

The Smart Museum of Art

2000–2001 Bulletin



The David and Alfred Smart Museum of Art
The University of Chicago



William Mackie, 2000.25



Volume 12, 2000-2001

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ISSN: 1099-2413

Editor: Stephanie Smith
Design: Froeter Design Co.
Printing: Palace Press, Hong Kong

Front cover: Installation view of *Martin Kippenberger: Hotel Drawings and the Happy End of Franz Kafka's "Amerika"* (2000).

Back cover: Installation view of *The Theatrical Baroque* (2001).

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Contents

Board and Committee Members	4
Report of the Chairman and Director	5
Mission Statement	7
Essay	
<i>Museums and Other Monsters</i> by W.J.T. Mitchell	9
Activities and Support	
Acquisitions to the Collection	19
Loans from the Collection	37
Exhibitions	41
Publications	49
Education Programs	53
Public Events	61
Sources of Support	71
Operating Statement	78
Smart Museum Staff	79

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Report of the Chairman and Director

"[We must] reassert everything we believe about the principles for which we exist: the reasoned and thoughtful work against suffering and ignorance."

Don Michael Randel
 President, University of Chicago
 September 11, 2001

The David and Alfred Smart Museum of Art supports the University of Chicago's educational mission through engagement with all aspects of the visual arts. As we face a future that promises significant change in many aspects of our ongoing experience, our fundamental mission remains the same: we continue to pursue new knowledge, and to promote broader understanding, through our unique resources and perspectives.

2000–2001 was a year of tremendous activity for the Smart Museum. We presented 12 exhibitions, the largest number ever in one year, on topics as far-ranging as the ecological concerns of contemporary artists and the Buddhist sculpture of ancient Gandhara (present-day Afghanistan). We engaged in a range of exciting collaborations, including an exhibition featuring the work of German artist Martin Kippenberger co-organized with the Renaissance Society at the University of Chicago, and an exhibition devoted to the prints of H.C. Westermann organized in partnership with Chicago's Museum of Contemporary Art. And we acquired 476 works for the collection, including the generous gift of 34 modern American and European works from Janice and Henri Lazarof and the purchase of Sylvia Sleigh's painting *The Turkish Bath*, a major icon of feminist art history. We also conducted a wealth of university and

public education programs, expanded the education aspect of our web site, and issued six publications, again the most ever in one year. All our activities, programs, and acquisitions are documented in the pages of this report.

This issue of the *Bulletin* also contains a stimulating essay on "museums as monsters" by W.J.T. Mitchell, the Gaylord Donnelley Distinguished Service Professor of English and Art History, University of Chicago. We are grateful to Tom Mitchell for this contribution, which continues the initiative established in our 1999–2000 *Bulletin* of inviting our University of Chicago colleagues to reflect in these pages on broad issues relating to museums and their educational mission.

During this past year, the Smart Museum also worked with other University of Chicago arts organizations and departments, under the leadership of Provost Geoffrey R. Stone, on a plan for the future of the arts at the University of Chicago. University President Don Michael Randel desires to strengthen the role of the arts at the University of Chicago, and to plan actively for the provision of resources and facilities to allow the arts to flourish and grow. For the Smart Museum in particular, this plan will help us undertake ever more ambitious exhibitions and programs, increase collaborations with other organizations across campus and across the city, build new audiences, and, ultimately, expand the museum facility to meet these demands. Now in the early stages of planning, this expansion will ultimately take place to the west, on the site of the present Young Building, and is expected to include expanded facilities for the Renaissance Society and the Court Theatre as well.

We are especially grateful to the Smart Museum's Board of Governors, whose names are listed on page four, for their leadership and

guidance, and to our other advisory committees, the Visiting Committee on the Visual Arts and the Education Advisory Committee, whose names are also listed there. We also wish to acknowledge the generous support of University of Chicago President Don Michael Randel and Provost Geoffrey R. Stone, whose interest in the museum is critical to our endeavors. Finally, we offer heartfelt thanks to the Smart Museum's many friends and supporters, who have made possible our many successes. Thanks to your generous interest and engagement, we look toward the future with confidence.

Richard Gray
 Chairman, Board of Governors

Kimerly Rorschach
 Dana Feitler Director



Mission Statement

The David and Alfred Smart Museum of Art is the art museum of the University of Chicago. In support of the University of Chicago's educational mission, the Smart Museum collects, preserves, exhibits, and interprets works of art for the benefit of the University community, the citizens of greater Chicago and other general audiences, and the scholarly world at large. By means of both its own collection and loaned works, the Museum presents exhibitions of scholarly and visual merit, in the belief that contact with original works of art in a museum setting is an essential component of a liberal education, and a key factor in understanding the world in which we live.

To further enrich understanding of the visual arts, the Museum produces catalogues and other publications, and sponsors programs such as lectures, symposia, readings, and tours to elucidate the works on view and connect them to a wider intellectual, historical, and cultural discourse. In view of the University's long-standing commitment to interdisciplinary *understanding in all spheres of study*, the Museum especially seeks to foster a cross-

disciplinary understanding of the visual arts by means of its exhibitions and programs. While embracing and serving the University of Chicago audience, the Museum also reaches beyond this audience, serving general adult visitors, the greater scholarly and artistic community, and primary and secondary school students. By means of its exhibitions, programs, and publications, the Museum makes available the University's unique intellectual resources to this wider audience, thus providing a public "window" on aspects of the University's scholarly discourse. At the same time, the Museum serves as a training ground for future teachers, artists, and museum professionals, involving a wide range of University of Chicago students in essential museum activities. In doing so, we serve not only the University, but also the larger community, by enlarging the pool of individuals committed to increasing understanding of the visual arts among a range of diverse audiences.

In accordance with the Museum's ten-year strategic plan, a new mission statement was adopted in September 1997 (replacing a 1988 revision of the statement).



Exterior of the Smart Museum (1999).

Essay

Museums and Other Monsters

W. J. T. Mitchell

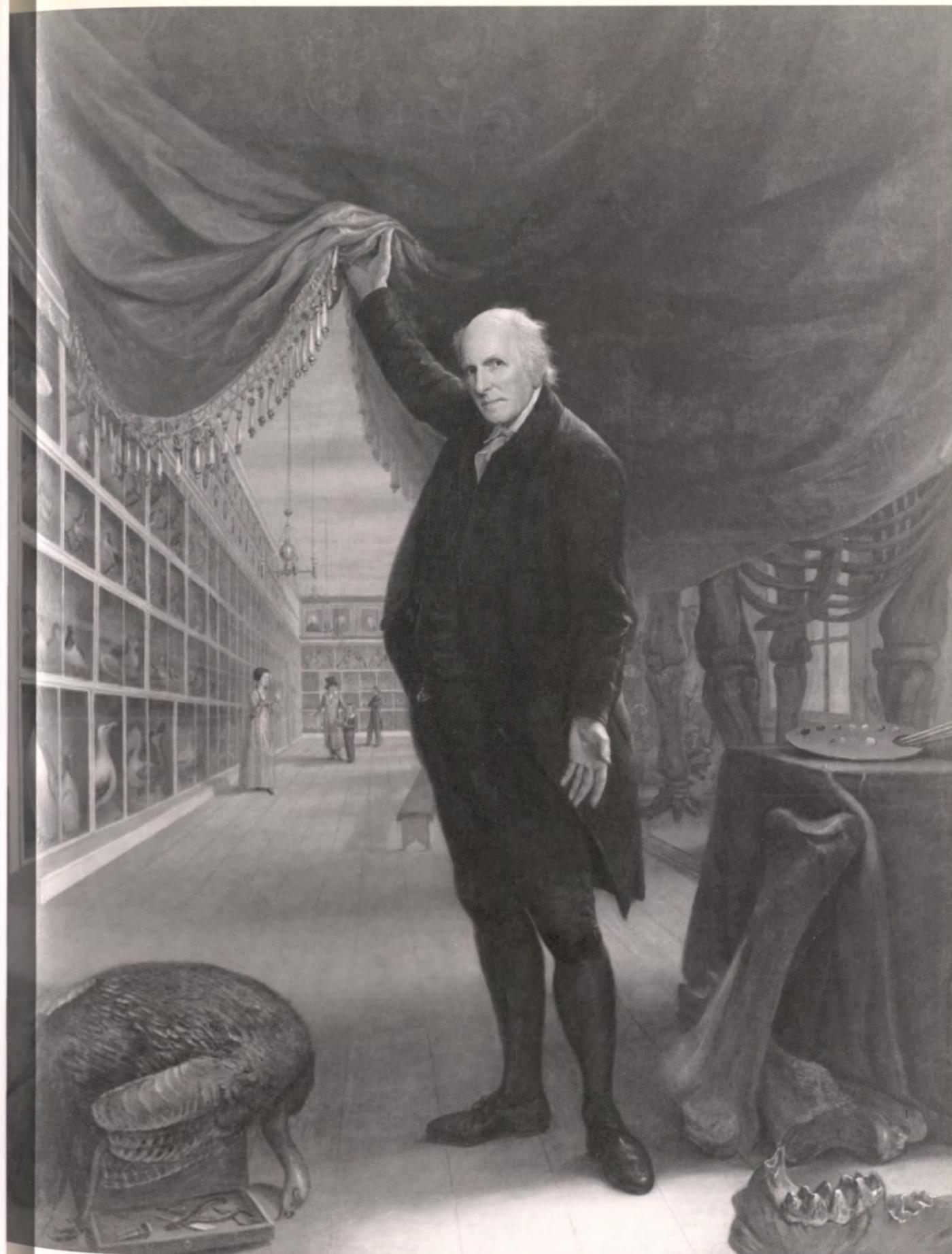
Since I am going to argue that museums are monsters in every important sense of the word, it may be important to say at the outset that many of them are beautiful, hopeful monsters. I am a lover of museums, and a rather promiscuous, indiscriminate lover at that. I roam the world in search of the perfect museum, a utopian space where (in the spirit of William Blake's illuminated books) visionary forms dramatic are assembled in vivid tableaux that allow the beholder to have a prophetic vision of past, present, and future in a unified array. I am capable, therefore, of being seduced by all sorts of museums, from bloated leviathans like the Getty Center to tiny store-front operations like the Museum of Jurassic Technology to vulgar attractions like Madame Tussaud's. When in New York I like to work both sides of Central Park, giving as much time to the American Museum of Natural History as to the Metropolitan, and ranging Manhattan's subway spine from the Cloisters to the New Museum in SoHo.

I will admit to a special preference for the young, experimental, and often ephemeral museums that spring up for a brief time and then vanish like the flowers of May. It is in these museums that the human instinct to "museify" is expressed in its purest form. At a time when commemoration has become a heavy industry, and admission to a holocaust museum needs to be booked months in advance, the District Six Museum in Capetown, South Africa is a refreshingly modest departure. It is not a monument to racial or ethnic identity, but to a multi-racial, "colored" neighborhood of Asians, Africans, Jews, and Arabs that was bulldozed by the apartheid regime in the name of the usual euphemisms (public health and safety), familiar code words for racial purity. It commemorates the monstrosity of apartheid, not with any ostentatious monument, but with empty space, a large tract of vacant lots in which the faint traces of streets and building foundations are the only remains of a bustling neighborhood. Street signs, photographs, documents, and other relics of the neighborhood are gathered in a nearby church, which serves as a kind of diasporic community center for a vanished community. Meanwhile, debates rage over what to do with that valuable empty space: should it be redeveloped with housing projects, commercial and industrial buildings? Landscaped as a commemorative park with suitable monuments? Or left as it is, a ruined site in which, as some former residents insist, the earth has

been "salted" or cursed? This last position (which will prevail by default as long as no decision is reached) is, to me, the most interesting. It refuses the band-aid of aesthetic "improvement," and the amnesia of redevelopment, and has the effect of keeping the wound open, prolonging the healing process. It also has the effect of keeping this museal space open for improvisation, performance, and renewed acts of commemoration by artists and community members. District Six is the site of an intense outpouring of community support that brings several generations of South Africans together, commemorating a shared trauma—the monstrosity known as apartheid—and a shared resolve to build a new multicultural nation, one neighborhood at a time.

No matter how much we may love them, then, there is always some kind of monster lurking in every museum, and museums are themselves monstrous entities. Their monstrosity is often concealed by a discreet curtain, a facade of civilized rationality and order. But every monument to civilization, as Walter Benjamin reminds us, is a monument to barbarism as well. There are skeletons in the closet, and that is exactly what we want to see when we go to a museum, most of all when they are concealed from view. The first truly national museum of the United States, Charles Willson Peale's museum in Philadelphia, makes this point rather vividly. [FIGURE 1] Peale raises the curtain to reveal an orderly array of specimens housed in

Figure 1. Charles Willson Peale, *The Artist in His Museum*, 1822, oil on canvas, 103 3/4 x 79 7/8 inches. Pennsylvania Academy of the Fine Arts, Philadelphia, Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection), 1878.1.2.



cabinets on the left, but behind the partly raised curtain on the right we glimpse the legs of a monster—the great mastodon skeleton that Peale excavated in Shawangunk, New York. The mastodon or mammoth (the two were not distinguished yet in Peale's time) was, of course, the "monster attraction" that lured visitors into Peale's museum. Like a carnival barker, Peale only gives us a teasing glimpse of the main event. The promise is of a spectacle of overwhelming violence and power, a gigantic creature whose frame threatens to break out of the museal framework in which it is displayed.

The mastodon was the monster of its moment. As the *American incognitum*, it epitomized the frontiers of Enlightenment natural history. Despite Georges Cuvier's hypothesis of the catastrophic extinction of species, Thomas Jefferson believed the Indian legends that the American mammoth was still alive in the farthest northern reaches of America. Referred to as the "mammoth president" by both admirers and detractors, Jefferson thought the fossil remains of giant animals were a living refutation of the common European prejudice that the hostile climate of North America would render species impotent and infertile. Jefferson saw the big bones of America as a proof that our "natural constitution" was vigorous and healthy, and that the fledgling nation was destined for greatness.¹ The monster which, from the Indian point of view, was an omen of death and destruction, was for Jefferson a harbinger of America's destiny as a world-dominant empire. The mammoth is an emblem of America's "natural constitution," the monstrous animal counterpart to its legal, artificial constitution: "The Constitution of the United States" runs a toast of the day, printed in the *Portfolio* of 1802, "may its ribs be as ribs of brass, and its backbone as molten iron."

But the mammoth was not simply a monster "in" the first American museum. It was also seen by Peale as the progenitor of the very institution in which it was displayed: "Some bones of the Mammoth first gave rise to the Museum in 1785," Peale noted, "which after eighteen years. . . has in its turn enabled you to place among its treasures a nearly perfect skeleton of the MAMMOTH—the first of American animals, in the first of American Museums."² Peale glimpsed the fundamental ambiguity in the identity of a museum: is the museum the collection of artifacts that it houses, or is it the building in which they are housed? Is the museum a "monster house" because it is full of curiosities and exotic attractions, or because the building itself is like a giant creature, a leviathan whose belly is capable of swallowing

up the whole world? Anyone who works in a large museum like the Smithsonian or the Metropolitan will testify that they inhabit the belly of a beast that has a life of its own, one whose appetite is insatiable, and whose will or "mind" is capricious and unpredictable.

The word "monster" comes from the Latin word *monere*, to warn, and is linked, via medieval Latin and Old French, to the word *monstre*, to show. The monster is traditionally a miraculous beast, a marvel or curiosity that attracts fascinated beholders and "admonishes" them with some moral lesson—an admonition to recall the past, or a premonition of a possible future. Monsters are curiosities, prodigies, deformities. Their appearance in the world is a warning or reminder of disaster and mass death. From the dragon to the dinosaur, the monster is associated with extinction anxieties, apocalypse, catastrophe, and revelation. As a vehicle for instruction through shows and displays, the monster is closely related to the "monstrance," an open or transparent vessel or vehicle in which a holy relic or the host itself is displayed. The museum, similarly, is an extended architectural monstrance, a massive framework for the display of relics. The monster is also connected to the notion of "de-monstration" in science, the display of evidence or the performative proof of a proposition. The monster is thus both that which is shown, and the framework in which it is exhibited. It is both an object in the collection (like the monstrous mutations—three-headed calves, Siamese twins—that enliven the display cases of the *Jardin des plantes*, the natural history museum in Paris), and the total structure (both building and collection) in which the specimen appears.

So the monstrosity of museums is not merely an idle figure of speech, but a deeply resonant feature of their structure and contents. A monster is a hybrid, composite creature, often combining incongruous elements into a single body. Frankenstein's monster is a horrific medley of disparate body parts stitched together into a single, animated form. A museum, similarly, is a corporate entity that sutures together incongruous, competing departments and interests, and exhibits them with a mixture of codes and media to an equally heterogeneous body of consumers called "the public." Art and science, words and images, elite and mass culture, commercialism and craft, high idealism and low cunning are woven together in the very fabric of the museum. As giant hybrids or deformed mutations, monsters are often sterile: they cannot produce or reproduce, they are often omnivorous consumers, filling their bellies with objects of every description, and so they die out leaving only their

remains to astonish later generations. Similarly, the museum is a kind of reliquary, filled with the traces of vanished beings—works of art, fossils, images of lost worlds. Museums are not supposed to produce anything; they consume the relics of the past and periodically disgorge a portion of what they have eaten and put it on display. Museums and monsters thus converge in the project of making a spectacle of a heterogeneous totality. Every collection of specific objects, as Susan Stewart and many others have argued, aims in principle at a total comprehensiveness of coverage; every monster, similarly, epitomizes a totality, a living organic unity sutured together out of heterogeneous elements.³

Museums are not alone in being monsters of course. All social institutions, all corporate entities, including the commonwealth (as Hobbes saw) are monstrous artificial beings, composites of human, animal, and mechanical elements in a "body politic." If the museum originated in institutions like the aristocratic treasure chamber or imperial cabinet of curiosities, it has always been associated with the monstrous forms of centralized political power. The commonwealth as leviathan is simply the biggest, most comprehensive monster. The corporate structures of capital, from the era of the robber barons to the contemporary multi-national, are often compared to giant monsters, especially dinosaurs, whose image perfectly captures the ethos of Darwinian "survival of the fittest" and the cycles of innovation and obsolescence that characterize corporate organisms. [FIGURE 2] Theodore Adorno once suggested that the much-heralded discoveries of extinct fossil creatures like mammoths and dinosaurs are ways of preparing modern

publics for the onset of the "monstrous total state,"⁴ a world in which the combined power of governments and capital combine to destroy the last remnants of human dignity for the great majority of ordinary people. If the dinosaur is a symbol of gigantism and ravenous appetite, it is also an image of the fate of history's losers, the workers cast on the scrapheap by the evolutionary progress of capital. We live in an age when corporate gigantism is experiencing a renaissance of outsized mergers and escalating profits, leaving behind it a trail of downsized human victims.

If museums are monsters, then, they are far from being the biggest or the most dangerous ones in the landscape of modern life. To speak of museums as corporate entities that are subject to the logic of "late capitalism," as Rosalind Krauss does, is a reasonable starting place, but only a starting place, in understanding what museums are.⁵ Museums are simply one species among the diverse array of collective, institutional monsters, from commonwealths to corporations. We need to ask, therefore, what their distinguishing characteristics are; what makes them special kinds of monsters?

Perhaps the most obvious difference between museums and the other monsters of modern life is their exhibitionism. Of course every nation has its pageants and parades, and every corporation has its logo and its "image" to maintain. But these kinds of shows are supposed to be in the service of some other purpose—national unity, profitability, etc. With museums, the show is an end in itself. The museum exists to show what it has, and what it has must be worth showing-and-telling about. Museums are thus mixed media, visual-verbal

3. Susan Stewart, *On Longing: Narratives of the Gigantic, the Miniature, the Souvenir, the Collection* (Durham, N.C.: Duke University Press, 1993).

4. Theodore Adorno, *Minima Moralia: Reflections from Damaged Life*, trans. E.E.N. Jephcott (London: Verso, 1974): 115.

5. Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (Fall 1990): 3-17.

1. Thomas Jefferson, *Notes on the State of Virginia*, ed. William Peden (New York: W.W. Norton, 1954): 47.

2. Laura Rigal, "Peale's Mammoth," in *American Iconology*, ed. David C. Miller (New Haven: Yale University Press, 1993): 23.



"Today, gentlemen, we trade in the brute force of the T. Rex for the cunning of the raptor."

Figure 2. © The New Yorker Collection 1997 Lee Lorenz from cartoonbank.com. All rights reserved.

structures of communication and symbolization. Like illustrated books, film, television, and cartoon strips, they are composite art forms, combining not just words and images, sounds and sights, but material objects and architectural space in a complex totality.

In contemporary culture museums have evolved rapidly from being elite forms of mediation, oriented toward refined aesthetic contemplation and scientific research, into their current state as mass media. It is a commonplace in contemporary museology that museums are now in direct competition for "entertainment dollars" with movies, television, sports, shopping malls, theme parks, tourism, and other leisure industries. Many people wish that this were not so and pine for the days of elite refinement, but it seems clear that there is no going back. The monstrous character of the museum is epitomized by the contemporary phenomenon of the blockbuster show in which historical relics and artistic masterpieces are recycled as commodified spectacles for mass consumption. It isn't just the gigantic size and costs of these shows that make them monstrous, but the incongruity of subjecting objects, many of them survivors from the age of elite refinement, to the distracted gaze of the crowd. What happens to the serenity of Monet's *Water Lilies* when beheld by a sweaty, irritable pack of tourists? What happens to the 70 million year old fossil when it is displayed next to an array of miniature plastic dinosaurs?⁶ These shows might be seen as the encounter of two monsters: the museum itself and the mass audience that it attracts.

