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MISSION STATEMENT

The Mary and Leigh Block Museum of Art, Northwestern University, is dedicated to the growth and preservation of its collections and to the study and exhibition of reproducible art forms—including prints, photographs, film, video, and computer-mediated art—and to their capacity to reach and transform society.

ABOUT THIS DOCUMENT

This is an interactive document. Click on the special icons you see throughout the report to connect with content from the Block Museum website.
The Block Museum continues to be blessed with an exceptionally talented staff, dedicated volunteers, a committed parent institution in Northwestern University, and enthusiastic campus and community participants for its wide and varied programming.

The Museum’s audiences saw extraordinary shows during the 2009–10 academic year, ranging from monographic exhibitions of the art of modernists Henry Moore and Robert Motherwell to historical works by Vanessa Bell, Roger Fry, Duncan Grant, and Dora Carrington in the exhibition *A Room of Their Own: The Bloomsbury Artists in American Collections*. Other exhibitions included graphic works by Renaissance and Baroque artists Marcantonio Raimondi and Cornelis Cort in *The Brilliant Line: Following the Early Modern Engraver, 1480–1650* and *Engraving the Ephemeral*. The year would not have been complete without the annual *MFA Thesis Exhibition* from the Department of Art Theory and Practice. Block Cinema, as usual, organized several engaging film series, including *A Cinema of Their Own: Bloomsbury on Film*, *Haiti on Screen*, and, for the first time, a set of movies selected by the artists of the *MFA Thesis Exhibition*. As a matter of course, undergraduate and graduate classes, public lectures, gallery and film discussions, and other related programs complemented the exhibitions and screenings.

Important acquisitions during this time period included works by Robert Motherwell, Philip Pearlstein, Leon Golub, William Conger, and Michiko Itatani. With support from several benefactors, the Block purchased many of these on the occasion of its spring 2010 benefit dinner at the Union League Club of Chicago.

The Block weathered the fiscal challenges of 2009–10 with a drop in donations of only 1 percent from the previous year. Despite the downturn, the Museum reached its budget goals and added to its endowment principals through the generosity of board members James Pick and Rosalyn Laudati. Northwestern continued its support over this period as well, increasing its share by 12 percent for capital improvements.

The reports that follow expand upon these and other activities by the Block during 2009–10. We are pleased to provide this summary of our achievements and hope it will inspire you to deepen your engagement with the Block Museum in the years ahead.

James Elesh  
*Chair, Board of Advisors*

David Alan Robertson  
*The Ellen Philips Katz Director*
EXHIBITIONS

Henry Moore: Elephant Skull
Alsdorf Gallery | September 22–December 13
The Block celebrated its acquisition of Henry Moore’s complete Elephant Skull portfolio by displaying all 28 of the etchings created for the album, considered to be among the British modern artist’s greatest graphic works. The Block’s exhibition also included a pachyderm cranium on loan from Chicago’s Field Museum of Natural History.

Click here to learn more

Robert Motherwell: An Attitude Toward Reality, From the Collection of the Walker Art Center
Main Gallery | September 25–December 6
As a member of the New York School of painters that included Jackson Pollock and Mark Rothko, Robert Motherwell helped define American abstract art in the 20th century. Organized by the Walker Art Center, Minneapolis, this exhibition featured more than 40 drawings, collages, prints, and paintings spanning the artist’s career.

Click here to learn more

Theo Leffmann: Weaving a Life into Art
Theo Leffmann Gallery | Ongoing exhibition
Theo Leffmann Gallery is dedicated to the work of the Chicago fiber artist and highlights selections from the more than 75 works donated to the Block by her husband, Paul Leffmann.

PROGRAMS

Gallery Talk: Print Techniques
October 8
Block Museum senior curator Debora Wood discussed the printing methods of Robert Motherwell and Henry Moore.

Family Workshop: Drawing Sculpture
October 11
Participants created drawings and three-dimensional works inspired by Henry Moore’s Elephant Skull prints.

Meaning and Methodology — Robert Motherwell and Henry Moore
October 17
David Getsy, Goldabelle McComb Finn Distinguished Chair in Art History at the School of the Art Institute of Chicago, and Robert Mattison, Marshall R. Metzgar Professor of Art History at Lafayette College, Pennsylvania, examined Motherwell’s and Moore’s creative processes in a conversation moderated by Huey Copeland, assistant professor of art history at Northwestern.
**Adult Studio Workshop**  
**October 25**  
Participants applied some of the techniques of Robert Motherwell and Henry Moore to their own artistic endeavors.

