

**SMART MUSEUM OF ART**  
THE UNIVERSITY OF CHICAGO  
**BULLETIN 2015-2016**







# WELCOME



2015–2016 was a wonderful year for the Smart Museum of Art. From our **heralded and harrowing** *Monster Roster* exhibition and an expanded docent program to an ebullient

and **ever-growing installation** by Jessica Stockholder, the Smart continued to open the world through art and ideas.

Once again, we rehung our permanent collection galleries dedicated to modern art and design, Asian art, European art, and contemporary art. The wall-to-wall reinstallation initiated the Conversations with the Collection series, which allows us to share more treasures from the collection while also fostering conversations that cut across cultures and time periods—like art’s relationship to memory.

A bequest from Brooks McCormick, Jr., pushed the total size of the Smart Museum’s collection beyond **15,000 objects**. We immediately began to work with University of Chicago scholars to catalog, research, and prepare this exceptional collection of Japanese prints for a major exhibition scheduled in 2018, while many other recent acquisitions were brought to life through our curricular, educational, and public programs.

We continued to create opportunities for **object-driven inquiry** at the University and beyond. We hosted an inaugural forum on teaching from collections for faculty and graduate students, and welcomed **1,661 UChicago students** to the study room. We expanded our cohort of docents and launched an innovative training program that empowers docents to become advocates for art and critical issues within their own communities.

It has been a year of transitions, too. In the fall of 2015, after 10 years, Anthony Hirschel stepped down from the position of Dana Feitler Director, and the Smart Museum launched an international search that recently concluded with the appointment of Alison Gass. We also toasted Senior Curator Richard A. Born, who retired after 35 years at the Smart. Richard’s remarkable **capstone exhibition**, *Expressionist Impulses*, was a testament to his many accomplishments as a curator, scholar, and mentor.

None of this would have been possible without the individuals and organizations recognized within this *Bulletin*. We wish to extend our thanks and appreciation for all that you do to ensure the Smart Museum remains a vibrant hub of intellectual and creative expression. We hope you will visit us soon to see all of the great **art and ideas** on view.

## **Pamela Hoehn-Saric**

Chair, Smart Museum Board of Governors

## **Bill Michel**

Interim Director

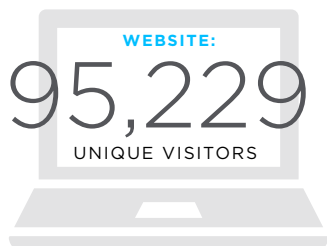
## **MISSION**

The Smart Museum of Art at the University of Chicago opens the world through art and ideas.

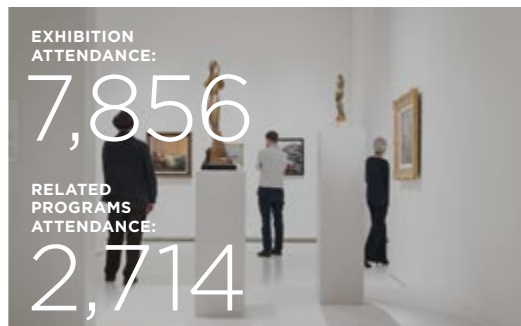
# YEAR IN REVIEW

# 55,850

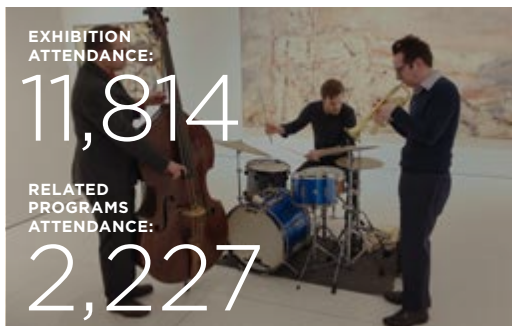
VISITORS DURING **353** DAYS OPEN



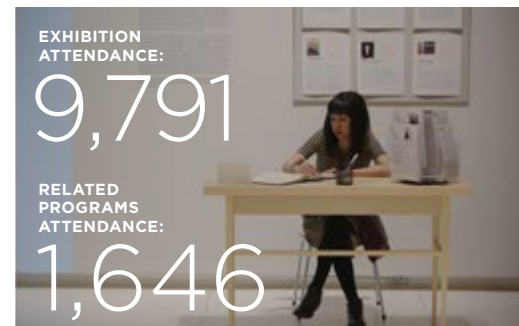
## EXPRESSIONIST IMPULSES



## MONSTER ROSTER



## CONVERSATIONS WITH THE COLLECTION: MEMORY



390

WORKS FROM THE  
PERMANENT COLLECTION AND

42

LOANS ON  
VIEW IN

4

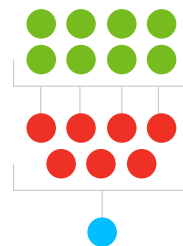
SPECIAL  
EXHIBITIONS

15,000+

OBJECTS IN THE COLLECTION

1,473

NEW ACQUISITIONS TO THE COLLECTION



59 OBJECTS LOANED TO  
8 EXHIBITIONS IN  
7 STATES AND  
1 COUNTRY



48 PARTICIPANTS IN  
3 OBJECT ROUNDTABLES

1,661 UCHICAGO  
STUDENTS

AND

100 SCHOLARS

USED

1,907 ARTWORKS

IN THE STUDY ROOM

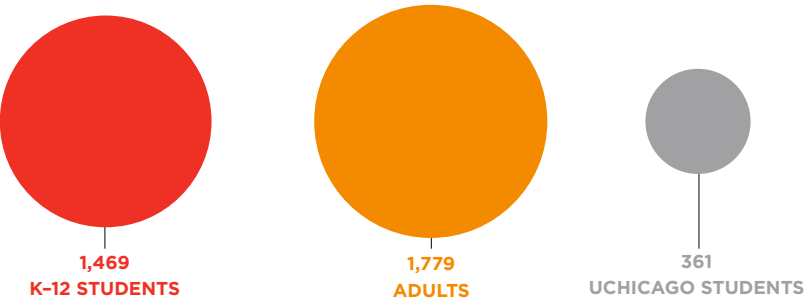


3 SMART EXHIBITION WORKSHOPS

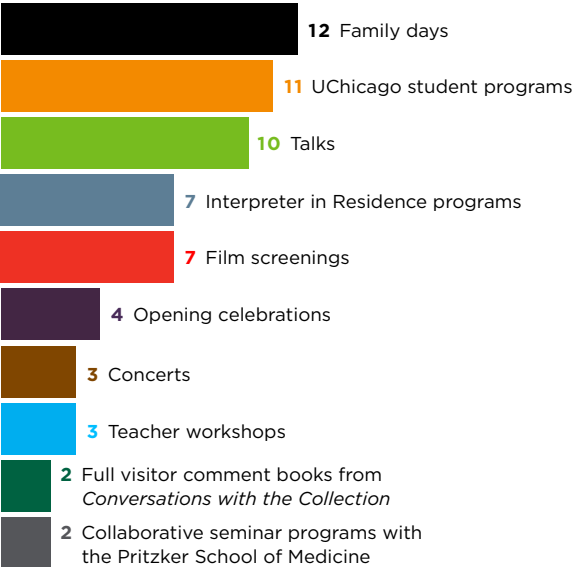


2 FUND FOR FACULTY  
INITIATIVE GRANTS

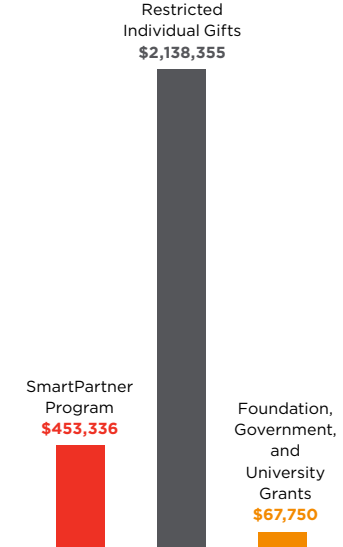
SMART MUSEUM DOCENTS LED **118** TOURS FOR **3,609** GUESTS.