Every museum professional I talk to is ambivalent about the blockbuster show. They are indispensable for the bottom line, but they are expensive, time-consuming, and risky. And there are serious questions to be raised about the quality of experience that people can have in a queue wearing walkmans. On the other hand, bad breath is better than no breath at all. The longing to stand in the presence of a real, authentic thing, an object of aesthetic fascination or scientific wonder, to endure discomfort for the sake of beholding, it is not merely a form of consumer desire to be looked down upon. The monster show plays the role for museums that *Titanic* plays for the movies. It packs them in, creating the very conditions for a mass medium to exist. Admitting that the museum is a mass medium does not, as Andreas Huyssen has argued, amount to a condemnation of it.⁷ It simply specifies an unavoidable condition of the contemporary museum, its tendency toward "massification" and thus monster-hood. The *monere* in monster is not just a warning, but an indication of the extent to which its life's blood is money. A museum is a treasure-house, and

every treasure is guarded by a monster. Dragons typically lived in caves where they protected a precious treasure, a beautiful maiden, sometimes both. A legend haunted the Smithsonian in the 1960s that one of its life-size stegosaurus models was made of U.S. currency that had been withdrawn from circulation. Experts from the Bureau of Printing and Engraving had to be brought in to perform an "autopsy" on the monster to prove that it was made of nothing but ordinary paper-mâché. The monster in the museum always has the odor of money about it, whether the aura of the high-priced object, the genius artist, or the image so famous that mass desire has rendered it a kind of collective fetish, in short, an idol, a "priceless" object, a one-of-a-kind monster that can have no natural offspring but only degraded replicas and reproductions.

But this need not mean that museums become indistinguishable from shopping malls, theme parks, and department stores. The museum is its own kind of monster; it may exchange techniques with commercial display. (Nike Town in Chicago takes a kind of "meta-museum" approach to its architecture and display, evoking the natural history museum in its "evolution of the sneaker" display and the contemporary museum in its white sculptures of black athletes). But the museal experience is finally something quite specific and irreducible, and this has something to do with pricelessness, not in the sense that everything in a museum is highly valuable, but in a simple institutional principle: you cannot buy what is in a museum, you can only look at it. If David Antin is right that "a poem is just a commercial that is not selling anything,"⁸ then a museum is just a department store that is not selling anything. This, at any rate is the constitutive myth of the museum's non-commercial "purity"; in fact, the situation is more compromised and complex, as the scandal of the Brooklyn Museum's *Sensation* show demonstrates, and as every museum shop constantly reminds us.⁹

It is widely understood that museums are a product of modernity, and that traditional societies, for all their love of display, pageantry, and the storage of treasure and relics, had no need of museums. When the dragons disappeared from the external world, when the art works moved from the royal palace to the marketplace, then the conditions for their reappearance in collections of curiosities and marvels were ripe. Histories of the evolution of the museum from the curiosity cabinet to the research institution to the public monument and mass medium are now generally accepted. What is not, perhaps, so well understood is the peculiar transformation of the museum in our

time. This is the age of the museum, the age when it becomes possible to picture the entire world as a museum, encoded forever on a disk, or enclosed in a vitrine. Vacuum cleaners and basketballs may now be museified, and "found objects" have displaced the pictorial, illusionistic media (especially abstract painting) as the canonical center of advanced art work. If the avant-garde once sought to destroy the museum, the major tendency of art since the fifties has been to reflect on the museum, expanding its scope, and incorporating the structure of the museum within the individual artifact.¹⁰

I remember vividly the cover image of an issue of *Amazing Stories* from the fifties. Two aliens (reptilian bipeds, naturally) are standing by their flying saucer on a desert wasteland, looking at the Manhattan skyline preserved under an impervious transparent bubble (the rest of the planet has been destroyed by nuclear war; New York has been killed even earlier, suffocated by its impregnable defensive shield). One alien remarks on what a pity it was that this dead city is the only surviving relic of a civilization that destroyed itself. His companion replies that they will treat this city, and the entire planet as a museum, to serve as an admonition to all future civilizations.

I am haunted by this story, and I think it haunts the very idea of a museum, especially in an age of globalized media, when the entire planet is, in principle, subject to real-time display on web-cam sites. Every museum is a haunted house, a mausoleum filled with shadows, images, phantoms of and from the past. The things in the museum are commonly supposed to be uncanny objects, residing on the border of life and death: they represent the vanished life of the past, and they reanimate (ideally) under the gaze of the beholder (but, in our fantasies, at night when there are no beholders around).

Just as every child suspects that the toy collection comes to life while we sleep, the fantasy of the museum is that the objects come to life. Even in places ruled by technical rationality such as museums of science and industry, the machines are understood to be living things, cyborgs, automatons, and intelligent robots. And this is not a fantasy confined to popular superstition or Stephen King novels. Paleontological science has been obsessed, since the first intuition that fossil bones were the relics of extinct species, with the project of resurrecting and re-animating the dry bones that are excavated from the ground. A similar superstition rules the art museum, and indeed, the entire discipline of art history, which regards its task as the preservation of the

"aura," literally, the "breath" of life, in the objects that it preserves and displays. Art history is a discipline of resurrection, bringing the art works of the past out of their graves, and making them speak to us once again. The vast majority of art works languish in darkness, hidden away in the archive. Their yearning to be seen haunts the museum, just as the Smithsonian is haunted by the relics of thousands of Native American bones robbed from their graves.

The challenge today for museums is not so much to keep the monsters under control, as to find strategies for unleashing them, making them show themselves. If museums are monsters they are safe monsters, perhaps excessively safe. We need to bring the skeletons out of the closet and put them on display. This is the strategy of Hans Haacke's provocative installations which allow the monstrosity of the museum to expose itself. Some years ago Haacke proposed including a work titled *Shapolsky et al Manhattan Real Estate Holdings, A Real-Time Social System, as of May 1, 1971* in an exhibition at the Guggenheim Museum. The piece offered straightforward factual information—photographs and text about Shapolsky-owned tenements—that invited spectators to see the relation between monuments of civilization and barbarism. The Guggenheim's alliance with the property holders attacked by Haacke was made vividly clear when the Guggenheim's director, Thomas Messer, canceled the exhibition.

I don't mean to suggest, however, that the revelation of monstrosity must always take the form of attack or scandalous expose. The larger purpose of Haacke's critical interventions in museum and gallery spaces has been to activate and animate these spaces, to awaken them from their anesthetized slumber into some sort of new vitality. Haacke's recent collaborative work between the Victoria and Albert Museum and the Serpentine Gallery in London, with the curatorial assistance of Lisa Corrin, had the effect of enlivening both display spaces by bringing images, objects, and texts from the golden era of British imperialism into vivid new relationships with one another. The British empire is a monster that has now been thoroughly defanged. The challenge now is not to "expose" perfidious Albion one more time, but to understand how a tiny island nation could manage to exert political control over one-fifth of the world's population, and make its language into a global lingua franca. The answer suggested by Haacke's exhibition is simple—it was smoke and mirrors, a feat of imagination. British military strength and technical superiority could never have ruled the world by force. It was the objects, images,

6. The answer, alas, is that the kids all too often gravitate toward the glittering plastic copies and ignore the precious original. This kind of "fact" is often combined with a heightened emphasis on body-counting as a measure of museal success to introduce a new professional division in the staffing of natural history museums between what are called "content curators" (who know something about natural history) and "exhibition curators" (who are supposed to know what kids like to look at). Exhibition curators at these museums typically get their training in the world of department store display.

7. Andreas Huyssen, "Escape from Amnesia: The Museum as Mass Medium," in *Twilight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge, 1995): 14.

8. David Antin, "Fine Furs," in *Art and the Public Sphere*, ed. W.J.T. Mitchell (Chicago: University of Chicago Press, 1992): 253.

9. See my essay, "Offending Images," in *Unsettling Sensation*, ed. Larry Rothfield (New Brunswick, New Jersey: Rutgers University Press, 2001).

10. See Phil Fisher, *Making and Effacing Art: Modern American Art in a Culture of Museums* (Cambridge: Harvard University Press, 1997).

Figure 3. Film still from McDonald's commercial by Leo Burnett & Co. "Fossil Fuels," 1994.



and texts—the uniforms and pageantry, the photographs and paintings, the narratives and laws and scholarly writing.

The museum is the ideal institution for staging this sort of object lesson. And this may be even truer today, in a time when we are constantly being told that "object-based" art history is obsolete and dematerialized, virtual forms of image-making seem dominant. As Kim Rorschach has noted, we are just emerging from a period in which "the discipline of art history became increasingly theoretical, heavily influenced by structuralist and post-structuralist literary theory, and original art objects began to play a less central role in academic art history."¹¹ But theory has moved on. The "linguistic turn" that Rorschach describes has been supplanted by a "pictorial turn" that emphasizes the role of imagery and visual representation, and by a return to the study of material culture and what Bill Brown calls "things."¹² The objects in museums no longer seem quite so inert and pacified. The cages of structural explanation which made them into mere sign-functions¹³ have been shattered, and the objects are prowling the halls, looking for food.

Sometimes this scene is enacted in a spirit of low comedy, as in the McDonald's commercial that portrays a T. rex skeleton coming to life and stalking through the corridors of the Brooklyn Museum roaring and looking for food. When it finds its quarry (a guard with a bag of McDonald's french fries), the monster is transformed to a domestic pet, sitting up and begging for a treat and (in a final flourish) playing dead. [FIGURE 3]

Some objects, however, are not so easily pacified. The artist Fred Wilson "activated" an exhibition of modernist painting at Chicago's Museum of Contemporary Art a few years ago by transporting a number of ethnographic portrait busts from the Field Museum of Natural History. He positioned the sculptures as guardian figures in front of the paintings, their faces roughly at shin level. This had the disconcerting effect of "cutting off the legs" of the beholders as they stood in front of the paintings, as if the rows of African warriors and princes were studying the shoes of the spectator, their faces in danger of being violated by the spectators' physical presence. The normal convention of beholding assumes, of course, that one's "place to stand" is unproblematic, indeed, that one's body can be, for the moment, suspended in the purely visual contemplation of a picture. But the return of objects to museums (and, one suspects, to art history and cultural study more generally) means a return of the body as well.

It also means a return of the university museum to a leading position in the contemporary museum world. If the major public museums are locked in an unholy alliance with corporate capital, their dinosaurs performing in McDonald's commercials and their art works courting media-driven scandals, the university museum is in bed, quite obviously, with its own special monster. The university is an even stranger creature than the museum, even more heterogeneous in its parts and omnivorous in its appetites. Unlike the museum, it is not

primarily an exhibitionist institution. On the contrary, most of its work is invisible or inscrutable, taking place in labs and classrooms where language and numbers rule, and images or objects only appear as "teaching aids" or illustrative examples. The days when university museums, like the great public museums, were themselves research institutions, seem, to many, to be gone forever. And indeed, the days of "object-based art history" driven by a straightforward empirical and historical methodology are probably long gone. But the university museum and its objects may have a new role to play when the very concept of objecthood—and the notion of the museum itself—is becoming a renewed subject of study within the academy. A whole new dimension of theoretical and historical self-consciousness about museums has emerged in the last decade, driven by institutional critiques mounted by both scholars and artists.¹⁴ The smallness of university museums, and their relative independence

from some of the marketing pressures that bedevil major public institutions, makes it possible for them to engage in more adventurous and innovative programming.¹⁵ At the same time, the theoretical and technical revolutions in concepts of imaging and objecthood, in both visual and material culture, make the university museum the ideal site, not just for archival storage and retrieval of specimens, but for experiments with the lives of objects, and with the lives of the institutions that house them. At a time when the life sciences are unraveling the riddle of the genetic code and threatening to create monsters in the laboratory, it should not surprise us to find an artist like Mark Dion combing the entire structure of the Smart Museum, looking for the living organisms that populate the dark places behind the white walls.¹⁶ If museums are monsters, university museums are well-positioned to be the most agile, intelligent, and forward-looking beasts in the museal jungle.

14. The writings of Andreas Huyssen, James Clifford, Stephen Bann, Rosalind Krauss, Susan Stewart, Tony Bennett and the numerous collections of essays on the concept of the museum as well as the work of artists such as Hans Haacke, Mary Kelly, Barbara Kruger, and Fred Wilson have made the museum itself an object of exhibition and research.

15. This point is also made by Kim Rorschach, "Smart Museum in Context," 17.

16. Mark Dion's project, *Roundup: An Entomological Endeavor for the Smart Museum of Art*, was featured in the Smart Museum's exhibition *Ecologies: Mark Dion, Peter Fend, Dan Peterman* (2000). Not surprisingly, perhaps, the site of greatest activity (infestation? vitality?) turned out to be the office of the director.

11. Kimerly Rorschach, "The Smart Museum in Context: A Brief History of the Visual Arts at The University of Chicago," *The Smart Museum of Art Bulletin 1999–2000* (Chicago: David and Alfred Smart Museum of Art, 2001): 17.

12. See *Critical Inquiry's* special issue, "Things," edited by Bill Brown (Fall 2001). Brown's introduction surveys the powerful new convergence of theory and material culture that is occurring in our time. See also my essay, "The Pictorial Turn," in *Picture Theory* (Chicago: University of Chicago Press, 1994), chapter one.

13. The high point of the semiotic dematerialization of museums and of culture and society more generally was marked in the 1970s by Jean Baudrillard's *For a Critique of the Political Economy of the Sign*, trans. Charles Levin (St. Louis, Missouri: Telos Press, 1981).



Figure 4. Installation view of Mark Dion's *Roundup: An Entomological Endeavor for the Smart Museum of Art* (detail), commissioned for the exhibition *Ecologies: Mark Dion, Peter Fend, Dan Peterman* (2000).



Ben Shahn, 2000.37 (detail)
© Estate of Ben Shahn / Licensed by
VAGA, New York, NY

Activities and Support

Acquisitions to the Collection

The Smart Museum's diverse collection includes over 8,000 objects. Strengths include modern, contemporary, and east Asian works, as well as works on paper of all periods.

Objects listed below entered the permanent collection from July 1, 2000 through June 30, 2001. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue raisonné references follow dimensions. Works marked with an asterisk (*) are designated for the campus loan collection.

European and American

Paintings

Josef Albers

American, born in Germany, 1888–1976
Homage to the Square, 1962
Oil on masonite in artist's frame,
16 x 16 (40.6 x 40.6)
Gift of Andrea L. and John A. Weil in memory of
Anna und Fritz Moellenhoff, 2000.68

Carol Backus

American
Carl, 1980
Oil on masonite, 16 1/8 x 19 7/8 (41 x 50.5)
Gift of the Joel and Carole Bernstein Family
Collection, 2001.10

Ronnie Carson

American
Untitled (doll)
Oil on canvas, 18 x 15 1/8 (45.7 x 38.4)
Gift of the Joel and Carole Bernstein Family
Collection, 2001.11

Paul Georges

American, born 1923
Sagaponack Triptych, circa 1965
Oil on canvas, three panels, two: 53 x 45 (134.6 x
114.3), one: 54 x 41 (137.2 x 104.1)
Gift of Allan Frumkin, 2000.98A–C

Pauline Simon

American, 1894–1976
The Dream, 1974
Acrylic on canvas, 22 1/4 x 32 (56.5 x 81.3)
Gift of Gwen Besser, 2000.74

Sylvia Sleigh

British, lives in U.S.A., born 1917
The Turkish Bath, 1973
Oil on canvas, 76 x 102 (193 x 259.1)
Purchase, Paul and Miriam Kirkley Fund
for Acquisitions, 2000.104

Theodoros Stamos

American, 1922–1997
Infinity Field: No. 2, 1987
From the series *Torino V*
Acrylic on canvas, 60 x 50 (152.4 x 127)
From the collection of Janice and Henri Lazarof,
2000.50

Carl Holte

American
Blue Moon, 1947
Oil on canvas, 24 x 30 (61 x 76.2)
From the collection of Janice and Henri Lazarof,
2000.38

Thomas Sills

American, born 1914
Untitled
From the series *Black #4*
Oil on canvas, 24 1/2 x 36 (62.2 x 91.4)
From the collection of Janice and Henri Lazarof,
2000.39

Dorothea Tanning

American, born 1910
Jour de Grace, 1968
Oil on canvas, 10 1/2 x 8 1/2 (26.7 x 21.6)
From the collection of Janice and Henri Lazarof,
2000.44

Dorothea Tanning

Woman Fleeing Fear Itself, 1980
Oil on canvas, 25 1/4 x 18 (64.1 x 45.7)
From the collection of Janice and Henri Lazarof,
2000.43

Esteban Vicente

Spanish, lives in U.S.A., born 1903
Untitled, 1959
Oil on canvas, 31 x 40 (78.7 x 101.6)
From the collection of Janice and Henri Lazarof,
2000.40

Hamilton Achille Wolf

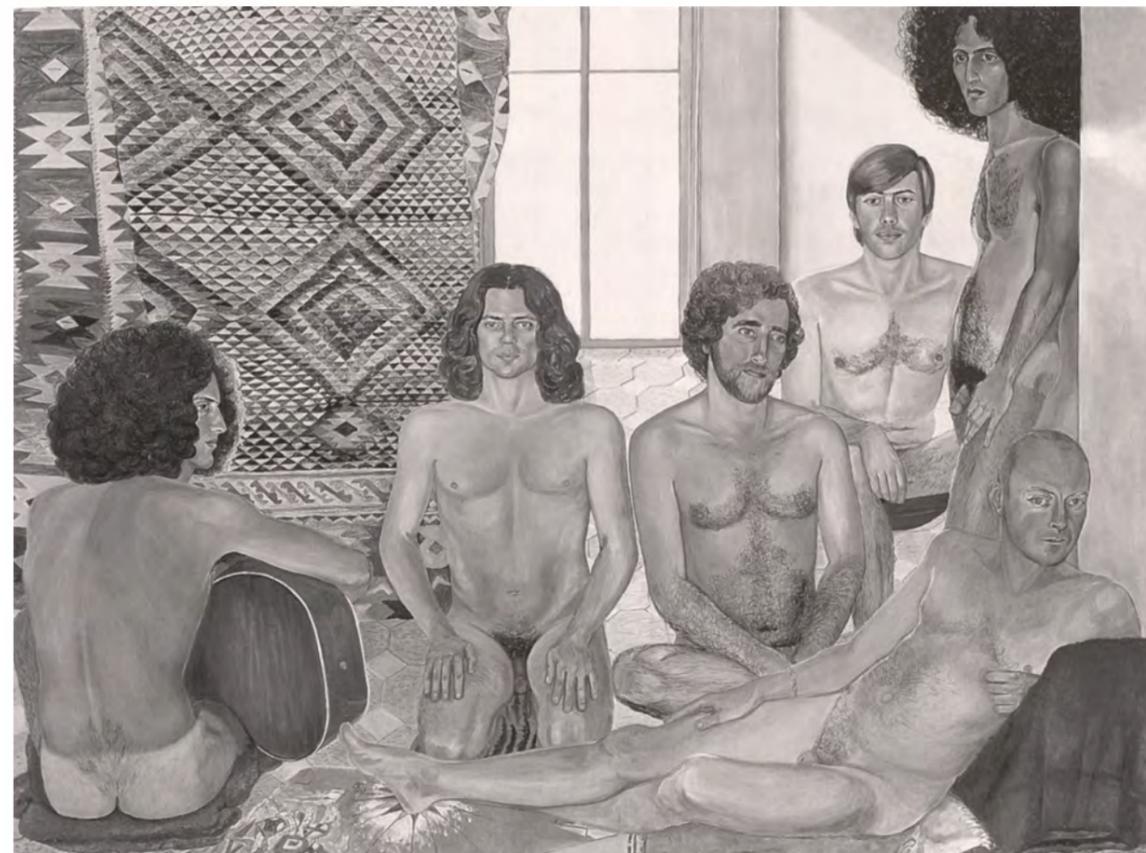
American, 1883–1967
Xmas Procession
Oil on panel, 48 x 36 (121.9 x 91.4)
From the collection of Janice and Henri Lazarof,
2000.30 *

Hamilton Achille Wolf

Untitled
Oil on panel, 25 x 19 (63.5 x 48.3)
From the collection of Janice and Henri Lazarof,
2000.31

Sculpture

Artist Unknown, Germany, Rhenish
Madonna and Child, thirteenth or early four-
teenth century
Polychromed wood with removable metal
crown, height: 24 3/4 (63)
Gift of Kinsey S. Wilson (AB '79) and Katherine A.
Touart (AB '79), on behalf of the Estate of Margot
S. Wilson, 2001.5



Sylvia Sleigh, 2000.104

The Turkish Bath is widely considered to be Sylvia Sleigh's masterpiece. In this work, Sleigh reverses the convention of the female nude or exotic odalisque as sex object, placing attractive men in similar revealing and compliant attitudes. The composition pointedly recalls such classics of art history as Jean-Auguste-Dominique Ingres's painting of the same title and Titian's *Venus and the Lute Player*. The sitters include four critics—Scott Burton, John Perrault, Carter Ratcliff, and the recumbent Lawrence Alloway (Sleigh's husband)—plus two views of Sleigh's frequent model, the bushy-maned Paul Rosano. Sleigh's portrait is sympathetic to her sitters, whom she knew well and admired professionally. As she explained in a 1978 interview, her "idea was to do a Turkish bath which would be exactly the opposite of Ingres' [sic] heap of flesh. Everyone in mine would be fully individualized, all would be portraits." As an icon of feminist artistic activity of the 1970s, *The Turkish Bath* strengthens the museum's holdings of twentieth-century American figurative and realist painting and joins Sleigh's group portrait of the family of the artists Leon Golub and Nancy Spero already in the collection.

