



MARY AND LEIGH

BLOCK MUSEUM OF ART

ANNUAL REPORT 2010–2011

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Aiko Takamori, *Peony*, 2010, color inkjet print and lithograph.
Gift of the Lawrence Lithography Workshop, 2011.2

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.



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MESSAGE

from the Ellen Philips Katz Director and Board of Advisors' Chair



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.

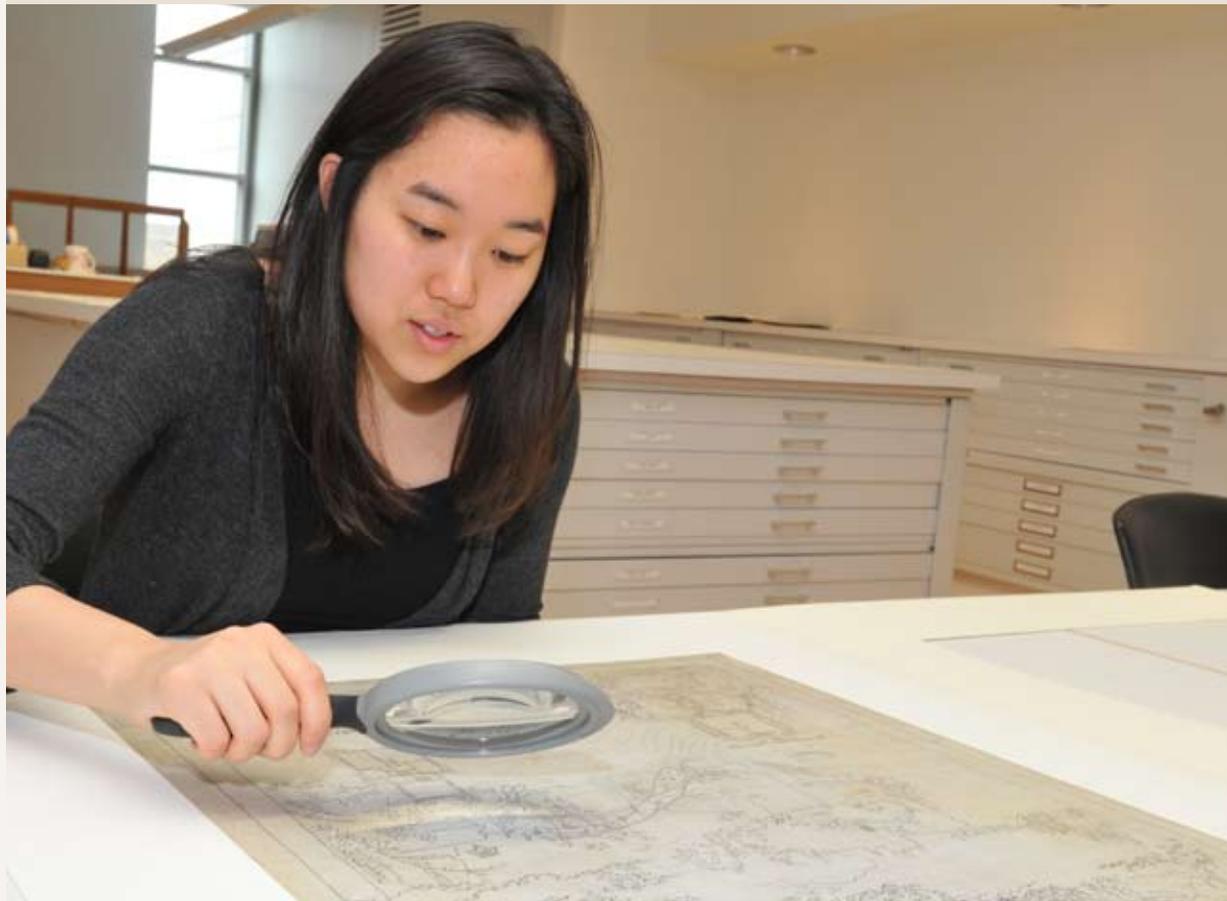


Photo by Genie Lemieux-Jordan/Evanston Photographic Studios

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

UPPER RIGHT: Leon Golub, *LIVE & DIE LIKE A LION?*, 2002, oil stick on Bristol. Collection of Anthony and Judith Seraphin, Seraphin Gallery Philadelphia, PA. Art © Estate of Leon Golub/Licensed by VAGA, New York, NY. Photography by Cathy Carver

ABOVE: Shirin Neshat, *Rapture*, 1999, video and sound installation. Collection of Richard and Pamela Kramlich

Book Club: *Women without Men*

November 3

Brian Edwards, associate professor of English and comparative literary studies at Northwestern, led a conversation about Shahnush 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.