**Block Out Friday**  
**November 13**  
In partnership with the student-run Northwestern Art Review and Stitch magazine, the Block took students to Chicago’s Pilsen neighborhood for an evening of art studio and gallery viewings.

**Gallery Talk: Robert Motherwell**  
**November 19**  
Siri Engberg, curator of visual arts/prints and editions at the Walker Art Center, led an in-depth discussion of the Motherwell exhibition.

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**BLOCK CINEMA**

**Distilled into Something New: Film Noir from 1955 to 1970 and Robert Motherwell.**

Just as Motherwell grew outside the defined boundaries of Abstract Expressionism, so did directors of aesthetically linked film noirs move beyond the trappings of the genre to create masterpieces like *Kiss Me Deadly*, *Night of the Hunter*, and *The Killers*.

[Click here to learn more](#)

**Amitabh Bachchan**

The student-run Film and Projection Society organized this series tracing Bollywood’s evolving aesthetics over four decades through the work of Indian film icon Amitabh Bachchan, who broke through in the early 1970s with *Zanjeer* and has continued to bring powerful performances to the screen in recent films like *Black*.

[Click here to learn more](#)
**EXHIBITIONS**

**A Room of Their Own:**
The Bloomsbury Artists in American Collections  
Main and Alsdorf Galleries | January 15–March 14  
Virginia Woolf, John Maynard Keynes, and other members of the Bloomsbury Group changed British culture as they brought art, literature, social thought, and domestic life into the modern age. Organized by the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, New York, in conjunction with the Nasher Museum of Art, Duke University, Durham, North Carolina, this exhibition focused on the work of artists Vanessa Bell, Roger Fry, Duncan Grant, and Dora Carrington from collections in the United States.  
*Click here to learn more*

**BLOOMSBURY LECTURE SERIES**

**Roger Fry: Art and Life in Bloomsbury**  
January 23  
Christopher Reed, associate professor of English and visual culture at Pennsylvania State University, analyzed the art, design work, and writings of Bloomsbury Group senior member Roger Fry.

**Writing in Bloomsbury: E. M. Forster, Virginia Woolf, and Vita Sackville-West**  
February 3  
Mary Ann Caws, Distinguished Professor of English, French, and comparative literature at the Graduate School of the City University of New York, discussed the styles of three major Bloomsbury writers.

**The Iconoclastic Economist: John Maynard Keynes and the Bloomsbury Group**  
February 17  
Northwestern faculty members Robert Gordon, Stanley G. Harris Professor of the Social Sciences, and Lynne Kiesling, senior lecturer in economics, explored Keynes's social and cultural passions and the role of the Bloomsbury Group in shaping them.

**WINTER 2010 PODCASTS**

Roger Fry: Art and Life in Bloomsbury  
Writing in Bloomsbury: E. M. Forster, Virginia Woolf, and Vita Sackville-West  
The Iconoclastic Economist: John Maynard Keynes and the Bloomsbury Group  
New Looks: The Social Life of Art and Design in Bloomsbury

PROGR A M S

Vita & Virginia
February 7
Northwestern theatre faculty Linda Gates and Mary Poole performed a play by Eileen Atkins that chronicles the relationship between Bloomsbury Group writers Vita Sackville-West and Virginia Woolf.

Family Workshop: The Art of Crafts
February 21
Inspired by a tour of the Bloomsbury Group exhibition, families created decorative art to enjoy in their homes.

Book Club: A Room of One’s Own
February 25
Leah Culligan-Flack, visiting assistant professor of English at Northwestern, led a stimulating group discussion of Virginia Woolf’s essential writing on women and art.

New Looks: The Social Life of Art and Design in Bloomsbury
February 27
Organized and moderated by Northwestern English professor Christine Froula and Christopher Reed of Penn State, this symposium presented fresh scholarship on Bloomsbury art and design.

Block Out Friday
March 5
The Block, Northwestern Art Review, and Stitch cosponsored this trip to the open studio night at the historic Flat Iron Arts Building in Chicago’s Wicker Park neighborhood.

BLOCK CINEMA

A Cinema of Their Own: Bloomsbury on Film
This series of Saturday matinee screenings featured films based on the lives and writings of Bloomsbury Group members, including Maurice, adapted from E. M. Forster’s tale of homosexuality in sexually repressed Edwardian England, and the documentary The War Within: A Portrait of Virginia Woolf.