Among the best-known Beaux-Arts sculptors active in America at the turn of the last century, Lorado Taft specialized in large-scale public monuments. Many of them were in Chicago where he lived after 1886 and worked for most of his career in his Midway Studios, the historic site that now houses the University of Chicago's studio art program. Taft also taught at the School of the Art Institute of Chicago and wrote art criticism and history. As part of his interest in education, he designed and executed a series of so-called "peep shows": small dioramas that represent episodes in the lives of famous sculptors. The Smart Museum has acquired two small unfired terracotta models made for this series; they comprise portions of a scene in which the sculptor Ghiberti shows the bronze doors of the Florentine Baptistery to the youthful Donatello. As documents of the working process of an artist with a historic relationship to the University of Chicago, these sculptural models enhance the Smart Museum's collection of American and turn-of-the-century academic sculpture.



Photograph of original diorama



Lorado Taft, 2001.7

Gwynn Chadwick
 British, born 1916
Maquette IX Two Watchers V, 1967
 Cast bronze, ed. 4/4, h. 14 1/4 (36.2)
 Purchase, Parr-Chadwick 532
 Gift of Dr. Lester S. King, 2001.3

Toy De Forest
 American, born 1930
A Zen Buddhist in Oxford, 1958
 Painted wood construction,
 12 x 14 (55.9 x 35.6)
 Gift of Richard and Mary L. Gray, 2000.75

Claire Falkenstein
 American, 1908–1998
Accelerated Point
 Welded bronze, three units, overall:
 10 x 26 x 10 (50.8 x 66 x 25.4)
 From the collection of Janice and Henri Lazarof,
 2000.26A–C

Dimitri Hadzi
 American, born in Greece, born 1921
Harvard Square, 1980
 Cast bronze, three elements mounted
 on marble base, ed. IV/VIII,
 15 1/8 x 14 (38.4 x 35.6)
 From the collection of Janice and Henri Lazarof,
 2000.45

Louis Nevelson
 American, 1900–1987
Untitled, 1974
 Painted wood, paper, and mixed media
 collage on panel, 48 x 21 (121.9 x 53.3)
 From the collection of Janice and Henri Lazarof,
 2000.42

Lorado Taft
 American, 1860–1936
Love Group, from the *Thatcher*
Memorial Fountain, 1918
 Cast plaster, h. 10 3/8 (26.4),
 l. 9 3/8 (23.9), w. 3 7/8 (9.8)
 Gift of Jessie Kindel Palmer given in memory of
 her mother, Mary Harvey Kindel, 2001.8

Lorado Taft
Standing Figure with Hands on Hip
 (the Sculptor Ghiberti), from the tableau
 of Ghiberti and Donatello for *Morning*
in Florence, 1400, 1927
 Unfired modeled clay, h. 11 3/4 (29.9)
 Gift of Jessie Kindel Palmer given in memory of
 her mother, Mary Harvey Kindel, 2001.7

Lorado Taft
Standing Figure of a Night Watchman, from the
 tableau of Ghiberti and Donatello for *Morning in*
Florence, 1400, 1927
 Unfired modeled clay, h. 12 3/16 (31.0)
 Gift of Jessie Kindel Palmer given in memory of
 her mother, Mary Harvey Kindel, 2001.6

Jack Zajac
 American, born 1929
Small Deposition, 1962
 Cast bronze, ed. 1/6, h. 14 (35.6)
 From the collection of Janice and Henri Lazarof,
 2000.46

Drawings

Mark Dion
 American, born 1961
Roundup: An Entomological Endeavor
for the Smart Museum of Art, 2000
 Colored pencil and collage on paper, sheet:
 7 x 12 in. (17.8 x 30.5 cm.)
 Purchase, Paul and Miriam Kirkley Fund
 for Acquisitions, 2000.65

Lyonel Feininger
 American, lived in Germany, 1871–1956
Homecoming, Sailing Boats II
(Einfahrend Segler II), 28 September 1926
 Ink and watercolor on paper, sight:
 11 1/4 x 18 1/8 (28.6 x 46)
 From the collection of Janice and
 Henri Lazarof, 2000.27

Lyonel Feininger
Seascape (Marine), 7 July 1954
 Ink, watercolor, and wash on paper, sight:
 11 1/2 x 18 1/8 (29.2 x 46)
 From the collection of Janice and Henri Lazarof,
 2000.28

Erich Heckel
 German, 1883–1970
Gray Slopes (Lesser Walsertal)
(Graue Hänge [Kleines Walsertal]), 1934
 Watercolor, pencil, and wax pastel on
 paper, sheet: 18 3/4 x 24 3/4 (47.7 x 63)
 Purchase, Paul and Miriam Kirkley Fund
 for Acquisitions, 2001.42

Hans Hofmann
 American, born in Germany, 1880–1996
Untitled, 1943
 From the series *Province Town*
 Ink and crayon on paper, sheet:
 13 7/8 x 17 (35.2 x 43.2)
 From the collection of Janice and
 Henri Lazarof, 2000.37

Hans Hofmann
House on the Hill, 1943
 Ink and watercolor on paper, sight:
 17 1/2 x 24 (44.5 x 61)
 From the collection of Janice and Henri Lazarof,
 2000.35

Hans Hofmann
Untitled #33, 1947
 Ink, watercolor, and gouache on paper, sight: 20
 x 28 in. (51.1 x 71.1 cm.)
 From the collection of Janice and Henri Lazarof,
 2000.36

Martin Kippenberger
 German, 1953–1997
Untitled (Hotel Restaurant Goldener Adler), 1991
 Colored pencil, crayon, graphite, and vinyl
 letters on hotel stationery, sheet: 11 1/2 x 8
 (29.2 x 20.3)
 Purchase, Gift of Carl Rungius, by exchange,
 2001.32

Esteban Vicente
 Spanish, lives in U.S.A., born 1903
Untitled, 1961
 India ink and wash on paper, sight:
 19 1/2 x 28 in. (49.5 x 71.1 cm.)
 From the collection of Janice and Henri Lazarof,
 2000.41



Hans Hofmann, 2000.36
© Estate of Hans Hofmann / Licensed by VAGA, New York, NY

H.C. [Horace Clifford] Westermann

American, 1922–1981
Study for "Port of Shadows", circa 1967
Pen and ink on wove paper, sheet:
13 1/2 x 10 1/2 (34.3 x 26.7)
Purchase, Paul and Miriam Kirkley Fund
for Acquisitions, 2001.33

Robert Arneson

American, 1930–1992
H.C., 1983
Woodcut, ed. 18/25, block:
21 1/4 x 14 1/4 (54 x 36.2)
Gift of John F. Pelozo, 2000.70

Max Beckmann

German, 1884–1950
Skating (Eislauf), 1922
Lithograph, ed. XVII/XX, sheet:
23 1/2 x 15 3/4 (59.7 x 40)
Gallwitz 192
Gift of Joseph V. and Gwenda Smith, 2000.88

Stefano Della Bella

Italian, 1610–1664
Banquet of the Piacevoli, 1627
Etching, sheet (trimmed within the plate but
outside the border): 10 x 15 1/4 (25.3 x 38.8)
Purchase, Gift of Carl Rungius, by exchange,
2001.1

Jacques Callot

French, 1592/93–1635
The Large Miseries of War
(*Les Grandes Misères de la Guerre*), 1633
Suite of 18 etchings, plate dimensions vary
Lieure 1339–1356
Gift of Joseph V. and Gwenda Smith, 2000.89A–P

Prints

Six German artists (Gudrun Horitzsch, Michael
Morgner, Thomas Ranft,
Dagmar Ranft-Schinke, Klaus Suss,
and Steffen Volmer)

Germany, Chemnitz, Stadt Chemnitz Kulturamt,
publisher

*Homage to Edvard Munch (Hommage à Edvard
Munch)*, 1999

Portfolio of 12 woodcuts, etchings and litho-
graphs, two prints each by, with text and
colophon pages, ed. 14/40, various dimensions
and paper types

Gift of the Kunstsammlungen Chemnitz,
Germany, 2000.60A–M

Lovis Corinth

German, 1858–1925
*Grandmother with Grandchildren (Grossmütter
mit Enkelkindern)*, 1919
Drypoint, ed. of 40, plate: 12 x 9 in.
(30.5 x 22.9 cm.)
Schwarz 347 iii/iii
Gift of Joseph V. and Gwenda Smith, 2000.90

Lovis Corinth

The Servant (Der Knecht), 1920
Etching and drypoint, ed. of 90, plate:
12 9/16 x 9 3/4 (31.9 x 24.8)
Schwarz 380VIII
Gift of Joseph V. and Gwenda Smith, 2000.91

Roy De Forest

American, born 1930
Untitled (dog in landscape)
Lithograph (printed in glitter gray), ed. 84/100,
composition/sheet:
12 3/4 x 17 3/4 (32.4 x 45.1)
Gift of the Joel and Carole Bernstein Family
Collection, 2001.12

Jules Engele

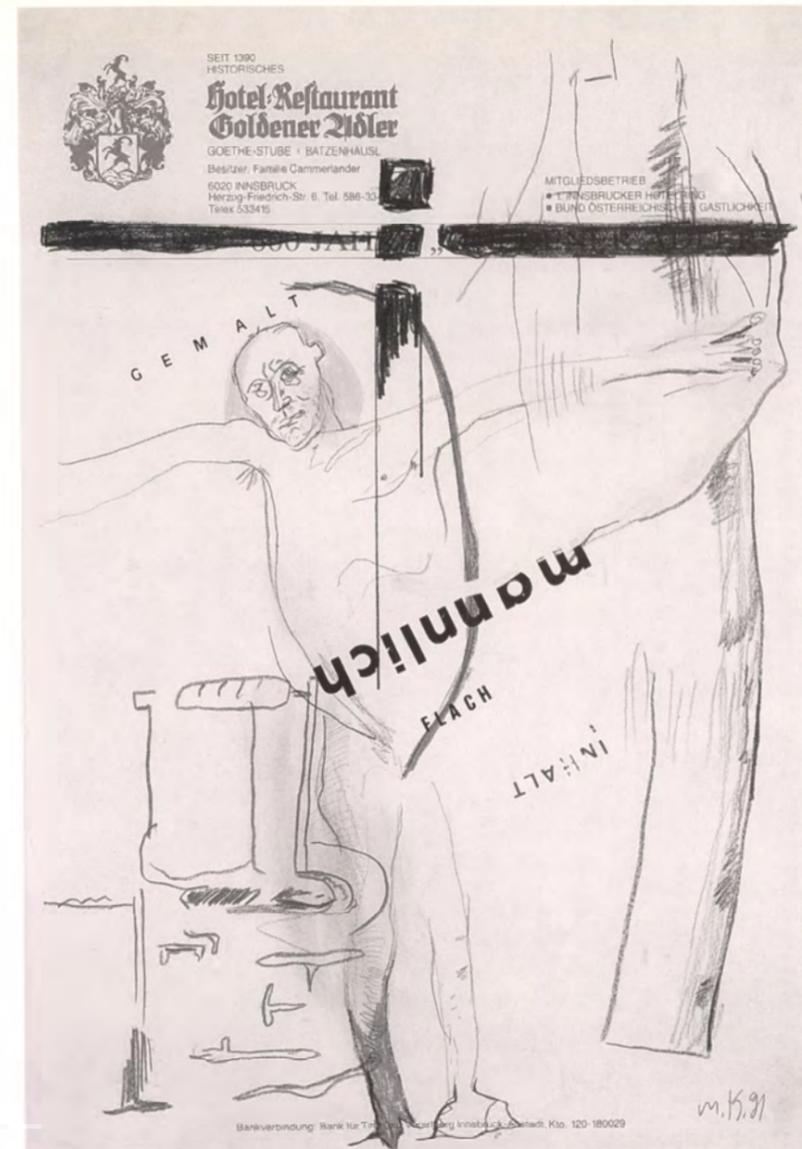
American
Untitled
Color lithograph, artist's proof impression,
sheet: 28 x 20 (71.1 x 50.8)
From the collection of Janice and Henri Lazarof,
2000.57 *

Jules Engele

Untitled
Color lithograph, ed. 12/20, sheet:
17 1/2 x 29 (44.5 x 73.7)
From the collection of Janice and Henri Lazarof,
2000.56 *

Sam Francis

American, 1923–1994
The Web, 1972
Color lithograph, ed. 1/50, sheet: 42 x 54 1/2
(106.7 x 138.4)
From the collection of Janice and Henri Lazarof,
2000.29



Martin Kippenberger, 2001.32

Around 1987 the prolific German artist Martin Kippenberger began to collect and draw on hotel stationery, a practice that continued for the rest of his life. Over time he created hundreds of these drawings, which range stylistically from the abrasive aesthetic of Dada to the exquisite caricatures of Daumier. They cover an equally broad range of subjects, with some recurring threads. One of Kippenberger's ongoing tactics—in all media—was to use self-portraiture as a means to explore the ambiguous role of the contemporary artist in society, and he does so here through allusive, collage-like imagery and text. Unlike many of the hotel drawings, this one seems designed with careful attention to the "found" graphics of the hotel stationery. This work is one of several hundred such works included in the exhibition *Martin Kippenberger: Hotel Drawings and the Happy End of Franz Kafka's "Amerika"* (2000). It will be an important complement to the museum's German Expressionist works as well as a key addition to the collection of contemporary works on paper.



Ludwig Meidner, 2000.71

Portrait prints by the German painter, draftsman, and printmaker Ludwig Meidner often express the psychological state of the sitter through the artist's idiosyncratic expressionist style. Through its subject and style, this drypoint is an exemplary reflection of the visual culture of the early Weimar Republic. The print depicts Ernst Rathenau, the publisher of the Euphorion Press and one of the intellectual and business leaders who forged the German "print revolution" in the early 1920s (as noted in the Smart Museum's 1992 exhibition devoted to the German print portfolio). The pensive seated pose employed here updates a genre of eighteenth-century portraiture: men of letters caught in moments of rest or relaxed contemplation. Early modern printmaking in Germany and Austria is one of the strengths of the Smart Museum's graphics collection, and while the museum owns two other portrait prints by Meidner, this is first of his drypoints to enter the collection. Meidner excelled in this medium, and the dark, velvety burr of this proof print make it especially desirable.

Stanley William Hayter

British, 1901–1988

Aerialists, 1957

Color etching and aquatint, ed. 3/50, plate: 13 1/2 x 9 1/2 (34.3 x 24.1)

From the collection of Janice and Henri Lazarof, 2000.49

Stanley William Hayter*Water*, 1960

Etching, plate: 23 1/4 x 15 1/2 (59.1 x 39.4)

From the collection of Janice and Henri Lazarof, 2000.48

Barbara Hepworth

British, 1903–1975

Pastorale

Color lithograph, ed. 16/60, composition: 27 3/4 x 19 13/16 (70.5 x 50.3)

Gift of Dr. Lester S. King, 2001.4

John Hultberg

American, born 1922

Broken Wing, Icarus

Lithograph, ed. 1/20, composition: 19 x 27 (48.3 x 68.6)

From the collection of Janice and Henri Lazarof, 2000.32 *

Kanemitsu Matsumi

American, born 1922

Untitled, circa 1968

Aquatint and etching, artist's proof impression, sheet: 18 1/8 x 15 (46 x 38.1)

From the collection of Janice and Henri Lazarof, 2000.33 *

Frederico (Rico) Lebrun

American, 1900–1964

Crucifixion

Lithograph, ed. 20/20, sight: 24 1/2 x 30 1/2 (62.2 x 77.5)

From the collection of Janice and Henri Lazarof, 2000.58

Frederico (Rico) Lebrun*Untitled*, 1963

Lithograph, sight: 21 1/2 x 29 (54.6 x 73.7)

From the collection of Janice and Henri Lazarof, 2000.59

Maryan [Pinchas Burstein]

American, born in Poland, and lived in Israel and France, 1927–1977

Untitled (man waving, seen from back), circa 1962–63

Linoleum cut, uninscribed proof impression, block: 12 x 9 (30.5 x 22.9), sheet: 16 x 12 (40.6 x 30.5)

Purchase, Anonymous Gift, 2001.43

Maryan*Eight Linoleum Cuts*, 1962–63

Portfolio of eight linoleum cuts enclosed in a cardboard folio, set composed of artist's proof impressions, each block: 12 x 9 (30.5 x 22.9), each sheet: 16 x 12 (40.6 x 30.5), each mat: 19 x 15 (48.3 x 38.1)

Purchase, Anonymous Gift, 2001.49–2001.57

Maryan*Untitled* (man's head wearing miter hat), 1966

Lithograph on white wove paper, artist's proof impression, composition: 17 x 12 1/4 (43.2 x 31.1), sheet: 24 1/2 x 20 (62.2 x 50.8)

Purchase, Anonymous Gift, 2001.44

Maryan*Untitled* (man's head wearing miter hat), 1966

Lithograph on cream wove paper, artist's proof impression, composition: 17 x 12 1/4 (43.2 x 31.1), sheet: 24 3/4 x 20 1/8 (62.9 x 51.1)

Purchase, Anonymous Gift, 2001.45



Maryan, 2001.48

Maryan*Untitled* (seated figure), 1966

Lithograph on cream wove paper, artist's proof impression, composition: 16 1/4 x 13 (41.3 x 33), sheet: 24 3/4 x 20 1/8 (62.9 x 51.1)

Purchase, Anonymous Gift, 2001.46

Maryan*Untitled* (seated figure), 1966

Lithograph on white wove paper, artist's proof impression, composition: 16 1/4 x 13 (41.3 x 33), sheet: 24 3/4 x 20 1/8 (62.9 x 51.1)

Purchase, Anonymous Gift, 2001.47

Maryan*Invitation/Poster* (The Printers and Their Wives Are Invited for a Dinner-Party in Chinatown on May 24 at 7:30 PM., All members of Tamarind Are Cordially Invited to Join Us the Maryans, Restaurant Hong-Kong-Low 425 Gin-Lin Way L.A.), 1967

Lithograph on red-tan Japanese wove paper, trial proof impression, composition: 37 x 25 1/2 (94 x 64.8), sheet: 37 1/2 x 25 1/2 (95.3 x 64.8)

Purchase, Anonymous Gift, 2001.48

Ludwig Meidner

German, 1884–1966

Ernst Rathenau, 1922

Drypoint, artist's proof impression, plate: 9 11/16 x 9 11/16 (24.6 x 24.6)

Gift of John F. Pelozo, 2000.71

Willard Midgette

American, born 1937

Hitchhiker, 1974

Etching, ed. 21/70, plate: 17 5/8 x 10 1/4 (44.8 x 26), sheet: 22 1/4 x 15 1/8 (56.5 x 38.4)

Gift of the Joel and Carole Bernstein Family Collection, 2001.13

Giorgio Morandi

Italian, 1890–1964

Flowers in a Wall Vase in Oval Shadow (*Fiori in un Cornetto su Fondo Ovoidale*), 1929

Etching, ed. 31/40, plate: 11 3/4 x 7 3/4 (29.9 x 19.7)

Vitali 63

Gift of Joseph V. and Gwenda Smith, 2000.92



Magdalena de Passe, 2001.34

Magdalena de Passe, like many women artists of her period, came from a family of artists: the de Passes were a Protestant printmaking family working first in Cologne and later in Utrecht. De Passe produced few works, specializing in landscapes with mythological scenes based on designs by contemporary painters. This very fine print depicts a scene from Ovid's *Metamorphoses* (IV, 271–388), in which the nymph Salamacis literally throws herself upon Hermaphroditus, praying to the gods that the two of them might never be separated. The gods answer her prayer by fusing the couple together into a man-woman, the first hermaphrodite. The Latin inscription at the bottom adds a moralizing message to the tale, informing young men that this image is a fitting representation of marriage, in which "husband and wife are joined with equal mind." Works after Ovid are well represented in the Smart's collection, and this piece—with its references to gender roles and relationships—will be of particular interest to scholars.