WE OFFERED OUR AUDIENCES **61** FREE PROGRAMS:



**97** UCHICAGO STUDENTS AND  
**8** ODYSSEY PROJECT GRADUATES.



FUNDRAISING PICTURE 2015-2016  
**TOTAL: \$2,659,441**

# EXHIBITIONS



# EXHIBITIONS

The exhibitions listed were on view between July 1, 2015, and June 30, 2016.



## SPECIAL EXHIBITION

### ***Expressionist Impulses: German and Central European Art, 1890–1990***

October 1, 2015–January 10, 2016

*Richard and Mary L. Gray Gallery*

This exhibition charts the ebb and flow of key Expressionist tendencies in German and Central European art.

Curated by Richard A. Born, Smart Museum Senior Curator

Support for this exhibition and its programming has been provided by the Smart Museum's Pamela and R. Christopher Hoehn-Saric Exhibition Fund, Nuveen Investments, the Consulate General of the Federal Republic of Germany, the University of Chicago's Arts Council, the Franke Institute for the Humanities, and the Center for Interdisciplinary Research on German Literature and Culture.

## COMPANION EXHIBITION

### ***To See in Black and White: German and Central European Photography, 1920s–1950s***

October 1, 2015–January 10, 2016

*Joel and Carole Bernstein Gallery*

A selection of German and Central European photography by František Drtikol, Lyonel Feininger, Hannah Höch, Walter Peterhans, and Václav Zykmond, among others

Curated by Kimberly Mims, independent curator and former Mellon Foundation Curatorial Intern at the Smart Museum

Left: Attributed to Wassily Kandinsky, *Composition*, 1914, Oil on canvas. Smart Museum of Art, The University of Chicago, Gift of Dolores and Donn Shapiro in honor of Jory Shapiro, 2012.51.



## SPECIAL EXHIBITION

### **Monster Roster: Existentialist Art in Postwar Chicago**

February 11–June 12, 2016

*Richard and Mary L. Gray Gallery and Robert and Joan Feitler Gallery*

This exhibition provides the definitive introduction to Chicago's first artistic movement, the Monster Roster.

Curated by John Corbett and Jim Dempsey, independent curators and gallery owners; Jessica Moss, Smart Museum Curator of Contemporary Art; and Richard A. Born, Smart Museum Senior Curator

The exhibition and catalogue have been made possible in part by the Estate of Gerald and Eunice Ratner, the Terra Foundation for American Art, the Smart Museum's Pamela and R. Christopher Hoehn-Saric Exhibition Fund, the Efroymsen Family Fund, the National Endowment for the Arts, and Ulrich E. and Harriet H. Meyer. Additional support is provided by the Biff Ruttenberg Foundation and the Karla Scherer Center for the Study of American Culture at the University of Chicago.

## COMPANION EXHIBITION

### **Monster Roster: Antecedents and Influences**

February 11–June 12, 2016

*Joel and Carole Bernstein Gallery*

This intimate exhibition brings together the kinds of works of art, both ancient and modern, that Monster Roster artists studied and appreciated.

Curated by Richard A. Born, Smart Museum Senior Curator

Left: Seymour Rosofsky, *Patient in Dentist's Chair*, 1961, Oil on canvas. Smart Museum of Art, The University of Chicago, Gift of the Rosofsky Estate, 2014.16.



### THRESHOLD INSTALLATION

**Jessica Stockholder:**  
***Rose's Inclination***

September 12, 2015–July 2, 2017  
*Eunice Ratner Reception Gallery and*  
*Vera and A. D. Elden Sculpture Garden*

In a site-specific installation, Jessica Stockholder intersects the Smart's threshold with a wave of color and texture.

Coordinated by Ray Klemchuk, Smart Museum Exhibitions  
Production Manager

This Threshold commission is supported by the Smart Museum's  
Contemporary Art Council and the UChicago Arts Public Art Fund.

Left: Jessica Stockholder, *Rose's Inclination*, 2015–2016, Paint, carpet, fragment of Judy Ledgerwood's painting, branches, rope, Plexiglas, light fixtures, hardware, extension cord, mulch, Smart Museum foyer, courtyard, sidewalks, and beyond. Commissioned by the Smart Museum of Art, The University of Chicago. Courtesy of the artist, Mitchell-Innes & Nash Gallery, and Kavi Gupta Gallery.



### SPECIAL PROJECT

***Conversations with the Collection:***  
***Memory***

September 12, 2015–January 10, 2016  
*Robert and Joan Feitler Gallery*

This project explores art's relationship to the recollection of personal and cultural histories, nostalgia, and other facets of memory.

Left: Jason Salavon, *The Class of 1988*, 1998, Digital C-print. Smart Museum of Art, The University of Chicago, Gift of Gary and Susan Garrett, 2013.17. Art © Jason Salavon.

# COLLECTION

## ACQUISITIONS

The objects listed entered the collection between July 1, 2015, and June 30, 2016. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions.

1



## ASIAN

## PAINTING

## Unidentified Artist

Japanese, active 17th century  
*Portrait of Zen Monk Ungai*, n.d.  
 Hanging scroll, brush and ink and mineral pigments on silk, painting panel: 42 x 22 (106.7 x 55.9)  
 Bequest of C. A. Islinger, 2015.97

## Bak Jae-Hyeon

Korean 1852–1911  
*Bamboo*, 1908  
 Hanging scroll, brush and ink on silk, painting panel:  
 43 3/8 x 15 3/8 (110.2 x 39.1)  
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 2015.107

## Kim Gyu-jin (ho: Haegang)

Korean, 1868–1933  
*Bamboo in Wind*, n.d.  
 Hanging scroll, brush and ink on paper, painting panel:  
 43 9/16 x 11 1/4 (110.6 x 28.6)  
 Bequest of C. A. Islinger, 2015.99

## Deiryu Kutsu (Kanshu Sojun)

Japanese, 1895–1954  
*Calligraphy*, n.d.  
 Hanging scroll, brush and ink on paper, painting panel: 53 x 18 5/16 (134.6 x 46.5)  
 Bequest of C. A. Islinger, 2015.101

## Junkaku

Japanese, active 17th century  
*Calligraphy*, n.d.  
 Hanging scroll, brush and ink on paper, painting panel:  
 49 x 11 (124.5 x 27.9)  
 Bequest of C. A. Islinger, 2015.100

## Isshiki Naotomo

1

Japanese, died 1597  
*Hawk*, 16th century  
 Hanging scroll, brush and ink and light colors on paper, painting panel: 22 1/2 x 15 3/4 (57.2 x 40)  
 Bequest of C. A. Islinger, 2015.96

## Yasuda Rōzan

Japanese, 1830–1882  
*Pine and Flowers*, 1882  
 Hanging scroll, brush and ink on paper, painting panel:  
 53 5/8 x 15 7/16 (136.2 x 39.2)  
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 2015.106