The Teen Screen
From pioneering American documentaries (High School and Seventeen) to stories of misfits (Afterschool and I’m Gonna Explode) and chronicles of growing up poor in Essex (Fish Tank), Harlem (The Cool World), and Tehran (The Glass House), this set of films harnessed the potency of the adolescent experience.

A Travesty of a Mockery of a Sham: Political Comedies
The Film and Projection Society brought us a collection of films, from the Marx Brothers’ Duck Soup to the 2009 satire In the Loop, that demonstrated the power of political humor.

New Documentaries
This eclectic selection of new documentary films included sneak previews of two highly-acclaimed works: The Art of the Steal, about the controversy surrounding the Barnes Foundation art collection, and Prodigal Sons, a deeply moving film about a transgender woman’s homecoming.
**EXHIBITIONS**

**The Brilliant Line: Following the Early Modern Engraver, 1480–1650**
Main Gallery | April 9–June 20
Organized by the Museum of Art, Rhode Island School of Design, Providence, Rhode Island, *The Brilliant Line* traced the development and proliferation of the engraving print method during the Renaissance and Baroque periods. [Click here to learn more]

**Engraving the Ephemeral**
Ellen Philips Katz and Howard C. Katz Gallery | April 9–June 20
Curated by Northwestern art history graduate student Maureen Warren from the Block Museum’s collection, this exhibition considered the methods that 16th- and 17th-century European engravers used to represent atmospheric and transitory conditions such as fire, wind, rain, light, and darkness. [Click here to learn more]

**MFA Thesis Exhibition from the Department of Art Theory and Practice**
Alsdorf Gallery | May 4–June 20
This annual exhibition represents the culmination of the course of study for the master of fine arts degree in art theory and practice from Northwestern University. This year’s exhibition featured the work of Eli Borrowman, Daniel Bruttig, Tyler B. Myers, Eliza Myrie, Christine Negus, and Nada Shalaby. [Click here to learn more]

**PROGRAMS**

**The Changing Status of Engraving in 16th-Century Northern Europe, with an Afterthought on More Recent Engraving**
April 23
Stephen Goddard, senior curator of prints and drawings at the Spencer Museum of Art, University of Kansas, discussed the evolving significance of engravings.

**The Corporeal Line: Thoughts on the Materiality of Early Modern Engraving**
May 6
Michael Gaudio, associate professor of art history at the University of Minnesota, explored the sculptural basis of the engraved line.

**Engraving Demonstrations**
May 8 and June 5
Artist Julian Cox explained and presented the engraving process, from tools and plates to paper and press.

**The Knowledge of Nobody: Albrecht Dürer’s Melencolia I**
May 13
Peter Parshall, curator of Old Master prints at the National Gallery of Art, evaluated assumptions about engravings and other art forms rooted in mechanical processes.

**SPRING 2010 PODCASTS**

*The Knowledge of Nobody: Albrecht Dürer’s Melencolia I*
Playtime! Family Day  
May 16  
The Block Museum teamed up with the Chicago Humanities Festival’s Stages, Sights, and Sounds performance program to present an afternoon of art making, theater workshops, and more.

MFA Film Screenings  
May 19 and June 2  
The artists of the MFA Thesis Exhibition discussed and showed films that inspired their work.

Gallery Talk  
May 27  
Block senior curator Debora Wood led a special tour of The Brilliant Line exhibition.

Block In Friday  
May 28  
The Block Museum teamed up with the student-run Northwestern Art Review and Stitch magazine for a party in the Arts Circle for students, with a deejay, food, and tie-dying activities followed by the Northwestern University Student Film Festival at Block Cinema.

BLOCK CINEMA

Revivals and Rediscoveries  
Block Cinema kicked off a new series of rare and hard-to-find American and international films with the early Max Ophüls melodrama La Signora di Tutti and the campy Technicolor treat Cobra Woman.

Tales of Man and Beast  
The student-led Film and Projection Society programmed a collection of films exploring the complex relationships between humans and animals, from the stop-motion animation rarity The Tale of the Fox to the stirring new documentary Sweetgrass.

Contemporary International Cinema  
Showcasing the best new films from around the globe, this new series began with the award-winning Mexican film Alamar, German director Margarethe von Trotta’s Vision, and a sneak preview of Double Take, a thought-provoking meditation on Alfred Hitchcock.

Haiti on Screen  
In response to the devastating 2010 earthquake, associate professor Doris Garraway and senior lecturer Christiane Rey of the Department of French and Italian organized this selection of provocative and enlightening films produced by, for, and about the Caribbean country.
EXHIBITIONS

Land Without End and Other Works by Theo Leffmann
Theo Leffman Gallery | July 9–August 29
This exhibition featured a selection of Leffmann’s colorful, richly textured, and playful weavings, wall hangings, and sculptural objects from the Block’s collection. 

