrs. Herrlee G. Creel, 1986.398

**Chinese, Late Shang dynasty**

(1300/1250–1045 BCE)

Oracle Plastron, n.d.

Bone, height: 3/4 (1.9)

Gift of Professor and Mrs. Herrlee G. Creel, 1986.399

**THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY**

**Exhibition:** The Vorticists: Manifesto for a Modern World

Dates: September 30, 2010 to January 2, 2011

Tour: Peggy Guggenheim Collection, Venice, Italy: January 29 to May 15, 2011; Tate Britain, London, United Kingdom: June 14 to September 4, 2011

Location: Durham, NC

Helen Saunders

British (English), 1885–1963

Balance, ca. 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 Born, 2009.32

Helen Saunders

British (English), 1885–1963

Canon, ca. 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 Born, 2009.33

Helen Saunders

British (English), 1885–1963

Dance, ca. 1915

Graphite and gouache on wove paper, sheet: 14 1/4 x 11 1/2 (36.5 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 Born, 2009.34

**THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY**

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Location: Durham, NC

Helen Saunders

British (English), 1885–1963

Island of Laputa, 1915

Pen and ink, and paper collage on wove paper, sheet: 10 1/2 x 9 1/8 (27 x 23.2)

The Joel Starrels Jr. Memorial Collection, 1974.275
### MUSEUM OF CONTEMPORARY ART, CHICAGO

**Exhibition:** Jim Nutt: Coming Into Character  
**Dates:** January 29 to May 29, 2011  
**Location:** Chicago, IL

**Jim Nutt**  
American, b. 1938  
*Stepping [sic] Off the Room*, 1971  
Acrylic on paper, 13 x 11 (33 x 27.9)  
Gift of Gerald Elliott in memory of Leona Etta Spar, 1985.4

**Dominick Di Meo**  
American, b. 1927  
*Untitled*, ca. early 1960s  
Mixed media relief on canvas, stretcher: 24 7/8 x 17 7/8 x 3/4 (63.2 x 45.4 x 1.9)  
Gift of Mr. and Mrs. Stanley M. Freehling, 2009.29

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### MUSEUM OF BIBLICAL ART

**Exhibition:** Venetian Passion: Renaissance and Baroque Images of Cristo Passo  
**Dates:** February 21 to June 26, 2011  
**Location:** New York, NY

**Unknown Artist**  
Italian  
*Tabernacle, mid-15th century*  
Marble with gilding and polychrome decoration, 41 1/4 x 27 (104.8 x 68.6)  

**Battista Franco**  
Italian, ca. 1510–1561  
*Man of Sorrows with Two Angels, n.d.*  
Oil on panel, 12 x 9 (30.5 x 22.9)  
Gift of Mr. Ira Spanierman, 1981.58

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### ROCHESTER ART CENTER

**Exhibition:** Tony Tasset: Life during Wartime  
**Dates:** May 14 to September 4, 2011  
**Location:** Rochester, MN

**Tony Tasset**  
American, b. 1960  
*Pieta*, 2007  
Cast hydrocal, 28 x 18 x 18 (71.1 x 45.7 x 45.7)  
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2008.48

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### MUSEUM OF CONTEMPORARY ART, CHICAGO

**Exhibition:** Seeing Is a Kind of Thinking: A Jim Nutt Companion  
**Dates:** March 12 to June 19, 2011  
**Location:** Tampa, FL

**Edgar Degas**  
French, 1834–1917  
*Woman Stretching (Femme s’étirant)*, 1896–1917  
(wax model), 1919–21 (edition cast)  
Cast bronze, height: 14 1/4 x 18 1/4 (36.2 x 46.4)  
Gift of Elisabeth and William Landes in honor of the 30th anniversary of the Smart Museum, 2004.4

**Romare Bearden**  
American, 1911–1988  
*Farewell in New Orleans*, 1975  
Cut paper, newsprint, and glossy magazine paper collage, sight 14 1/4 x 18 1/4 (36.2 x 46.4)  

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### NORTHERN ILLINOIS UNIVERSITY ART MUSEUM