## Hirowatari Shinkai

Japanese, 1806–1888  
*Cranes and Lotus Plants*, 19th century  
 Hanging scroll, brush and ink and opaque colors on silk, painting panel: 36 x 17 3/4 (91.4 x 45.1)  
 Bequest of C. A. Islinger, 2015.98

## SCULPTURE

## Japanese

Heian Period (794–1192)  
*Buddhist Guardian Figure*, 12th century  
 Carved wood, height: 42 1/4 (107.3)  
 Bequest of C. A. Islinger, 2015.90

## Japanese

Probably Kamakura Period (1192–1333)  
*Head of Fudō Myō-ō*, n.d.  
 Carved wood, 11 1/2 x 6 x 7 (29.2 x 15.2 x 17.8)  
 Bequest of C. A. Islinger, 2015.91

## Japanese

Kamakura Period (1192–1333)  
*Attendant Figure of Fudō Myō-ō*, n.d.  
 Carved wood with gilt metal embellishments, height: 10 1/4 (26)  
 Bequest of C. A. Islinger, 2015.92

## Japanese

Muromachi Period (1338–1573)  
*Buddhist Guardian Figure*, 16th century  
 Painted carved wood with glass eyes, height: 41 (104.1)  
 Bequest of C. A. Islinger, 2015.93

## Japanese

Early Edo Period (1603–1868),  
*Portrait of a Monk*, n.d.  
 Painted carved wood, with ink inscriptions on bottom of figure, height: 18 (45.7)  
 Bequest of C. A. Islinger, 2015.94

## Japanese

Edo Period (1603–1868)  
*Buddhist Festival Mask*, n.d.  
 Painted carved wood, height: 10 (25.4)  
 Bequest of C. A. Islinger, 2015.95

## Korean

Goryeo Dynasty (918–1392)  
*Buddhist Monk (Nahan)*, 12th century  
 Stoneware with green glaze (celadon), incised decoration, and white and iron-oxide brown slip-painted decoration, 13 1/2 x 5 x 5 1/2 (34.3 x 12.7 x 14)  
 Purchase, The Paul and Miriam Kirkley Fund for Acquisitions, acquired in honor of Senior Curator Richard A. Born, 2015.33

**WORKS ON PAPER****Unknown Artist**

Japanese, 19th century  
*Docked Boats*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 7 5/8 × 10 (19.4 × 25.4)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.3

**Unknown Artist**

Japanese, 19th century  
*Woman Writing*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 10 1/4 × 7 1/2 (26 × 19.1)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.4

**Unknown Artist**

Japanese, 19th century  
*Kago, Passenger and Carriers*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 7 3/8 × 9 1/4 (18.7 × 23.5)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.5

**Unknown Artist**

Japanese, 19th century  
*Views of Kyoto / Takaboka*, Nagasaki, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 7 3/8 × 9 1/4 (18.7 × 23.5)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.6

**Unknown Artist**

Japanese, 19th century  
*The Flower Kept in a Vase*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 9 × 11 (22.9 × 27.9)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.7

**Unknown Artist**

Japanese, 19th century  
*Maple Garden, Takinogawa near Tokyo*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 7 3/4 × 10 (19.7 × 25.4)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.8

**Unknown Artist**

Japanese, 19th century  
*Jinkyo (A Bridge)*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 8 × 10 1/2 (20.3 × 26.7)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.9

**Unknown Artist**

Japanese, 19th century  
*Bell of Nikko*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 8 × 10 1/2 (20.3 × 26.7)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.10

**Suzuki Shin'ichi**

Japanese, 1835–1918  
*Hotel*, ca. 1870s  
 Vintage hand-colored albumen print mounted on board, sheet/  
 image: 7 1/2 × 9 1/2 (19.1 × 24.1)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.1

*Dancing (Three Women in Poses)*, ca. 1870s

Vintage hand-colored albumen print, sheet/image: 10 1/4 × 8 (26 × 20.3)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.2 (recto)

*Two Women in an Interior*, ca. 1870s

Vintage hand-colored albumen print, sheet/image: 10 1/2 × 8 (26.7 × 20.3)  
 Gift of Jennifer and Isaac  
 Goldman, 2016.2 (verso)

**DECORATIVE ARTS****Japanese**

Kofun Period  
*Ritual Pitcher*, ca. 3rd–7th century  
 Stoneware with partial natural ash glaze decoration, 3 3/4 × 4 1/4 × 4 1/4 (9.5 × 10.8 × 10.8)  
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 2015.104

**Korean**

Joseon Dynasty (1392–1910),  
*Jar with Floral Designs*, 19th century  
 Glazed porcelain with underglaze cobalt blue painted decoration, 5 5/8 × 6 3/8 (14.3 × 16.2)  
 Bequest of C. A. Islinger, 2015.102

**Yasuhisa Kohyama**

Japanese, b. 1936  
*Sake Bottle*, n.d. (probably ca. 1990)  
 Shigaraki stoneware, 3 7/8 × 4 1/2 × 4 3/4 (9.8 × 11.4 × 12.1)  
 Gift of Mr. and Mrs. Michael R. Cunningham in honor of Fr. Harrie A. Vanderstappen S.V.D., 2015.105

**Hiroaki Morino**

Japanese, b. 1934  
*Small Bottle*, 1962–63  
 Hand-thrown glazed stoneware with incised decoration, height: 6 5/8 (16.8)  
 Gift of Dena Criz Weisbard, 2015.110

*Pitcher*, 1962–63  
 Hand-thrown and shaped glazed stoneware, height: 8 1/8 (20.6)  
 Gift of Dena Criz Weisbard, 2015.111

*Vase*, 1962–63  
 Hand-thrown partially glazed stoneware, height: 7 (17.8)  
 Gift of Dena Criz Weisbard in memory of Shirley Criz Albert, 2015.112

*Untitled [Landscape Sculptural Form]*, 1962–63  
 Hand-built glazed stoneware with incised and perforated decoration. 9 1/2 × 7 1/2 × 7 5/8 (24.1 × 19.1 × 19.4)  
 Gift of Dena Criz Weisbard, 2015.113

*Small Bowl*, 1962–63  
 Hand-thrown glazed stoneware, height × diameter: 1 5/8 × 6 1/8 (4.1 × 15.6)  
 Gift of Dena Criz Weisbard, 2015.114

**EUROPEAN****WORKS ON PAPER****Eugène Atget**

French, 1857–1927  
*Ancien Cimetière Sainte-Marguerite, Rue Saint-Bernard*, 1905  
 Gold-toned printing out paper, 8 1/2 × 7 (21.6 × 17.8)  
 Gift in honor of Kingman Douglass, 2015.162

*Au Port Salut-Cabaret Rue des Fossés St. Jacques, Cinquième Arrondissement*, 1903  
 Gold-toned printing out paper, 6 1/4 × 8 (15.9 × 20.3)  
 Gift in honor of Kingman Douglass, 2015.164

*École Primaire Communale de Garçons*, early 1900s  
 Gold-toned printing out paper, 8 5/8 × 7 (21.9 × 17.8)  
 Gift in honor of Kingman Douglass, 2015.165

*Le Château de 18 juin*, early 1900s  
 Gold-toned printing out paper, 8 1/2 × 7 (21.6 × 17.8)  
 Gift in honor of Kingman Douglass, 2015.163



2

**Édouard-Denis Baldus**

French, born in Germany, 1813–1889  
*Église de la Madeleine*, ca. 1860  
 Albumen print, 11 × 8 (27.9 × 20.3)  
 Gift in honor of Kingman  
 Douglass, 2015.166

