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.
This is the second year that we have published the Block Museum’s Annual Report online. The advantages of this are many, but it is most valuable as a cost savings measure that also distributes our good news globally. Furthermore, this e-publication includes links to podcasts, videos, slideshows of artwork images, and extra information about exhibitions and film series, adding an unprecedented dynamism to this summary of our activities.

With 2010–11 behind us, we look ahead to a year of change. Christine Robb has returned to chair the Museum’s Advisory Board as Jim Elesh has stepped down after three highly productive and creative years at the post. After a national search, Northwestern University has selected Lisa Graziose Corrin to serve as the second Ellen Philips Katz Director effective February 1, 2012, with David Robertson moving on to pursue other interests in support of the academic museum field. These changes in leadership are seamless as the Block continues to mount extraordinary exhibitions, develop important local, national, and international connections, and screen engaging and challenging films.

In all of these regards, 2010–11 was another exceptional year. The Museum secured new exhibition partnerships with New York City’s The Drawing Center to host *Leon Golub: Live & Die Like a Lion?*, Vassar College’s Frances Lehman Loeb Art Center to mount *Thomas Rowlandson: Pleasures and Pursuits in Georgian England*, and renewed its relationship with the University of Washington’s Henry Art Gallery to present *I Myself Have Seen It: Photography and Kiki Smith*. The Block also collaborated with the artist collective, Temporary Services, for the highly interactive exhibition *Social Mobility*, which was curated by Northwestern professor Michael Rakowitz. Other exhibitions and related programs would not have happened without our partners in Art Theory and Practice, Art History, English, Radio/Television/Film, and other University departments.

For its part, Block Cinema curated film screenings related to the Museum’s exhibitions as well as independently- and student-programmed series. Board members James Pick and Rosalyn Laudati embraced the Museum’s film program by generously establishing an endowed film curatorship.

The Block Museum actively collects works on paper. To assist in this core pursuit, the Block Leadership Circle Committee mounted two highly-successful fundraising events in support of acquisitions in Chicago’s River North gallery district and at Crab Tree Farm in suburban Lake Bluff.

The full engagement of the Museum’s Board of Advisors, Leadership Circle Committee members, our docents, Northwestern students, faculty, and administration, and the Museum’s extraordinary staff secured our many successes.

The following pages summarize these and many other significant accomplishments. Included are exhibition summaries, announcements of art acquisitions, financial summaries, committee reports, and our annual Honor Roll of Donors.

Thank you for your interest in the Block Museum. We look forward to your continued and vital engagement with us in the year ahead.

David Alan Robertson
*The Ellen Philips Katz Director*

James Elesh
*Chair, Board of Advisors*
Give the profound experience of art.

Experiencing original works of art sparks creativity and inspires deeper engagement with the world around us.

Help us continue to provide the experiences summarized in this report by supporting the Block Museum of Art.

CLICK HERE to make a donation today.

Photo by Genie Lemieux-Jordan/Evanston Photographic Studios
**EXHIBITIONS**

Leon Golub: Live & Die Like a Lion?
Main Gallery | September 24–December 12
Curated by Brett Littmann, executive director of The Drawing Center, NY, this exhibition focused on 8-by-10-inch drawings Golub created during the final years of his life, works that marked a stylistic shift for the artist and the incorporation of more personal themes.

Click here to learn more

Shirin Neshat: Rapture
Alsdorf Gallery | September 24–December 12
Projected onto two opposing screens, this video installation showed what Iranian-born artist Shirin Neshat calls an “allegorical duel” between men and women. The stark beauty of the landscapes, the contrasting poses and movements of the actors, and the richly layered soundtrack created a hypnotic experience.

Click here to learn more

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

**PROGRAMS**

The Elizabeth and Todd Warnock Lecture Series
Architectural Cross-Currents across the Mediterranean: Domed Sanctuaries in the Ottoman Empire and Renaissance Italy.
October 7
Gülru Necipoğlu, the Aga Khan Professor of Islamic Art at Harvard University, discussed parallels between domed churches in Italy and mosques in the Ottoman Empire during the 15th and 16th centuries.

Hamid Dabashi on Shirin Neshat
October 16
Hamid Dabashi, the Hagop Kevorkian Professor of Iranian Studies and Comparative Literature at Columbia University, explored the scope of Neshat’s video work.

Three Thousand Four Hundred and Twenty Days with Leon Golub
October 20
Samm Kunce, studio manager for Golub and his wife, Nancy Spero, spoke about her experiences working with the two artists.

**FALL 2010 PODCASTS**

Three Thousand Four Hundred and Twenty Days with Leon Golub
Art and Oppression: Leon Golub and Shirin Neshat
Book Club: Women without Men
November 3
Brian Edwards, associate professor of English and comparative literary studies at Northwestern, led a conversation about Shahrnush Parsipur’s Women without Men, an allegorical novel exploring the destinies of five women in Tehran.

Curator’s Gallery Talk
November 11
Brett Littman, executive director of The Drawing Center and curator of the Leon Golub exhibition provided insight into the artist’s late drawings.

Block Out Friday
November 12
In partnership with the student-run Northwestern Art Review, the Block took students to Chicago’s Pilsen neighborhood for art gallery and studio visits.

Art and Oppression: Leon Golub and Shirin Neshat
November 13
Eduardo Cadava, professor of English at Princeton University, and Ranjana Khanna, the Margaret Taylor Smith Director of Women’s Studies at Duke University, discussed the treatment of oppression in Leon Golub’s and Shirin Neshat’s artwork. Hannah Feldman, assistant professor of art history at Northwestern, moderated the conversation.

