If my first year as the Block Museum’s Ellen Philips Katz Director was one of transition, then 2012–13 was a year of transformation.

Early in the academic year I presented to the Northwestern University administration and the Block’s Board of Advisors and staff a new vision for the Museum in 2015. Synchronized with the opening of the Arts Green on Northwestern’s south campus, the plan builds on the Museum’s past successes while expanding engagement with the University’s campuses, their surrounding communities, and the national and international art worlds.

The metamorphosis of the Block began in earnest this past year with staff expansion and restructuring. We started with the hiring of a senior business administrator and ended with the appointment of the Museum’s first associate director of engagement/curator of public practice. An associate director of curatorial affairs serving as the Block’s chief curator will come on board in 2014. A number of staff members who had been with the Museum have stepped into new leadership roles.

The changes have not just been in the Museum’s offices. The Block has new mission and vision statements that reflect its role as a teaching and learning resource. Deep connections have been fostered with faculty and academic departments that have yielded dynamic programming. A student advisory board formed this past year has been connecting the Block with Northwestern undergraduates by organizing their own programs. Students have begun curating exhibitions from our collection in one of our galleries. A gift of 49 vintage Edward Steichen photographs from collectors Richard and Jackie Hollander, made in honor of Northwestern President Morton Schapiro and his wife, Mimi Schapiro, has given momentum to our acquisition program in the field of photography. You’ll read more about these exciting developments in this report.

In August a pipe in the Museum’s fire suppression system burst. Swift but deliberate action by the Block staff and University administration contained the damage and protected our collection. We are grateful for the tremendous support offered by our friends during this process. The Museum has taken advantage of this brief closure to make upgrades to the facility and create the Block Spot, a light-filled Wi-Fi lounge for students and visitors on the Museum’s first floor.

As you read over this report of last year’s accomplishments, I hope you will feel as energized and excited about the future as I do. I thank you for your support and look forward to your continued participation.

**LISA GRAZIOSE CORRIN**  
The Ellen Philips Katz Director  
Senior Lecturer, Department of Art History
Mission Statement

The Mary and Leigh Block Museum of Art enriches teaching and learning on the campuses of Northwestern University and in the communities of their surrounding regions by:

**PRESENTING** art across time, cultures, and media;

**CONVENING** interdisciplinary discussions in which art is a springboard for exploring issues and ideas; and

**COLLECTING** art that supports the Northwestern University curriculum.

Vision Statement

• To be a dynamic, imaginative, and innovative teaching and learning resource at Northwestern University through an artistic program that is a springboard for thought-provoking discussions relevant to the curriculum and to our lives today.

• To inspire and develop a new generation of artists, scholars, and arts professionals by providing experiential learning opportunities bridging the classroom and the world beyond the campus.

• To serve as a crossroad between campus and community, by creating an environment where all visitors feel welcome to participate.
CAMPUS PARTNERS 2012-13

Partners from Northwestern who supported, cosponsored, or collaborated on exhibitions, programs, and other activities in 2012-13:

A&O Films
Alternative Currents
Department of African American Studies
Program in American Studies
Department of Art History
Department of Art Theory & Practice
The Black Arts Initiative
Program in Comparative Literary Studies
Crown Family Center for Jewish Studies
Department of English
Fiedler Hillel
Department of French and Italian
Gender & Sexuality Studies Program
Department of German
Global Languages Initiative
The Graduate School
Department of History
Alice Kaplan Institute for the Humanities
Latina and Latino Studies Program
Muslim Students Association
MARGIN
Northwestern University Library
One Book One Northwestern
Department of Performance Studies
Poetry and Poetics Colloquium
Department of Radio/Television/Film
School of Communication
Weinberg College of Arts and Sciences
WNUR

CULTURAL PARTNERS 2012-13

Partners from outside the Northwestern community who collaborated with the Museum during 2012-13:

Ackland Art Museum, University of North Carolina at Chapel Hill
American Craft Exposition
Chicago International Music & Movies Festival
Film Studies Center, University of Chicago
Global Film Initiative
The Richard and Mary L. Gray Center for Arts and Inquiry
The Reva and David Logan Center for the Arts
Museum of Contemporary Art Chicago
Frances Young Tang Teaching Museum and Art Gallery, Skidmore College
Terra Foundation for American Art
University of Chicago’s Arts and Public Life Initiative
White Light Cinema

Exhibitions

Shimon Attie: The Neighbor Next Door
Alsdrorf Gallery | September 21–March 24
This powerful exhibition reflected on the experiences of people forced into seclusion by the Nazis. At the Block, the video-based installation recreated Attie’s 1995 project in which he projected films taken secretly from World War II hiding places onto the streets of Amsterdam.
Support for this exhibition was provided by the Rubens Family Foundation.
Click here to learn more