*West Portal of the Church of  
 Saint-Trophime, Arles*, ca. 1851  
 Albumen print, 18 3/4 × 13 5/8  
 (47.6 × 34.6)  
 Gift in honor of Kingman  
 Douglass, 2015.167

3

**Étienne Baudet**

2

French, 1638–1711  
 After Nicolas Poussin, French,  
 active in Italy, 1594–1665  
*Rape of the Sabines*, n.d.  
 Engraving on laid paper, plate:  
 22 1/8 × 28 1/4 (56.2 × 71.8), sheet:  
 24 1/2 × 31 1/4 (62.2 × 79.4)  
 Nagler Kunsterlexikon 5; Heller-  
 Andersen 12; LeBlanc 95; Meyer  
 Kunsterlexikon 32; Andresen (NP)  
 316; Wildenstein 112  
 Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions,  
 2015.58

**Julia Margaret Cameron**

British, born India, 1815–1879  
*Lorina Liddell*, ca. 1870–72  
 Albumen print, 14 × 9 3/4  
 (35.6 × 24.8)  
 Gift in honor of Kingman Douglass,  
 2015.168

**Étienne Carjat**

French, 1828–1906  
*Sarah Bernhardt*, ca. 1870–72  
 Woodbury type or carbon print,  
 2 5/8 × 4 (6.7 × 10.2)  
 Gift in honor of Kingman Douglass,  
 2015.169

Illustrated by **Eugène Delacroix**

French, 1798–1863  
*Faust, tragédie de M. de Goethe*,  
 1828  
 Bound album with seventeen  
 lithographic illustrations on chine-  
 collé on white wove paper,  
 16 15/16 × 11 15/16 (43 × 30.3)  
 Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions,  
 2015.57

**Nadar (Gaspard-Félix Tournachon)**

French, 1820–1910  
*George Sand*, ca. 1864, printed  
 later  
 Albumen print mounted on ivory  
 album paper, 3 3/8 × 2 (8.6 × 5.1)  
 Gift in honor of Kingman  
 Douglass, 2015.171

*Victor Hugo*, ca. 1870 (this  
 impression 1889)  
 Woodbury type, 14 1/4 × 10 5/8  
 (36.2 × 27)  
 Gift in honor of Kingman  
 Douglass, 2015.170

**Carl Russ**

Austrian, 1779–1843  
*Isis Instructing the Egyptians*, 1809  
 Etching and open-bite or  
 aquatint, printed in black on fine  
 off-white, medium-weight wove  
 paper, sheet: 6 13/16 × 9 13/16  
 (17.3 × 24.9)

Nagler Kunsterlexikon 6; Le Blanc  
 14 (suite of 19 subjects)  
 Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions,  
 2015.60

*Jupiter and Ganymede*, 1810  
 Etching and aquatint on wove  
 paper, sheet: 6 1/16 × 4 5/8  
 (15.4 × 11.7)  
 Nagler Kunsterlexikon 24  
 Purchase, The Paul and Miriam  
 Kirkley Fund for Acquisitions,  
 2015.59

Attributed to **Hendrick van der Burch**  
 Netherlandish, 1627–ca. 1666  
*Travelers by the Roadside*, ca. 1660  
 Charcoal on laid paper, 5 3/8 ×  
 8 3/16 (13.7 × 20.8)  
 Gift of Peter and Linda Parshall,  
 2015.56

**Johannes van Londerseel**

3

Flemish, ca. 1570–ca. 1624  
 After Gillis Claesz. d' Hondcoeter,  
 Dutch, ca. 1575–1638  
 Published by C. Visscher  
*Forest Scene with a Man Devoured  
 by a Lion*, n.d.  
 Etching and engraving on laid paper,  
 plate: 15 × 19 3/4 (38.1 × 50.2), sheet:  
 14 1/2 × 18 1/2 (36.8 × 47)  
 Hollstein 14  
 Gift of Peter and Linda Parshall,  
 2015.55

## MODERN

## PAINTING

## František Foltýn

Austro-Hungarian / Czech,  
1891–1976  
*Abstract Composition*  
(*Abstraktní kompozice*), 1930  
Oil on canvas, 25 1/4 × 20 1/4  
(64.1 × 51.4)  
Gift of the Roy and Mary Cullen  
Art Collection, 2015.52

## Arthur Lerner

American, b. 1929  
*Harpy*, 1957  
Oil on canvas, 29 × 23  
(73.7 × 58.4)  
Gift of Carole Harmel, 2016.11

## Eric James Malthouse

British, 1914–1997  
*Monday Morning Gossip*, n.d.  
Oil on canvas, 8 × 10 (20.3 × 25.4)  
Bequest of Ronald H. Coase,  
2015.89

## František Muzika

Austro-Hungarian / Czech,  
1900–1974  
*Standing Figure II*  
(*Stoící figura II*), 1932  
Oil and tempera on paper board,  
6 1/2 × 19 (67.3 × 48.3)  
Gift of the Roy and Mary Cullen  
Art Collection, 2015.54

## Zdeněk Rykr

Austro-Hungarian / Czech,  
1900–1940  
*Form (Tvář)*, n.d. (probably  
mid-1920s)  
Oil on canvas, 28 × 18 1/2  
(71.1 × 47)  
Gift of the Roy and Mary Cullen  
Art Collection, 2015.53

## Aleksander Zyw

Polish, 1905–1995  
*Spring*, 1950  
Oil on canvas, 30 × 25  
(76.2 × 63.5)  
Bequest of Ronald H. Coase,  
2015.88

## SCULPTURE

## Reuben Nakian

American, 1897–1986  
*Untitled [Europa and the Bull]*,  
ca. 1945  
Cast bronze, ed. 8/12, 9 3/4 ×  
9 × 4 1/2 (24.8 × 22.9 × 11.4)  
Gift of Gerald Nordland, 2015.84

*Untitled [Partially Draped  
Standing Woman]*, 1952  
Modeled earthenware plus  
glued earthenware elements  
with partial polychrome  
decoration, height:  
6 3/4 (17.1)  
Gift of Gerald Nordland, 2015.85

*Untitled [Standing Nude Woman  
and Satyr]*, 1949  
Modeled, carved, and incised  
earthenware with painted or slip  
decoration, 12 13/16 × 7 1/2  
(32.5 × 19.1)  
Gift of Gerald Nordland, 2015.86

## WORKS ON PAPER

16 American artists (**Charles  
Courtney Curran, Lawrence  
Carmichael Earle, Harry Fenn,  
Robert Swain Gifford, Childe  
Hassam, Hugh Bolton Jones,  
Francis Coates Jones, George  
Willoughby Maynard, Francis  
Davis Millet, Thomas Moran, J.  
Francis Murphy, Charles Stanley  
Reinhart, William Thomas  
Smedley, Thure De Thulstrup,  
Charles Yardley Turner, William  
John Whittemore**)

Published by The Columbian  
Memorial Publication Society  
*World's Columbian Exposition:  
The Book of the Builders*, 1894  
Set of 22 color lithographs with  
cover sheet and board covers,  
each mounted sheet: 20 × 16  
(50.8 × 40.6)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions,  
2015.61.1–23

## Seymour Lipton

American, 1903–1986  
*Untitled*, 1959  
Conté crayon on wove paper,  
8 1/2 × 11 (21.6 × 27.9)  
Gift of Bernadette and Michael  
Lipton, 2015.35

*Untitled*, 1962  
Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.36

*Untitled*, n.d.  
Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.37

*Untitled*, n.d.  
Felt-tip pen and ink on wove  
paper, 10 7/8 × 8 7/8  
(27.6 × 22.5)  
Gift of Bernadette and Michael  
Lipton, 2015.38