BLOCK CINEMA

The American Architect in Focus
Block Cinema and the Frank Lloyd Wright Preservation Trust presented a series focused on America’s architectural heritage and its pioneering architects, with documentaries and feature films such as Louis Sullivan: The Struggle for American Architecture, Infinite Space: The Architecture of John Lautner, and The Fountainhead.

Click here to learn more

Milestone Films: 20th Anniversary
This series presented restored 35mm prints of five films, including Killer of Sheep and The Mystery of Picasso, from the catalog of a much-revered distributor that has brought the best of classic, independent, and international cinema to audiences for more than two decades.

Click here to learn more

Art on Screen
The fall incarnation of this ongoing series featured three documentaries—the much-praised Jean-Michel Basquiat: The Radiant Child, a fascinating look at Leon Golub’s artistic practices, Golub: Late Works Are the Catastrophes, and The Desert of Forbidden Art, about a treasure trove of Eastern European art in a remote section of Uzbekistan.

Click here to learn more

Miguel Gomes
Block Cinema presented the work of Portuguese director Miguel Gomes, an exciting new voice in international cinema, whose work was touring the United States for the first time.

Click here to learn more

Revivals and Rediscoveries
This new, ongoing series began with two landmark documentaries from 1980—the hilarious and terrifying Demon Lover Diary and the legendary study of two very odd 6-year-old twins, Poto and Cabengo.

Click here to learn more
EXHIBITIONS

Thomas Rowlandson: Pleasures and Pursuits in Georgian England
Main Gallery | January 14–March 13
One of the most popular satirists of his time, English artist Thomas Rowlandson applied his masterful drawing skills and keen sense of humor to colorful, detailed, and often bawdy depictions of everyday life in and around London during a time of remarkable population growth and economic change. Pleasures and Pursuits was organized by the Frances Lehman Loeb Art Center at Vassar College, Poughkeepsie, NY.

The language of Visual Humor before Rowlandson and How He Developed His Own Dialect
February 9
Constance McPhee, associate curator of drawings and prints at the Metropolitan Museum of Art, New York, examined how Thomas Rowlandson and his contemporaries reshaped European caricature and visual satire into a newly dynamic visual form.

Programs

Printpalooza Print Fair
January 29
More than a thousand visitors flocked to the Block for an interactive afternoon of indie printmaking. Drive-By Press, a design duo known for “guerrilla-style” print and apparel creations at concerts and festivals, demonstrated their processes, while artist Eric Fuertes had attendees pulling original prints from his custom-made Dumbo Press. Brooklyn’s Cannonball Press, Chicago’s Spudnik Press, and Evanston’s Comix Revolution sold affordable prints and other one-of-a-kind materials.

The Language of Visual Humor before Rowlandson and How He Developed His Own Dialect
February 9
Constance McPhee, associate curator of drawings and prints at the Metropolitan Museum of Art, New York, examined how Thomas Rowlandson and his contemporaries reshaped European caricature and visual satire into a newly dynamic visual form.
Block Out Friday  
February 18  
Northwestern Art Review and the Block Museum teamed up to take students to Chicago’s Bridgeport neighborhood for an evening of open art galleries and studios.

Family Program: Games and Pastimes in Georgian England  
February 20  
Families took an interactive tour of the Thomas Rowlandson exhibition and learned how to play card games from the artist’s time.

Block Book Club: Daniel Clowes’s Wilson  
February 24  
Cary Elza, PhD candidate in Northwestern’s Department of Radio/Television/Film and instructor at DePaul University, led a discussion of alternative cartoonist Daniel Clowes’s graphic novel.

Ribald Antiquity: Bodies, Statues, and the Lust for Classicism in Thomas Rowlandson’s Art  
March 2  
Amelia Rauser, associate professor of art history at Franklin and Marshall College, Lancaster, Pennsylvania, discussed the eroticism of antique art that surfaces repeatedly in Rowlandson’s work.

The Elizabeth and Todd Warnock Lecture Series: Liner Notes for Lick Piece  
March 3  
Fred Moten, an associate professor of English and African American studies at Duke University, took up the question of the relationship between performance art and musical performance as enacted in Fluxus artist Benjamin Patterson’s 1964 composition Lick Piece and in recent productions of the operas Carmen and Tristan and Isolde.

Block Cinema

The Roger Corman Film School  
Curated by the students of the Film and Projection Society, this series celebrated Corman’s role as mentor for an incredible roster of American filmmakers, including Francis Ford Coppola (Dementia 13), Martin Scorsese (Boxcar Bertha), and Peter Bogdanovich (Targets).

Twentieth Century Fox Fridays  
Block Cinema revisited the heyday of the Twentieth Century Fox studio with newly struck 35mm prints of beloved classics and underappreciated gems, from the noir hit Leave Her to Heaven to the star-making Marilyn Monroe vehicle Gentlemen Prefer Blondes.

Art on Screen  
Block Cinema presented three new documentaries—Marwencol, about the outsider artist Mark Hogancamp; Secret Museums, an exploration of hidden erotic art collections at major museums around the world; and Waste Land, focused on artist Vik Muniz’s work with an underprivileged community in Brazil.

Revivals and Rediscoveries  
To complement the Thomas Rowlandson exhibit, Block Cinema screened two films set during the Georgian period—the early Technicolor Becky Sharp and the Oscar-nominated Kitty.
**EXHIBITIONS**

*I Myself Have Seen It: Photography and Kiki Smith*

*Main Gallery | April 8–August 14*

Contemporary artist Kiki Smith is best known for sculpture, prints, and drawings exploring the human body and nature. As the first major exhibition to examine her photographic work, *I Myself Have Seen It* featured images the artist has used as source material, photographs of her work that suggest new meanings for her art, and her explorations of the medium as an independent art form. The exhibition was curated for the Henry Art Gallery by chief curator Elizabeth Brown.