**Exhibition:** Francisco Goya: Satirical Caprices  
**Dates:** March 20 to May 25, 2012  
**Location:** DeKalb, IL

**Francisco de Goya**  
Spanish, 1746–1828  
*Self-Portrait*, 1797–98  
Plate I from the portfolio *The Caprices (Los Caprichos)*  
Etching, aquatint, drypoint, and burin, plate: 8 1/2 x 5 7/8 (21.6 x 14.9)  
Harris 36  

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### TAMPA MUSEUM OF ART

**Exhibition:** Degas: Form, Movement and the Antique  
**Dates:** September 2, 2011 to January 8, 2012  
**Location:** Charlotte, NC

**Romare Bearden**  
American, 1911–1988  
*Farewell in New Orleans*, 1975  
Cut paper, newsprint, and glossy magazine paper collage, sight 14 1/4 x 18 1/4 (36.2 x 46.4)  
Gift of Elisabeth and William Landes in honor of the 30th anniversary of the Smart Museum, 2004.4

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### ALLENTOWN ART MUSEUM

**Exhibition:** Shared Treasures: The Legacy of Samuel Kress  
**Dates:** October 16, 2011 to January 15, 2012  
**Location:** Allentown, PA

**Donato Creti**  
Italian, 1671–1749  
*St. John the Baptist Preaching*, ca. 1690–1710  
Oil on canvas, 35 5/8 x 24 5/8 (90.5 x 62.6)  
Gift of the Samuel H. Kress Foundation, 1973.46

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**Francisco de Goya**  
Spanish, 1746–1828  
*Lads Making Ready (Muchachos al Avío)*, 1797–98  
Plate II from the portfolio *The Caprices (Los Caprichos)*  
Etching and aquatint on wove paper, plate: 8 1/2 x 6 (21.6 x 15.2)  
Harris 46  
The R. Branson Frevert Memorial Collection, 1971.8
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Plate Number</th>
<th>Medium Description</th>
<th>Gift Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Francisco de Goya</td>
<td><em>There is Much to Suck (Mucho hay que chupar)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 51</td>
<td>Etching, aquatint, and burin, plate: 8 5/16 x 5 7/8 (21.1 x 14.9)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.14</td>
</tr>
<tr>
<td>Francisco de Goya</td>
<td><em>Blast of Wind (Soplones)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 52</td>
<td>Etching, aquatint, drypoint, and burin, plate: 8 1/2 x 5 7/8 (21.1 x 14.9)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.15</td>
</tr>
<tr>
<td>Francisco de Goya</td>
<td><em>They Spruce Themselves Up (Se repulen)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 53</td>
<td>Etching, aquatint, and burin, plate: 8 1/2 x 5 7/8 (21.1 x 14.9)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.16</td>
</tr>
<tr>
<td>Francisco de Goya</td>
<td><em>What a Tailor Can Do! (Lo que puede un Sastre!)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 54</td>
<td>Etching and aquatint, plate: 8 1/2 x 5 15/16 (21.6 x 15.1)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.17</td>
</tr>
<tr>
<td>Francisco de Goya</td>
<td><em>To Rise and to Fall (Subir y bajar)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 56</td>
<td>Etching and aquatint, drypoint on wove paper, plate: 8 3/8 x 6 (21.3 x 15.2)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.18</td>
</tr>
<tr>
<td>Francisco de Goya</td>
<td><em>What a Golden Beak! (Que Pico de Oro)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 58</td>
<td>Etching, aquatint, and drypoint, plate: 8 1/4 x 6 1/2 (21 x 16.5)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.20</td>
</tr>
<tr>
<td>Francisco de Goya</td>
<td><em>No One Has Seen Us (Nadie nos ha visto)</em>, 1797–98</td>
<td>Spanish, 1746–1828</td>
<td>Plate 59</td>
<td>Etching, aquatint, and drypoint on wove paper, plate: 8 3/8 x 6 (21.3 x 15.2)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.21</td>
</tr>
<tr>
<td>Steven Urry</td>
<td><em>Trials (Ensayos)</em>, 1797–98</td>
<td>American, 1939–1993</td>
<td>Plate 60</td>
<td>Etching, aquatint, and drypoint on wove paper, plate: 8 3/8 x 6 (21.3 x 15.2)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.22</td>
</tr>
<tr>
<td>Steven Urry</td>
<td><em>Arch</em></td>
<td>American, 1939–1993</td>
<td>Plate 61</td>
<td>Etching, aquatint, and drypoint on wove paper, plate: 8 3/8 x 6 (21.3 x 15.2)</td>
<td>Gift of Brenda F. and Joseph V. Smith, 2003.23</td>
</tr>
</tbody>
</table>