PROGRAMS

The Uncommon Thread: A Conversation with Artist and Fabric Maker Randall Darwall
July 10
Studio cloth maker and designer Randall Darwall spoke about his unique work in a program presented in conjunction with the American Craft Exposition.

Outdoor Sculpture Garden Tours
July 11–August 29
Block Museum docents led tours of the Block’s Outdoor Sculpture Garden.

Family Day
August 15
An afternoon of art-making activities brought out the creative side in young visitors to the Museum.

BLOCK CINEMA

Summer Outdoor Movies
In partnership with the Center for Student Involvement at Northwestern’s Norris University Center and the University’s Summer Session, Block Cinema screened a handful of contemporary blockbusters (Avatar, The Fantastic Mr. Fox, and Sherlock Holmes) and Midwest-area classics (Breaking Away, The Blues Brothers, and The Breakfast Club) on Evanston’s lakefront.


The Block Museum acquired the following works through gift and purchase in 2009–10. The Museum extends its gratitude to the art donors and purchase-fund supporters.

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 all 2009–10 acquisitions


Bernece Berkman (American, 1911–79), May: Lunch Time, from the Chicago Society of Artists calendar, 1933, woodcut, 10-3/8 x 8 inches. Gift of Bernard Friedman, 2010.7.2


Fred Biesel, Untitled (head of a woman), early 1930s, etching, 11-1/2 x 10-1/4 inches. Gift of Bernard Friedman, 2010.7.4

Aaron Bohrod (American, 1907–92), Warm Matzos, ca. 1936, brush and ink on illustration board with scratching, 6-3/8 x 10-1/8 inches. Gift of Bernard Friedman, 2010.7.5

Fritzi Brod (American, born Czechoslovakia, 1900–52), Waiting, ca. 1935, color lithograph, 21-1/4 x 14-1/2 inches. Gift of Bernard Friedman, 2010.7.6

Eleanor Coen (American, born 1916), Untitled (five figures and a dog), 1942, color lithograph, 16 x 23 inches. Gift of Bernard Friedman, 2010.7.7

William Conger (American, born 1937), No. 27, from the series Criss Cross, 2009, gouache and pen and ink on paper, 7-5/8 x 10 inches. Purchase funds provided by Diane Dawson and Steve Gavin and Cassie Spencer, 2010.13


José Luis Cuevas (Mexican, born 1934), Recollections of Childhood, 1962, lithograph, 16 x 22 inches. Gift of Arthur and Gladys Pancoe, 2009.8

Rowena Fry (American, 1900/01–90), Fountain in the Tree Garden (Christmas card), 1957, linoleum cut, closed 6-5/8 x 5-1/8. Gift of Bernard Friedman, 2010.7.11

Rowena Fry, Rifka Angel, 1950, watercolor on paper, 14-5/8 x 10-1/8 inches. Gift of Bernard Friedman, 2010.7.8

Rowena Fry, Untitled (building with birds and Chicago skyline), 1968/85, watercolor on paper, 14 x 15 inches. Gift of Bernard Friedman, 2010.7.10

Rowena Fry, Untitled (portrait of a man), 1936, pen and ink on paper, 11-7/8 x 9-3/4 inches. Gift of Bernard Friedman, 2010.7.9


Todros Geller, For the Sins We Have Committed, 1926, woodcut, 11-3/4 x 10-1/2 inches. Gift of Bernard Friedman, 2010.7.13

Todros Geller, Shadows, 1933, lithograph, 20 x 15 inches. Gift of Bernard Friedman, 2010.7.15

Todros Geller, Winter, 1924, drypoint, 10 x 7-3/4 inches. Gift of Bernard Friedman, 2010.7.16

Todros Geller, Yiddish Motifs: Chasidic Dance, Talmudic Student, and Horseradish Grinder, 1926, three woodcuts with wood veneer chine collé, each approximately 16-7/8 x 12-7/8 inches. Gift of Bernard Friedman, 2010.7.14 a–e


Hendrik Goudt (Dutch, ca. 1585–1648), after Adam Elsheimer (German, 1578–1610), *The Mocking of Ceres* (also called *Ceres Seeking Her Daughter*), 1610, engraving, 12-5/8 x 9-3/4 inches. Departmental transfer, 2009.16