Claes Oldenburg

American, born in Sweden, born 1929
Symbolic Self-Portrait with "Equals", 1971
 Color offset lithograph, ed. 118/300, composition: 19 3/4 x 15 (50.2 x 38.1)
 Axsom and Platzker 74
 From the collection of Janice and Henri Lazarof, 2000.47

Magdalena De Passe

Dutch, 1600–before 1640
Salamacis and Hermaphroditus (after J.C. Pynas), 1623
 Etching and engraving; plate: 8 x 8 15/16 (20.3 x 22.7)
 Purchase, Gift of Carl Rungius, by exchange, 2001.34

Peter Saul

American, born 1934
White Sex, circa 1970
 Color lithograph, proof impression, sheet: 22 1/4 x 30 (56.5 x 76.2)
 Gift of John F. Pelozza, 2000.72

Manfred Schwartz

American, 1909–1970
Aerialist, 1952
 Color lithograph, ed. 22/25, sheet: 21 1/2 x 28 1/4 (54.6 x 71.8)
 From the collection of Janice and Henri Lazarof, 2000.52 *

Manfred Schwartz

Reclining Nude, 1952
 Color lithograph, ed. 49/50, sheet: 18 1/4 x 25 1/2 (46.4 x 64.8)
 From the collection of Janice and Henri Lazarof, 2000.54 *

Manfred Schwartz

Surreal Composition, 1952
 Color lithograph, ed. 11/50, composition: 10 1/4 x 19 1/2 (26 x 49.5)
 From the collection of Janice and Henri Lazarof, 2000.53 *

Manfred Schwartz

Opera Singer (Clown)
 Color lithograph, ed. 12/50, 10 1/4 x 13 3/4 (26 x 34.9)
 From the collection of Janice and Henri Lazarof, 2000.51 *

Felix Vallotton

Swiss, 1865–1925
The Demonstration (La Manifestation), 1893
 Woodcut, ed. 54/100, block: 8 x 12 1/2 (20.3 x 31.8)
 Vallotton-Goerg 110
 Gift of John F. Pelozza, 2000.73

Esteban Vicente

Spanish, lives in U.S.A., born 1903
Point to Point, 1984
 Color aquatint, ed. 3/50, sheet: 25 1/2 x 39 1/4 (64.8 x 99.7)
 From the collection of Janice and Henri Lazarof, 2000.55 *

H.C. [Horace Clifford] Westermann

American, 1922–1981
Six Lithographs, 1972
 Portfolio of six color lithographs in a brown wove paper commercial document portfolio with fabric ribbon ties and screenprinted design on front, ed. 50/60, each print composition: 22 x 30 (55.9 x 76.2), each print sheet: 25 x 33 (63.5 x 83.8)
 Adrian-Born 19
 Gift of the Joel and Carole Bernstein Family Collection, 2001.14–2001.20

James Abbott McNeill Whistler

American, lived in England and France, 1834–1903
Black Lion Wharf, 1859
 Etching and drypoint, plate: 5 13/16 x 8 13/16 (14.8 x 22.4)
 Kennedy 42 ii/iii
 Gift of Joseph V. and Gwenda Smith, 2000.93

James Abbott McNeill Whistler

Soup for Three Sous (Soupe à trois sous)
 Etching and drypoint, plate: 6 x 8 7/8 (15.2 x 22.5)
 Kennedy 49
 Gift of Joseph V. and Gwenda Smith, 2000.94

James Abbott McNeill Whistler

Millbank, 1864
 Etching and drypoint, plate: 3 15/16 x 4 15/16 (10 x 12.5)
 Kennedy 71 ii/v
 Gift of Joseph V. and Gwenda Smith, 2000.96

James Abbott McNeill Whistler

Millbank, 1864
 Etching and drypoint, plate: 3 15/16 x 4 7/8 (10 x 12.4)
 Kennedy 71 v/v
 Gift of Joseph V. and Gwenda Smith, 2000.95

James Abbott McNeill Whistler

View of Venice
 Etching, sheet (trimmed to plate with tab of artist's butterfly monograph): 4 7/8 x 11 7/8 (12.4 x 30.2)
 Gift of Joseph V. and Gwenda Smith, 2000.97

Photographs

Jaromír Funke

Czech, 1896–1945
Untitled (children near a bridge, Prague), circa 1920–21
 Chlorobromide print, vintage impression, sheet: 11 3/8 x 8 3/4 (28.9 x 22.2)
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2001.36

David Hockney

British, born 1937
Walking Past Le Rossignol, April 1984
 Photograph collage, sight: 36 x 71 1/2 (91.4 x 181.6)
 From the collection of Janice and Henri Lazarof, 2000.34

Laura Letinsky

American, born 1962
Untitled (breakfast, smoked fish), 1997
 Chromogenic print, ed. 3/15, sheet: 20 x 24 (50.8 x 61)
 Purchase, Gift of Carl Rungius, by exchange, 2001.40

Laura Letinsky

Untitled (pink peonies), 1999–2000
Chromogenic print, ed. 3/15, sheet: 20 x 24
(50.8 x 61)
Purchase, Gift of Carl Rungius, by exchange,
2001.41

Jaroslav Rossler

Czech, 1902–1990
Paris (wine bottle and glass), 1929
Gelatin silver print, vintage impression, 9 x 6 1/2
(22.9 x 16.5)
Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2000.63

Leo Rubinfien

American, born 1953
A Map of the East, portfolio assembled and printed
1992–93 from negatives taken 1979–88
Portfolio of 255 Ektacolor (type-C/chromogenic)
photographic prints, ed. 2/5, each sheet: 11 x 14
(27.9 x 35.6)
Gift of David and Shulamith Rubinfien,
2001.9A–U(10)

Ben Shahn

American, 1898–1969
Untitled (New York City), 1932–35
Gelatin silver print mounted on heavy paper,
vintage impression, sheet: 6 1/8 x 9 3/8
(15.6 x 23.9)
Purchase, Gift of Carl Rungius, by exchange,
2001.37

Josef Sudek

Czech, 1896–1976
Strecno Castle, 1920s
Gelatin silver print, vintage impression, 9 x 11 3/4
(22.9 x 29.9)
Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2000.62

Josef Sudek

From the Window of My Atelier, 1940–45
Gelatin silver print, vintage impression, sheet:
9 1/4 x 6 3/4 (23.5 x 17.2)
Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2001.39

Decorative Arts

Jean Dubuffet

French, 1901–1985
Puzzle, after 1981
Multiple, offset color lithograph on paperboard,
ed. of approximately 200, 10 x 8 1/4 (25.4 x 21)
Gift of the Joel and Carole Bernstein Family
Collection, 2001.21

Attributed to **Archibald Knox**, designer
English, 1864–1933
English, London, Liberty & Co., manufacturer
Candlestick, circa 1900–05
Cast and wrought pewter, h. 5 1/4 (13.3)
Gift of the Joel and Carole Bernstein Family
Collection, 2001.22A–B

William Mackie, designer and manufacturer

Scottish, active 1870s–1880s
Quaich, 1884
Silver, gold, enamel and semi-precious stones,
h. 2 (5.1), L. with handles 5 5/8 (14.3), diam. of
mouth 3 5/8 (9.2)
Gift of Robert Coale, 2000.25

Asian

Chinese: Sculpture

Chinese, Northern Qi dynasty (550–577)
Tomb Figure (Mingqi): Soldier, 550–77
Molded and modeled earthenware with traces of
cold-painted decoration, 10 1/2 (26.7)
Gift of Andy Yeh, 2000.80

Chinese, Late Yuan (1279–1368) to early
Ming dynasty (1368–1644)
Guanyin (Avalokiteshvara) in Royal Ease
Pose with Two Attendants, mid- to late
fourteenth century
Cast bronze with traces of gilding and lacquer,
h. 10 3/4 (27.3)
Gift of Brooks McCormick Jr. in honor of Mr.
Minoru Saito, 2001.2

The Zhou Brothers

Shan Kuo, Chinese, lives in U.S.A., born 1952
Da Huang, Chinese, lives in U.S.A., born 1957
Life Temptation, 1992
Cast bronze, ed. of 7, h. 13 (33)
Gift in memory and spirit of Professor Stan D.
Vesselinovich by his family, 2000.103



Ben Shahn, 2000.37
© Estate of Ben Shahn / Licensed by VAGA, New York, NY



Josef Sudek, 2001.39

In 1940, Josef Sudek turned his camera to the windows of his Prague studio and began a now-famous series of photographs titled *From the Window of My Atelier* (1940–1954). As with other works in the series, Sudek composed this image so that the window frame and sill are barely visible at the dark edges of the image. He exploited the hazy stippling and undulating patterns of condensation on the windowpane so that the exterior scene dissolves in an abstracted, almost surreal pattern. This image, made during the German occupation of Czechoslovakia, offers a post-script to the museum's growing collection of central European photographs made between the two world wars. Like other vanguard Czech artists, Sudek retreated to an internal exile during and after World War II. Although he continued to photograph landscapes and urban scenes, after 1940 his work centered on contemplative images made within the haven of his Prague studio.

Chinese: Ceramics

Chinese, Neolithic period, Yangshao culture
Handled Jar, 3000–2000 B.C.E.
Partially glazed earthenware with slip-painted decoration, h. 6 1/2 (16.5), diam. of mouth 4 3/8 (11.1)
Gift of Andy Yeh, 2000.77

Chinese, Han dynasty (206 B.C.E.–220 C.E.)
Jar, first–second century C.E.
Glazed (green) earthenware, h. 6 1/16 (15.4)
Gift of Andy Yeh, 2000.79

Chinese, Tang dynasty (618–907)
Jar, probably seventh century
Glazed (white) earthenware
Gift of Andy Yeh, 2000.81

Chinese, Northern Song dynasty (960–1127)
Bowl, eleventh–twelfth century
Glazed (white) porcelain (Ding ware), h. 1 1/8 (2.9), diam. of rim 4 (10.2)
Gift of Andy Yeh, 2000.85

Chinese, Northern Song dynasty (960–1127)
Bowl, eleventh–twelfth century
Glazed (white) porcelain (Ding ware), h. 1 3/4 (4.5 cm.), diam. of rim 5 15/16 (15.1)
Gift of Andy Yeh, 2000.86

Chinese, Northern Song dynasty (960–1127)
Covered Bowl
Glazed (white) porcelain, h. with cover 5 (12.7), h. of bowl 3 5/8 (9.2), diam. of rim of bowl 3 1/2 (8.9)
Gift of Andy Yeh, 2000.83

Chinese, Song dynasty (960–1279)
Bowl
Glazed (brown) earthenware, h. 1 5/8 (4.1), diam. of rim 4 (10.2)
Gift of Andy Yeh, 2000.82

Chinese, Song dynasty (960–1279)
Bowl
Glazed (brown) earthenware, h. 2 (5.1), diam. of rim 4 11/16 (11.9)
Gift of Andy Yeh, 2000.84

Chinese, Qing dynasty (1644–1911)
Jar, late nineteenth–early twentieth century
Porcelain with underglaze decoration in blue and white, h. 7 3/8 (18.7)
Gift of Andy Yeh, 2000.87

Chinese: Metalwork

Chinese, Eastern Zhou dynasty (771–221 B.C.E.), Late Spring and Autumn period, sixth–fifth century B.C.E.
Chime Bell (Niuzhong), sixth–fifth century B.C.E.
Cast bronze, h. 8 (20.3), diam. of mouth (almond-shaped, max. dim.) 5 1/8 (13)
Gift of John F. Pelozo, 2000.64

Chinese, Han dynasty (206 B.C.E.–220 C.E.)
Mirror with Decoration of Birds and Mythic Beasts
Cast bronze, diam. 4 (10.2)
Gift of Andy Yeh, 2000.78

Japanese: Painting

Artist Unidentified, signed **O-Ta** (Cherry Riverbank, a studio name)
Japanese, Taisho period (1912–1926)
Young Woman Reading by a Window, circa 1920
Hanging scroll, ink and opaque colors on silk, painting: 16 9/16 x 19 3/4 (42.1 x 50.2)
Purchase, Gift of the Friends of the Smart Museum, 2001.35

Fugai Ekun
Japanese, 1568–1654
With colophon by **Roza Genba** (Japanese, died 1751)
Daruma on a Rush Reed, mid-seventeenth century
Ink on paper, painting: 29 1/8 x 10 5/8 (74 x 27)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2000.67

Japanese: Prints

Kunichika
Japanese, 1835–1900
Album of Beautiful Women, late nineteenth century
Album containing nine color woodblock prints, each print approx. 20 x 6 3/4 (50.8 x 17.2)
Gift of Brooks McCormick Jr., 2001.23–2001.31



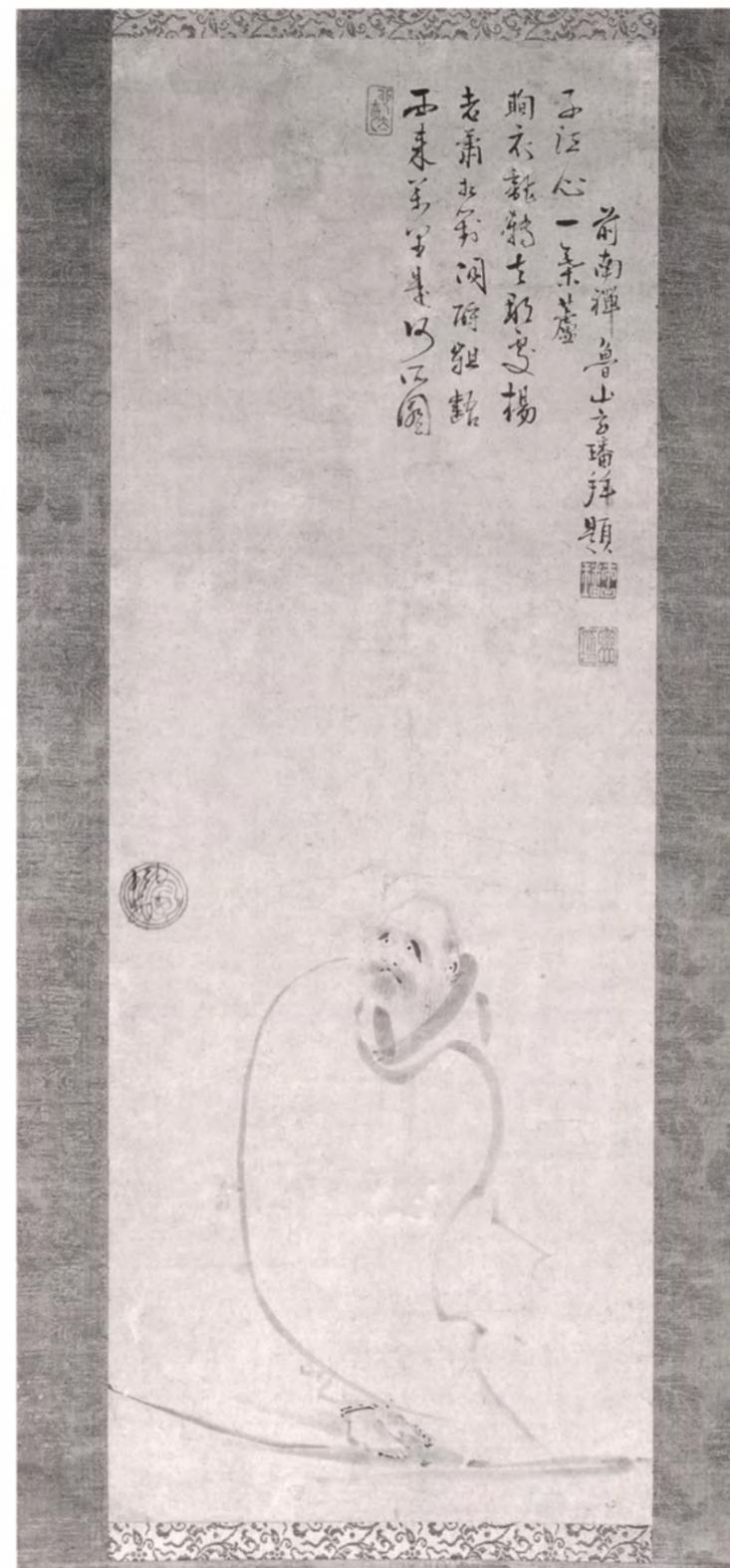
Chinese, Late Yuan to Early Ming, 2001.2

Tokuriki Tomikichiro
Japanese, born 1902
A Portfolio of Ancient Buddhist Prints, 1953–1973 (published 1973)
Wooden box containing descriptive text and 100 woodblock prints, ed. 28/100, various dimensions and paper types
Gift of Mrs. Sadako Szathmary, 2000.61A–V(4)

Japanese: Photographs

Iwao Yamawaki (Iwao Fujita)
Japanese, 1898–1987
Untitled (portrait of man with reflection in his glasses), 1930–32
Gelatin silver print, vintage impression, with notations by the artist in pencil on print verso, sheet: 3 3/4 x 3 (9.5 x 7.6)
Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2001.38

前南禪魯山玄瑤拜頌
子江心一葉
胸不黏物古韻更揚
老肅北第洞研粗藝
正未至字未以可圖



Fugai Ekun, 2000.67

One of the first important monk-painters of the Soto sect, Fugai Ekun did not conform to the usual course of a Zen monk and religious teacher. He lived a solitary life centered on meditation, far away from the major cultural centers and temples, without pupils or an independent school of followers. In this simple ink-brushed painting, Fugai depicts the Zen patriarch Daruma, one of his preferred subjects. In 1998, the Smart Museum began to acquire Zen Buddhist painting and calligraphy from the Edo (1610–1868) to the early modern periods in Japan. This work by Fugai is a major addition to this developing collection: a significant example of Zen monochrome painting from the early Edo period that provides the essential introduction to this tradition of Buddhist art.

Japanese: Ceramics

Japanese, Kofun period
Jar, seventh century
Stoneware with partial natural ash glaze
decoration (sue ware), h. 12 5/8 (32.1)
Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2000.66

Korean: Painting

Unknown Son Monk-Painter
Korean, Choson dynasty (1392–1910)
Portrait of the Son Monk Kyonghon (1542–1632),
eighteenth–nineteenth century
Mineral colors on silk, painting:
49 7/8 x 37 1/2 (126.7 x 95.3)
Purchase, Paul and Miriam Kirkley Fund
for Acquisitions, 2000.76

Cho Yun-hyong

Korean, 1725–1799
With colophon by Sin Wi (Korean, 1769–1845)
Album of Poetry, late eighteenth century
Album, 22 leaves, ink on blue paper
(2 title pages), ink on paper (20 pages with
inscribed poems), each sheet: 9 1/8 x 12 3/8
(23.2 x 31.4) (title pages), 7 3/16 to 7 11/16 x 10 7/8
(18.3 to 19.5 x 27.6)
Purchase, Paul and Miriam Kirkley Fund for
Acquisitions, 2000.69

Korean: Ceramics

Korean, Choson dynasty (1392–1910)
Bowl, circa sixteenth century
Undecorated porcelain (white ware),
h. 5 (12.7), max. dim. of irregular
mouth 7 1/2 (19.1)
Gift of Mrs. Geraldine Schmitt-Poor and
Dr. Robert J. Poor, 2000.100

Korean, Choson dynasty (1392–1910)
Footed Ritual (?) Dish,
eighteenth–nineteenth century
Undecorated porcelain (white ware), h. 4 3/8
(11.1), max. dim. of irregular rim 9 5/8 (24.5)
Gift of Mrs. Geraldine Schmitt-Poor and
Dr. Robert J. Poor, 2000.101

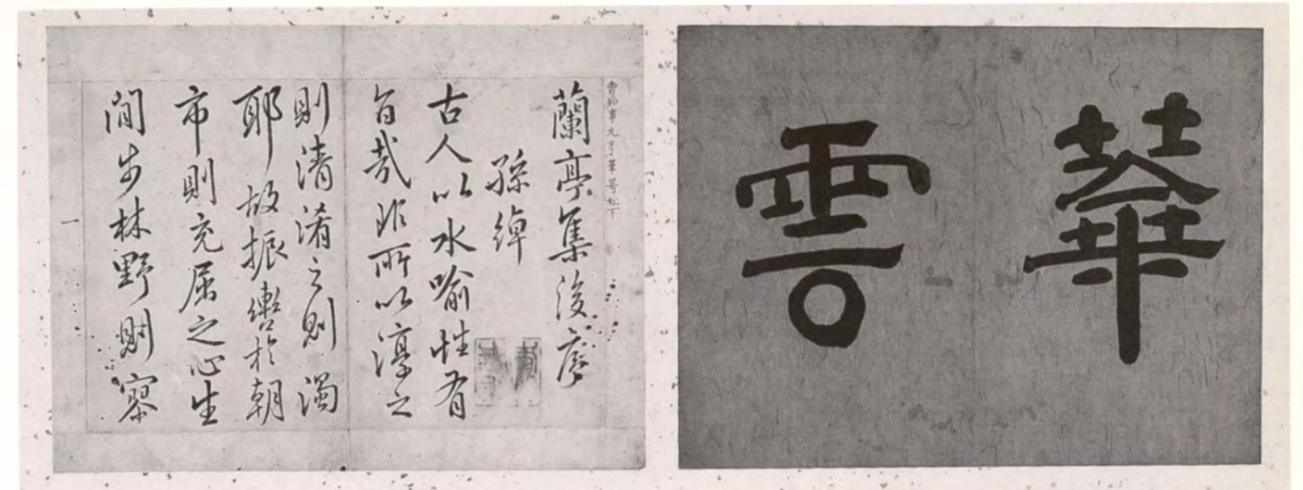
Korean, Choson dynasty (1392–1910)
Bottle, nineteenth century
Undecorated porcelain (white ware),
h. 13 3/4 (34.9)
Gift of Mrs. Geraldine Schmitt-Poor and Dr.
Robert J. Poor, 2000.102

African

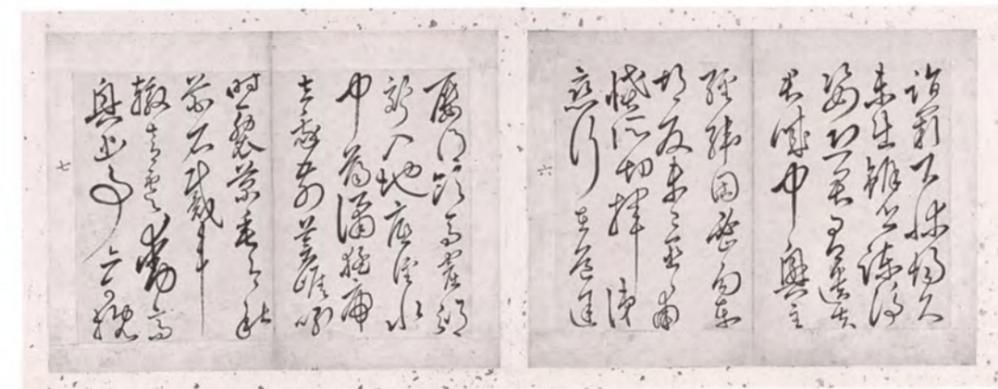
African, Ivory Coast, Baule Peoples
Ceremonial Covered Burial Vessel,
twentieth century
Unglazed modeled earthenware, h. 9 1/2 (24.1)
Gift of Ms. Jane Coulson, 2000.99



Left to right: Kunichika, 2001.29, 2001.28



Left to right: Cho Yun-hyong, 2000.69 (detail of first two poem pages and title pages)



2000.69 (detail, interior poem pages)

Court official Cho Yun-hyong brushed this album of twenty poetic verses during the artistic renaissance of the eighteenth-century Korean court. At that time the Korean court identified itself as a "Little China": Chinese was the Choson court and diplomatic language, and Korean literati and scholar-officials were trained in Chinese calligraphy and classical literature. Like their Chinese counterparts, they were adept as amateur calligraphers, poets, and painters—practitioners of the so-called Three Perfections. The scion of a great clan of scholar officials, Cho brushed most of the poems in this accordion-fold album in his famed cursive script. The front and back pages display excellent examples of his equally acclaimed and distinctive archaizing seal script, while several poems at the beginning of the album are written in a standard script often reserved by the Korean literati for more formal documents. This album is further distinguished by the appearance of an end-note colophon brushed by Cho's son-in-law, Sin Wi (1769–1845), who was himself a renowned calligrapher in the Chinese manner. Produced during the apex of Choson court culture, this superb album of Chinese-style calligraphy offers exceptional opportunities for the study of cross-cultural emulation and transformation.