**KOEHNLINE MUSEUM OF ART, OAKTON COMMUNITY COLLEGE**

**Exhibition:** *Abstract Expressionism: Then and Now*

**Dates:** May 5 to August 19, 2012

**Location:** Flint, MI

**John Chamberlain**

American, 1927–2011

*Untitled*, 1963

Welded, painted, and chromium-plated steel automobile body parts, 36 x 50 x 53 (91.4 x 127 x 134.6)

Gift of Mr. and Mrs. Richard L. Selle, 1972.3
Long-Term Outgoing Loans to Permanent Collections

THE METROPOLITAN MUSEUM OF ART
On loan since September 28, 1982
New York, NY

Frank Lloyd Wright, designer
American, 1867–1959
Sofa, ca. 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 FRANK LLOYD WRIGHT PRESERVATION TRUST
On loan since March 31, 1997
Oak Park, IL

George M. Niedecken, designer, in association with
Frank Lloyd Wright
American, 1878–1945
Arm Chair Rocker, ca. 1909
Designed for the Frederick C. Robie House, Chicago, IL
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, 1907–10
Designed for the Frederick C. Robie House, Chicago, IL
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

Designs by Frank Lloyd Wright, on view at the Smart.
Where in the World is the Smart Museum?

SMART MUSEUM EXHIBITION TOURS

- San Diego Museum of Art
  *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*
  February 18–May 27, 2012
  San Diego, CA

- Philbrook Museum of Art
  *Adaptation: Video Installations By Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation*
  October 17–January 9, 2011
  Tulsa, OK

- Meadows Museum, Southern Methodist University
  *Echoes of the Past: The Buddhist Cave Temples Of Xiangtangshan*
  Dallas, TX

- Freer Gallery of Art/Arthur M. Sackler Gallery
  *Echoes of the Past: The Buddhist Cave Temples Of Xiangtangshan*
  February 26–July 31, 2011
  Washington, DC

- Institute for the Study of the Ancient World, New York University
  *Echoes of the Past: The Buddhist Cave Temples Of Xiangtangshan*
  New York, NY

SHORT-TERM OUTGOING LOANS TO EXHIBITIONS

- Northern Illinois University Art Museum
  DeKalb, IL

- Koechnline Museum of Art, Oakton Community College
  Des Plaines, IL

- Museum Of Contemporary Art, Chicago
  The Oriental Institute Museum,
  The University Of Chicago
  Chicago, IL

- Rochester Art Center
  Rochester, MN

- Flint Institute Of Arts
  Flint, MI

- Allentown Art Museum of The Lehigh Valley
  Allentown, PA

- Mint Museum UPTOWN
  Charlotte, NC

- Tampa Museum of Art
  Tampa, FL

- Musée d'art et d'histoire du Judaïsme
  Paris, France

- Museum of Biblical Art
  New York, NY

- Nasher Museum of Art at Duke University
  Tour: Nasher Museum of Art at Duke University, Durham, NC; Peggy Guggenheim Collection, Venice, Italy; Tate Britain, London, United Kingdom