[Click here to learn more](#)

**Social Mobility: Collaborative Projects with Temporary Services**

*Ellen Phillips Katz and Howard C. Katz Gallery | April 8–August 14*

This interactive installation presented new and vintage works by the artist group Temporary Services. Created for this exhibition, the project *Designated Drivers* featured artwork by a variety of artists, made available to visitors on computer flash drives.

[Click here to learn more](#)

**MFA Thesis Exhibition from the Department of Art Theory and Practice**

*Alsdorf Gallery | May 6–June 19*

This annual exhibition represents the culmination of the course of study for the master of fine arts degree from Northwestern University. This year’s exhibition featured work by Haig Aivazian, Cameron Crawford, Crystal Heiden, Eric May, and Chris Naka.

[Click here to learn more](#)

**PROGRAMS**

**Curator’s Lecture: Photography and Kiki Smith**

*April 27*

Exhibition curator Elizabeth Brown discussed the role of photography in the work of Kiki Smith.

---

**SPRING 2011 PODCASTS**

*Curator’s Lecture: Photography and Kiki Smith*

*Illuminating the Shadows: Film Criticism in Focus*  
*Filmmaker and NU Grad Maryam Keshavarz on Circumstance*

---

**The Elizabeth and Todd Warnock Lecture Series**

**The ABCs of Painting in Egypt’s Mid-18th Dynasty**  
*May 5*

Betsy M. Bryan, the Alexander Badawy Chair in Egyptian Art and Archaeology at Johns Hopkins University, examined what the vocabulary of painting methods and materials reveals about the meaning of royal monument painting in ancient Egypt.

---

**The Wolf at Your Doorstep**  
*May 11*

*MFA Thesis Exhibition* artist Haig Aivazian presented a multimedia lecture/performance about architecture, language, and subjectivity.

---

**A Conversation with Kiki Smith**  
*May 12*

Madeline Grynsztejn, Pritzker Director of the Museum of Contemporary Art, Chicago, spoke with the artist Kiki Smith about her work.

---

**E-Dogz Mobile Culinary Community Center**  
*May 14*

In this interactive performance work, *MFA Thesis Exhibition* artist Eric May offered free cuisine and culinary education from a food vending truck parked outside the Museum.

---

**Glass Artist Josh Simpson**  
*July 16*

The internationally renowned artist spoke about his work in a program presented with the American Craft Exposition.
BLOCK CINEMA

Illuminating the Shadows: Film Criticism in Focus
This three-day conference of discussions and screenings focused on the state of contemporary film criticism, with Jonathan Rosenbaum, Dave Kehr (New York Times), Michael Phillips (Chicago Tribune), Karina Longworth (LA Weekly), and other leading critics from across the country. 

Talking Pictures Festival
Block Cinema continued its relationship with Evanston’s own annual film festival by selecting and screening three international features—Old Cats, Silent Souls, and Winter Vacation.

Useful Lives
This series paid homage to film programmers, theater employees, serious cinephiles, and others who work with and dream about moving images, through such films as The Smallest Show on Earth, Kings of the Road, and The Long Day Closes.

ShortsFest
Short films took center stage at Block Cinema, with micro-budgeted movies commissioned by Sundance programmer Mike Plante, a program of brand new shorts from the festival circuit, and the annual NU Student Film Festival.

Art on Screen
To complement the Block Museum’s spring exhibition, I Myself Have Seen It: Photography and Kiki Smith, Block Cinema screened Squatting the Palace, a documentary about a 2005 installation by Smith in Venice, Italy. The spring edition of this series also included Over Your Cities Grass Will Grow, a fascinating portrait of the artist Anselm Kiefer.

Circumstance
Northwestern graduate Maryam Keshavarz brought an advance screening of her award-winning feature film debut to Block Cinema and took part in a discussion about the making of the movie with film curator Mimi Brody.

Summer Outdoor Cinema
Block Cinema, in conjunction with the Norris Center for Student Involvement and Northwestern University’s Summer Session and Special Programs, screened free movies with a focus on journeys and adventures, from Some Like It Hot and Roman Holiday to the 2010 version of True Grit.

Rare Films from the Baseball Hall of Fame
For the seventh year in a row, Block Cinema celebrated our national pastime with new cinematic treasures from the National Baseball Hall of Fame, including highlights from the 1935 World Series and vintage Gillette commercials.
The Block Museum acquired the following works through gift and purchase in 2010–11. 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.


Enrique Chagoya, *Return to Goya No. 9*, 2010, etching and aquatint with letterpress, 14-5/8 x 11-1/8 inches. Purchase funds provided by Sandra Lynn Riggs, 2010.18.2

Jeanine Coupe Ryding (American, born 1948), *To Kill a Mockingbird*, 2010, color photoetching, 14-1/4 x 11-1/4 inches. Purchase funds provided by Nancy and Nicholas Giampietro, 2011.6.1

Albrecht Dürer (German, 1471–1528), *Christ before Pilate*, from the series *Engraved Passion*, 1512, engraving, 4-9/16 x 2-15/16 inches. Purchase funds provided by James and Pamela Elesh, 2011.1


Beverly Pepper (American, born 1922), Untitled, 1975, color etching and aquatint, 35-1/2 x 37 inches. Gift of Sari and James A. Klein, 2011.10.2


Seymour Rosofsky, *Central City*, 1968, lithograph, 23 x 29-1/2 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.5

Seymour Rosofsky, *Child in Crib*, 1968, one-color lithograph, 26 x 30-1/2 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.19