*Untitled*, 1960  
Conté crayon on wove paper,  
10 7/8 × 8 7/16 (27.6 × 21.4)  
Gift of Bernadette and Michael  
Lipton, 2015.39

*Untitled*, 1969  
Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.40

*Untitled*, 1960  
Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.41

*Untitled*, 1960  
Conté crayon on wove paper,  
8 1/2 × 11 (21.6 × 27.9)  
Gift of Bernadette and Michael  
Lipton, 2015.42

*Untitled*, 1960  
Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.43

*Untitled*, 1960  
Conté crayon on wove paper,  
8 7/16 × 11 (21.4 × 27.9)  
Gift of Bernadette and Michael  
Lipton, 2015.44

*Untitled*, 1960  
Conté crayon on wove paper,  
8 7/16 × 11 (21.4 × 27.9)  
Gift of Bernadette and Michael  
Lipton, 2015.45

*Untitled*, 1960  
Conté crayon on wove paper,  
8 7/16 × 11 (21.4 × 27.9)  
Gift of Bernadette and Michael  
Lipton, 2015.46

*Untitled*, 1962  
Conté crayon on wove paper,  
10 15/16 × 8 7/16 (27.8 × 21.4)  
Gift of Bernadette and Michael  
Lipton, 2015.47

*Untitled*, 1956  
Conté crayon on wove paper,  
10 15/16 × 8 7/16 (27.8 × 21.4)  
Gift of Bernadette and Michael  
Lipton, 2015.48

*Untitled*, 1962  
Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.49

*Untitled*, 1972  
Conté crayon on wove paper,  
11 × 8 7/16 (27.9 × 21.4)  
Gift of Bernadette and Michael  
Lipton, 2015.50



*Untitled*, 1962

Conté crayon on wove paper,  
11 × 8 1/2 (27.9 × 21.6)  
Gift of Bernadette and Michael  
Lipton, 2015.51

#### Jan Matulka

American, born in the Czech  
Republic (then part of the Austro-  
Hungarian Empire), 1890–1972  
*Turi Pole Landscape*, ca. 1921  
Watercolor and conté crayon on  
paper, 23 1/2 × 18 3/4 (59.7 × 47.6)  
Gift of Thomas McCormick and  
Janis Kanter in honor of Richard  
Born, 2015.34

#### DECORATIVE ARTS

##### Erik Pløen

Norwegian, 1925–2004  
*Large Bowl*, 1963–64  
Glazed stoneware with incised  
decoration, height: 8 7/8 (22.5)  
Gift of Dena Criz Weisbard,  
2015.115

*Low Candlestick*, 1963–64  
Glazed stoneware, height x  
diameter: 2 3/8 × 6 (6 × 15.2)  
Gift of Dena Criz Weisbard,  
2015.117

*Low Candlestick*, 1963–64  
Glazed stoneware, height x  
diameter: 2 1/4 × 5 (5.7 × 12.7)  
Gift of Dena Criz Weisbard,  
2015.118

*Shallow Bowl*, 1963–64  
Hand-thrown and shaped glazed  
stoneware, height x diameter:  
2 × 8 9/16 (5.1 × 21.7)  
Gift of Dena Criz Weisbard,  
2015.116

## CONTEMPORARY

### PAINTING

#### Sam Francis

American, 1923–1994  
*Untitled*, 1989  
Acrylic on paper, sheet:  
28 3/4 × 17 1/2 (73 × 44.5)  
Gift of Dr. Adrienne Butler, 2015.109

#### Lee Godie

American, 1908–1994  
*Untitled*, ca. mid-1970s  
Ink and paint on canvas, with  
applied photograph and stitching,  
35 1/4 × 15 (89.5 × 38.1)  
Gift of Dennis Adrian in honor of  
Martha Renner, 2015.119

### SCULPTURE

31 Fluxus artists (Dietrich  
Albrecht, Gábor Altorjay, Hans  
Peter Alvermann, Nino Barbieri,  
Gianfranco Baruchello, Joseph  
Beuys, George Brecht, Ursula  
Burghardt, Erik Dietman, Robert  
Filliou, Ken Friedman, Karl  
Gerstner, Dick Higgins, Jörg  
Immendorff, Mauricio Kagel, Milan  
Knížák, Claus O. Paeffgen, Robin  
Page, Dieter Roth, Konrad Balder  
Schäuffelen, Daniel Spoerri, Klaus  
Staeck, André Thomkins, Günther  
Uecker, Timm Ulrichs, Jifí Valoch,  
Ben Vautier, Wolf Vostell, Franz  
Erhard Walther, Günter Weseler,  
Stefan Wewerka)

*Zeitkunst im Haushalt*, 1968–1972  
Mixed media portfolio of 34  
multiples, various sizes  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions  
2015.103.1–34

#### Paul McCarthy

American, b. 1945  
*Double Yellow, Red, Yellow*, 2007  
Plastic, chocolate, drywall, and dolly,  
51 × 31 (129.5 × 78.7)  
Gift of Jolie Nahigian and Ivan  
Moskowitz, 2015.172

#### Veer Munshi

Indian, b. 1955  
*Burial*, 2001  
Photographs, boat, cart, plastic  
flowers, 52 × 100 × 32 1/2  
(132.1 × 254 × 82.6)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions and  
The James M. Wells Curatorial  
Discretion Acquisition Fund,  
2015.173a–b

### WORKS ON PAPER

#### Helen Frankenthaler

American, 1928–2011  
*Tahiti*, 1989  
Color Mixografia print,  
32 × 54 (81.3 × 137.2)  
Gift of Dr. Adrienne Butler, 2015.108

#### David Hartt

Canadian, b. 1967  
*Untitled*, 2015  
Archival pigment print mounted to  
Dibond and framed, 29 1/2 ×  
44 1/2 (74.9 × 113), framed:  
30 1/2 × 45 1/2 (77.5 × 115.6)  
Purchase, The Paul and Miriam  
Kirkley Fund for Acquisitions,  
2015.87

**Barbara Jones-Hogu**

American, b. 1938

*Land Where My Father Died*, 1968

Color screenprint on gold-colored Japanese-style laid paper, image: 27 × 20 (68.6 × 50.8), sheet: 32 1/2 × 24 3/4 (82.6 × 62.9)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and The James M. Wells Curatorial Discretion Acquisition Fund, 2016.13.1

*Study for Land Where My Father Died*, 1968

Graphite on wove paper, sheet: 24 × 19 (61 × 48.3)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and The James M. Wells Curatorial Discretion Acquisition Fund, 2016.13.2

*Nation Time*, ca. 1969

Color screenprint on gold-colored Japanese-style laid paper, image: 26 1/4 × 20 1/4 (66.7 × 51.4), sheet: 31 × 24 3/4 (78.7 × 62.9)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and The James M. Wells Curatorial Discretion Acquisition Fund, 2016.14

*Rise and Take Control*, 1971

Color screenprint on heavy purple-colored wove paper, sheet: 23 × 35 (58.4 × 88.9)  
Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and The James M. Wells Curatorial Discretion Acquisition Fund, 2016.15

**Reuben Nakian**

American, 1897–1986

*Arabesque*, 1980

Sugarlift aquatint etching on tan chine collé on white wove paper with deckle edge, plate: 13 5/8 × 15 3/4 (34.6 × 40), sheet: 19 3/16 × 25 3/4 (48.7 × 65.4)  
Gift of Gerald Nordland, 2015.80