UPPER RIGHT: Still from *Jean-Michel Basquiat: The Radiant Child*
 ABOVE: Brett Littman



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.

[Click here to learn more](#) 

The Satirical Edge in Contemporary Prints and Graphics Alsdorf Gallery | January 14–March 13

Drawn primarily from the Block's permanent collection, this exhibition featured work from the 1950s to the present by Enrique Chagoya, Sue Coe, R. Crumb, Tom Huck, and a host of other artists active in the United States who use the power of printmaking to scrutinize society, exposing flawed organizations and structures, abuses of power, and individual shortcomings.

[Click here to learn more](#) 



PROGRESS OF GALLANTRY.
OR
STOLEN KISSES SWEETEST.

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.



WINTER 2010 PODCASTS

The Language of Visual Humor before Rowlandson and How He Developed His Own Dialect

Ribald Antiquity: Bodies, Statues, and the Lust for Classicism in Thomas Rowlandson's Art

UPPER LEFT: Thomas Rowlandson, *Progress of Gallantry, or Stolen Kisses Sweetest*, published [February 14, 1814,] by Thomas Tegg, No. 111 Cheapside, plate no. 279, etching, with stipple, in black ink with watercolor on cream wove paper. Courtesy of The Lewis Walpole Library, Yale University, 814.02.14.01

ABOVE: Drive-By Press at Printpalooza

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*.



UPPER RIGHT: Still from *Waste Land*
ABOVE: Still from *Becky Sharp*



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*).

[Click here to learn more](#)

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*.

[Click here to learn more](#)

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.

[Click here to learn more](#)

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

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 Philips 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 Grynsztein, 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.

[Click here to learn more](#) 



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*.

[Click here to learn more](#) 

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

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.

[Click here to learn more](#) 

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. [Click here to learn more](#) 

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

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. [Click here to learn more](#) 



ABOVE: Still from *Silent Souls*

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.

[Click here to see images of all 2010–11 acquisitions](#) 

José Bernal (American, born Cuba, 1925–2010), *Al pasar los años*, 1988, collage with Polaroid transfer on book illustration, 5 x 4 inches. Gift of the Estate of José Bernal, 2010.19.1

José Bernal, *Projection of a Minotaur*, 1988, collage with color photocopies and color photograph, 3-3/8 x 4-3/8 inches. Gift of the Estate of José Bernal, 2010.19.3

José Bernal, *Self-portrait*, 1988, collage with cut paper, book illustrations, color photograph, plastic protractor and paint, 7 x 5 inches. Gift of the Estate of José Bernal, 2010.19.2

Enrique Chagoya (Mexican, born 1953), *My Cat Santos Had a Nightmare*, 2010, etching and aquatint with hand-colored additions, 20 x 21-7/8 inches. Museum purchase, 2010.18.1

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

Committee on Art Accessions

Huey Copeland	Judy Ledgerwood
James Elesh, <i>chair</i>	Conor O'Neil
Helen Hilken	David A. Robertson
James Klein	Jean Shedd



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

Albrecht Dürer, *The Four Horsemen*, 1498, woodcut, 15-7/8 x 11-1/8 inches. Gift of Pamela and James Elesh, 2010.16

Bill Fick (American, born 1963), *Team Evil/High Anxiety*, 2004, artist's book with color linoleum cut and letterpress, closed 6-7/8 x 4-3/4 x 1/16 inches. Purchase funds provided by donors to the Annual Fund, 2010.17.1

Thomas W. Harney (American, born 1947), *Chicago, Illinois*, from the series *Stepping Stones*, 1985, gelatin silver print, 11 x 14 inches. Gift of Jean and Tony Ferrone, 2011.9.2

Thomas W. Harney, *Chicago, Illinois*, from the series *Stepping Stones*, 1990, gelatin silver print, 11 x 14 inches. Gift of Jean and Tony Ferrone, 2011.9.3

ABOVE: Enrique Chagoya, *My Cat Santos Had a Nightmare*, 2010, etching and aquatint with hand-colored additions. Museum purchase, 2010.18.1

LEFT: Bill Fick, *Team Evil/High Anxiety*, 2004, artist's book with color linoleum cut and letterpress. Purchase funds provided by donors to the Annual Fund, 2010.17.1



Thomas W. Harney, *Chicago, Illinois*, from the series *Stepping Stones*, 1998, gelatin silver print, 14 x 11 inches. Gift of Jean and Tony Ferrone, 2011.9.4