Childe Hassam, 1976.146 (detail)

Activities and Support

Loans from the Collection

Exhibitions to which works of art from the permanent collection have been lent are listed alphabetically by the city of the organizing institutions. Dimensions are in inches followed by centimeters in parentheses; height precedes width precedes depth. Loans listed date from July 1, 2000 through June 30, 2001.

The Art Institute of Chicago, Chicago, Illinois

William Merritt Chase: Modern American Landscapes, 1886–1890

September 7–November 26, 2000

- Childe Hassam (American, 1859–1935)
On the Lakefront Promenade, Columbian World Exposition, 1893
 Oil on canvas, 17 5/8 x 23 5/8 (44.8 x 60)
 The Harold H. Swift Bequest, 1962, 1976.146

The Arts Club of Chicago, Chicago, Illinois

The Late Works of Francis Picabia

September 20–December 16, 2000

- Francis Picabia (French, 1879–1953)
Money is the Reason for Work (Le Salaire est la Raison du Travail), 1949
 Oil on paperboard, 21 1/4 x 14 (54 x 35.6)
 Gift of Stanley Harris, Jr., 1972.1

The Martin D'Arcy Museum of Art: The Loyola University Museum of Medieval, Renaissance and Baroque Art, Loyola University, Chicago, Illinois
Renaissance Brides, Wives, and Mothers: Italian Art of Celebration and Ceremony

April 11–July 10, 2000

- Italian, Urbino, Workshop of Orazio (?) Fontana
Birth Bowl (Ciottoia puerperile), circa 1575
 Polychrome tin-glazed earthenware (majolica), 2 3/8 x 8 1/2 (6 x 21.6)
 Purchase, The Cochrane-Woods Collection, 1979.42

Grand Rapids Art Museum, Grand Rapids, Michigan

American Impressionism from Great Lakes Museums

May 12–August 27, 2000

- Childe Hassam, American, 1859–1935
On the Lakefront Promenade, Columbian World Exposition, 1893
 Oil on canvas, 17 5/8 x 23 5/8 (44.8 x 60)
 The Harold H. Swift Bequest, 1962, 1976.146

Indianapolis Museum of Art, Indianapolis, Indiana

Crossroads of American Sculpture

October 14, 2000–January 21, 2001

- John Chamberlain, American, born 1927
Untitled, 1963
 Welded, painted, 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

The Patrick & Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin

Italian Renaissance Masters

January 25–May 20, 2001

- Italian, Urbino, Workshop of Orazio (?) Fontana
Birth Bowl (Ciottoia puerperile), circa 1575
 Polychrome tin-glazed earthenware (majolica), 2 3/8 x 8 1/2 (6 x 21.6)
 Purchase, The Cochrane-Woods Collection, 1979.42

Master of the Apollo and Daphne Legend
 Italian, Florentine School, active at end of 15th century

- Daphne Found Asleep by Apollo*, circa 1500
Daphne Fleeing from Apollo, circa 1500
 Two works, oil, formerly on panel, transferred to canvas, each sheet 25 5/8 x 53 3/4 (65.1 x 136.5)
 Gift of the Samuel H. Kress Foundation, 1973.44 and 1973.45



John Chamberlain, 1972.3



Frank Lloyd Wright, 1967.73–79

Chambers Fine Art, New York, New York

Rong Rong

January 23–March 10, 2001

- Rong Rong (Chinese, b. 1968)
Untitled, 1996–1997
 Three gelatin silver prints, sheets: 41 x 70 1/2 (104.1 x 179.1); 71 1/2 x 41 (181.6 x 104.1); 41 1/4 x 63 1/2 (104.8 x 160.7)
 Purchase, Gift of Carl Rungius, by exchange, 2000.3–5

Exhibitions International, New York, New York

Light Screens: The Leaded Glass of Frank Lloyd Wright

Traveled to: American Craft Museum, New York, New York, May 10–September 2, 2001; Grand Rapids Art Museum, Grand Rapids, Michigan, October 12, 2001–January 2, 2002; Allentown Art Museum, Allentown, Pennsylvania, February 21–April 28, 2002; High Museum of Art, Atlanta, Georgia, June 8–September 1, 2002; Renwick Gallery of The National Museum of American Art, Smithsonian Institution, Washington DC, March 14–July 20, 2003

- Frank Lloyd Wright (designer) (American, 1867–1959)
Windows, circa 1909
 Two windows in original wood casing with clear and colored leaded glass and original metal hardware, each:
 49 1/4 x 30 5/8 (125.6 x 77.8); 33 3/4 x 35 5/8 (85.7 x 90.5)
 University Transfer, 1967.86–87

The Philadelphia Art Alliance, Philadelphia, Pennsylvania

"An Unnerving Romanticism": The Art of Sylvia Sleight & Lawrence Alloway

March 22–May 13, 2001

- Sylvia Sleight (British, lives in U.S.A., born 1917)
Nancy Spero, Leon Golub, and Sons Stephen, Phillip, and Paul, 1973
 Oil on canvas, 72 x 96 1/4 (182.9 x 244.5)
 Gift of Leon Golub and Nancy Spero, 1988.6

The Turkish Bath, 1973

- Oil on canvas, 76 x 102 (193 x 259.1)
 Purchase, Paul and Miriam Kirkley Fund for Acquisitions, 2000.104

Virginia Historical Society, Richmond, Virginia

The Virginia Landscape

July 13–November 12, 2000

- Traveled to: Art Museum of Western Virginia, Roanoke, February 11–May 28, 2001
 Robert Gwathmey (American, 1903–1988)
From Out of the South, circa 1941
 Oil on canvas, 39 1/2 x 60 (100.3 x 152.4)
 The Mary and Earle Ludgin Collection, 1985.107

National Gallery of Art, Washington, District of Columbia

Art Nouveau, 1890–1914

October 8, 2000–January 28, 2001

- Edmond Johnson (Irish, 1840s–before 1902)
The Ardagh Chalice, circa 1892 (facsimile, after 8th-century original)
 Silver, glass, and enamel, 6 1/4 (15.9)
 Gift of Mr. and Mrs. Edward A. Maser, 1977.125

The Cross of Cong, circa 1892

- (facsimile, after circa 1123 original)
 Copper alloy, bronze filigree, silver, enamel, and glass, 29 3/4 x 18 3/4 x 2 1/2 (75.6 x 47.6 x 6.4)
 University Transfer, Gift of the Field Museum of Natural History, 1967.121.2
The Tara Brooch, circa 1892 (facsimile, after 8th-century original)
 Copper-plated silver, glass, and inlay, 9 x 4-1/16 (22.7 x 10.3)
 University Transfer, Gift of the Field Museum of Natural History, 1967.121.9

The Shrine of St. Patrick's Bell, circa 1892

- (facsimile, after circa 1100 original)
 Gilt over unidentified metal, silver, and glass, 11 (28)
 University Transfer, Gift of the Field Museum of Natural History, 1967.121.1

Frank Lloyd Wright (designer)

- (American, 1867–1959)
Robie House Dining Table and Six Side Chairs, 1907–1910
 Table: Oak, leaded colored and opaque glass, and ceramic, 55 5/8 x 96 1/4 x 53 1/2 (140 x 244.5 x 135.9)
 Six chairs, oak with (replacement) leather slip seat, each: 52 3/8 x 17 x 19 1/4 (133 x 43.2 x 48.9)
 University Transfer, 1967.73–79



Installation view of "See America First":
The Prints of H. C. Westermann (2001).

Activities and Support

Exhibitions

The Smart Museum organizes exhibitions that explore significant but sometimes unfamiliar themes and subjects. These exhibitions present exceptional works of art—from our own collections, on loan, or commissioned from living artists—in innovative and engaging ways. Many of these projects are developed in collaboration with University of Chicago faculty and students, and the museum occasionally presents exhibitions organized by other institutions. The museum's exhibitions and related publications, education programs and events help create and disseminate knowledge about the visual cultures of the past and present.

This list includes permanent collection, loan, and traveling exhibitions from July 1, 2000 through June 30, 2001.

Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance

March 14–September 11, 2000
Old Master Gallery and the Joel and Carole Bernstein Gallery

This exploration of medieval and Renaissance devotional practices featured a wide range of objects, including painted altarpieces, portable shrines, reliquaries, liturgical furnishings, and illuminated manuscripts. Drawn from the museum's permanent collection and several public collections, *Pious Journeys* investigated the critical role played by material culture in early devotion. Like *The Theatrical Baroque* (see below), *Pious Journeys* was one of an ongoing series of special projects developed in collaboration among university faculty, students, and the museum (see p. 54 for more on the Mellon projects).

Curated by Linda Seidel, Professor of Art History, the exhibition ran concurrently with a university course on medieval pilgrimage. The course and exhibition culminated in a 90-page catalogue written by Seidel and her students, published in 2001. Elizabeth Rodini was the coordinating curator for the project. *Pious Journeys* was made possible by a multi-year grant from the Andrew W. Mellon Foundation.

Ecologies: Mark Dion, Peter Fend, Dan Peterman

July 6–August 27, 2000
Richard and Mary L. Gray Gallery

Over the past three decades many artists have incorporated ecological concerns into their work. Their projects—which include land art, community-based projects, ephemeral actions, and installations—often have required new

strategies of art-making and have activated unconventional sites. To explore some current manifestations of these interests, the Smart Museum commissioned new projects from Mark Dion (born 1961), Peter Fend (born 1950), and Dan Peterman (born 1960). The three interdisciplinary projects—Dion's *Roundup: An Entomological Endeavor for the Smart Museum of Art*, Fend's *China Basin Plans: The River Dragon Breathes Fire*, and Peterman's *Excerpts from the Universal Lab*—each explored interrelationships between organisms and their surroundings. By addressing specific sites—a museum building, a river landscape, a university campus—these projects evoked the varied scales—microscopic, global, local—at which human actions affect our surroundings.

Ecologies was curated by Stephanie Smith. A 144-page catalogue written by Smith and the artists was published in response to the exhibition.

Martin Kippenberger: Hotel Drawings and The Happy End of Franz Kafka's "Amerika"

September 10–November 5, 2000
Richard and Mary L. Gray Gallery, Smart Museum and The Renaissance Society

Martin Kippenberger (1953–1997) was one of the most complex and prolific German artists of his generation. Kippenberger took the artist, the art world, contemporary society, and the self for subject matter, and his work offers contradictory impressions of these subjects: at once absurd, hopeful, tragic, charming and bleak. In a special collaboration, the Smart Museum of Art and the Renaissance Society presented two distinct facets of his work: a series of drawings on hotel stationery and a huge, complex sculptural installation. The Smart Museum gathered approximately 200

of Kippenberger's "hotel drawings" (1987–1997) from private collections in Europe and the United States. Called an "autobiography in sketches," this series of drawings on hotel stationery includes doodle-like drawings, highly finished compositions, and sketches that relate to his paintings, sculptures and installations.

The exhibition was co-organized by the Smart Museum and the Renaissance Society, and co-curated by Susanne Ghez, Director of the Renaissance Society, and Stephanie Smith. An artist's book, *No Drawing No Cry*, was published by Verlag der Buchhandlung Walther König on the occasion of the exhibition. The Smart Museum's presentation of *Martin Kippenberger: Hotel Drawings and The Happy End of Franz Kafka's "Amerika"* was supported by Dr. Paul and Dorie Sternberg.

Early Modernist German Drawings and Watercolors

September 12–December 10, 2000
Joel and Carole Bernstein Gallery

This intimate exhibition presented master drawings and watercolors by some of the leading German modernists of the first three decades of the twentieth century. Drawn from the Smart Museum's collection and selected loans, these works by Lovis Corinth, George Grosz, Erich Heckel, Käthe Kollwitz, and Emil Nolde, among others, exemplify a number of the major art movements of the period including Expressionism before World War I and New Objectivity (*Neue Sachlichkeit*) in the 1920s. The themes and subjects of the works on view documented some of the shifting art theories, social concerns, and political ideologies that characterized art in Germany during a period of rapid change.

Early Modernist German Drawings and Watercolors was curated by Richard A. Born.



Installation view of *Ecologies*: Mark Dion, Peter Fend, Dan Peterman (2000).



Installation view of *Martin Kippenberger: Hotel Drawings and The Happy End of Franz Kafka's "Amerika"* (2000).



Installation view of *Early Modernist German Drawings and Watercolors* (2000).



Installation view of *Ages of Bronze: European Sculpture 1500–1900* (2000).

Ages of Bronze: European Sculpture 1500–1900

September 26–December 17, 2000
Old Master Gallery

This exhibition investigated the uses of bronze and bronze casting in Europe across four centuries. Drawn from the Smart Museum's collection, the works on view explored three principal themes: the Italian Renaissance interest in ancient Greek and Roman bronzes, the production of copies that flourished in the baroque age with the support of a growing industry in travel and collecting, and the influence of bronze casting on a new middle-class market for the visual arts in nineteenth-century France.

Richard A. Born and Elizabeth Rodini
co-curated *Ages of Bronze*.

"Canceled": Exhibiting Experimental Art in China

November 19, 2000–January 7, 2001
Richard and Mary L. Gray Gallery

"*Canceled*" was an unconventional exhibition. Its subject was not an artist or a group of art works, but another exhibition that was never realized: *It's Me* (Beijing, 1998), a group show curated by Leng Lin that was canceled by Chinese officials the day before its scheduled opening. Through a striking installation developed by exhibition curator Wu Hung in close collaboration with visual artist Song Dong, documentary filmmaker Wu Wenguang, and the Smart Museum, "*Canceled*" guided the viewer into the milieu of contemporary Chinese artists, fostering the (re)discovery of this aborted show and calling attention to the implication of its cancellation. The project raised questions about artistic freedom, censorship, and the relationship between experimental art and society at large.

"*Canceled*" was curated by Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History at the University of Chicago. Stephanie Smith was the coordinating curator for the project. A 224-page book, *Exhibiting Experimental Art in China*, accompanied the exhibition. The exhibition was made possible by the Smart Family Foundation and Nuveen Investments. Additional support

was provided by the Office of the Provost, the Cultural Policy Program, the Adelyn Russell Bogert Fund of the Franke Institute for the Humanities, the Center for East Asian Studies, Center for International Studies, University of Chicago, and John Bransten.

Bernard Meadows: Drawings from the Lazarof Collection

December 16, 2000–April 1, 2001
Joel and Carole Bernstein Gallery

This intimate exhibition highlighted the 1999 gift of over a dozen drawings and related sculptures by the modern British artist Bernard Meadows (born 1915) from the collection of Janice and Henri Lazarof. Meadows emerged after World War II as a member of the vanguard of British art, and his post-war work may express the existential challenge of coping with life during the Cold War. His ongoing investigation of cycles of life and death in the natural world took expressive form in both drawn studies and finished bronze sculptures. Deriving from the later half of Meadows' career, the drawings in this exhibition focused on notions of organic growth, fecundity, and maternal protection.

Bernard Meadows: Drawings from the Lazarof Collection was curated by Richard A. Born.

The Theatrical Baroque

January 9–April 22, 2001
Old Master Gallery

This exhibition of baroque paintings, sculptures, prints, and drawings, taken primarily from the museum's permanent collection, explored the interaction between the visual arts and the theater of the seventeenth century. The exhibition investigated the incorporation of theatrical devices into visual representation, the role of the baroque audience, and the dynamics of social performance as presented in imagery. Like *Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance*, *The Theatrical Baroque* was one of a series of special projects developed in collaboration among university faculty, students, and the museum (see p. 54 for more on the Mellon projects).

Curated by professor Larry E. Norman of the Department of Romance Languages and Literatures, *The Theatrical Baroque* was organized following a seminar held in the spring of 1999. A 70-page catalogue, by Norman with contributions from graduate students, accompanied the exhibition. Elizabeth Rodini was the coordinating curator for the project. The exhibition was also adapted for the internet through a collaboration between the University of Chicago and Fathom, an online platform that presents the work of faculty, curators, and researchers from ten prestigious universities and cultural institutions (www.fathom.uchicago.edu) *The Theatrical Baroque* was made possible by a multi-year grant from the Andrew W. Mellon Foundation.

Landscapes of Retrospection: The Magoon Collection of British Drawings and Prints, 1739–1860

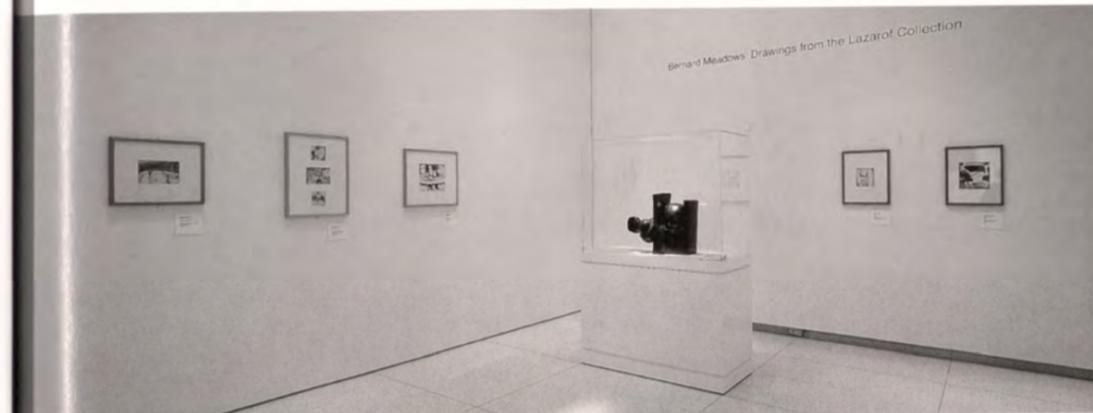
January 25–March 25, 2001
Richard and Mary L. Gray Gallery

The works in the Magoon Collection—part of the permanent holdings of the Frances Lehman Loeb Art Center at Vassar College—illustrate the tremendous social and economic transformation of Britain in the late eighteenth and early nineteenth centuries. The collection consists of prints, drawings, and watercolors by leading artists and architects, and includes landscapes, architectural and garden studies, images of historic buildings, and scenes of everyday life in London and the countryside. *Landscapes of Retrospection* invited us to reflect on the role of landscape representation, antiquarianism, and topographical description as Britain envisioned itself simultaneously as a country with a rich history and as a modern, imperial nation-state.

Landscapes of Retrospection was organized by Vassar College's Frances Lehman Loeb Art Center with support from the Andrew W. Mellon Foundation. Kimerly Rorschach was the coordinating curator for the Smart Museum's presentation. Program support was provided by the Paul Mellon Centre for Studies in British Art, Nuveen Investments, the Humanities Visiting Committee Fund of the Franke Institute for the Humanities, the Regents Park/University of Chicago Fine Arts Partnership, and the University of Chicago's Departments of English Language and Literature and Art History.



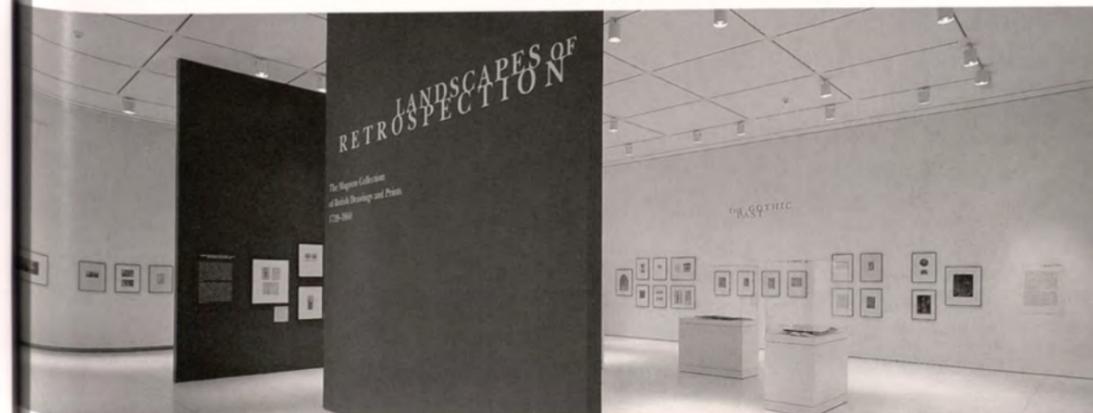
Installation view of *Canceled*: Exhibiting Experimental Art in China (2000–2001).



Installation view of *Bernard Meadows: Drawings from the Lazarof Collection* (2000–2001).



Installation view of *The Theatrical Baroque* (2001).



Installation view of *Landscapes of Retrospection: The Magoon Collection of British Drawings and Prints, 1739–1860* (2001).