*Leda and Swan*, ca. 1980

Etching and aquatint in black ink on tan chine collé on white wove paper with deckle edge, plate: 13 9/16 × 16 11/16 (34.4 × 42.4), sheet: 19 1/4 × 25 3/4 (48.9 × 65.4)  
Gift of Gerald Nordland, 2015.81

*Leda and Swan*, ca. 1980

Etching and aquatint in red ink on tan chine collé on off-white wove paper with deckle edge, plate: 13 11/16 × 16 5/8 (34.8 × 42.2), sheet: 20 1/4 × 26 7/16 (51.4 × 67.2)  
Gift of Gerald Nordland, 2015.82

*Nymph and Goat*, ca. 1980

Drypoint on tan chine collé on thick off-white laid paper with deckle edge, plate: 4 3/4 × 13 3/4 (12.1 × 34.9), sheet: 13 5/8 × 20 7/8 (34.6 × 53)  
Gift of Gerald Nordland, 2015.76

*Voyage to Crete*, 1979

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 13 9/16 × 16 11/16 (34.4 × 42.4), sheet: 19 1/8 × 26 (48.6 × 66)  
Gift of Gerald Nordland, 2015.66

*Untitled [Europa and Bull]*, 1979

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 16 11/16 × 13 9/16 (42.4 × 34.4), sheet: 25 7/8 × 19 1/8 (65.7 × 48.6)  
Gift of Gerald Nordland, 2015.71

*Untitled [Female, Cupid, and Bull]*, ca. 1970s

Drypoint on tan chine collé on thick off-white laid paper with deckle edge, plate: 4 9/16 × 13 1/2 (11.6 × 34.3), sheet: 13 5/8 × 20 3/4 (34.6 × 52.7)  
Gift of Gerald Nordland, 2015.72

*Untitled [Leda and Swan]*, 1979

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 13 9/16 × 16 11/16 (34.4 × 42.4), sheet: 19 × 25 7/8 (48.3 × 65.7)  
Gift of Gerald Nordland, 2015.65

*Untitled [Leda and Swan]*, 1979

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 13 11/16 × 16 3/4 (34.8 × 42.5), sheet: 19 1/4 × 25 3/4 (48.9 × 65.4)  
Gift of Gerald Nordland, 2015.69

*Untitled [Leda and Swan]*, ca. 1970s

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 13 9/16 × 16 3/4 (34.4 × 42.5), sheet: 19 × 25 3/4 (48.3 × 65.4)  
Gift of Gerald Nordland, 2015.70

*Untitled [Leda and Swan]*, ca. 1970s

Drypoint on tan chine collé on thick off-white laid paper with deckle edge, plate: 4 3/4 × 13 5/8 (12.1 × 34.6), sheet: 13 1/2 × 20 3/4 (34.3 × 52.7)  
Gift of Gerald Nordland, 2015.73

*Untitled [Leda and Swan]*, ca. 1970s

Drypoint on tan chine collé on thick off-white laid paper with deckle edge, plate: 4 3/4 × 13 5/8 (12.1 × 34.6), sheet: 13 1/2 × 20 3/4 (34.3 × 52.7)  
Gift of Gerald Nordland, 2015.74

*Untitled [Leda and Swan]*, ca. 1970s

Drypoint on tan chine collé on thick off-white laid paper with deckle edge, plate: 4 3/4 × 13 5/8 (12.1 × 34.6), sheet: 13 5/8 × 20 3/4 (34.6 × 52.7)  
Gift of Gerald Nordland, 2015.75

*Untitled [Leda and Swan]*, ca. 1980

Etching on tan chine collé on white wove paper with deckle edge, plate: 13 5/8 × 16 3/4 (34.6 × 42.5), sheet: 19 1/2 × 26 (49.5 × 66)  
Gift of Gerald Nordland, 2015.83

*Untitled [Nymph and Goat]*, 1979

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 13 9/16 × 16 11/16 (34.4 × 42.4), sheet: 19 1/4 × 25 15/16 (48.9 × 65.9)  
Gift of Gerald Nordland, 2015.67

*Untitled [Reclining Woman]*, n.d.

Aquatint etching on tan chine collé on white wove paper with deckle edge, plate: 13 9/16 × 16 11/16 (34.4 × 42.4), sheet: 19 1/8 × 25 3/4 (48.6 × 65.4)  
Gift of Gerald Nordland, 2015.79

*Untitled [Woman and Animal Head]*, 1979

Drypoint on tan chine collé on white wove paper with deckle edge, plate: 16 3/4 × 13 11/16 (42.5 × 34.8), sheet: 25 7/8 × 19 (65.7 × 48.3)  
Gift of Gerald Nordland, 2015.64

*Untitled [Woman and Bull]*, n.d.

Black ink on wove paper, sheet (composition): 10 7/8 × 16 3/4 (27.6 × 42.5)  
Gift of Gerald Nordland, 2015.62

5



*Untitled [Woman and Bull]*, n.d.  
Black ink and ink wash on wove  
paper, sheet (composition):  
11 × 13 3/4 (27.9 × 34.9)  
Gift of Gerald Nordland, 2015.63

*Untitled [Woman and Cupid]*,  
ca. 1970s  
Reverse aquatint etching on tan  
chine collé on thick off-white laid  
paper with deckle edge, plate:  
4 3/4 × 13 11/16 (12.1 × 34.8), sheet:  
13 1/2 × 27 7/8 (34.3 × 70.8)  
Gift of Gerald Nordland, 2015.77

*Untitled [Woman and Goat]*,  
ca. 1970s  
Drypoint on tan chine collé on  
thick off-white laid paper with  
deckle edge, plate: 4 3/4 × 13 1/2  
(12.1 × 34.3), sheet: 13 1/2 × 20 3/4  
(34.3 × 52.7)  
Gift of Gerald Nordland, 2015.78

*Untitled [Woman and Satyr]*, 1979  
Drypoint on tan chine collé on  
white wove paper with deckle  
edge, plate (chine collé): 16 11/16 ×  
13 9/16 (42.4 × 34.4), sheet: 25 3/4  
× 19 1/8 (65.4 × 48.6)  
Gift of Gerald Nordland, 2015.68

**Shirin Neshat**

5

American and Iranian, b. 1957  
*Sayed*, 2013  
Digital pigment print, ed. 33/50,  
26 × 17 1/2 (66 × 44.5)  
Gift of the Robert Rauschenberg  
Foundation, 2016.12.1

*Ghada*, 2013  
Digital pigment print, ed. 33/50,  
26 × 17 1/2 (66 × 44.5)  
Gift of the Robert Rauschenberg  
Foundation, 2016.12.2

**H.C. (Horace Clifford) Westermann**

American, 1922–1981  
*Group of 42 letters*, illustrated  
letters, postcards, and other  
correspondence written to Dennis  
Adrian, dating from October 21,  
1957, to December 21, 1980: various  
dimensions  
The H.C. Westermann Study  
Collection, Gift of Dennis Adrian in  
honor of Martha Renner, 2015.120–  
2015.161



## THE BROOKS MCCORMICK, JR. COLLECTION



Three woodblock prints from The Brooks McCormick, Jr. Collection of Japanese Prints

Top left: *Mimasu Daigorō (IV) as General Kanki from 'Battles of Coxinga,'* ca. 1853 by Konishi Hirosada

Top right: *Nakamura Utaemon IV as Narihira,* 1838 by Ryūsōi Shigeharu

Bottom: *Nakamura Tsurusuke I as a Samurai, Arashi Kichitarō as a Monkey Trainer and Nakamura Matsue III as a Female Daimyō in 'Utsubo Zaru,'* 1825 by Shunkōsai Hokushō

In 2015, the estate of Brooks McCormick, Jr. gave a massive bequest of more than 1,300 works to the Smart Museum. This collection comprises a wide variety of art objects, including 30 works on paper and sculpture by such artists as Pablo Picasso, Alexander Calder, and James Abbott McNeill Whistler. The heart of the collection consists of more than 1,000 Japanese prints and albums. The collection is rounded out by a variety of art objects from East Asia, ranging from hanging scrolls and folding screens to ceramics and calligraphy panels. Of particular note are a series of Zen calligraphies, a significant addition to the already extensive Zen collection of the Smart Museum, itself first established by previous lifetime gifts from Mr. McCormick.