LONG-TERM OUTGOING LOANS TO EXHIBITIONS

- The Frank Lloyd Wright Preservation Trust
  Oak Park, IL

- The Metropolitan Museum of Art
  New York, NY
The full range of the Smart Museum’s work is made possible by the individuals, foundations, corporations, and University departments found on the following pages—supporters who helped us set and achieve our ambitious goals. During the period covered by this Bulletin, the Museum’s robust grant program secured major support from cultural leaders such as the Chicago Community Trust, the International Fine Print Dealers Association, Samuel H. Kress Foundation, the Chauncey and Marion Deering McCormick Foundation, Andrew W. Mellon Foundation, the National Endowment for the Arts, and the Andy Warhol Foundation, among others. We were also pleased to launch Smart Partners in January 2011—a streamlined new way to keep the Museum free for all.
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Susan and Myron Rubnitz, in honor of Robert and Joan Feitler
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Adele Z. Silver, in honor of Robert and Joan Feitler
Frederick and Virginia Uhlmann, in honor of Robert Feitler
Jane Woldenberg, in honor of Robert and Joan Feitler
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Michael E. Geyer, in memory of Miriam Hansen
Arthur and Nancy Laskin, in memory of Dana Feitler
The Eighth Joseph R. Shapiro Award Dinner

In 1978, a more than 400 mile trek through the Himalayas cemented Margot and Thomas J. Pritzker’s shared passion for the art and culture of the region. Since then, they have built one of America’s foremost collections of South Asian art and—through exhibitions, loans, and donations—have untiringly promoted their belief in the power of the visual arts throughout the city of Chicago. In 2011, the Smart Museum of Art awarded the Pritzkers the eighth biennial Joseph R. Shapiro Award in recognition of their extraordinary devotion to the arts.

Thanking the more than 350 guests in attendance for their support and their generosity (among them the city’s incoming mayor, Rahm Emanuel) the Pritzkers accepted the award and expressed their especial appreciation to Marilynn Alsdorf and her late husband, Jim, who inspired the Pritzkers’ interest in this field and guided them in the early stages of their collecting.

In addition to the award presentation, the evening included a cocktail reception and music by Neil Artwick; a welcome by Robert Zimmer, President of the University of Chicago and honorary dinner co-chairs Susan Manilow and Sylvia Neil; a video of Margot and Thomas interviewed by their son, David Pritzker; and a conversation with the honorees moderated by Susan Manilow. Robert Feitler, Chair of the Smart Museum’s Board of Governors, presented the award. A number of past Shapiro Award winners were also in attendance, including Lindy Bergman, Lewis and Susan Manilow, Richard and Mary Gray, and Marilynn Alsdorf. The event raised more than $536,000 in support of the Smart Museum’s educational and cultural mission.

ABOUT THE AWARD
The Eighth Joseph R. Shapiro Award Dinner

Pamela Hoehn-Saric, Robert and Joan Feitler

Thomas and Margot Pritzker, Rahm Emanuel

Edward and Connie Hefner, Elissa Marie Efroymson and Dr. Adhaan Hamid

Stephanie Smith, Tony Karman, Gay-Young Cho

Steven Manilow, Robert J. Zimmer, Susan Manilow, Thomas and Margot Pritzker, Sylvia M. Neil and Daniel R. Fischel

Anthony Hirschel and Richard Gray

Michael Schill and Joseph Neubauer

Anita Sinha and Aline Ghosh-Mazumdar

Mary Smart, Margot Pritzker, Robert Feitler

The Four Seasons
The individuals acknowledged in this section have devoted their energy and creativity to this institution—from our dedicated Board of Governors and senior staff members to our University student interns, advisers, docents, and attendants. Together, they are responsible for the successes of the past two years. Many of them also contributed to the creation of our new strategic vision, which grew from an intensely collaborative yearlong effort and will steer the Smart Museum well into the future.
Staff and leadership

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We would also like to thank former senior staff members Lauren Boylan, Paul Dougherty, Justin Glasson, Nora Hennessey, Kate Kennedy, Melissa H. Kinkley, Kristy Peterson, and Cassandra Pettiford.

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Stephanie Su
Maggie Taft
Mai Yamaguchi
Student Staff Profiles

As far as college- and graduate-school jobs go, working in an art museum isn’t half bad. The Smart hires nearly 90 UChicago students a year—and whether an intern, docent, or attendant, it’s likely they’ll gain special insight into why and how museums matter. For three longstanding interns in particular, working at the Smart Museum has also had a tremendous personal impact.