Seymour Rosofsky, *Divorce Cake*, 1975, lithograph, 28 x 21 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.42


Seymour Rosofsky, Girl Jumping Rope with Sister, ca. 1968, lithograph, 22-1/4 x 27-1/2 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.20

Seymour Rosofsky, Good People of Lunidam, no. 2, 1968, color lithograph, 24 x 32 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.7

Seymour Rosofsky, Good People of Lunidam, no. 3, 1968, color lithograph, 24 x 32 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.8

Seymour Rosofsky, Good People of Lunidam, no. 4, 1968, color lithograph, 24 x 32 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.9

Seymour Rosofsky, Good People of Lunidam, no. 5, 1968, color lithograph, 24 x 32 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.10

Seymour Rosofsky, Good People of Lunidam, no. 6, 1968, color lithograph, 24 x 32 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.11


Seymour Rosofsky, Man Greeted by Licking Dog, ca. 1969, etching and aquatint, 18 x 25 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.32


Seymour Rosofsky, Man on Throne in Jungle, 1969, etching and aquatint, 19-1/2 x 13-1/2 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.25

Seymour Rosofsky, Man Playing War Games at Table, ca. 1969, lithograph, 30 x 22 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.33


Seymour Rosofsky, Man with Knife, Woman Applying Makeup, 1969, etching, 12-3/8 x 18 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.26


Seymour Rosofsky, *Men with Hats at Table*, 1969, etching and aquatint, 12-1/2 x 17-1/2 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.31


Seymour Rosofsky, *Nude Woman in Kitchen* (also called *Pool Woman*), 1973, lithograph, 30 x 22-1/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.34

Seymour Rosofsky, *On the Beach*, 1968, lithograph, 29 x 42 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.6

Seymour Rosofsky, *Porcupine at the University*, ca. 1975, lithograph, 22 x 28 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.43

Seymour Rosofsky, *Salesman at the Door* (also called *Homeowner with Teapot*), ca. 1963, lithograph, 20-1/4 x 25 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.4


Seymour Rosofsky, *Sketchbook*, 1968, lithograph, 37 x 26 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.15


Seymour Rosofsky, *untitled*, ca. 1979, ink and collage on newsprint, 11-3/4 x 13-1/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.45


Utagawa Sadatora, (Japanese, fl. ca. 1818–1844), *Hotei at dusk* (*Higure Hotei*), from the series *The Seven Gods of Fortune* (*Toto shichi fukujin no uchi*), ca. 1820s, color woodcut, 14-1/4 x 9-3/4 inches. Purchase funds provided by Connie and Tom Hodson, 2011.12


Nicholas Sistler (American, born 1954), Double Indemnity, 2010, photoetching and aquatint, 11-1/2 x 7-1/2 inches. Purchase funds provided by Dia and John Walsh, 2011.6.2

Nicholas Sistler, Hotel Suite, 2010, portfolio of 15 photoetching and aquatints, each approximately 7-1/4 x 10 inches. Museum purchase, 2010.15a–s

Bob and Roberta Smith (aka Patrick Brill, English, born 1963), Genuine Jesse Helms Night Attire Souvenir, 1990, letterpress and lace collage on metallic cardstock, 6-1/8 x 4-1/4 inches. Purchase funds provided by donors to the Annual Fund, 2010.17.2


Claire Van Vliet (Canadian, born 1933), Kafka: Ein Landarzt/A Country Doctor, 2010, woodcut, 14-1/4 x 11 inches. Purchase funds provided by Susan P. Fuller, 2011.6.3

James A. McNeill Whistler (American, 1834–1903), Rotherhithe, plate 2 from A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (also called The Thames Set), 1860, etching and drypoint, 15-1/4 x 10-1/4 inches. Purchase funds provided by guests at the Crab Tree Farm benefit event, in honor of John and Neville Bryan, 2011.8

ABOVE: James A. McNeill Whistler, Rotherhithe, from The Thames Set, 1860, etching and drypoint. Purchase funds provided by guests at the Crab Tree Farm benefit event, in honor of John and Neville Bryan, 2011.8
The Museum’s film program began 2010–11 with a successful collaboration with the Frank Lloyd Wright Preservation Trust—the American Architect in Focus series, which opened to much acclaim and screened to packed houses. The series featured new documentaries and classic films about America’s architectural heritage and the groundbreaking visionaries who defined it, including a number of Chicago-based architects such as Wright, Louis Sullivan, and Ludwig Mies van der Rohe. The program garnered much publicity and brought many new visitors to the Museum.

During the winter quarter, Block Cinema’s student-run Film and Projection Society programmed a selection of movies produced by low-budget auteur and maverick mogul, Roger Corman. The Roger Corman Film School series also inspired a film production class of the same name, taught by School of Communication professor Spencer Parsons, in which students made genre films that pushed the envelope in terms of style and subject matter. In the spring, the annual Northwestern University Student Film Festival showcased the best of filmmaking on campus, while the student-curated program Pioneers: New Festival Shorts presented award-winning new short films from across the United States and beyond.

With support from the Academy of Motion Picture Arts and Sciences, Northwestern’s Office of the Provost, and the Rubens Family Foundation, in April, Block Cinema organized a high-profile, three-day conference on the state of film criticism, the only conference of its kind in the U.S. thus far. Twenty-two guest critics (representing the New York Times, Boston Globe, Chicago Tribune, and many other print, broadcast, and online outlets) participated in the conference as panelists; a few also introduced films of their choosing. Attendance, which included members of the Northwestern community and the Chicago area, was high and the conference received national attention.