Anselm Kiefer: Painting, Sculpture, Woodcuts, Books

April 10–July 8, 2001

Robert and Joan Feitler Gallery and
Joel and Carole Bernstein Gallery

Anselm Kiefer (born 1945) is perhaps best known for majestic paintings from the 1980s and early 1990s that evoked Germany's contested history through charred landscapes and mythic symbolism. This exhibition, drawn from the collection of Susan and Lewis Manilow, used a few choice works to call attention to other aspects of Kiefer's practice. Two works signal the artist's most recent preoccupations: *Katarina* (1999) from a grand series of sculptures about women of antiquity, and the monumental, meditative *Lichtfalle* (1999), one of several recent celestial-themed paintings. The exhibition also included several large-scale, unique woodcuts and artist's books, media that have long been crucial to Kiefer's practice.

Anselm Kiefer: Painting, Sculpture, Woodcuts, Books was curated by Stephanie Smith. The exhibition was made possible by Susan and Lewis Manilow.

Ben Shahn's New York: The Photography of Modern Times

April 19–June 10, 2001

Richard and Mary L. Gray Gallery

This exhibition presented photographic work of the celebrated American social realist artist Ben Shahn (1898–1969). It explored the function and meaning of Shahn's experimental work in photography and his subsequent contribution to the emerging field of social documentary art, and evoked the larger social and political climate of the 1930s and the Great Depression. Including over 150 photographs, ink drawings, easel paintings, mural studies, and ephemera, *Ben Shahn's New York* gave visitors the opportunity to view an important and little-examined body of Shahn's work which was formative for the artist's photographic aesthetic and working process.

Ben Shahn's New York was organized by the Fogg Museum, Harvard University Art Museums, Cambridge, Massachusetts, and was

made possible in part by a major grant from the National Endowment for the Humanities, a federal agency dedicated to expanding American understanding of history and culture. Stephanie Smith was the coordinating curator for the Smart's presentation, which was made possible by a grant from the Nathan Cummings Foundation, secured by Beatrice Cummings Mayer, and by the Regents Park/University of Chicago Fine Arts Partnership.

Borders and Crossroads: The Buddhist Art of Ancient Gandhara

May 8–October 7, 2001

Old Master Gallery

The Buddhist art of ancient Gandhara (today encompassing parts of Afghanistan, Pakistan and northwest India) was a singular cultural achievement, one that co-mingled a Greco-Roman artistic vocabulary with indigenous Indian sculptural and religious traditions. As such, it is a fertile arena for examining artistic florescence along geographic and cultural borders, in which foreign and native traditions mingle, fuse, and transcend their origins as they coalesce into a new hybrid visual culture. This exhibition highlighted recent gifts of Gandharan sculpture from the Manilow collection and included a selection of sculpture from the Smart Museum's collection of classical Greek and Roman antiquities and later East Asian Buddhist paintings and sculpture.

Borders and Crossroads was co-curated by University of Chicago graduate students Kris Ercums and Matthew Canepa. The exhibition was made possible by Susan and Lewis Manilow.

"See America First": The Prints of H.C. Westermann

June 28–September 9, 2001

Richard and Mary L. Gray Gallery

"*See America First*" is the first retrospective exhibition of the prints of the American sculptor, painter, draftsman and printmaker H.C. Westermann (1922–1981), a central figure in

American art of the post-war period. The Smart Museum mounted an exhibition of lithographs, linoleum cuts, woodblock prints, and related drawings and ephemera by this artist who was highly influential in Figurative and Pop Art trends, as well as in the locally based Chicago Imagist movement. The exhibition was organized to complement the Museum of Contemporary Art's concurrent exhibition of H.C. Westermann's sculptures, providing an unparalleled opportunity to compare the relationships in style, subject, and theme between the prints and the sculptural objects of this important artist.

The exhibition was curated by Dennis Adrian and Richard A. Born. An accompanying 232-page catalogue raisonné was published by the Smart Museum. The exhibition, catalogue, and teachers' website were made possible by funds from Robert and Joan Feitler, Raymond Smart, and the Smart Family Foundation. The exhibition was also supported in part by an award from the National Endowment for the Arts. "*See America First*" will tour to the University of Virginia Art Museum, Charlottesville, Virginia (January 26–March 31, 2002); Laguna Art Museum, Laguna Beach, California (April 28–July 7, 2002); and Contemporary Arts Museum, Houston, Texas (October 4–December 1, 2002).



Installation view of Anselm Kiefer: *Painting, Sculpture, Woodcuts, Books* (2001).



Installation view of Ben Shahn's *New York: The Photography of Modern Times* (2001).



Installation view of *Borders and Crossroads: The Buddhist Art of Ancient Gandhara* (2001).



Installation view of "*See America First*": *The Prints of H.C. Westermann* (2001).



A visitor at the Smart Museum's
bookstore (2001).

Activities and Support

Publications

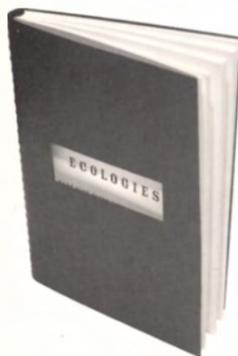
Smart Museum publications document our exhibitions and collections and disseminate new knowledge.

Publications are listed in alphabetical order by title. Unless otherwise noted, publications are distributed by the University of Chicago Press and are available in the Smart Museum shop, through the museum's website (<http://smartmuseum.uchicago.edu>), or by calling 773-702-0200.

Ecologies: Mark Dion, Peter Fend, Dan Peterman

Stephanie Smith
144 pages, 8 color plates, 53 halftones
Design by JNL Graphic Design
2001 ISBN: 0-935573-32-1
Paper \$25.00

In 2000, the Smart Museum commissioned artists Mark Dion, Peter Fend, and Dan Peterman to create new site-specific installations. This catalogue documents the complex processes and projects that comprised the resulting exhibition and offers an opportunity to reflect on broader implications of the artists' work. Smart Museum Associate Curator Stephanie Smith contributes an introductory essay and overviews of the three projects, each of the artists contribute texts, and photographers Susan Anderson and Tom van Eynde provide vivid visual documentation.



Exhibiting Experimental Art in China

Wu Hung
224 pages, 111 color plates, 29 halftones
Design by Froeter Design Co.
2000 ISBN: 0-935573-33-X
Paper \$40.00

In this book, Wu Hung documents the Smart's exhibition "Canceled": *Exhibiting Experimental Art in China*, which centered on another exhibition, the canceled *It's Me* (Beijing, 1998). He contextualizes both projects within current trends in Chinese experimental art. The catalogue also contains a rich collection of primary documents related to eleven other recent exhibitions in China.

Exhibiting Experimental Art in China received design awards from the American Association of Museum's Publications Design Competition, Type Directors Club 47, the American Institute of Graphic Arts, and *Communication Arts Design Annual 2001*.

The exhibition was made possible by the Smart Family Foundation and Nuveen Investments. Additional support was provided by the Office of the Provost, the Cultural Policy Program, the Adelyn Russell Bogert Fund of the Franke Institute for the Humanities, the Center for East Asian Studies, Center for International Studies, University of Chicago, and John Bransten.

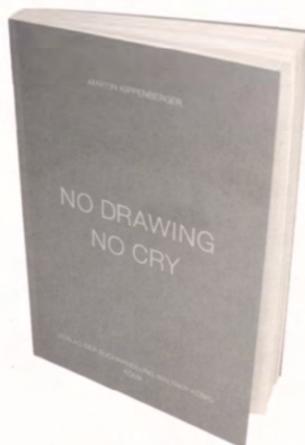


No Drawing No Cry

Martin Kippenberger
496 pages
2001 ISBN: 3-883754-49-8
Paper \$40.00
Published and distributed by Verlag der Buchhandlung Walther König

On the occasion of the exhibition *Martin Kippenberger: Hotel Drawings and The Happy End of Franz Kafka's "Amerika,"* the Smart Museum of Art and The Renaissance Society worked with the Cologne-based publisher Walther König and Kippenberger's estate to publish *No Drawing No Cry*. This book, which Kippenberger planned but was unable to realize before his death in 1997, completes a trio of artist's books related to his hotel drawings. While the first two books in the series, *Hotel-Hotel* and *Hotel-Hotel-Hotel*, contain reproductions of the drawings themselves, *No Drawing No Cry* reproduces the blank hotel stationery on which they were made.

The Smart Museum's presentation of the exhibition was supported by Dr. Paul and Dorie Sternberg.



Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance

Linda Seidel
90 pages, 8 color plates, 53 halftones
Design by Joan Sommers Design
2001 ISBN: 0-935573-30-5
Paper \$22.00

As a component of one of the Smart's Mellon projects, this catalogue was the culmination of a university course on medieval pilgrimage held in conjunction with the exhibition *Pious Journeys*. Co-written by art history professor Linda Seidel and her students—both graduate and undergraduate—the essays in this catalogue consider the central role objects and images played in Western European Christians' spiritual journeys. The texts investigate imagery's critical role in the development of personal devotions, in the organization of liturgical worship, and in practices surrounding the institution of the Eucharist and the cult of saints.

Pious Journeys was made possible by a multi-year grant from the Andrew W. Mellon Foundation.



"See America First": The Prints of H.C. Westermann

Dennis Adrian and Richard A. Born
232 pages, 120 color plates, 20 halftones
Design by Froeter Design Co.
2001 ISBN: 0-935573-34-8
Paper \$35.00

This book presents the first comprehensive, scholarly consideration of Westermann's graphic work and serves as a catalogue raisonné of his prints: over 100 large-format color images and 20 black and white illustrations are accompanied by detailed entries containing key historical information on Westermann's art. Critic, curator, and art historian Dennis Adrian contributes an overview essay examining Westermann's body of work. Adrian, Richard A. Born, and Michael Rooks, Assistant Curator at the Museum of Contemporary Art, Chicago, contribute object entries.

The exhibition, catalogue, and teachers' website were made possible by funds from Robert and Joan Feitler, Raymond Smart, and the Smart Family Foundation. The exhibition was also supported in part by an award from the National Endowment for the Arts.

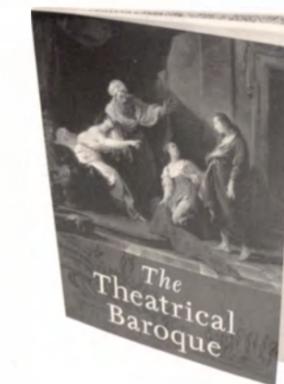


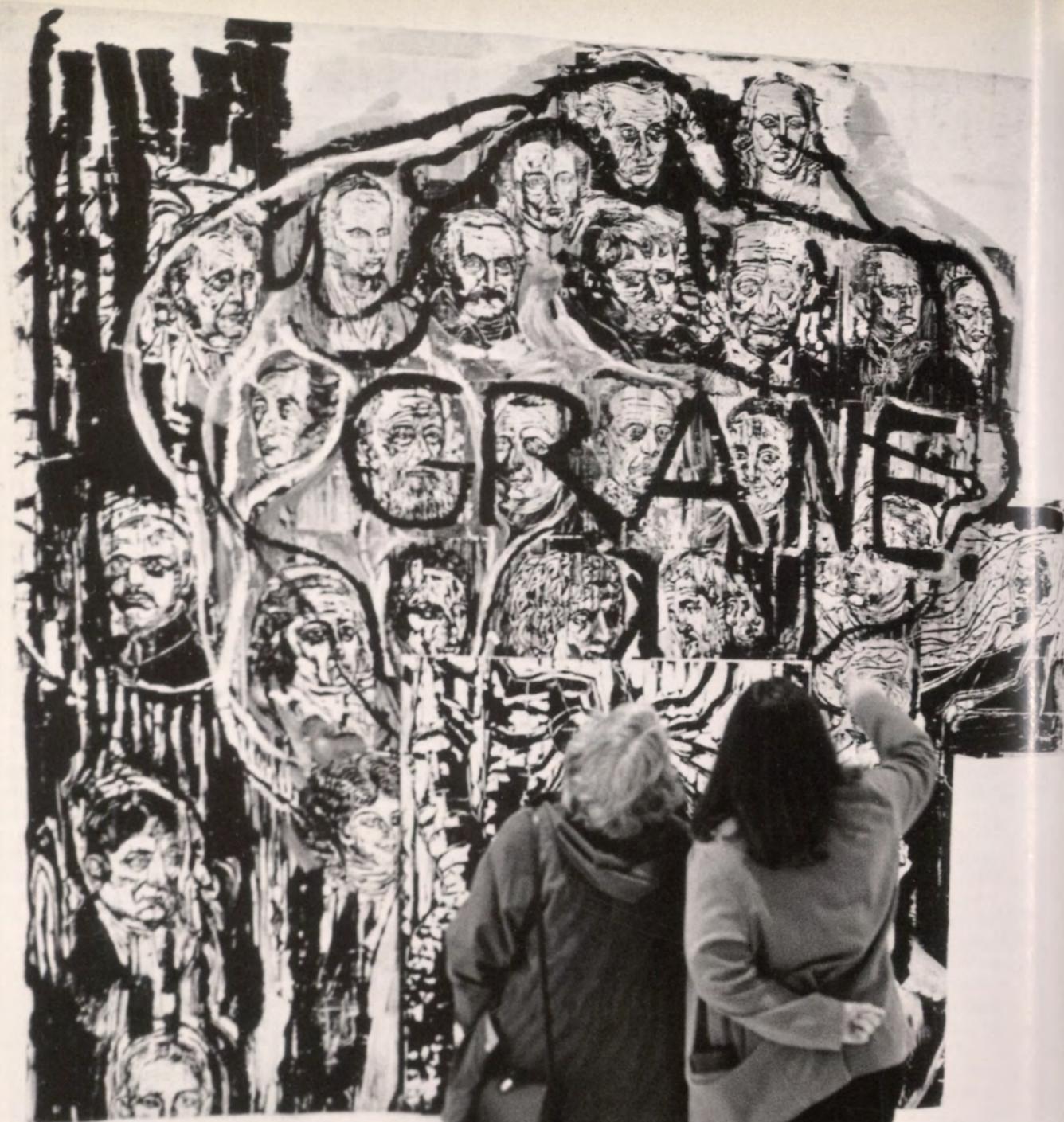
The Theatrical Baroque

Larry E. Norman
70 pages, 8 color plates, 34 halftones
Design by Joan Sommers Design
2001 ISBN: 0-935573-29-1
Paper \$22.00

The late sixteenth and seventeenth centuries are frequently labeled the age of theater, and this series of essays investigates the dialogue between the newly invigorated theater and the plastic arts. As a component of one of the Smart's Mellon projects, *The Theatrical Baroque* features contributions from professor Larry E. Norman and several students, written in conjunction with a course in the Department of Romance Language and Literatures. The topics covered include spectator and spectacle, social performance and the staging of the individual, the shaping of space and time, and debates over the connections between visual and theatrical representations and the objects they portray.

The Theatrical Baroque was made possible by a multi-year grant from the Andrew W. Mellon Foundation.





Visitors discuss a woodcut featured in Anselm Kiefer:
Painting, Sculpture, Woodcuts, Books (2001).

Activities and Support

Education Programs

As an integral part of its mission, the Smart Museum offers education programs and public events that make its collection and exhibitions accessible to a broad audience, encourage cross-disciplinary insight, and provide participants with tools to engage in a dialogue with art. Smart Museum education programs are made possible by a generous group of funders, including the Smart Family Foundation; the Andrew W. Mellon Foundation; the John D. and Catherine T. MacArthur Foundation; the Kanter Foundation, the Rhoades Foundation; Kraft Foods North America, Inc., part of the Philip Morris Family of Companies; the University of Chicago Cultural Policy Program; the Regents Park/University of Chicago Fine Arts Partnership; Polk Bros. Foundation; Chicago Community Trust; and the Sara Lee Foundation.

This list includes new initiatives and ongoing education programs from July 1, 2000 through June 31, 2001; public events are listed on pp. 61–70.

University of Chicago Student and Faculty Programs

The Smart Museum takes an active role in making the visual arts an integral part of the intellectual and social life of the University of Chicago. We work with students and faculty in a variety of ways, including collaborations on events, exhibitions, research initiatives, courses, and training opportunities for students. The 2000–2001 season was made even more lively with the debut of a new discussion series—*Points of Contact*—and the formation of a new student volunteer group—the Smart Museum Activities Committee.

Exhibition-based Programs

The museum's exhibitions offer many opportunities to design programs that bring together diverse members of the university community and make the university's resources available to the broader public. Throughout the year, the museum collaborated with a range of departments and student groups. Some events—film screenings, musical performances, and theatrical readings and performances—explored connections among visual art and other forms of creative expression. Other events took a more scholarly focus. Lectures, panel discussions, talks by curators, scholars, and artists, and symposia organized both by students and faculty all offered opportunities to engage recent research and to consider our special exhibitions from a variety of perspectives. In addition, the museum initiated *Points of Contact*, a series of seminar-style discussions designed to bring together artists, scholars, students, arts professionals, and other community members for interdisciplinary conversations about current issues in the visual arts. Starting with three discussions held in conjunction with *Ecologies*, *Points of Contact* has focused on the roles of art and artists in society.

2000–2001 marked an exciting transition in the museum's *Mellon projects*. This ongoing



University of Chicago Associate Professor of Art Bob Peters and Carol Becker, Dean of the School of the Art Institute of Chicago, lead a discussion on art and activism at the *Points of Contact* event inspired by Ben Shahn's *New York* (5/18/01).

exhibition series offers a special forum for research and collaboration: University of Chicago faculty and students work with Coordinating Curator for Mellon Projects Elizabeth Rodini to develop collection-based exhibitions that explore unfamiliar themes in engaging ways. This year, *Pious Journeys* and *The Theatrical Baroque* brought one phase of Mellon projects to a successful conclusion

(they are discussed in more detail along with other 2000–2001 exhibitions on pp. 41–48). These two projects were the last funded by a multi-year grant from the Andrew W. Mellon Foundation. Future projects will be funded by an endowment generously provided by the Foundation, with matching support from the Smart Family Foundation and the Rhoades Foundation.

Exhibition co-curator Dennis Adrian leads a tour of "See America First": *The Prints of H.C. Westermann* (6/29/01).



Thursday Nights and the Smart Museum Activities Committee

The museum's late hours on Thursday nights offer the perfect time for student groups to present performances and events at the museum. In addition to exhibition-related programs, student groups including Euphony, the Minority Graduate Student Association, the Department of Romance Languages and Literature, Kappa Alpha Theta Sorority, and the Graduate School of Business Wine Club presented events and programs, making this our most active season of Thursday Nights programming.

Encouraged by student feedback, the museum launched the Smart Museum Activities Committee (S.M.A.C.) during the winter quarter, with the goal of increasing our visibility on campus. Fourteen graduate and undergraduate students from a wide range of backgrounds and departments formed the initial planning committee, with guidance from Education Director Jacqueline Terrassa and Public Relations and Marketing Manager Tania Pachof. In April, the students kicked off the program with an eye-catching open house for the whole campus. Nearly 500 students toured the museum, viewed artwork and fashion created by fellow students, and enjoyed music and refreshments. Other successful events followed and the program will continue next year.

Docents

The Smart Museum offers undergraduate and graduate University of Chicago students invaluable teaching and public speaking experience through its docent program. This year over 20 students from a wide range of departments led 74 adult and college-level tours and 147 tours for schoolchildren, families, and youth groups. To prepare for teaching in the museum's galleries, new docents completed a seven-week non-credit course and observed experienced docents and staff lead tours in our galleries;

during the year the museum's curators introduced new exhibitions and discussed aspects of the permanent collection. In addition to gaining teaching experience, docents interacted with a diverse audience of local schoolchildren, learned about the public education system through their contact with teachers and schools, formed relationships with families in the local community, learned to share information with varied audiences, and discovered new ways to view and understand art.

Interns

University of Chicago students gain direct experience in museum work through extended internships in all departments of the Smart

Museum; such experience has inspired many students to pursue academic, education, or museum careers. In 2000–2001 education interns created materials for *ArtWords*, *ArtSounds*, piloted a program for early elementary school students, and helped coordinate and evaluate school programs. Curatorial interns assisted in preparing special exhibitions and collections displays, led print and photography workshops, and began work on two extensive cataloguing projects. As a special project, curatorial intern Kris Ercums co-curated the exhibition *Borders and Crossroads*. Administration, registration, and public relations and marketing interns provided crucial support for ongoing activities.



Interns Kris Ercums and Rebecca Reynolds show visitors an artist's book featured in the exhibition *Anselm Kiefer: Painting, Sculpture, Woodcuts, Books* (4/13/01).



A *Smart Explorers* student from Morgan School discusses a painting by Matta (5/20/01).

Smart Museum Support of Annual MFA Exhibition

Butterflies and Other Monsters, this year's exhibition of work by students graduating from the university's MFA program, resulted from an extended process that brought Smart Museum curatorial staff, Midway faculty members, and MFA students together for meetings, studio visits, critiques, and other interactions. This process fulfilled several important educational goals. First, the MFA students gained hands-on experience with the pragmatic and theoretical issues involved in presenting their work to audiences beyond the studio. Second, as the centerpiece of a Smart Museum internship, art history graduate student Whitney Rugg engaged the curatorial side of those issues under the supervision of Associate Curator Stephanie Smith. This collaborative process—grounded in practical learning and direct experience—introduced the intern and the MFA students to important professional processes and fostered an exchange of studio-, art history-, and museum-based perspectives. In addition, for the second year the exhibition took place at Gallery 312, a respected nonprofit gallery. The gallery's variety of architectural spaces showcased this diverse body of work, and its location in the midst of the thriving West Loop gallery district placed the Midway students within a lively mix of talented emerging artists.