De-Natured: German Art from Joseph Beuys to Martin Kippenberger, Selections from the James Keith Brown and Eric Diefenbach Collection
Main Gallery | September 21–December 9
Paintings, drawings, prints, and photographs provided a compelling introduction to ten of the best-known German artists active from the 1960s to the present: Bernd and Hilla Becher, Beuys, Hanne Darboven, Andreas Gursky, Kippenberger, Sigmar Polke, Thomas Ruff, Gerhard Richter, and Thomas Struth.
This exhibition was organized and circulated by the Ackland Art Museum, the University of North Carolina at Chapel Hill, with funding provided by the William Hayes Ackland Trust. Support for its presentation at the Block Museum was provided by the Consulate General of the Federal Republic of Germany, the Evanston Arts Council, and the Illinois Arts Council, a state agency, with in-kind support from the Goethe-Institute Chicago.
Click here to learn more.

Programs

Audre Lorde's Cultural Legacy: Berlin and Beyond
October 3–4
Film screenings and a book reading examined the life and work of Audre Lorde—a poet, author, and activist who had a profound impact on the civil rights, feminist, and LGBTQ liberation movements.
Sponsored by the Departments of African American Studies, English, German, and History; Programs in American Studies and Comparative Literary Studies; The Graduate School; Alice Kaplan Institute for the Humanities; Latina and Latino Studies Program; and Poetry and Poetics Colloquium. Additional support provided by the Goethe-Institut Chicago.

Sites Unseen with Shimon Attie
October 11
Shimon Attie discussed a series of temporary installations addressing the Holocaust, history, and memory he mounted in cities across Europe, including Amsterdam, Berlin, and Copenhagen.
Sponsored by the Departments of Art History, Art Theory & Practice, German, and Radio/Television/Film; Fiedler Hillel, and Jewish Studies Program.
Read an interview with Shimon Attie

Department of Art History Elizabeth and Todd Warnock Lecture Series: Notes on Fetishism and Animism
October 18
A talk by Achille Mbembe, professor in history and politics at the University of the Witwatersrand, Johannesburg, South Africa, and visiting professor at Duke University’s Department of Romance Studies.

Educating the Eye: Drawing through History with the Art Institute of Chicago’s Mark Pascale
October 24
Mark Pascale, curator in the Department of Prints and Drawings at the Art Institute of Chicago, traced the historical development of drawing.
Alice Kaplan Institute for the Humanities Artist-in-Residence Lecture
(N)IMBY: A Talk by Jenny Polak
October 24
Artist Jenny Polak, whose practice often involves themes of hiding and migration, discussed her site-specific installations, sculpture, drawings, and web projects.

Realism and Abstraction in Gerhard Richter’s Work: The Social History of Postwar German Art
November 7
Paul Jaskot, professor of the history of art and architecture, DePaul University, and Christine Mehring, associate professor of art history, University of Chicago, addressed Richter’s shifting stylistic choices and their relationship to social and political developments in Germany.

Sponsored by the Departments of Art History and German.

Block Cinema

Madea’s Big Scholarly Roundtable: Perspectives on the Media of Tyler Perry
Organized by Miriam Petty, assistant professor of African American studies and radio/television/film, this panel discussion examined the work of the African American media mogul whose successful films, television programs, and plays have created controversy.

This program was cosponsored by the Departments of African American Studies, Performance Studies, and Radio/Television/Film; the Black Arts Initiative; the Gender and Sexuality Studies Program; and the Alice Kaplan Institute for the Humanities.

Revivals and Rediscoveries
Three classic films on 35mm—an archival print of Before the Revolution imported from Rome and newly struck prints of classics Laura and The Gang’s All Here—underscored Block Cinema’s commitment to showing film in its original format.

Click here to learn more.

Passport to Global Cinema: Contemporary International Films
Block Cinema partnered with Northwestern’s Global Languages Initiative for a yearlong series showcasing some of the best new films from around the world, including Japanese director Hirokazu Kore-eda’s I Wish and German director Christian Petzold’s critically-acclaimed Barbara.

Special support provided by The Academy of Motion Picture Arts and Sciences.

Click here to learn more.

Art on Screen
This series complemented the exhibition De-Natured with screenings of Gerhard Richter Painting and The Photographers Bernd and Hilla Becher. Two other documentaries delved into an infamous court case involving Nazi-stolen art (Portrait of Wally) and radical performance artists (The Ballad of Genesis and Lady Jaye).