Throughout the year, Block Cinema mounted collaborations with a number of Northwestern partners, including Medill, Pick-Staiger, and the School of Communication’s Department of Radio/Television/Film. Block Cinema also screened and celebrated several new films made by Northwestern graduates, including Michael Graziano’s Lunch Line, Maryam Keshavarz’s Circumstance, and the Oscar-winning short God of Love by Luke Matheny.

Mimi Brody, film curator and director, Block Cinema
The Block Leadership Circle Committee planned exciting programs for Block members and created fruitful growth opportunities for the Museum in 2010–11.

The committee’s Educating the Eye series, aimed at fostering fine art connoisseurship and collecting skills in media represented in the Block’s holdings, entered its second year with a focus on photography. In the fall, members met at the Block to hear artists Barbara Crane and Brad Temkin discuss their own practice as photographers and to see a wide variety of their work. A special trip was organized in the winter to tour the extraordinary photography collection of Richard and Ellen Sandor, widely considered one of the finest in the country, followed by luncheon at Bistrot Zinc in Chicago. In the spring, Henry Art Gallery chief curator Elizabeth Brown led an exclusive tour of the exhibition I Myself Have Seen It: Photography and Kiki Smith.

In March, the committee organized a benefit for the Museum at the 230 West Superior building in the River North area of Chicago. Guests browsed and purchased art in a variety of media from seven participating galleries, including Russell Bowman Art Advisory, Stephen Daiter, Lydon Contemporary, Printworks, Ken Saunders, Schneider, and Vale Craft. The evening also featured unique food and wine opportunities for participants to donate funds for the Block to purchase works of art by Jim Nutt, Jeanine Coupe Ryding, Nicholas Sistler, Joseph Sterling, and Claire Van Vliet. Northwestern students were on hand to discuss the artworks with attendees.

Finally, in May, the committee planned an event generously hosted by John and Neville Bryan, Northwestern President Morton Schapiro and Mimi Schapiro at Crab Tree Farm in Lake Bluff. Guests had an opportunity to view the contrasting architecture and furnishings of a mid-20th century home designed by David Adler and a contemporary house designed by John Vinci while enjoying cocktails and dinner. The centerpiece of the event was the kick-off of a new initiative to build the Art Acquisition Endowment Fund with support from friends and donors. To encourage involvement in building the Museum’s permanent collection through this endowment, the Museum created the Collectors Guild to acknowledge all gifts of $25,000 and above. Guests also voted on one of three artworks to add to the Block collection. Rotherhithe, a print by James Abbott McNeill Whistler, emerged the winner.

Helen Hilken, director of development

The Block’s communications staff and its talented student employees organized a successful new media-marketing campaign for the Printpalooza Print Fair. Outreach to organizations and retailers with interests in the graphic arts resulted in publicity through blog postings and email blasts and in stores. Video clips from participating artists helped spread the word online. A pre-event performance by artist Eric Fuertes and his Dumbo Press at the Norris University Center helped build buzz on campus.

The communications department embarked on a redesign of the Museum’s website through Northwestern’s Office of Web Communications. The new site, which launched in December 2011, expands the depth of the Block’s collaboration with campus partners by incorporating material from Northwestern students and faculty alongside content from Block curators.

Burke Patten, communications manager

Block Leadership Circle Steering Committee
Patricia Barnes
Elizabeth Bergmann
Rosanne Dineen
Sally Dumas
Edith Eisner
Pamela Elesh
Susan P. Fuller
Nancy Giampietro
Jean Guitz
Gail Hodges
Connie Hodson
Ruth Lasky
Sheffi Masur
Lois Moeller
Carol Narup
Sandra L. Riggs
Christine O. Robb, chair
Liz Ranke
Dorothy Speidel
Cassie Spencer
Roberta Weinsheimer

UPPER RIGHT: Northwestern President Morton Schapiro at Block Museum benefit at Crab Tree Farm
The Block Museum’s education department collaborated with a number of partners inside and outside Northwestern University to bring stimulating and engaging programs to the Block in 2010–11. The University’s Department of Art History brought renowned scholars to the Block through its Elizabeth and Todd Warnock Lecture Series to explore topics ranging from the architecture of domed sanctuaries in the Ottoman Empire and Renaissance Italy to the relationship between performance art and musical performance. In the fall, Brian Edwards, an associate professor of English and comparative literary studies, led a group discussion of the Iranian novel *Women without Men* before a screening of the book’s cinematic adaptation at Block Cinema. During the winter, several organizations, including Evanston’s Comix Revolution, Chicago’s Spudnik Press and Brooklyn’s Cannonball Press, took part in the Museum’s Printpalooza Print Fair. In the spring, the Block presented an exhibition opening and two programs in conjunction with the Department of Art Theory and Practice’s *MFA Thesis Exhibition*.

During the summer, the education staff hosted tours and activities for hundreds of young people from local organizations, including the McGaw YMCA, Noyes Cultural Arts Center, and Northwestern’s Center for Talent Development. The education department also contributed children’s activities to Evanston’s two lakefront arts festivals.

*Judy Koon, director of educational programs*

---

**COMMUNITY AND STUDENT DOCENT PROGRAMS**

More than a thousand visitors enjoyed tours of the Block’s exhibitions and Outdoor Sculpture Garden led by the Museum’s talented and dedicated community docents in 2010–11. Before each quarter, docents underwent hours of training on new exhibitions, including curator lectures and gallery walk-throughs.

The Block’s student docent program provided professional art education experiences for twelve Northwestern undergraduates who participated in tours and activities for school-age children. Docents new to the program completed a multi-week course to learn about teaching strategies and discussion methods before taking part in tours. They also joined students returning to the docent corps for training about the Museum’s exhibitions and collections.