School Programs

The Smart Museum's school programs offer elementary and secondary school teachers and students integrated, in-depth opportunities to explore visual art. With a focus on extended experiences, these innovative and interdisciplinary programs encourage students and teachers to look carefully, think critically, and share ideas, opinions, and discoveries. To implement these programs the museum partners with several

schools, primarily from the south and west sides of Chicago. In addition, museum staff work with individual teachers to develop and lead one-time tours of the permanent collection and special exhibitions.

smART Explorers

This unique program teaches fifth graders to look, think, and talk about art. Now in its second year, *smART Explorers* uses classroom discussions, museum visits, drawing and writing activities in the galleries, and art-making activities in the classroom to help students analyze artworks and express their ideas. The six-week program culminates with a final event featuring presentations for classmates and family members.

In 2000–2001 the museum continued a multi-year evaluation of the program's impact on students, conducted by consultants Karen DeMoss and Terri Morris. This year, news of both the program and the evaluation process spread beyond the museum and the schools: students from one classroom were featured in *Art Safari*, a new WTTW program for the city's children, and Education Director Jacqueline Terrassa and Education Coordinator Sara Skelly presented initial evaluation findings to over 200 museum professionals at the American Association of Museums' annual conference.

Participating schools were Dewitt Clinton School, Johnnie Coleman Academy, Garrett A. Morgan School, Philip Murray Language Academy, Niños Heroes Community Academy, Sidney Sawyer Elementary School, A. O. Sexton School, St. Dorothy's School, William H. Ray School, and the University of Chicago's Laboratory Schools. Implementation and evaluation of *smART Explorers* in local public schools is supported by a three-year grant from The John D. and Catherine T. MacArthur Foundation, with additional support from Kraft Foods, Inc.

ArtWords, ArtSounds

This extended curricular program for sixth, seventh, and eighth grade Chicago Public School teachers and students integrates music, visual art, and creative writing. Through classroom sessions, a museum visit, and extended artist residencies, the program encourages students to explore various forms of creative expression and provides teachers with experience and resources in teaching the arts across disciplines. The program evolved from a prior Smart Museum program, *MusArts*, which was

restructured to offer students more opportunities to create their own works and more time to interact with professional artists.

In 2000–2001 teachers participating in *ArtWords, ArtSounds* chose between a focus on music or creative writing. Students from twelve classrooms viewed original works of art, analyzed musical recordings and poetry, and made visual art inspired by music or poetry. Working closely with teachers, poets Tyehimba Jess and Evelyn Delgado and musicians Ernest Dawkins, Ameen Muhammad, Nikki Mitchell, David



For the final event of their *ArtWords, ArtSounds* program, musician-in-residence Ameen Muhammad leads a group of Wadsworth Elementary students in a musical performance entitled "Graphic Rap" about their trip to the Smart Museum (3/29/01).

Boykin, and Avo Randruut led students through the process of writing, composing and performing their own poetry or music in response to works of art in the Smart Museum's collection. Students presented their creations during final events at their schools.

Participating schools were Dewitt Clinton School, Dyett Academic Center, Medgar Evers School, John T. McCutcheon Elementary School, Philip Murray Language Academy, Niños Heroes Community Academy, A.O. Sexton School, and James Wadsworth Elementary School. The Polk Bros. Foundation provided generous program support.

Regents Park/University of Chicago Fine Arts Partnership

This past year the Smart Museum was able to significantly expand its programs for local schools through its involvement in the Regents Park/University of Chicago Fine Arts Partnership. In 2000–2001 the partnership collaborated with the Smart Museum, the University of Chicago's Community Affairs Office, the Hyde Park Art Center, the Oriental Institute Museum, University Theater, and the University's Music Department with the goal of offering a greater wealth of cultural resources and programs to Hyde Park, North Kenwood, and Woodlawn schools and families.

With the partnership as a catalyst, the Smart Museum collaborated with the Oriental Institute and the DuSable Museum to host a joint Principals' Open House in September, and many educators from South Side schools learned about the Smart Museum and its programs during Educators' Previews for special exhibitions. These previews led to special opportunities for students, such as the seventh-graders from Murray Language Academy who used Ben Shahn's artistic practice as a model, first photographing Hyde Park and then

using the photos as source material for their own collages and drawings. In collaboration with North Kenwood/Oakland Charter School primary grade teachers and students, museum staff developed several programs that combined classroom sessions and opportunities to view original works of art at the museum. These activities are supported by Regents Park, the Clinton Company, and the University of Chicago's Office of Community Affairs.

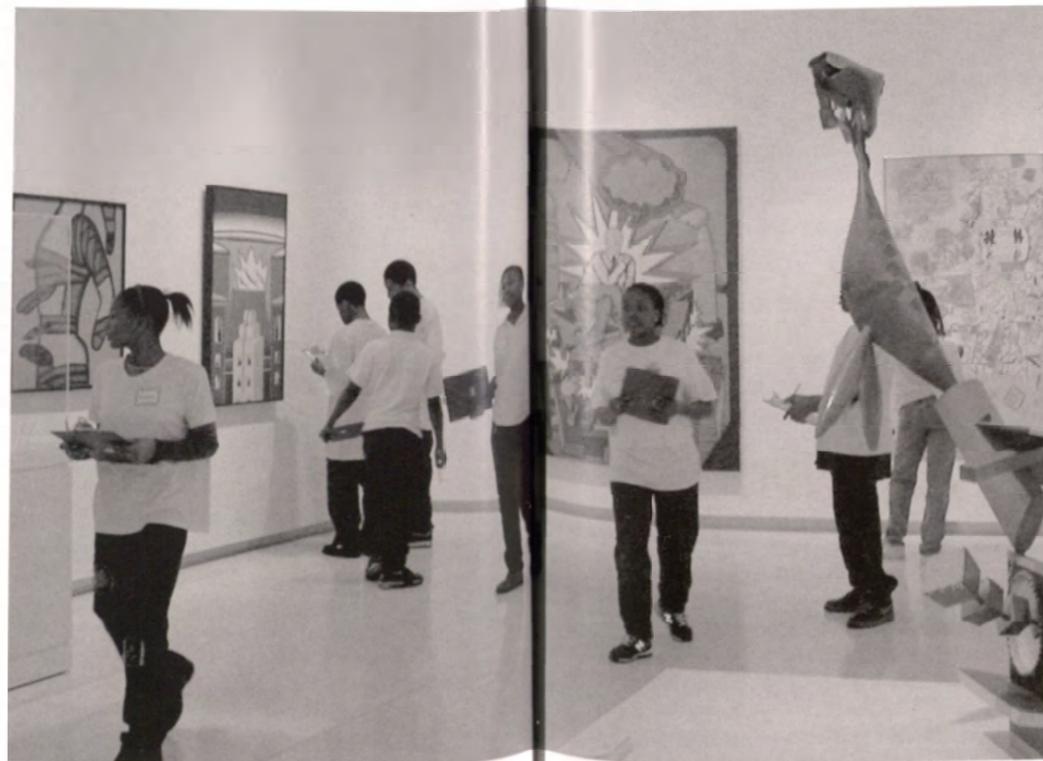
South Side Arts Partnership

The Smart Museum continued its active involvement in the South Side Arts Partnership, a Chicago Arts in Education initiative founded in 1992 to infuse the arts into the daily curriculum of William H. Ray School and Philip Murray Language Academy in Hyde Park. In 2000–2001 the partnership focused on professional development for teachers. During the year, Smart Museum staff served 40 teachers from both schools during three interactive workshops designed to help them integrate objects in the Smart Museum's exhibitions and collections into their curriculum. In addition, museum staff participated in monthly planning meetings and led thematic visits for students.

Music and Art Loan Box

This program gives students experience with aesthetic analysis and helps them explore expressive connections between art and music. Teachers borrow a box containing transparencies, musical recordings, art supplies, and a teaching guide that compares examples of visual art and music.

Over 400 students at Dewitt Clinton School, Johnnie Coleman Academy, Medgar Evers School, Niños Heroes Community Academy, and A.O. Sexton School benefited from the program. The program is supported by the Regents Park/University of Chicago Fine Arts Partnership and the Sara Lee Foundation.



Sexton School students in the *ArtWords, ArtSounds* program investigate contemporary American works of art (3/01).

University of Chicago Laboratory Schools

Collaborations with the school continued as many Lab teachers and students took advantage of Smart Museum resources. There were opportunities for all ages, ranging from visits by nursery and kindergarten classes, to the sixth-graders who learned about ancient Greece and Rome by viewing pottery shards and works in *Borders and Crossroads* with Professor Christopher Faraone of the university's Department of Classical Language and Literature. Teachers attended previews for special exhibitions and used education materials to conduct activities in their classrooms. Lab School families attended Family Days and participated in Art Sundays.

One-time Museum Visits

In addition to the curricular and collaborative programs described above, the Smart Museum works with teachers and community educators to design one-time visits to the Smart Museum by local school, youth, and summer camp groups. These tours take the form of lively discussions and often incorporate related writing and art activities. During this year, almost 1,100 children explored art in the museum's galleries through such visits.

Family Programs

Family Days

These special afternoons are offered periodically throughout the year. They feature fun activities for kids and adults, including tours, hands-on art workshops, artist demonstrations, and performances. In addition to three Family Days held at the museum, the Smart also participated in family celebrations at the Oriental Institute and the Museum of Contemporary Art.



Young painters display their accomplishments at a Family Day, "Picturing Worlds Near and Far" (2/4/01).

Art Sundays

Now in its first full year, *Art Sundays* hosted 120 children and their adult companions for afternoon explorations of shape, line and other core elements of art. At each *Art Sunday*, children and adults toured the museum's galleries, participated in a related workshop, and celebrated the afternoon with refreshments. These activities took place in six different sessions throughout the year and offered adults and children new ways to engage with works in the collection or special exhibitions.

Art Afternoons

A popular new program offered during the summer of 2001, *Art Afternoons* invited local families to join Education staff each Wednesday afternoon for free hands-on art workshops. *Take a Look*

Family Guides and *Tool Kits* were also available for check-out at the museum's front desk.

Education Study Room

The Education Study Room (ESR) serves a number of key roles in addition to its use for staff, board, and committee meetings. The museum's intimate Collectors Series events often occur here, offering participants a special opportunity to explore connections between exhibitions and works in the collection not currently on view. University of Chicago classes meet here to see works from the museum's collection and to participate in print-technique workshops led by interns. When groups visit the museum, the ESR offers a quiet space for orientations, demonstrations, and hands-on activities. It becomes a

temporary space for displays of student work or art-making activities during special programs like Family Days or school-program Final Events. The Education Study Room was realized in part through the support of the Kanter Family Foundation in honor of Mr. and Mrs. Burton W. Kanter.

Education Website

With key support from a multi-year grant from the Smart Family Foundation, education staff began work on new projects for the museum's website. The expanded site will include a series of interactive online projects to help children access and respond to art from a wide range of perspectives. New components to help adults become more familiar with our collections, exhibitions, and programs will include teachers' guides, an online tour of the museum's galleries, and extended information on the museum's education programs. A dedicated group of elementary and secondary school teachers advised education staff on the direction, focus, and content of the website. The museum also created the new position of Website Content Coordinator; in that position Stephanie Brooks will develop materials and work with the university's technology staff to build and maintain the site.

Several innovative collaborations explored ways to share information about special exhibitions. In conjunction with the summer exhibitions of H.C. Westermann's work at the Smart Museum and the Museum of Contemporary Art, education staff at both institutions jointly developed a detailed online teachers' guide. The museum also participated in a new collaboration between the University of Chicago and Fathom, an online platform that presents the work of faculty, curators, and researchers from ten prestigious universities and cultural institutions. Professor Larry F.



Budding artists practice calligraphy and scroll painting in the Education Study Room (2/4/01).

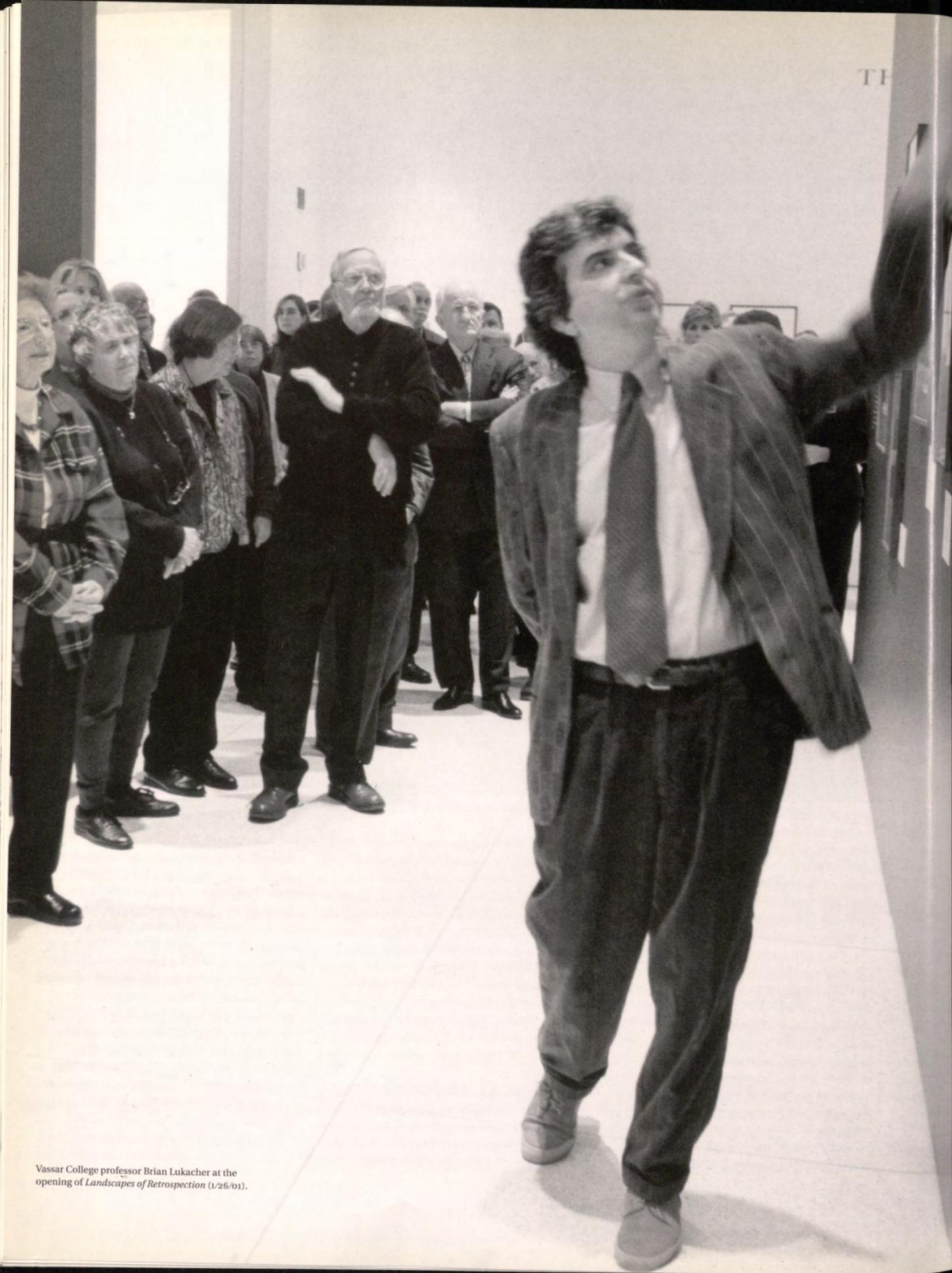
Norman assisted Fathom producers and Smart Museum education and curatorial staff in adapting the complex and interdisciplinary content of *The Theatrical Baroque* for the online medium. These projects can be reached through the Smart museum's website, <http://smartmuseum.uchicago.edu>.

The Website Planning Group consisted of Diane Bloom, Sharlean Brooks, Catherine M. Ditto, Steven Gilbert, Leslie Grant, Laurence E. Hadjas, Deborah Levinson, Lawaune Moorman, William G. Salvato, Laura L. Senteno, Carolyn Sullivan, and Mary Ellen Zigler.

Education Advisory Committee

The Smart Museum's Education Advisory Committee helps expand the museum's impact by recommending ways to better reach potential audiences, advising on the design of new

programs, helping the staff evaluate existing programs, and serving as liaisons to key audiences. In 2000-2001, Committee members assisted museum staff in developing a quarterly calendar of exhibitions and programs, revising education marketing materials, designing a family guide to the permanent collection, and developing S.M.A.C., the new volunteer program for University of Chicago students. In addition, several teachers in the Committee served on the teachers' planning group that assisted the Smart Museum in the Website Planning Group. The Smart Museum established its Education Advisory Committee in 1996 through the support of the Polk Bros. Foundation. (See p. 4 for a list of committee members.)



Vassar College professor Brian Lukacher at the opening of *Landscapes of Retrospection* (1/26/01).

Activities and Support

Public Events

Through a range of public events, the Smart Museum provides fresh insights into our exhibitions and permanent collections, and offers a convivial space for social and intellectual interactions. New initiatives and ongoing education programs are discussed in more detail on p. 53–59.

This list includes all public events sponsored by the Smart Museum from June 28, 2000 through June 30, 2001. Events organized for teachers, classes and private groups are not included. Unless otherwise noted, events were held at the Smart Museum.

Ecologies: Mark Dion, Peter Fend, Dan Peterman

6/28/00 *Points of Contact*

This lively seminar-style discussion kicked off the *Points of Contact* series, now an ongoing part of the museum's public programming. This event addressed "Utopian Practices and Pragmatic Ideas." Peter Fend presented his work-in-progress and Laurie Palmer, Assistant Professor of Sculpture, School of the Art Institute of Chicago, led participants in a conversation that probed the value and application of theoretical solutions to practical problems. Held at the Smart Museum and the Cochrane-Woods Art Center.

7/5/00 *Points of Contact*

The second discussion in this series addressed "Visualizing Nature and Science in Museums." Mark Dion started things off with a brief slide talk on his current and past projects, and W.J.T. Mitchell, Gaylord Donnelley Distinguished Service Professor in Art History and English Language and Literature, University of Chicago, led a discussion on the ways that art and natural history museums represent science and organize nature. Held at the Field Museum of Natural History, a co-sponsor of the event.

7/6/00 *Opening Reception and Artists' Talk*

This festive reception featured a lively discussion among artists Mark Dion, Peter Fend, and Dan Peterman, moderated by W.J.T. Mitchell.

7/16/00 *Family Day*

Visitors decorated jars and participated in a bug trail hunt in the courtyard, created leaf prints, learned about soil at the Field Museum's Soil Adventure Mobile, and enjoyed a guided tour of *Ecologies*.

7/23/00 *Public Exhibition Tour*

8/23/00 *Points of Contact*

To begin this discussion of "Amateur Status, Scientific Practices and Urban Landscapes," Dan Peterman led participants through his *Ecologies* project. Gregory Sholette, co-founder of REPOhistory and Chair of the Master of Arts in Arts Administration Program at the School of the Art Institute of Chicago, moderated a discussion about the strategies artists use to address other disciplines and to understand the interconnected layers of history, memory, and material that accumulate within places. Held at the Smart Museum and Cochrane-Woods Art Center.

8/27/00 *Public Exhibition Tour*



Artists Mark Dion and Dan Peterman discuss their participation in the exhibition *Ecologies* (7/6/00).

Martin Kippenberger: Hotel Drawings and The Happy End of Franz Kafka's "Amerika"

This exhibition and accompanying programs were co-organized by the Smart Museum and the Renaissance Society.

9/7/00 *Radio Broadcast*

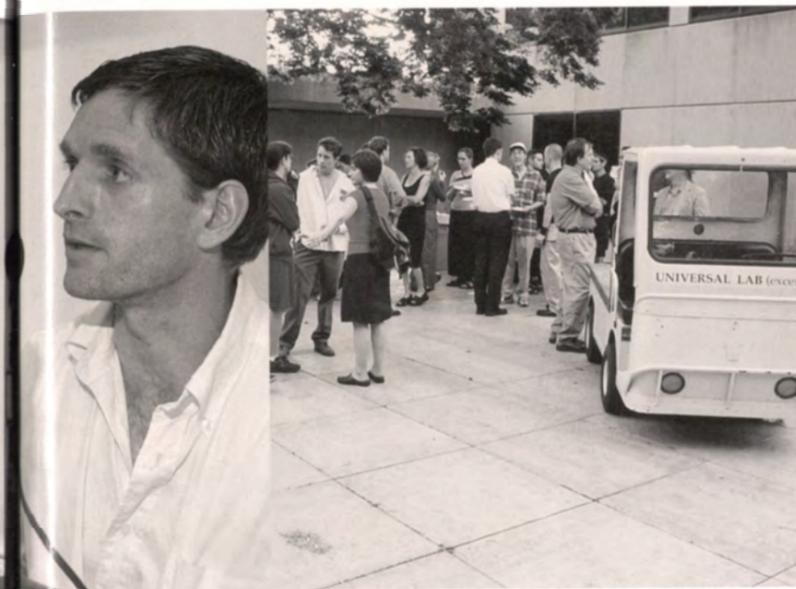
WHPK (88.5 FM) aired a special program, "Living testament that any home can be converted," featuring guest DJs Hamza Walker, Education Director of the Renaissance Society, and Diedrich Diederichsen, a frequent contributor to *Artforum* magazine and a friend of Kippenberger.

9/10/00 *Opening Reception and Lecture*

At this joint opening, visitors saw the exhibition at both the Smart Museum and the Renaissance Society, and critic Diedrich Diederichsen spoke on the artist's work.

9/23/00 *Collectors Series*

Museum members joined Reinhold Heller, Professor of Art History at the University of Chicago, and Smart Museum Associate Curator Stephanie Smith for a discussion of Kippenberger's work in relation to Expressionist works on view in *Early Modernist German Drawings and Watercolors*.