Click here to learn more.

New Documentaries
The films Somewhere Between and The Light in Her Eyes focused on the experiences of girls grappling with issues of gender, adoption, race, and religion.

Click here to learn more.
Exhibitions

Terry Adkins Recital
Main Gallery | January 11–March 24
Terry Adkins Recital brought together a selection of works from the past thirty years by artist/musician Terry Adkins, who upholds and reimagines the legacies of such historical and cultural figures as Ludwig van Beethoven, John Brown, Bessie Smith, W. E. B. Du Bois, and Jimi Hendrix. Recital was curated by Ian Berry, Dayton Director of the Tang Teaching Museum and Art Gallery, Skidmore College, in collaboration with the artist. Support for this exhibition was provided by the Carlyle Anderson Endowment; Kessel Fund at the Block Museum; Illinois Arts Council, a stage agency; and Myers Foundations.
Click here to learn more

Eye Contact: Photographic Portraits from the Collection
Ellen Philips Katz and Howard C. Katz Gallery | January 11–March 24
Curated by Block Undergraduate Fellow Sophie Jenkins from the Museum’s permanent collection, Eye Contact raised questions about the importance of gaze in photographic portraiture. Support for this exhibition was provided by the Ellen Philips Katz and Howard C. Katz Endowment and Norton S. Waldridge Fund.
Click here to learn more

Programs

Exhibition Opening and Artist Conversation
January 12
Curators Naomi Beckwith of the Museum of Contemporary Art Chicago and Hamza Walker of the Renaissance Society, artists Dawoud Bey and Theaster Gates, Tang Museum director Ian Berry, and Northwestern art history professor Huey Copeland joined Terry Adkins in a conversation about his work and their own. Block director Lisa Graziose Corrin moderated the discussion.

The Department of Art Theory & Practice Presents
Kira O’Reilly: Thresholding Bodies
January 16
The U.K.-based artist spoke about her work in a program held in conjunction with Chicago’s IN>TIME festival.

Potential Disclosure: An Interdisciplinary Gallery Talk on the Work of Terry Adkins
January 23
Jason LaFountain, Terra Foundation Postdoctoral Fellow in American Art; Professor D. Soyini Madison, chair of the Department of Performance Studies; Dan Silverstein, senior manager of exhibitions and collections; and Professor Ivy Wilson, director of the Program in American Studies, provided unique perspectives on Terry Adkins’ art.

Educating the Eye
New Iconographies: Italian Drawings and Prints, 1500–1700
January 30
Block Museum student docent Joseph Semkiu led an exploration of selected Old Master works from the Block Museum’s collection.

Winter 2013


One Book One Northwestern Presents Mies van der Rohe’s Legacy and the Chicago Skyline

February 12
Dirk Lohan, Ludwig Mies van der Rohe’s grandson and the architect who designed the Block Museum building, spoke about his famous grandfather’s impact on Chicago.

In C in Block: Alternative Current Performs Terry Riley

February 13
The Northwestern student-run group Alternative Current performed a unique arrangement of Terry Riley’s musical score In C in the midst of the Terry Adkins Recital exhibition.

Department of Art History Elizabeth and Todd Warnock Lecture
St. Luke and the Kykkotissa: An Icon in the Age of Enlightenment

February 27
Annemarie Weyl Carr, professor emerita, Southern Methodist University, explored the role of Kykkotissa, the icon of the Mother of God of Kykkos Monastery on Cyprus, in the century of Enlightenment.

Facets
March 1
Terry Adkins and the Lone Wolf Recital Corps mounted a multimedia spectacle that combined music, spoken word, video, sculptural work, and costumes.

Block Cinema

Passport to Global Cinema: Contemporary International Films

This yearlong series continued with several award-winning films from around the world, including Portuguese director Miguel Gomes’ critically acclaimed Tabu and About 111 Girls, an Iraqi road movie set in Iranian Kurdistan.

Co-presented with the Global Languages Initiative. Special support provided by The Academy of Motion Picture Arts and Sciences

Click here to learn more.

Never a City So Reel

Inspiried by author Alex Kotlowitz’s Never a City So Real, the One Book One Northwestern selection for 2012–13, this compilation of short films about Chicago people and places included a movie shot on the Northwestern campus in the mid-1960s.

Click here to learn more.

Revivals and Rediscoveries

A newly restored print of the pre-Code film Wild Girl, a Library of Congress preservation of Native Son starring author Richard Wright, and five other films comprised the series’ winter set of films that deserve a second look.

Click here to learn more.