*Judy Koon, director of educational programs*

---

**EDUCATION**

<table>
<thead>
<tr>
<th>Community Docents</th>
<th>Docent Steering Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cele Arnold</td>
<td>Edie Eisner</td>
</tr>
<tr>
<td>Dorothy Ellis</td>
<td>Jean Guritz</td>
</tr>
<tr>
<td>Sue Ettlinger</td>
<td>Steffi Massar</td>
</tr>
<tr>
<td>Judy Herbert</td>
<td>Rosie McDonel</td>
</tr>
<tr>
<td>Therese Jones</td>
<td>Sandy Singer</td>
</tr>
<tr>
<td>Laurie Levin</td>
<td></td>
</tr>
<tr>
<td>Peggy Parsons</td>
<td></td>
</tr>
<tr>
<td>Jan Pavlovic</td>
<td></td>
</tr>
<tr>
<td>Virginia Rozell</td>
<td></td>
</tr>
<tr>
<td>Dorothy Speidel</td>
<td></td>
</tr>
<tr>
<td>Adrienne Trisman</td>
<td></td>
</tr>
<tr>
<td>Mary Willer</td>
<td></td>
</tr>
<tr>
<td>Gloria Zieve</td>
<td></td>
</tr>
</tbody>
</table>

**Student Docents**

- Elena Aleksandrova
- Julie Davis
- Agatha Kielczewski
- Matthew Kluk
- Natalie Krebs
- Morgan Krehbiel
- Megan Lee
- Abby Lembersky
- Meg Power
- Rebecca Ritger
- Elizabeth Rivard
- Eleanor Vernon

**Docent Steering Committee**

- Edie Eisner
- Jean Guritz
- Steffi Massar
- Rosie McDonel
- Sandy Singer

**Community Docents**

- Cele Arnold
- Dorothy Ellis
- Sue Ettlinger
- Judy Herbert
- Therese Jones
- Laurie Levin
- Peggy Parsons
- Jan Pavlovic
- Virginia Rozell
- Dorothy Speidel
- Adrienne Trisman
- Mary Willer
- Gloria Zieve

**Student Docents**

- Elena Aleksandrova
- Julie Davis
- Agatha Kielczewski
- Matthew Kluk
- Natalie Krebs
- Morgan Krehbiel
- Megan Lee
- Abby Lembersky
- Meg Power
- Rebecca Ritger
- Elizabeth Rivard
- Eleanor Vernon

**Above:** Printpalooza publicity performance in Norris University Center
The Block Museum remained on stable financial footing in 2010–11. Total revenue grew slightly, up 3 percent from the year before. Northwestern supplied just under half of the Museum’s operating budget in FY11. Endowments, individual gifts, and grants, along with money carried forward from FY10 and earned income, provided the rest.

While earned income decreased from the year before, revenue from endowments, donations, and grants rose substantially—up 31%, 48%, and 68%, respectively—from 2009-10.

With expenditures of $1,859,629 in FY11, the Museum’s overall financial operations resulted in a favorable carry-forward of $19,251 to the 2011–12 budget.
The Block Museum 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, 2010 and August 31, 2011.

$50,000 and Above
James and Pamela Elesh
Northwestern University
James B. Pick and Rosalyn M. Laudati

$25,000–$49,999
Marilynn Alsdorf
Howard and Ellen Philips Katz
Myers Foundations
Estate of Seymour Rosofsky

$10,000–$24,999
John and Neville Bryan
Henry and Gilda Buchbinder Family
Chauncey and Marian Deering McCormick Foundation
Illinois Arts Council, a state agency
Netherland-America Foundation
Conor O’Neil
Robert Mapplethorpe Foundation
Samuel H. Kress Foundation
Terra Foundation for American Art on behalf of David G. Kabiller
Terra Foundation for American Art on behalf of William Osborn

$5,000–$9,999
Alumnae of Northwestern University
Estate of José Bernal
Elizabeth F. Cheney Foundation
Jean and Tony Ferrone
The Graduate School, Northwestern University
IFPDA Foundation
James and Sari Klein
Christine and William Robb III
Robert Lehman Foundation
Selig and Angela Himsel Sacks
Jelka and Robert Louis Sheehan
Dale Taylor

$1,000–$4,999
Alice Kaplan Institute for the Humanities, Northwestern University
Patricia Barnes
Matthew and Elizabeth Bergmann
Judith and Philip Block III
Harriet Burstein
Jih-Lih Chiang
The Chicago Community Trust
Diane Dawson
Rosanne Dineen and Scott Nelson
Sally Dumas
Edith C. Eisner
Evanston Arts Council
Judith Freeman
Barbara Fieldner
Nicholas and Nancy Giampietro
Jerome and Carol Ginsburg
Goldman Sachs
Denise Jennings Gunter

Robert and Jean Guritz
Thomas and Gail Hodges
Thomas and Connie Hodson
Vicki and William Hood Jr.
Hulda B. and Maurice L. Rothschild Foundation
ILEX Foundation
Vivian Kaplan
Louis Keith
Martin Koldyke
Ruth Lasky
Ronald Levin
Mary Lunz
R. Hugh and Nancy Magill
Ronald Marmer
Steffi Masur
Medill School, Northwestern University
Michael and Pamela Miles
Carol Narup
National Philanthropic Trust DAF
Janis and John Notz Jr.
Phillip Anthony Perry
Irwin and Andrea Press
Sandra Riggs
Alexander and Elizabeth Roke
Rubens Family Foundation
Jean Sheed
Sotheby’s Inc.
Granvil and Marcia Speck
Dorothy J. Speidel
Cassie Spencer
Neil Teplis
Annette Turow
Frederick and Catherine Waddell
Arete Swartz Warren
Anonymous