Visitors mingle in the museum's Vera and A.D. Elden Sculpture Garden near Dan Peterman's electric car at the opening of *Ecologies* (7/6/00).

9/28/00 *Student Open House*

University of Chicago faculty, students, and staff participated in a marathon reading from Kafka's *Amerika*. Simultaneous readings occurred throughout the evening in the exhibition galleries at both the Smart Museum and the Renaissance Society.

10/21/00 *Concert*

Theodor Ross and Wilhelm Bruck, two of the world's leading contemporary classical guitarists specializing in music theater, debuted a work that the Renaissance Society commissioned from Chicago composer and bass clarinetist Gene Coleman. They were joined by flautist Camila Hoytenga. The performance was held at the Renaissance Society within *The Happy End of Franz Kafka's "Amerika."*

10/28/00 *Humanities Open House*

As part of the university's annual celebration of the humanities, Smart Museum Associate Curator Stephanie Smith and Renaissance Society Education Director Hamza Walker led a special tour of the exhibition at both the Smart Museum and the Renaissance Society.

10/15/00 *Public Exhibition Tour*

Held at the Smart Museum and the Renaissance Society

Ages of Bronze: European Sculpture 1500–1900

10/8/00 *Public Exhibition Tour*

12/9/00 *Collectors Series*

Ian B. Wardropper, Eloise W. Martin Curator of European Decorative Arts, Sculpture, and Ancient Art at the Art Institute of Chicago, led museum members in an informal discussion and tour with exhibition co-curators Richard A. Born and Elizabeth Rodini.

"Canceled": Exhibiting Experimental Art in China

11/16/00 *Conversation*

Two key members of China's experimental art community discussed their interventions in public spaces. Song Dong, an artist known for his video, performance and photographic works, and Leng Lin, a prolific independent curator and critic, presented recent projects. Held at Cochrane-Woods Art Center.

11/17/00 *Film Screening*

Wu Wenguang's documentary, *Jiang Hu: Life on the Road* (1999), follows a group of Chinese farmers who try to improve their lives as members of a traveling performance



At the opening of Martin Kippenberger: *Hotel Drawings and The Happy End of Franz Kafka's "Amerika"*, Smart Museum Associate Curator Stephanie Smith and gallerist Gisela Capitain discuss Martin Kippenberger's book *No Drawing No Cry* (9/10/00).

troupe. After the screening, Wu discussed the film with Gregg Bordowitz, a documentary filmmaker and Assistant Professor of Filmmaking at the School of the Art Institute of Chicago; Tom Gunning, Professor of Art History and Chair of the Committee on Cinema and Media Studies; and Judith Zeitlin, Associate Professor in the Department of East Asian Languages and Civilizations at the University of Chicago. Held at the Film Studies Center Auditorium, Cobb Hall and co-sponsored by the Film Studies Center.

11/19/00 *Opening Reception and Panel Discussion*

This event featured a lively analysis of the current state of experimental art in China. Participants included critic and independent curator Leng Lin, artist Song Dong, exhibition curator Wu Hung, filmmaker Wu Wenguang, and Tang Xiaobing, Associate Professor in the Department of East Asian Languages and Civilizations at the University of Chicago. The discussion, which addressed the sometimes uneasy relationship between contemporary art and cultural policy in both the United States and China, was moderated by Kimerly Rorschach, Dana Feitler Director of the Smart Museum of Art.



"Canceled" curator and University of Chicago professor Wu Hung and artist Song Dong, at the exhibition opening (1/19/00).

University of Nottingham professor Stephen Daniels and British Consul General Robert Culshaw at the opening of *Landscapes of Retrospection* (1/26/01).

12/1/00 *Points of Contact*

This discussion addressed "Censorship, Self-Censorship and the Creative Process." Exhibition curator Wu Hung framed these issues in the context of the strategies used by experimental Chinese artists and curators. Lawrence Rothfield, Associate Professor of English and Faculty Director of the Cultural Policy Program at the University of Chicago, moderated the conversation, which was co-sponsored by the Cultural Policy Program.

1/7/01 *Video Screening and Discussion*

Exhibition curator Wu Hung screened and discussed several short documentary videos that record controversial exhibitions of experimental art held in recent years in China. This was the first time these works had been shown in the United States. Held at Cochrane-Woods Art Center.

The Theatrical Baroque

1/11/01 *Opening Reception and Performance*

The opening festivities featured a staged reading of Molière's *Critique of the School for Wives*, by the Court Theatre's Resident Apprentice Company, directed by Roger Smart, the Court's Director of Education and Training.

1/14/01 *Public Exhibition Tour*

2/11/01 *Public Exhibition Tour*

2/26/01 *Lecture and Discussion*

In a round-table forum co-sponsored by Court Theatre, internationally renowned set designer John Conklin joined Court's Artistic Director Charles Newell, exhibition curator Larry F. Norman, and Department of Music Associate Professor Robert Kendrick, a specialist in baroque opera, for a conversation about the relationship between baroque theater and the contemporary stage. The event, which took place on Court's stage, was preceded by a reception and exhibition tour at the Smart.

3/1/01 *Performance*

University Theater staged a reading of Molière's *Tartuffe* in the Smart Museum lobby.

3/8/01 *Lecture and Conference*

Dr. Michael Hawcroft, Keble College, Oxford University, presented a lecture titled "17th-Century French Theatre and the Illustrated Book." This lecture was offered in conjunction with the conference *The Book in the Age of Theater*, March 9–10, at the University of Chicago and the Newberry Library. Held at the Cochrane-Woods Art Center.

3/24/01 *Collectors Series*

Exhibition curator Larry F. Norman, Assistant Professor in the Department of Romance Languages and Literature at the University of Chicago, led a discussion of *The Theatrical Baroque*.

4/22/01 *Public Exhibition Tour*

Landscapes of Retrospection: The Magoon Collection of British Drawings and Prints, 1739–1860

1/25/01 *Educators' Preview*

Teachers from area schools toured the exhibition and learned about related tours and programs.

1/26/01 *Opening Reception*

The exhibition's opening reception was co-hosted by British Consul General Robert Culshaw, Sam Smiles, Professor of Art History, University of Plymouth, and Brian Lukacher, Associate Professor of Art History, Vassar College, led a gallery tour. Members of the University of Chicago's Department of English Language and Literature, including John Brewer, James Chandler, Elizabeth Helsinger, Sandra Macpherson, and W.J.T. Mitchell, read from works by Jane Austen, Lord Byron, Tom Stoppard, and William Wordsworth.



Vassar College professor Brian Lukacher leads visitors through *Landscapes of Retrospection* (1/26/01).

A string quartet entertains the participants of the *Landscapes of Retrospection* Family Day, *Picturing Worlds Near and Far* (2/4/01).

1/27/01 *Symposium*

Titled "Natural Histories: Landscapes and Antiquity in Britain, 1770–1860," this symposium reflected on the interweaving of two narratives—the notions of nature and of ruins—in the textual and pictorial production of images of British Landscapes in the eighteenth and nineteenth centuries. The symposium featured leading American and British scholars including Stephen Bann, Professor of Art History, University of Bristol; Ann Bermingham, Professor of Art History, University of California, Santa Barbara; Stephen Daniels, Professor of Cultural Geography, University of Nottingham; Robert Pogue Harrison, Professor of Italian Literature, Stanford University; and Sam Smiles, Professor of Art History, University of Plymouth; and University of Chicago graduate students Sam Baker, Martha Bohrer, and Katherine Haskins. This event was held at the Franke Institute for the Humanities and co-sponsored by the University of Chicago's Departments of English Language and Literature and Art History. It was partially supported through a grant from the Paul Mellon Centre for Studies in British Art and the Humanities Visiting Committee Fund of the Franke Institute for the Humanities.

1/28/01 *Public Exhibition Tour*

2/4/01 *Family Day*

At "Picturing Worlds Near and Far" visitors enjoyed an afternoon filled with art activities, music, storytelling, and tours. Co-sponsored by the Hyde Park Art Center and the Oriental Institute Museum.

2/10/01 *Collectors Series*

Museum members joined Kimerly Rorschach, Dana Feitler Director of the Smart Museum, and David Robertson, Associate Director, for a discussion of the artistic and historical significance of works in the exhibition *Landscapes of Retrospection* as reflections of Romantic-era Britain.

2/18/01 *Public Exhibition Tour*

3/25/01 *Public Exhibition Tour*

Anselm Kiefer: Painting, Sculpture, Woodcuts, Books

4/13/01 *Opening Reception and Panel Discussion*

Collector Lewis Manilow and University of Chicago professors Reinhold Heller, of Art History and Germanic Studies, and Michael Turner, Rauner Distinguished Service Professor and Chair of Astronomy and Astrophysics,

offered perspectives on Kiefer's work. Smart Museum Associate Curator Stephanie Smith moderated the discussion. The evening also featured a special opportunity to view artists' books in the exhibition.

5/2/01 *Presentation of Artist's Books*

Specially trained docents turned the pages of Kiefer's artist's books and discussed these works.

5/13/01 *Presentation of Artist's Books*

5/24/01 *Lecture and Panel Discussion*
This event, organized by Geoffrey Manaugh, graduate student in art history, featured a lecture entitled "Representation and Event: Anselm Kiefer, Joseph Beuys, and the Memory of the Holocaust" by Matthew Biro, Associate Professor of Art History, University of Michigan and Visiting Scholar, National Gallery of Art. Following Biro's talk, W.J.T. Mitchell, Gaylord Donnelley Distinguished Service Professor in Art History and English Language and Literature, University of Chicago, and Geoffrey Manaugh participated in a discussion moderated by David J. Levin, University of Chicago Associate Professor of Germanic Studies. Held at the Cochrane-Woods Art Center and co-sponsored by the Department of Germanic Studies and the Dean of Humanities.

6/6/01 *Presentation of Artist's Books*



Visitors enjoying the opening reception for *Anselm Kiefer* (4/13/01).

Audience members listen as collector Lewis Manilow and other panel members discuss the work of Anselm Kiefer (4/13/01).

Ben Shahn's New York: The Photography of Modern Times

4/19/01 *Opening Reception and Lecture*
Deborah Martin Kao, the Richard L. Menschel Curator of Photography at the Fogg Art Museum and co-curator of the exhibition, discussed the ways that Shahn's commitment to achieving a public use for his art infused his political actions and aesthetic choices in the early 1930s. At the reception following her lecture, renowned oral historian, author, and University of Chicago alumnus Studs Terkel presented brief remarks about the exhibition and the culture of the 1930s.

4/22/01 *Gallery Talk*
Laura Katzman, Associate Professor of Art and Director of Museum Studies at Randolph-Macon Woman's College in Lynchburg, Virginia, and co-curator of the exhibition, addressed the interplay between photography and painting in Shahn's work.

4/29/01 *Gallery Talk*

4/26/01 *Educators Preview*

Educators toured the exhibition with Sarah Miller, a graduate student in art history, gathered slides and related teaching materials, and scheduled visits to the exhibition with their students.

4/28/01 *Collectors Series*

Joel M. Snyder, Professor of Art History at the University of Chicago, offered insights into Shahn's practice as a documentary photographer. The program took place both within the exhibition and "behind-the-scenes" in the Education Study Room, where participants had a special opportunity to view photographs from the Smart Museum's collection by Shahn's contemporary Walker Evans.

5/4/01 *Film Screening*

Tom Gunning, Professor of Art History and Chair of the Committee on Film and Media Studies at the University of Chicago, introduced two groundbreaking films, *Halsted Street* (1934) and *Native Land* (1942), which parallel Ben Shahn's artistic and social concerns. Held at the Film Studies Center Auditorium and co-sponsored by the Film Studies Center.

5/6/01 *Public Exhibition Tour*

Exhibition co-curator Laura Katzman led this gallery talk.

5/18/01 *Points of Contact*

At this session on "Art and Activism," moderators Carol Becker, Dean of the School of the Art Institute of Chicago and Robert Peters, Associate Professor of Art at the University of Chicago, led a discussion of what constitutes activism in art practice, and how and why its definitions and strategies have changed since the 1930s. Co-sponsored by the Cultural Policy Program.

6/3/01 *Family Day*

Visitors explored *Ben Shahn's New York* through hands-on photography workshops and special family tours of the exhibition, and viewed photographs by local students of their own communities. As part of a special outreach program, seniors who experienced the 1930s shared their own stories with young people, using images in the exhibition to trigger memories. Co-presented by the Hyde Park Art Center.

6/10/01 *Gallery Talk*

Exhibition co-curator Laura Katzman led this gallery talk.



Chicago legend Studs Terkel reminisces with a captivated audience at the reception for *Ben Shahn's New York*. (4/19/01).

Five of H.C. Westermann's nieces—(left to right) Janet Renner, Laura Simons, Heidi Renner, Martha Miranda, and Mary Lu Lehman—don H.C. Westermann's trademark cigar, overalls and anchor tattoo (6/29/01).

Borders and Crossroads: The Buddhist Art of Ancient Gandhara

5/13/01 *Open House and Exhibition Tour*
Co-curators Kris Ercums and Matthew Canepa, graduate students in art history, led visitors on a guided tour of the exhibition. This event was timed to coincide with Art Chicago 2001 and occurred in conjunction with a gallery talk on the exhibition *Helen Mirra* at the Renaissance Society, along with a special opportunity to see the artist's books featured in the Smart Museum's exhibition *Anselm Kiefer: Painting, Sculpture, Woodcuts, Books*.

See America First: The Prints of H.C. Westermann*

6/21/01 *Film Screening*
Mine Own Executioner (1947) was the first in a series of films that directly related to Westermann's biography and the subjects of his prints. Other films in the series captured Westermann's fascination with sci-fi themes, B-movies, and the fears of the Cold War period. A number of prints in the exhibition

were directly based on films featured in this series. Held at Max Palevsky Cinema, Ida Noyes Hall.

6/23/01 *Smart Museum Creation Station at the MCA's Summer Solstice Family Day*
Children and adults made relief prints inspired by Westermann's fantastic movie and sci-fi images at the Smart's Creation Station as part of the MCA's annual event. Held at the Museum of Contemporary Art, Chicago.

6/28/01 *Film Screening*

The Best Years of Our Lives (1946) was the second in a series of film screenings. Held at Max Palevsky Cinema, Ida Noyes Hall.

6/29/01 *Opening Reception*

Smart Museum Senior Curator Richard Born and Dennis Adrian, co-curators of the exhibition, led a gallery talk.

*Westermann events held after June 30, 2001 will be listed in the next *Bulletin*.

Other Public Events

7/20/00 *Concert*

At this "Twilight Jazz" concert, the Foday Suso Trio performed in the Smart Museum of Art's Vera and A.D. Elden Sculpture Garden. Presented by the Smart Museum and Mostly Music.

9/14/00 *Principals Open House*

Hosted in collaboration with the DuSable Museum of African American History, the Oriental Institute Museum, and the University of Chicago's Office of Community Affairs, the event gave principals of area schools an opportunity to tour the three museums and learn about our programs.

9/16/00 *Orientation Week Tour*

Parents and incoming students toured the museum and learned about work opportunities and programs for university students.

9/23/00 *Experience Chicago Day*

As part of the university's Orientation Week activities, Education Director Jacqueline Terrassa and Education Coordinator Sara Skelly led 40 first-year university students on a day-long tour of Midway Studios, the studio of artist Marcos Raya, galleries in the West Loop district, and the Smart Museum. Co-sponsored by the College Programming Office.



University of Chicago Associate Provost Mary Harvey and Museum of Contemporary Art Director Robert Fitzpatrick share a festive moment at the opening of "See America First" (6/29/01).



Students celebrate at the premiere party for the student-run Smart Museum of Activities Committee (4/5/01).



University of Chicago students model student-designed fashion at the S.M.A.C. premiere party (4/5/01).



Author Mary Gray and Professor Elizabeth Helsinger, Vice Chair of the Smart Museum's Board of Governors, at a reception to celebrate the publication of Gray's *Guide to Chicago Murals* (6/30/01).

10/1/00 **Art Sundays**

At "Here and There: Line" families looked closely at drawings in the museum's galleries and experimented with mark-making and sketching techniques.

10/15/00 **Concert**

This Pinotage concert, "Music and Poetry," featured Toru Takemitsu's setting of Emily Dickinson's poetry to the music of Hindemith, Jan Bach and Jacques Ibert. Presented by the Smart Museum and Mostly Music.

11/5/00 **Art Sundays**

At this event, "Open and Closed: Shape," families observed how different artists use shapes and then invented their own works using oil paint.

11/19/00 **Concert**

At "Tangos, Fantasies, and Songs," musicians performed a selection of baroque, classical, romantic, popular and folk music was performed. Presented by the Smart Museum and Mostly Music.

12/3/00 **Art Sundays**

At "Near and Far: Space," families compared and contrasted different kinds of spaces in artworks and created their compositions with torn paper collage.

12/3/00 **Concert**

The Scholars of Cambrai performed music of the Elizabethan and late Renaissance eras, featuring songs and poetry of Shakespearean theater and contemporaries. Presented by the Smart Museum and Mostly Music.

1/25/01 **Thursday Nights**

The Graduate School of Business Wine Club organized this event, which featured a tasting of sparkling wines in the museum's reception gallery and art-viewing in the museum's galleries.

2/1/01 **Thursday Nights**

This student-organized event featured readings and writings by Euphony members.

2/8/01 **Thursday Nights**

"Soul Food Night," organized by the Minority graduate Students Association, featured readings, live music, and soul food.

2/15/01 **Thursday Nights**

"Sorority Bash," organized by the Kappa Alpha Theta sorority, honored and welcomed to campus a new sorority, Delta Gamma.

2/22/01 **Thursday Nights**

Graduate students in the Department of Romance Languages and Literatures organized this celebration of *The Theatrical Baroque*. Several students in the department contributed essays to the exhibition catalogue.

3/4/01 **Art Sundays**

At "Picture It: Places," families observed how artists create a sense of place and painted their own scenes with watercolors.

3/18/01 **Concert**

The Fischhoff 1999 grand-prize winning Corigliano String Quartet performed quartets of Mendelssohn, Janacek and Corigliano. Presented by the Smart Museum and Mostly Music.

4/1/01 **Art Sundays**

At "Build It: Furniture," families drew inspiration from modern furniture and decorative art pieces and created models for furniture of their own invention.

4/5/01 **Thursday Nights/S.M.A.C.**

The premiere event for the student-run Smart Museum Activities Committee (S.M.A.C.) included live music and djs, displays of student art, models wearing student-designed fashion, docents in the galleries answering questions and giving tours, and a clay sculpture activity table.

4/22/01 **Family Day**

At "Ancient Earth: A Celebration of Earth Day," ancient games, hands-on activities, films, music, and refreshments added to the fun at this free event for the whole family. Held at the Oriental Institute Museum to celebrate Earth Day and co-sponsored by the Smart Museum, the Hyde Park Art Center, and the Oriental Institute. Made possible by the Regents Park/University of Chicago Fine Arts Partnership.

5/3/01 **Thursday Nights**

The Graduate School of Business Wine Club organized this event, which featured a wine-tasting in the reception gallery and art-viewing in the museum's galleries.

5/6/01 **Art Sundays**

At "Flow: Ink Scrolls," families viewed East Asian scrolls, created ink paintings, mounted them on rice paper and signed them with their own personal stamp.

5/10/01 **Thursday Nights**

This student-organized event featured readings and writings by Euphony members.

5/17/01 **Thursday Nights/S.M.A.C.**

S.M.A.C. organized a museum walk with tours at The Oriental Institute, The Renaissance Society, and the Smart Museum. A reception at the Smart featured a performance by the *a cappella* group "Unaccompanied Women."

5/20/01 **Members' Garden Party**

At the annual Friends' party, the Smart's curators presented possible acquisitions—a Japanese painting, a seventeenth-century European print, and a pair of contemporary photographs. Members voted to acquire one of these works—the Japanese painting *Young Woman Reading by a Window*, 2001.35—and enjoyed refreshments, live music, and exhibition tours.

5/30/01 **Book Signing**

Author Mary Gray signed copies of *A Guide to Chicago Murals* at a reception to celebrate University of Chicago Press' release of her book. Co-organized by the Smart Museum and the University of Chicago Press.

6/1/01 **S.M.A.C.**

This afternoon party kicked-off the university-wide Festival of the Arts (F.O.T.A) with live music and djs, exhibition tours, a *cappella* singing by "Men in Drag," a performance by the improv troupe "Gill-Kill-Proue-Dale," displays of student art, and a food sculpture contest. Co-sponsored by S.M.A.C. and F.O.T.A..



Art handlers install Anselm Kiefer's *Lichtfalle*, on loan from Susan and Lewis Manilow, in the museum's reception gallery.

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Smart Museum Senior Curator Richard Born, University of Chicago President Don Michael Randel, and Carol E. Randel at the opening of *Landscapes of Retrospection* (1/26/01).

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Smart Museum Board of Governors member Robert Feitler and Chairman Richard Gray discuss *Ben Shahn's New York* with one of the exhibition's co-curators, Deborah Martin Kao of the Fogg Museum of Art, Harvard University (4/19/01).

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Individual contributions	212,000
Foundation grants	345,000
Government grants	84,374
Corporate grants	37,000
Earned income	132,000
Gala benefit reserve	124,000
University allocation for direct expenses	364,000
University allocation for physical plant expense	167,000
Endowment payout	377,000
FY00 Credits	84,000
Total Revenue	1,926,000

Expenses

Exhibitions	468,000
Education Programs	147,000
Staff Salaries	485,000
Benefits	85,000
Earned Income Expenses	99,000
Public Relations	145,000
Development	78,000
Supplies and services	229,000
Operations and maintenance of physical plant	167,000
Reserve fund for FY 2002 Expenses	23,000
Total Expenses	1,926,000

Net operating results 0

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