ABOVE: Native Son, from the Revivals and Rediscoveries series.
Exhibitions

Drawing the Future: Chicago Architecture on the International Stage, 1900–1925
Main Gallery | April 19–August 4
Curated by David Van Zanten, Mary Jane Crowe Professor in the Department of Art History, Drawing the Future explored exchanges between Chicago-based and progressive European architects and city planners in the years before and after World War I. A full-color publication with original research accompanied the exhibition.

Support for this exhibition was provided by the Alumnae of Northwestern University; Carlyle Anderson Endowment; Elizabeth F. Cheney Foundation; The Graduate School, Northwestern University; Walter Burley Griffin Society of America; Illinois Arts Council, a state agency; Kessel Fund at the Block Museum; Myers Foundations; John K. Notz Jr., Terra Foundation for American Art on behalf of David G. Kabiller and William A. Osborn, and Norton S. Walbridge Fund.

Click here for more information.

Blacklisted: William Gropper's Capriccios
Ellen Philips Katz and Howard C. Katz Gallery | April 19–August 4
This exhibition showcased artist William Gropper's highly personal response to his experience as a blacklisted artist in 1950s America. Blacklisted was curated by John Murphy, Block Museum Graduate Fellow 2012–13.

This exhibition was supported by the Louise E. Drangsholt Fund; Illinois Arts Council, a state agency; and Ellen Philips Katz and Howard C. Katz Endowment.

Click here for more information. Read an interview with the curator of Blacklisted.

CLOWNFLANEUR: MFA Thesis Exhibition from the Department of Art Theory & Practice
Alsdorf Gallery | May 3–June 23
Co-organized by the Department of Art Theory & Practice, this exhibition showcased installations, performance art, digital projects, collages, and videos by MFA candidates Amanda Elise Bowles, Daniel Giles, Esau McGhee, and Matt Morris.

This exhibition was supported by the Alsdorf Endowment, Mary and Leigh Block Endowment Fund, Cary Lane Graduate Stipend courtesy of Dr. Madeline Wing Adler, and Norton S. Walbridge Fund.

Click here for more information.

Programs

Department of Art Theory & Practice Artist Talk
April 4
Photographer, video artist, and filmmaker Laurel Nakadate discussed her work.

Artist-in-Residence Talk Sponsored by the Alice Kaplan Institute for the Humanities and the Department of Radio/Television/Film
April 17
The filmmaker and installation artist Melika Bass screened and spoke about her work.

The Modern Capital: City, Utopia, or Spectacle?
April 20
This panel discussion considered the grand utopic visions that inform the design of cities from Chicago to Marrakesh. Participants included Marshall Brown, architect and professor, Illinois Institute of Technology; Aziza Chaouni, architect and assistant professor, University of Toronto; Alison Fisher, assistant curator, department of architecture and design, the Art Institute of Chicago; Thomas Hussey, associate director, Skidmore Owings & Merrill; and David Van Zanten.

Sponsored by the Australian Consulate-General Chicago. Promotional support provided by AIA Chicago.

SPRING/SUMMER 2012 PODCATS

Black Arts Chicago: Moves and Movements Plenary Discussion—Black Chicago Renaissance

ABOVE: Installation view of CLOWNFLANEUR: MFA Thesis Exhibition from the Department of Art Theory & Practice.
MFA Thesis Exhibition Opening
May 2
Wassan Al-Khudhairi, former director of Mathaf: Arab Museum of Modern Art, Doha, Qatar, provided opening remarks for this celebration.

Black Collectivities Keynote Conversation
May 3
Writer, theorist, and filmmaker Kodwo Eshun and artist Rick Lowe kicked off a two-day conference exploring how collectives created by cultural practitioners of African descent provide new perceptions, understandings, and forms of practice. Black Collectivities was organized by Huey Copeland, associate professor of art history, and Naomi Beckwith, Marilyn and Larry Fields Curator, Museum of Contemporary Art Chicago.

Drawing the Future Gallery Talk
May 15
Curator David Van Zanten and catalogue contributors Ashley Dunn, doctoral candidate in art history at Northwestern, and Leslie Coburn, doctoral candidate in art history at the University of Illinois at Chicago, led an exploration of the exhibition.

Department of Art History Elizabeth and Todd Warnock Lecture Series
May 22
Tim Griffin, executive director and chief curator of The Kitchen, New York, and author of the book Compression, spoke about aspects of contemporary art.

Department of Art Theory & Practice Artist Talk
May 29
Doug Ischar, an artist known for his work investigating queer culture and classical music through photography and video, gave a multimedia presentation about his practice.