$500–$999
William and Celia Arnold
Christie’s Inc.
Department of German, Weinberg College of Arts and Sciences, Northwestern University
Department of Radio/Television/Film, School of Communication, Northwestern University
Bernard and Sally Dobraski
Susan Fuller
Michael and Laura Harwin
Sally and Thomas Hayward Jr.
J & L Catering
Loretta Kahn
Lucia Woods Lindley
Diana Mirkowski
James and Ellen O’Connor
Paul Mellon Centre for Studies in British Art
Susan Rashid
David and Judith Saunders
Robert Shields
Duward and Shirley Shirver
Patricia Stratton
John and Diedre Walsh
Pamela Phillips Weston
<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clint Finger and Laura Rossov</td>
<td></td>
</tr>
<tr>
<td>Friendship Force Club</td>
<td></td>
</tr>
<tr>
<td>Jack and Barbara Gallos</td>
<td></td>
</tr>
<tr>
<td>Florence Ganja</td>
<td></td>
</tr>
<tr>
<td>Bhavani Gannavaranpu</td>
<td></td>
</tr>
<tr>
<td>Stanley and Donna Gerson</td>
<td></td>
</tr>
<tr>
<td>James and Lori Gery</td>
<td></td>
</tr>
<tr>
<td>Linda Giordano</td>
<td></td>
</tr>
<tr>
<td>Corinne Granof</td>
<td></td>
</tr>
<tr>
<td>Julia Grant</td>
<td></td>
</tr>
<tr>
<td>Clare Greenberg</td>
<td></td>
</tr>
<tr>
<td>Eston and Sandra Gross</td>
<td></td>
</tr>
<tr>
<td>Grove Partners Inc.</td>
<td></td>
</tr>
<tr>
<td>David and Mary Grummam</td>
<td></td>
</tr>
<tr>
<td>Marjorie Habermann</td>
<td></td>
</tr>
<tr>
<td>Constance Hackett</td>
<td></td>
</tr>
<tr>
<td>June and Harold Harris Jr.</td>
<td></td>
</tr>
<tr>
<td>Emily Hart</td>
<td></td>
</tr>
<tr>
<td>Jerome Hausman</td>
<td></td>
</tr>
<tr>
<td>Robert and Judith Herbert</td>
<td></td>
</tr>
<tr>
<td>Sue Hill</td>
<td></td>
</tr>
<tr>
<td>John Himmelfarb</td>
<td></td>
</tr>
<tr>
<td>William Hinchliff</td>
<td></td>
</tr>
<tr>
<td>Katherine Hoemann</td>
<td></td>
</tr>
<tr>
<td>Chiquita Holloway</td>
<td></td>
</tr>
<tr>
<td>Smith Holt</td>
<td></td>
</tr>
<tr>
<td>Carla Holtz</td>
<td></td>
</tr>
<tr>
<td>Constance and Edward Horner Jr.</td>
<td></td>
</tr>
<tr>
<td>James and Antoinette Houk</td>
<td></td>
</tr>
<tr>
<td>Karen Howell</td>
<td></td>
</tr>
<tr>
<td>Laurie Hovick</td>
<td></td>
</tr>
<tr>
<td>Tom and Cheryl Hubbard</td>
<td></td>
</tr>
<tr>
<td>Cabrins Jacobsen</td>
<td></td>
</tr>
<tr>
<td>Josiah Jenkins</td>
<td></td>
</tr>
<tr>
<td>Doris Johnson</td>
<td></td>
</tr>
<tr>
<td>Nancy Johnson</td>
<td></td>
</tr>
<tr>
<td>Therese Jones</td>
<td></td>
</tr>
<tr>
<td>William Jones and Candace Carr</td>
<td></td>
</tr>
<tr>
<td>Marianne Jarkowitz</td>
<td></td>
</tr>
<tr>
<td>Ian Kerrigan</td>
<td></td>
</tr>
<tr>
<td>JoEllen Kerwin</td>
<td></td>
</tr>
<tr>
<td>Grant Kettering</td>
<td></td>
</tr>
<tr>
<td>Esther Ploetz</td>
<td></td>
</tr>
<tr>
<td>Burt Kleinman</td>
<td></td>
</tr>
<tr>
<td>Mary Knutson</td>
<td></td>
</tr>
<tr>
<td>Elizabeth Koerner</td>
<td></td>
</tr>
<tr>
<td>Alexandra Komisar</td>
<td></td>
</tr>
<tr>
<td>Barbara Kreml</td>
<td></td>
</tr>
<tr>
<td>Mark Kuhl</td>
<td></td>
</tr>
<tr>
<td>Miriam Landsman</td>
<td></td>
</tr>
<tr>
<td>William Lasco II and Linda Gartz</td>
<td></td>
</tr>
<tr>
<td>Sarah Latini</td>
<td></td>
</tr>
<tr>
<td>Lazzeroni Design Consulting</td>
<td></td>
</tr>
<tr>
<td>Gerald and Laurie Levin</td>
<td></td>
</tr>
<tr>
<td>Todd and Josephine Lief</td>
<td></td>
</tr>
<tr>
<td>Marjorie Lins</td>
<td></td>
</tr>
<tr>
<td>Veronica Little</td>
<td></td>
</tr>
<tr>
<td>Estelle London</td>
<td></td>
</tr>
<tr>
<td>Nina Markoff</td>
<td></td>
</tr>
<tr>
<td>Jerilyn Marshall</td>
<td></td>
</tr>
<tr>
<td>Sandra Marvin</td>
<td></td>