The recent bequest by the Brooks McCormick, Jr. estate is reflective not only of a lifetime of commitment to expanding the permanent collection of the Smart Museum, but of a lifetime of collecting art objects across Asia, particularly Japan. Mr. McCormick's wide-ranging acquisitions of prints and books have led to a compilation of hundreds of late Edo and early Meiji print materials; particularly well represented are Osaka prints from the 1840s and 1850s, unusual in US collections.

This year, I began the work of engaging in background research on the Osaka prints in the collection in preparation for an upcoming exhibition in 2018. While some basic information and titles were presented alongside the objects in the bequest, through further research we can better understand both the subject matter and social context of each print. For example, a bit of sleuthing on a Kabuki actor print can lead to the print's title and depicted author, as well as the character portrayed, the play in question, and even the date and location of the performance.

By delving into the background of these prints, we hope to present a fuller picture of the body of woodblock prints produced in Osaka. Whereas the common understanding of Japanese woodblocks is largely based on famous Edo-based artists such as Hokusai and Hiroshige, we hope to show not only the distinctive beauty of Osaka prints, but their relationship to woodblock culture in Japan and theater culture in Osaka. Artists and actors would travel between Osaka and Edo, bringing with them regional cultural influences from both sides. At the same time, there are many distinctive elements in Osaka prints, from the greater emphasis on amateur artists to the preeminence of actor prints over other categories of prints popular in Edo.

Whether an actual play, imagined performance, or visit, each actor and landscape print presents a story in miniature. Among the hundreds of prints in the Brooks McCormick, Jr. Collection, there are several that I find particularly compelling, not only for their dramatic representation but also for what they can tell us about their social context. One piece, *Nakamura Tamashichi as 'Mandarin Duck'* from 1849, shows the actor in the eponymous dancing role. Underneath the picture of the young actor, whose first debut on stage was one year prior, is the poem *I've had Mandarin Ducks teach me how to play in the water*. This print not only shows a Kabuki actor in a role, it suggests the presence within the Kabuki fan community of well wishes and care for an up-and-coming actor from a famous actor lineage. Many other works have similarly suggestive stories, which expand from the print itself to provide a lens into Osaka in the mid-19th century.  
*Robert Burgos, Andrew W. Mellon Foundation Curatorial Intern, 2016–2017*



## SHORT-TERM OUTGOING LOANS TO EXHIBITIONS

These objects were lent from the collection between July 1, 2015, and June 30, 2016.

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

### THE NEW MUSEUM AND THE DEPAUL ART MUSEUM

*Barbara Rossi: Poor Traits*  
September 6, 2015–August 21, 2016  
New York, NY; Chicago, IL

#### Barbara Rossi

American, b. 1940  
*Quick-n-Quack*, 1975  
Acrylic on plexiglass in artist's original frame  
44 × 30 (111.8 × 76.2)  
The George Veronda Collection, 1996.34



### INDIANA UNIVERSITY ART MUSEUM

*Grand Allusions: Robert Barnes's Late Work (1985–2012)*  
September 26–December 20, 2015

#### Robert M. Barnes

American, b. 1934  
*Belle Haleine, eau de Voilette*, 1996  
Oil on canvas  
74 7/16 × 68 5/8 (189.1 × 174.3)  
Purchase, Anonymous Gift, 1997.101



### BROOKLYN MUSEUM

*Agitprop!*  
December 11, 2015–August 7, 2016

*Rickshaw 1992/2013*  
*Slogans for Communal Harmony*  
(Auto-rickshaw project)  
Rickshaw steel with vinyl top  
65 1/2 × 50 1/2 × 108  
(166.4 × 128.3 × 274.3)  
TR2487



### HAGGERTY MUSEUM OF ART MARQUETTE UNIVERSITY

*Page Turners: Women and Letters, 16th–20th Centuries*  
January 21–May 22, 2016

#### Louis Corinth

German, 1858–1925  
*Reading on the Sofa (Lektüre auf dem Sofa)*, 1916  
Etching and drypoint  
12 1/2 × 19 (31.8 × 48.3)  
Purchase, Anonymous Gift, 1993.14



**THE BARNES FOUNDATION AND  
THE COLUMBUS MUSEUM OF ART**

*Picasso and the Great War*  
February 13–September 11, 2016  
Philadelphia, PA; Columbus, OH

**Jean Metzinger**

French, 1883–1956  
*Soldier at a Game of Chess (Le Soldat a la partie d'echecs)*,  
ca. 1915–16  
Oil on canvas  
43 3/4 x 35 3/8 (111.1 x 89.9)  
Gift of John L. Strauss, Jr., in  
memory of his father, John L.  
Strauss, 1985.21


**MUSEUM OF CONTEMPORARY  
ART CHICAGO, METROPOLITAN  
MUSEUM OF ART, AND MUSEUM  
OF CONTEMPORARY ART LOS  
ANGELES**

*Kerry James Marshall: Mastry*  
April 23, 2016–July 2, 2017  
Chicago, IL; New York, NY; Los  
Angeles, CA

**Kerry James Marshall**

American, b. 1955  
*Slow Dance*, 1992–93  
Mixed media and acrylic on canvas  
75 1/4 x 74 1/4 (191.1 x 188.6)  
Purchase, Smart Family Foundation  
Fund for Contemporary Art and  
Paul and Miriam Kirkley Fund for  
Acquisitions, 2004.23


**CHICAGO VENUE ONLY**
**Kerry James Marshall**

American, b. 1955  
*Heirlooms and Accessories*, 2002  
Ink-jet print on paper in wooden  
artist's frame with rhinestones  
Each: 57 x 53 x 3  
(144.8 x 134.6 x 7.6)  
Purchase, Smart Family Fund  
Foundation for Contemporary Art  
and Paul and Miriam Kirkley Fund  
for Acquisitions, 2004.12a-c

**KUNSTHAUS ZÜRICH AND  
THE MUSEUM OF MODERN ART**

*Picabia: A Retrospective*  
June 3, 2016–March 19, 2017  
Zürich, Switzerland; New York, NY

**Francis Picabia**

French, 1879–1953  
*Money Is the Reason for Work*  
(*Le Salaire est la Raison du Travail*),  
1949  
Oil on paperboard  
27 x 19 7/8 (68.6 x 50.5 x 68.6)  
Gift of Stanley G. Harris, Jr., 1972.1


**SPECIAL COLLECTIONS  
RESEARCH CENTER, THE  
UNIVERSITY OF CHICAGO  
LIBRARY**

*The Art of Cyrus Leroy Baldridge*  
June 27–September 9, 2016

**Cyrus Leroy Baldridge**

American, 1889–1977  
Group of 38 drawings, dating from  
1912 to 1948: various dimensions  
University Transfer from Max  
Epstein Archive

# 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  
Residence, 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