Black Arts Chicago: Moves and Movements Plenary Discussion—Black Chicago Renaissance
May 30
The inaugural conference organized by the Black Arts Initiative began with a panel discussion that highlighted the rich history of Black arts in Chicago. Participants included Davarian Baldwin, Paul E. Raether Distinguished Professor of American Studies, Trinity College; Darlene Clark Hine, Board of Trustees Professor of African American Studies and professor of history, Northwestern; John McCluskey Jr.; and Ivy Wilson, director of American studies and associate professor of English, Northwestern University.

Performance: Never a City So Real
June 8 and 9
Professor D. Soyini Madison, chair of the Department of Performance Studies, directed this stage adaptation of Alex Kotlowitz’s book.

Block Cinema
L.A. Rebellion: Creating a New Black Cinema
Block Cinema was one of three Chicago institutions to co-present this series, a retrospective of independent films made over two decades by African and African American students at the University of California Los Angeles film school.

Passport to Global Cinema: Contemporary International Films
The yearlong series concluded with films from Kenya (Nairobi Half Life), Turkey (Present Tense), Israel (Sharqiya), and South Korea (Pieta).

New Documentaries
Block Cinema presented two films focusing on outsiders forging new paths in science and across borders—The Believers, about the scientists who announced the discovery of cold fusion, and The Iran Job, which follows an American point guard who signs up to play for an Iranian basketball team.
Acquisitions

The following works were acquired by the Block Museum by gift or purchase in 2012–13. The Museum extends its gratitude to the donors.

Accessions are listed alphabetically by artist’s last name and then by object title. All dimensions refer to sheet size, unless otherwise noted; height precedes width. Accession numbers are at the end of each entry.

Click Here to see images of selected 2012–13 acquisitions

Warrington Colescott (American, born 1921), Picasso at Mougins, 2002, color etching and aquatint, 22 ¼ x 29 ¼ inches, gift of Kay Deaux (Class of 1963), 2012.8


Paul Hertz (American, born 1939), Ponente, 2011, inkjet print, 24 x 36 inches, gift of Paul Hertz, 2012.6

Antonio Martorell (Puerto Rican, born 1939), Veveviejo I, 2012, four woodcut prints, 15 x 15 inches, gift of Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.2a–d

Antonio Martorell, Veveviejo II, 2012, four woodcut prints, 15 x 15 inches, gift of Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.1a–d

Antonio Martorell, Veveviejo III, 2012, four woodcut prints, 15 x 15 inches, gift of Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.3a–d


Edward Steichen, Actor John Barrymore as Hamlet, 1922, gelatin silver print, 13 ⅛ x 10 ½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.4

Edward Steichen, Actor Paul Robeson, New York, 1933, gelatin silver print, 9 ⅞ x 7 ⅜ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.37

Edward Steichen, Actors Judith Anderson and John Gielgud in Hamlet, 1936, gelatin silver print, 9 ⅞ x 7 ⅜ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.44

Edward Steichen, Actress Clara Bow, 1929, gelatin silver print, 9 ½ x 7 ½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.16


Committee on Art Accessions

Lisa G. Corrin, Chair
Jesu Elesh
Helen Hilken
James Klein
Judy Ledgerwood
Conor O’Neil
Andra Press
Irwin Press
Jean Shedd
The Block Museum was one of three institutions to receive an extraordinary gift of photographs by Edward Steichen from collectors Richard and Jackie Hollander in February 2013.

The Hollanders donated 49 silver gelatin prints by Steichen, universally regarded as one of the most important photographers of the 20th century, to the Block. The Los Angeles County Museum of Art and the Whitney Museum of American Art also received Steichen works from the Hollanders.

The Hollanders are believed to have held the largest collection of Steichen photographs in private hands. They purchased the photographs, printed by Steichen himself, directly from the estate of the artist, giving the works a rare provenance.

The Hollander family made the gift in honor of Northwestern President Morton Schapiro and his wife, Mimi Schapiro.
Edward Steichen, *Future President of the United States Herbert Hoover*, 1928, gelatin silver print, 9½ x 7¼ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.19


Edward Steichen, *Mrs. Edwin Morgan Junior (formerly Miss Elizabeth W. Emmet) for Vogue*, 1926, vintage platinum print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.49

Edward Steichen, *Mrs. John Davis Lodge (formerly Miss Francesca Braggiotti) for Vogue*, 1929, gelatin silver print, 9¾ x 7¼ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.22


Acquisitions

Edward Steichen, President Franklin Delano Roosevelt, 1932, gelatin silver print, 2½ x 10¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.32