</tr>
<tr>
<td>Patricia Mathis</td>
<td></td>
</tr>
<tr>
<td>Christopher Matthew and Chelly</td>
<td></td>
</tr>
<tr>
<td>Montgomery</td>
<td></td>
</tr>
<tr>
<td>Lance and Christie McDonald</td>
<td></td>
</tr>
<tr>
<td>Rosamond McDonel</td>
<td></td>
</tr>
<tr>
<td>Tino Melamed</td>
<td></td>
</tr>
<tr>
<td>Debra and Edward Melling Jr.</td>
<td></td>
</tr>
<tr>
<td>Nina Milavoc</td>
<td></td>
</tr>
<tr>
<td>David and Justine Mintzer</td>
<td></td>
</tr>
<tr>
<td>Janice Mishel</td>
<td></td>
</tr>
<tr>
<td>Annie Moldafsky</td>
<td></td>
</tr>
<tr>
<td>Judith Moore</td>
<td></td>
</tr>
<tr>
<td>Diane More</td>
<td></td>
</tr>
<tr>
<td>Janice Mouton</td>
<td></td>
</tr>
<tr>
<td>Mary Murav</td>
<td></td>
</tr>
<tr>
<td>Luvian Owens</td>
<td></td>
</tr>
<tr>
<td>Christian and Katherine Pappas</td>
<td></td>
</tr>
<tr>
<td>Jane Peddicord</td>
<td></td>
</tr>
<tr>
<td>Richard and Ann Pelligrini</td>
<td></td>
</tr>
<tr>
<td>Hyde and Ann Perce</td>
<td></td>
</tr>
<tr>
<td>Duane and Mary Elizabeth Peterson</td>
<td></td>
</tr>
<tr>
<td>William Pollard</td>
<td></td>
</tr>
<tr>
<td>Daniel Portillo</td>
<td></td>
</tr>
<tr>
<td>James and Denise Power</td>
<td></td>
</tr>
<tr>
<td>The Print Center</td>
<td></td>
</tr>
<tr>
<td>James Pott</td>
<td></td>
</tr>
<tr>
<td>Jocelyn Psarrouch</td>
<td></td>
</tr>
<tr>
<td>Lon and Wilma Ramsey</td>
<td></td>
</tr>
<tr>
<td>Stanley and Nina Reiter</td>
<td></td>
</tr>
<tr>
<td>Stephen Remer</td>
<td></td>
</tr>
<tr>
<td>Paula Renzi</td>
<td></td>
</tr>
<tr>
<td>Sally Richards</td>
<td></td>
</tr>
<tr>
<td>Ray Robinson</td>
<td></td>
</tr>
<tr>
<td>Adina Romain</td>
<td></td>
</tr>
<tr>
<td>Nina Roseta</td>
<td></td>
</tr>
<tr>
<td>Jeff and Deborah Ross</td>
<td></td>
</tr>
<tr>
<td>Edwin and Barbara Rossov</td>
<td></td>
</tr>
<tr>
<td>Karen Rubbery</td>
<td></td>
</tr>
<tr>
<td>Philip and Cynthia Rudolph</td>
<td></td>
</tr>
<tr>
<td>Natassia Sufan</td>
<td></td>
</tr>
<tr>
<td>Lawrence Scheving and Jane Howard</td>
<td></td>
</tr>
<tr>
<td>Elizabeth Schlecht and Stephen Murrill</td>
<td></td>
</tr>
<tr>
<td>Ernest and Carle Schnabl</td>
<td></td>
</tr>
<tr>
<td>Schnadig-Belgral Foundation</td>
<td></td>
</tr>
<tr>
<td>Mitchel and Diane Schneider</td>
<td></td>
</tr>
<tr>
<td>Jonathan Seed and Alexandra Piper</td>
<td></td>
</tr>
<tr>
<td>Leopold and Janis Segedin</td>
<td></td>
</tr>
<tr>
<td>Nancy A. and Bingham Seibold III</td>
<td></td>
</tr>
<tr>
<td>Ronald and Nancy Semerdjian</td>
<td></td>
</tr>
<tr>
<td>Nadita Seshodi</td>
<td></td>
</tr>
<tr>
<td>Sandra Shane-DuBow</td>
<td></td>
</tr>
<tr>
<td>James and Rita Sheinin</td>
<td></td>
</tr>
<tr>
<td>Sanford and Ruth Singer</td>
<td></td>
</tr>
<tr>
<td>Janet Smith</td>
<td></td>
</tr>
<tr>
<td>Sara Snyder</td>
<td></td>
</tr>
<tr>
<td>Alice Spike</td>
<td></td>
</tr>
<tr>
<td>Virginia Spindler</td>
<td></td>
</tr>
<tr>
<td>Brandon Stein</td>
<td></td>
</tr>
<tr>
<td>William and Gail Steinmetz</td>
<td></td>
</tr>
<tr>
<td>Doris Sternberg</td>
<td></td>
</tr>
<tr>
<td>Ann Stevens</td>
<td></td>
</tr>
<tr>
<td>Lisbeth Stiffel</td>
<td></td>
</tr>
<tr>
<td>David Strasse</td>
<td></td>
</tr>
<tr>
<td>David and Gay Stuntzner</td>
<td></td>
</tr>
<tr>
<td>Paul and Alice Sun</td>
<td></td>
</tr>
<tr>
<td>Thomas and Ivy Sundell</td>
<td></td>
</tr>
<tr>
<td>Lori Swordlaw</td>
<td></td>
</tr>
<tr>
<td>Martin and Marian Swordlaw</td>
<td></td>
</tr>
<tr>
<td>Mary Talotta</td>
<td></td>
</tr>
</tbody>
</table>

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 or contribution has not been fully recognized here.