**SARAH MENDELSOHN, BA’12,** has worked at the Smart for three years, first as a student docent and then as a collections & exhibitions intern and a project intern for Feast. Shortly after graduating, Sarah was hired full-time as an Executive Assistant for Program Support. An artist in her own right, Sarah explains that the Smart helped bring together her interests in arts administration and art making. “As a young artist, I feel invested in the model of working in multiple roles at the same time—wearing different hats. “My experiences at the Smart have made me both more agile and critical in my relationship to the diverse forms of labor surrounding contemporary art production, its presentation, and pedagogy.”

**KIM MIMS, MA’12,** came to the Smart Museum in 2009 as the first Andrew W. Mellon Foundation Curatorial Intern. After that year-long experience, she continued to take on a variety of tasks, from researching and writing for exhibitions to curating two exhibitions—Process and Artistry and Lighting the Subject—under the guidance of Richard A. Born. For Kim, working at the Smart was “the most nurturing part” of her University of Chicago experience. “The entire staff is so supportive of interns and their projects. Richard has given me so many valuable insights into the curatorial process.” In fact, Kim’s time at the Smart made her rethink her career path: “When I came to the University, I was convinced I wanted to be an academic primarily. Now, I realize that I want to focus my energies on object-based research.” She is currently seeking a curatorial position in a university museum or gallery.

**EMILY CAPPER, PHD CANDIDATE IN ART HISTORY AND CINEMA AND MEDIA STUDIES,** won the 2010-2011 Andrew W. Mellon Foundation Curatorial Internship and went on to help Professor Christine Mehring teach a graduate seminar based on the Smart’s collection, curate After the Readymade, and co-curate Warhol at Work. This hands-on experience has been unusually helpful: “My research centers on installations and performances that no longer exist in physical form. Working at the Smart has allowed me to develop what I call a ‘strong physical imagination’. Curators have to think about how a certain object or space will feel to a viewer, and this is exactly what I do as a historian, albeit in reverse—I have to imagine how a certain object or space might have felt to a viewer in the past!”
The Smart Museum is committed to ensuring that every visitor has the best possible experience. Indeed, this is a central tenet of our strategic plan and infuses everything that we do—from pouring a cup of coffee to presenting groundbreaking exhibitions. Thanks to the tremendous support of the University, a sound financial position, and creative use of existing resources, we were able to make some distinct improvements in the past two years. These include a new roof and thorough cleaning of the building’s limestone exterior, an updated and easily navigated website, extended Café and gallery hours, improved signage in the lobby, and the reorienting of an existing full-time position to focus primarily on hospitality.
**FISCAL YEAR 2011**

**OPERATING REVENUE**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Annual Gifts</td>
<td>$902,125</td>
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<tr>
<td>Private Foundation Grants</td>
<td>$447,041</td>
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<td>Government Grants</td>
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<td><strong>$2,692,693</strong></td>
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**OPERATING EXPENSE**

<table>
<thead>
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<th>Category</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
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<td>External Relations and Development</td>
<td>$490,107</td>
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<tr>
<td>Collections and Curatorial Management</td>
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<td>Administration</td>
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<td>Hospitality and Security</td>
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<td>Cost of Earned Income</td>
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<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$2,692,693</strong></td>
</tr>
</tbody>
</table>
**Fiscal Year 2012**

**Operating Revenue**

- Annual Gifts: $1,103,010
- Private Foundation Grants: $326,176
- Government Grants: $32,000
- Endowment Distributions: $685,226
- University Support*: $530,900
- Earned Income: $267,283

Total Revenue: **$2,944,595**

**Operating Expense**

- Public Exhibitions and Programs: $1,078,126
- External Relations and Development: $536,498
- Collections and Curatorial Management: $487,876
- Administration: $389,670
- Hospitality and Security: $251,162
- Cost of Earned Income: $201,263

Total Expenses: **$2,944,595**

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