Edward Steichen, Rosa Covarrubias in Front of Brancusi’s “Endless Column” in the Garden at Voulangis, 1922, gelatin silver print, 9½ x 7½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.5

Edward Steichen, “Up With Hair” Fashion Shoot at St. Regis Hotel, New York, 1937, gelatin silver print, 10 x 8 inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.34


Edward Steichen, Writer Colette, 1935, gelatin silver print, 9½ x 7½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.41


Edward Steichen, Writer Luigi Pirandello, New York, 1935, gelatin silver print, 9¾ x 7¾ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.43

Edward Steichen, Writer Pearl S. Buck, c. 1920s, gelatin silver print, 9½ x 7½ inches, gift of the Hollander Family in honor of Morton and Mimi Schapiro, 2012.10.2

Beth Van Hoesen (American, 1926–2010), Pat, 1972, color aquatint, etching and drypoint with roulette, 11 x 9 inches, gift of E. Mark Adams and Beth Van Hoesen Adams Trust, 2012.5.2

Beth Van Hoesen, Profile III, 1962, etching, 11½ x 9¼ inches, gift of E. Mark Adams and Beth Van Hoesen Adams Trust, 2012.5.1

Various artists and artist collectives, War is Trauma portfolio, 2011, 34 prints in various media, dimensions variable, paper portfolio cover derived from military uniforms, produced by Justseeds Artists’ Cooperative in collaboration with the Iraq Veterans Against the War (IVAW), and Booklyn, gift of the Alice Kaplan Institute for the Humanities, Northwestern University, 2012.7.4.1–34

Donation of Rudolph H. and Fannia Weingartner: This year Rudolph Weingartner donated the remaining interest in a collection of 58 prints that includes artworks by Richard Artschwager, Alexander Calder, Dorothy Dehner, Barbara Hepworth, Claes Oldenburg, and other artists. This donation began in 1997 with the initial gift of partial interest in the collection. The entire collection was exhibited in 2002 in Prints by Sculptors: The Rudolph H. and Fannia Weingartner Collection at the Mary and Leigh Block Museum of Art.

ABOVE: Jesse Purcell, Grenade, from the portfolio War is Trauma.
The Block Museum lent the following works for exhibition in 2012–13.

They Seek a City: Chicago and the Art of Migration, 1910–1950
March 3 through June 2, 2013
The Art Institute of Chicago


Fritzi Brod (American, born Czechoslovakia, 1900–1952), In the Workshop, from the portfolio A Gift to Biro Bidjan, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.16


Alex Topchevsky (American, 1911–1999), Exodus from Germany, from the portfolio A Gift to Biro Bidjan, 1937, woodcut, 15 x 12 inches, gift in part from Louise Dunn Yochim, 1997.30.10

The Museum’s film program continued to embody the spirit of the Block’s mission and vision in 2012–13 by presenting screenings and special events that bridged disciplines while representing the diversity of voices at Northwestern and in the surrounding communities.

In the fall the Museum’s film program launched the year-long series Passport to Global Cinema: Contemporary International Films in partnership with Northwestern’s Global Languages Initiative, a campus-wide effort to promote the importance of multilingual and intercultural skills across disciplines. The program included films from Asia, Latin America, Europe, the Middle East, and Africa. Faculty introduced many of the screenings and two filmmakers came from Kenya and Turkey to present their work in person.

In October and November Block Cinema hosted two important events focusing on prominent African Americans. The German Department organized Audre Lorde’s Cultural Legacy, a two-day program of discussions and film screenings about the poet and activist and her impact on Germany’s politics and culture in the 1980s. Radio/television/film assistant professor Miriam Petty organized a groundbreaking symposium on filmmaker and television producer Tyler Perry with film screenings and a panel discussion at the Block that included participants from around the country.

The winter 2013 program continued Block Cinema’s Revivals and Rediscoveries series celebrating the 35mm format, screening six archival and newly restored film prints. The program included a screening of Hud (1963), featuring an Oscar-winning performance by Northwestern alumna Patricia Neal. Neal’s daughters attended the showing, which was co-presented by the University Library.

Block Cinema brought pioneering African American filmmakers to campus in the spring. Melvin Van Peebles spoke about his work in a conversation with playwright Thomas Bradshaw, an assistant professor of radio/television/film, in conjunction with a screening of The Story of a Three Day Pass, Van Peebles’ first film. In May and June Block Cinema presented two restored films from the University of California Los Angeles’s traveling program L.A. Rebellion, Creating a New Black Cinema, which celebrated African American independent films made by students from UCLA’s film school in the 1960s, 70s and 80s. Two filmmakers, Larry Clark and Zeinabu irene Davis, attended and participated in a conversation with Jacqueline Stewart, associate professor of radio/television/film.