Samuel Greenburg (American, born Russia, 1905–80), *Cabbalist*, early 1940s, color linoleum cut, 14-1/4 x 11 inches. Gift of Bernard Friedman, 2010.7.17


Stephen Hannock (American, born 1951). *Final Study for Northern City Renaissance*, 2005, acrylic, tape, and collage on inkjet print, 23-3/8 x 44 inches. Gift of the artist on the occasion of the inauguration of his dear friend Morton Schapiro as the 16th President of Northwestern University, 2009.12.1


William Jacobs, *Flood*, 1938, linoleum cut, 9-7/8 x 7-1/2. Gift of Bernard Friedman, 2010.7.21


Edward Millman (American, 1907–64). *Pelts Cleaned and Stretched to Dry*, 1947, pen and ink and brush and ink on paper, 11 x 14 inches. Gift of Bernard Friedman, 2010.7.24


Jan Sadeler I (Belgian, 1550–1600), after Maarten de Vos (Belgian, 1532–1603), *The Four Winds: Septentrio, Occidens, Meridies, and Oriens*, ca. 1580, four engravings, each approximately 13-3/4 x 10-3/8 inches. Purchase funds provided by James and Pamela Elesh, 2009.15.1–4

Aegidius Sadeler II (Dutch, ca. 1570–1629), after Albrecht Dürer (German, 1471–1528), *Madonna and Child with a Multitude of Animals*, ca. 1600, engraving, 13-5/8 x 9-1/2 inches. Purchase funds provided by Sandra Lynn Riggs, 2010.1


Alexej Smirnov (Russian, born ca. 1920s), *Untitled (Christ between two thieves)*, ca. 1964, pen and brush and ink on paper, 11-1/4 x 15-7/8 inches. Gift of William E. Harkins, 2009.13.2

Ethel Spears (American, 1902–74), *Rider*, ca. 1948, woodcut, 7-1/4 x 10-1/2 inches. Gift of Bernard Friedman, 2010.7.28


Tunis Ponsen (American, born the Netherlands, 1891–1968), *Untitled (harbor scene)*, late 1920s/late 1930s, watercolor on paper, 16 x 22 inches. Gift of Bernard Friedman, 2010.7.26


Ethel Spears (American, 1902–74), *Rider*, ca. 1948, woodcut, 7-1/4 x 10-1/2 inches. Gift of Bernard Friedman, 2010.7.28


Frances Strain, *Untitled (houses by hill)*, 1925, watercolor on paper, 10 x 14 inches, Gift of Bernard Friedman, 2010.7.32


David Teplica, *Dialog*, 1990, gelatin silver print, 19-13/16 x 15-7/8 inches. Gift of Joel Dworkin, in memory of his twin, Steven, a love and loss few can understand, 2010.2.2


Morris Topchevsky (American, born Poland, 1899–1947), *Chicago River No. 2*, ca. 1938, color etching and aquatint inked à la poupée, 9-3/4 x 12 inches. Gift of Bernard Friedman, 2010.7.34

Morris Topchevsky, *Untitled (seascape)*, 1945, watercolor on paper, 10 x 13 inches. Gift of Bernard Friedman, 2010.7.35


The student-run Film and Projection Society programmed four series in 2009–10, including a selection of low-budget films made by emerging American directors like Andrew Bujalski, Barry Jenkins, and Joe Swanberg, with an accompanying panel discussion featuring many of the filmmakers. The annual Northwestern University Student Film Festival showcased the best of filmmaking on campus, while Sonic Celluloid, a joint production with the University radio station WNUR, paired silent and experimental films with live music.

In spring 2010 Block Cinema partnered with Northwestern’s Department of French and Italian to present films about Haiti, following the devastating earthquake in that country. It also inaugurated two well-received series: Art on Screen, showcasing new art-related documentaries, and Revivals and Rediscoveries, a program of rare and hard-to-see films from archives, studios, and private collections. Finally, Block Cinema began regularly screening brand new films in 2009–10, including the very first Chicago-area screenings of acclaimed movies from around the globe such as *Alamar* (Mexico, 2010), *Vision* (Germany, 2009), *Double Take* (Belgium, 2010), and *Moloch Tropical* (Haiti, 2009).