## FRANK LLOYD WRIGHT TRUST

[formerly 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  
Residence, Chicago  
Oak with replacement upholstered  
slip seat and metal feet  
38 3/4 x 31 3/8 x 34  
(98.4 x 79.7 x 86.4)  
University Transfer, 1967.56

**Frank Lloyd Wright**, designer  
American, 1867–1959  
*Dining Table Side Chair*, 1907–10  
Designed for the Frederick C. Robie  
Residence, Chicago  
Oak with replacement leather  
slip seat  
52 1/2 x 18 x 19 1/4  
(133.3 x 45.7 x 48.9)  
University Transfer, 1967.82

## THE ART INSTITUTE OF CHICAGO

*On loan since November 11, 2012  
Chicago, IL*

**Roman, possibly Syrian**  
*Beaker*, 1st–2nd century  
Mold-blown purple glass with lotus  
bud/almond knob design  
3 7/8 (9.8)  
The F.B. Tarbell Collection, Gift  
of Mrs. Chauncey J. Blair, 1916,  
1967.115.776

**Early Christian Eastern  
Mediterranean, Tiberias**  
*Oil Lamp*, 4th–5th century  
Cast bronze  
1 1/2 x 4 7/8 (3.8 x 12.4)  
University Transfer, Early Christian  
Archaeological Seminar Collection  
of the Divinity School, 1988.42

**Early Christian (Coptic)/Early  
Byzantine, Egypt**  
*St. Menas Ampulla*, ca. 610–40  
Unglazed molded earthenware  
3 1/2 (8.9)  
University Transfer, Early Christian  
Archaeological Seminar Collection  
of the Divinity School, 1988.41

**Early Christian/Early Byzantine,  
Northern Syrian, Homs**  
*Floor Fragment: Deer and Duck*,  
late 5th–mid 6th century  
Mosaic of marble and stone  
tesserae  
55 x 46 7/8 (139.7 x 119.1)  
Anonymous Gift in honor of Mr.  
and Mrs. Raymond L. Smart at the  
opening of the David and Alfred  
Smart Gallery in 1974, 1974.60

**Early Christian/Early Byzantine,  
Northern Syrian, Homs**  
*Floor Fragment: Rampant Tiger*, late  
5th–mid 6th century  
Mosaic of marble and stone  
tesserae  
35 1/16 x 58 11/16 (89.1 x 149.1)  
Anonymous Gift in honor of Mr.  
and Mrs. Raymond L. Smart at the  
opening of the David and Alfred  
Smart Gallery in 1974, 1974.61

**Middle Byzantine, Eastern  
Mediterranean**  
*Pectoral Reliquary Cross: The  
Crucifixion and The Virgin*,  
9th–12th century  
Cast bronze or brass  
3 1/2 x 1 5/8 x 1/2 (8.9 x 4.1 x 1.3)  
University Transfer, Early Christian  
Archaeological Seminar Collection  
of the Divinity School, 1988.44a-b

**Middle Byzantine, Eastern  
Mediterranean**  
*Half of a Pectoral Reliquary Cross:  
The Virgin*, 9th–12th century  
Cast bronze with incised decoration  
3 1/4 x 2 3/8 (8.3 x 6)  
University Transfer, Early Christian  
Archaeological Seminar Collection  
of the Divinity School, 1988.45

**Middle Byzantine, reportedly from  
Constantinople**  
*Pitcher with Trefoil Lip and Strap  
Handle: Bull*, 12th century  
Glazed slip-painted earthenware  
with sgraffito (incised) decoration  
6 3/8 (16.2)  
Gift of Isaac S. Goldman, 1985.30

## SMART MUSEUM STUDY COLLECTION



Hands-on engagement with Study Collection prints donated by Thomas McCormick and Janis Kanter

Through the Smart's study room and academic initiatives programs, our collection is woven into the daily fabric of teaching and learning at the University of Chicago. While close looking is key to these encounters with art, faculty repeatedly come to us with a supplementary request: they want their students to be able to *touch* the objects on display.

The Smart's rapidly developing Study Collection will comprise prints, copperplates, woodblocks, ancient potsherds, and ceramic

pieces that students are permitted to handle. Through touch, students will be able to distinguish different printmaking techniques and papers, sense the subtle glazes and incised lines in black figure pottery, and comprehend the weight and thickness of an object.

A set of restrike prints after such masters as Jacques Callot, Rembrandt van Rijn, and Albrecht Dürer—all generously given by Thomas McCormick and Janis Kanter—will form the kernel of this burgeoning collection.

The Study Collection will allow visitors access to art like never before. Hands-on experiential learning empowers students to study objects and their material properties holistically. By building this collection in direct response to the educational goals of University faculty, we believe it will become a meaningful new resource in object-driven learning on campus.

*Berit Ness, Coordinator of Academic Initiatives, and Anne Leonard, Interim Senior Director of Academic and Curatorial Initiatives*

# SUPPORT

The individuals listed on the following pages contributed to the Smart Museum between July 1, 2015, and June 30, 2016.

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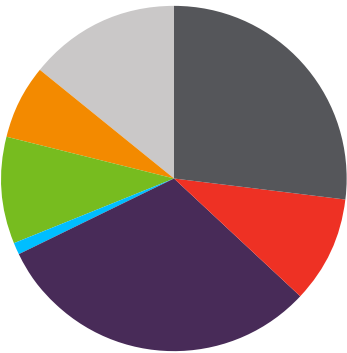
OPERATING REVENUE

Annual Gifts	\$752,111
Restricted Grants and Significant Gifts	\$276,714
Endowments	\$890,763
University Grants	\$25,485
University Operating Support*	\$289,015
Earned Income	\$200,074
Carryover from Prior Years	\$390,198
Total Revenue	<b>\$2,824,360</b>

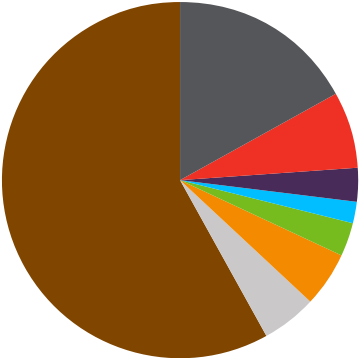
*\*The University's annual support of the Museum outside of operating budget is estimated at \$710,000, including facilities maintenance, administrative services, and other support.*

OPERATING EXPENSE

Exhibitions & Exhibition-Related Programming Costs	\$477,182
Collections & Curatorial	\$192,001
Education	\$90,332
Exhibition Touring	\$53,757
Development & External Relations	\$82,084
Administration & Operations	\$147,576
Cost of Earned Income	\$150,933
Staff Compensation	\$1,630,495
Total Expenses	<b>\$2,824,360</b>



- Annual Gifts **27%**
- Restricted Grants and Significant Gifts **10%**
- Endowments **31%**
- University Grants **1%**
- University Operating Support **10%**
- Earned Income **7%**
- Carryover from Prior Years **14%**



- Exhibitions & Programs **17%**
- Collections & Curatorial **7%**
- Education **3%**
- Exhibition Touring **2%**
- Development & External Relations **3%**
- Administration & Operations **5%**
- Cost of Earned Income **5%**
- Staff Compensation **58%**

**Bulletin 2015–2016, Vol. 23**

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David and Alfred Smart Museum of Art  
The University of Chicago  
5550 South Greenwood Avenue  
Chicago, IL 60637  
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**COVER:** Japanese drumming ensemble Tsukasa  
Taiko performs in front of Jessica Stockholder's site-  
specific installation *Rose's Inclination* in the Smart  
Museum's Eunice Ratner Reception Gallery.