Block Cinema also collaborated with student groups in the spring. A&O Films, which regularly co-presents a classic Hollywood film at the Block, screened Psycho. Once again Block Cinema teamed up with WNUR, Northwestern’s student-run radio station, for the annual Sonic Celluloid, a program of local and national bands performing live musical accompaniment to silent and experimental films.

MIMI BRODY, Pick-Laudati Curator of Film and Director of Block Cinema
Block Leadership Circle Committee

In 2012–13 the Leadership Circle Committee continued to serve as ambassadors for the Block in Evanston, the North Shore, and Chicago while engaging our supporters through special events.

As leadership-level donors, the committee enjoyed a lunch at the Arts Club of Chicago with Museum director Lisa Graziose Corrin to learn about plans for the Block’s future. Members of the committee had an opportunity to ask questions of the director and give feedback. A new tradition was launched—an annual opportunity for our most generous supporters to meet with the director and envision how to help the Block move forward.

For the fourth year in a row, the committee organized Educating the Eye, a series of programs exploring the art forms which the Block collects. In 2013 the focus was on drawing. In the fall Mark Pascale, curator in the Department of Prints and Drawings at the Art Institute of Chicago, spoke about the historical development of the medium, covering changes in subject matter, materials, and styles over the centuries. In January undergraduate Joseph Semkiu, an art history and Italian major, presented a selection of 16th- and 17th-century drawings from the collection in the Eloise W. Martin Study Center. This was a special opportunity for an undergraduate student to share his knowledge with another generation.

HELEN HILKEN, Director of Development

ABOVE: Northwestern undergraduate Joseph Semkiu leads a discussion of Old Master works from the collection during an Educating the Eye program. Photo by Sunny Kang.
Block Student Advisory Board

With much excitement the Museum inaugurated the Block Student Advisory Board (BSAB) in 2012–13. Twelve Northwestern students signed on to counsel the Museum about ways to best engage the student community.

Board members spent the fall brainstorming ideas for programs and forming committees with designated responsibilities, such as communications and event catering. The BSAB executed their first event in the winter, an after-party following a performance by artist Terry Adkins and the Lone Wolf Recital Corps. Guests enjoyed live music and “mocktails” inspired by the historical figures Adkins explores in his work.

The Block’s spring exhibition Drawing the Future: Chicago Architecture on the International Stage, 1900–1925 inspired a Chicago-themed party featuring tours, pizza, Italian sodas, and music. Board members chalked a map of Chicago outside the Block, an activity that became an unexpected engagement opportunity as students passing by stopped throughout the evening to add their own chalk marks and find out about the Museum.

Over the summer, board co-presidents Maris Maeve O’Tierney and Cassandra Coravos developed a governing structure and researched new activities such as yoga in the galleries.

To increase student engagement in the 2014 academic year, the BSAB will partner with student groups for Museum events. The first collaboration on the schedule is a party cohosted with the student magazine Stitch in conjunction with the winter exhibition Steichen|Warhol: Picturing Fame.

MARIS MAEVE O’TIERNEY and CASSANDRA CORAVOS,
Student Advisory Board Co-presidents

Communications

Partnering with Susan Mango Curtis, assistant professor at the Medill School of Journalism, Media, Integrated Marketing Communications, the Block launched its first iPad app in the winter of 2013. Using prototypes designed by Medill graduate students, Professor Curtis and undergraduates Alexis Sanchez and Ian Robinson assisted the Block in creating the app. Resembling a magazine, it featured video interviews with artist Terry Adkins, an audio guide to the exhibition Eye Contact narrated by student curator Sophie Jenkins, a tour of the Block’s collection, and more.

The Block’s exhibitions received significant attention from the press in 2012–13, appearing in the Chicago Tribune, Chicago Sun-Times, and New City, among others. Especially noteworthy were feature articles about the exhibition Terry Adkins Recital in Chicago magazine and Time Out Chicago.

BURKE PATTEN, Communications Manager
Community and Student Docent Programs

The Block’s student docents organized and executed a series of informal exhibition tours attended by Northwestern students and other Museum visitors. Tour leaders prepared presentations about exhibition themes and individual objects and engaged participants in interactive discussions. Student docents also took an active role in leading tours for classes from Northwestern, other universities, and area schools.

The Museum’s community docents remain important ambassadors to the world outside the University, guiding the free tours offered on the weekend and scheduled visits by groups from around the Chicago area.

Both student and community docents prepared for touring through regular meetings with staff members from the Block’s education and curatorial departments. The training covered topics ranging from the specific (exhibition themes or artist biographies, for example) to the general (pedagogical and discussion-generating techniques).