Mimi Brody, *film curator and director, Block Cinema*

*Mimi Brody joined the Block in 2009 from the Film and Television Archive at the University of California, Los Angeles, where she curated film and video programs, including the Annual Celebration of Iranian Cinema.*
COMMUNICATIONS

The Block’s communications department and its talented student employees continued to broaden awareness of the Museum on campus, incorporating e-marketing efforts with grassroots approaches to promote the quarterly Block Out/Block In programs. Partnerships with the student-run Northwestern Art Review and Stitch magazine built audiences for these events, with the spring Block In event attracting more than 200 students. In the fall Block communications students organized the Robert Motherwell Challenge, a juried-competition that placed student art in the windows of the retailer Urban Outfitters in downtown Evanston. Through close collaboration with Northwestern’s Department of University Relations, the Block garnered coverage of its exhibitions and programs in such publications as the Chicago Tribune, Time Out Chicago, and the Chicago Reader.

Burke Patten, communications manager
In 2009–10 the Block Museum’s education department organized a wide variety of programming with a number of partners from within and outside the Northwestern community. During the winter the University’s Alice Kaplan Institute for the Humanities cosponsored the Bloomsbury Lecture Series, which featured scholars from Northwestern, Penn State, and the City University of New York. During the same quarter Christine Froula, professor of English at Northwestern, helped organize a symposium with up-and-coming scholars presenting research on the Bloomsbury Group, while Linda Gates and Mary Poole, senior lecturers in the Department of Theatre, staged a reading of the Eileen Atkins play *Vita & Virginia*. In the spring the education department worked with the Department of Art History to present lectures on engravings.

Spring 2010 also brought another Family Day to the Block, held in conjunction with the Chicago Humanities Festival’s Stages, Sights, and Sounds program. During the summer the education department hosted groups from local summer camps with interactive tours of the exhibition Land Without End and Other Works by Theo Leffmann and the Outdoor Sculpture Garden while also participating in Evanston’s two lakefront arts festivals.

Sheetal Prajapati, director of educational programs, 2007–10

The Block Museum’s talented and dedicated community docents guided more than a thousand visitors on tours of exhibitions and the Outdoor Sculpture Garden in 2009–10. The Museum’s staff provided extensive training for docents before each new season of exhibitions, with docents learning through curator lectures and gallery walk-throughs. As always, the members of the Docent Steering Committee provided invaluable leadership and support for their fellow docents and the Museum’s education department.

The Block’s student docent program entered its second year in 2009–10. A select group of Northwestern undergraduates provided educational experiences to school-age children during tours of the galleries and Outdoor Sculpture Garden and at the family activity areas of Evanston’s Ethnic Arts and Lakeshore Arts Festivals. New docents completed an eight-week course to learn about the Museum, teaching techniques, and discussion methods before leading tours. New and returning student docents also received education about the Block’s exhibitions and collections throughout the year.

Sheetal Prajapati, director of educational programs, 2007–10
The financial condition of the Block Museum continued to be stable during 2009–10. Total income declined slightly, resulting in a 1 percent decrease in revenue from the year before. With expenditures of $1,776,535, the Museum’s overall financial operations resulted in a favorable carry-forward of $42,173 to the 2010–11 budget. The majority of this carry-forward consisted of funds raised in advance for specific exhibitions and programs.

A combination of endowment income, gifts, grants, memberships, and earned income provided approximately 47 percent of the Museum’s operating support. University allocations provided the remaining 53 percent, including funds allocated by the Office of the Provost for capital improvements. Unlike many other academic institutions, whose budgets have been severely cut, Northwestern increased its financial commitment to the Block Museum in 2009–10 by nearly 12 percent.

Foundation and government granting agencies continued to respond favorably to the Block Museum and its programs, but grants were often 50 percent smaller than in previous years due to the economy. Grants totaled $121,043, compared to $248,848 in 2008–09. The Museum did receive continued support from the Illinois Arts Council, a state agency; the Elizabeth F. Cheney Foundation; the Myers Foundations; the Hulda B. and Maurice L. Rothschild Foundation; the Chauncey and Marion Deering McCormick Family Foundation; and the Rubens Family Foundation.

Finally, 2009–10 included a second payment from Block Board of Advisors members Rosalyn Laudati and James Pick toward the creation of a major endowment established for Block Cinema.
The Mary and Leigh Block Museum of Art gratefully acknowledges the individuals, foundations, businesses, and agencies making contributions to the annual fund, exhibitions, special projects, and museum collections and providing support through in-kind donations between September 1, 2009 and August 31, 2010.

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Every effort has been made by Northwestern’s Office of Alumni Relations
and Development and the Block Museum’s development staff to ensure the accuracy
of the donor list. We sincerely apologize to anyone whose name has been accidentally
omitted or whose contribution has not been fully recognized here.