JUDY KOOON, Director of Educational Programs
The Block Museum’s education department continued its role as a convener through our collaborations with a number of new partners inside and outside the University, bringing an exciting array of diverse programs and, in turn, diverse audiences to the Block in 2012–13.

Over a dozen classes from Northwestern’s German department visited the Museum to tour the exhibitions *De-Natured: German Art from Joseph Beuys to Martin Kippenberger*, *Selections from the James Keith Brown and Eric Diefenbach Collection* and *Joseph Beuys: Sand Drawings*. Artworks on display paved the way for discussion about German post-World War II history and culture.

In a program cosponsored by Fiedler Hillel and the Departments of Art History, Art Theory & Practice, and German, artist Shimon Attie engaged students in a discussion and walk-through of his exhibition *The Neighbor Next Door*. During a subsequent lunch with students and faculty members, Attie discussed his recent work featuring members of New York City’s Palestinian and Israeli communities.

During 2012–13 the Block inaugurated a new tradition of exhibitions in the Ellen Philips Katz and Howard C. Katz Gallery curated from the Block’s permanent collection by Northwestern students across disciplines. In the winter Block undergraduate fellow Sophie Jenkins gave a talk about her exhibition *Eye Contact: Photographic Portraits from the Collection* to her peers and faculty in the Department of Art History. Block fellow John Murphy spoke about his exhibition *Blacklisted: William Gropper’s Capriccios* in the spring to fellow students and faculty from the art history department. Meanwhile the Department of French and Italian sponsored a two-day open house in the Block’s Eloise W. Martin Study Center, where student docent Joseph Semkiu presented and discussed a display of Italian prints he had selected from the collection, a prelude to an exhibition he is curating for the Katz Gallery in 2014.

Outside of the Museum the education department joined an initiative launched by the Terra Foundation for American Art to develop resources for students and teachers aligned with new common core standards that have been adopted by school districts nationwide. Utilizing works from its own collection, the Block is working with the Museum of Contemporary Photography and school teachers to create curricula about the 1930s Dust Bowl that will become part of a K-12 teacher resource.

JUDY KOON, Director of Educational Programs
Facilities

In late summer the Block Museum experienced a serious building issue that ended our summer exhibition prematurely and curtailed our fall 2013 activities. The incident did allow the Block to make enhancements to the building, including the creation of a lounge on the first floor.

On August 6 a pipe connected to the Museum’s fire suppression system burst, causing water damage to the floor of the Eloise W. Martin Study Center and to the ceiling and floor of an adjacent area in the Main Gallery.

No artwork was harmed. However, as a precaution, Block staff systematically removed art from the building. The Museum returned all objects on loan for the exhibition Drawing the Future: Chicago Architecture on the International Stage, 1900–1925 to the lending institutions and transported works from the permanent collection to secure off-site storage.

The incident led to the unfortunate early closure of Drawing the Future. To provide ample time for review and updating of the sprinkler system and restoration of damaged areas, the Museum made the difficult decision to close the galleries for fall 2013. Regrettably, The Polaroid Years: Instant Photography and Experimentation, organized by Vassar College’s Frances Lehman Loeb Art Center, was cancelled. The Block rescheduled the exhibition Steichen|Warhol: Picturing Fame for winter 2014.

As inspection and repair continued through the rest of the summer and into the new academic year, the Block redesigned its lobby space into the Block Spot, a lounge with comfortable couches, study spaces, Wi-Fi, and chalkboard walls where visitors can share their thoughts and leave messages for friends. Created with James Geier of the award-winning 555 International and with input from Northwestern undergraduates, the Block Spot opened in October.

The Museum’s galleries will reopen to the public on Friday, January 17, 2014, with a celebratory event at 2 p.m. on Saturday, January 18.
Financial Report

Block Museum revenue increased substantially in 2012–13, with earned income, endowments, individual gifts, and grants up from the year before. University appropriations rose 32%, reflecting the administration’s investment in the Block’s future and the cancellation of long-term structured deficits.

Spending on general operations represented 25% of 2012–13 expenditures, as compared to 3% the previous year. Repairing damage caused by the leak in the fire suppression system and upgrading of facilities accounted for much of the increase. Overall expenses came in much lower than revenues, leaving a surplus of $215,243.
The Mary and Leigh Block Museum of Art acknowledges individuals, foundations, businesses, and agencies for contributions to the annual fund, exhibitions, special projects, and Museum collections and for providing support through in-kind donations between September 1, 2012 and August 31, 2013.

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