Thomas W. Harney, *Chicago, Illinois*, from the series *Stepping Stones*, 2009, gelatin silver print, 11 x 14 inches. Gift of Jean and Tony Ferrone, 2011.9.5

Thomas W. Harney, *New York, New York*, from the series *Stepping Stones*, 1973, gelatin silver print, 11 x 14 inches. Gift of Jean and Tony Ferrone, 2011.9.1

Clinton Hill (American, 1922–2003), *Little Jeremy Road*, 1976, handmade paper with dyed paper pulp, 22-1/2 x 18 inches. Gift of Sari and James A. Klein, 2011.10.1

Martin Mazorra (Cuban American, born 1972), *Bacchus*, 2007, woodcut on canvas, 97-1/2 x 48-1/2 inches. Museum purchase, 2011.3

Martin Mazorra, *Printpalooza Broadside*, 2011, woodcut and letterpress, 24 x 13 inches. Gift of the artist and Cannonball Press, 2011.4

Jim Nutt (American, born 1938), *Twixt*, from the portfolio *AGB Encore*, 1997, etching, aquatint, and soft-ground etching, 27-5/8 x 30-3/8 inches. Purchase funds provided in part by Christine and William Robb III and Herb and Roberta Nechin, 2011.5

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

Marjan Pogačnik (Slovenian, 1920–2005), *Brezizhodno*, 1969, color relief etching, 27-5/16 x 24-11/16 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.13

Marjan Pogačnik, *Cvetje Za Vse*, 1975, color relief etching, 29-7/16 x 25-3/16 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.16

Marjan Pogačnik, *Deklica S Hrmoniko* (previous title *Melanolija*), 1953, drypoint, 9 x 11-1/4 inches. Gift of Jelka and Robert Sheehan, 2011.13.1

Marjan Pogačnik, *Junka iz narodne pesmi*, 1957, relief etching, 14-5/16 x 18-7/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.3

Marjan Pogačnik, *Kmečki Pejsaž*, 1959, relief etching, 18-3/4 x 17-5/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.4

Marjan Pogačnik, *Medaljon Žlostnih Spominov*, 1967, color relief etching, 30-1/8 x 24-5/16 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.12



Marjan Pogačnik, *Oholost, (barvna različica)*, 1959, relief etching, 17-5/8 x 19-7/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.5

Marjan Pogačnik, *Osamljenost*, 1959, one-color etching, 19-3/8 x 17-1/16 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.6

Marjan Pogačnik, *Osamljenost*, 1959, relief etching, 20-15/16 x 17-15/16 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.7

Marjan Pogačnik, *Potopljeno Drevo*, 1961, etching and blind embossing, 21-3/4 x 19-7/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.8

Marjan Pogačnik, *Pričakovanje*, 1957, drypoint, 11-1/4 x 16-1/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.2

Marjan Pogačnik, *Rosna noč*, 1964, etching and blind embossing, 25-1/4 x 17-3/4 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.11

ABOVE: Thomas W. Harney, *New York, New York*, from the series *Stepping Stones*, 1973, gelatin silver print. Gift of Jean and Tony Ferrone, 2011.9.1

Marjan Pogačnik, *Rožnato*, 1973, color relief etching, 29-1/4 x 24-1/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.15

Marjan Pogačnik, *Samota* (blank card), 1985, color relief etching, closed 7 x 4-5/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.18

Marjan Pogačnik, *Samotni Vrt*, 1963, etching and blind embossing, 21-7/8 x 19-3/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.10

Marjan Pogačnik, *Sreča* (blank card), 1979, color relief etching, closed 9 x 7-1/4 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.17

Marjan Pogačnik, *Vrnitev*, 1971, color relief etching, 27-1/2 x 22-5/16 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.14

Marjan Pogačnik, *Zimska Noč*, 1961, etching and blind embossing, 18 x 13-1/8 inches. Gift of Jelka and Robert Louis Sheehan, 2011.13.9

Seymour Rosofsky (American, 1924–1981), *Blind Men in the Park*, 1959, lithograph, 21 x 27-3/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.1

Seymour Rosofsky, *Brick Man, Woman, and Cat*, ca.1963, lithograph, 24 x 31-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.3

Seymour Rosofsky, *Bride, Groom, and Coffin*, 1969, etching, 13-1/4 x 19 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.27

Seymour Rosofsky, *Bride, Groom, and Coffin*, 1969, etching and aquatint, 13 x 20-1/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.28

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, *Children Eating Tablecloth*, 1969, etching and aquatint, 12-3/4 x 19-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.24

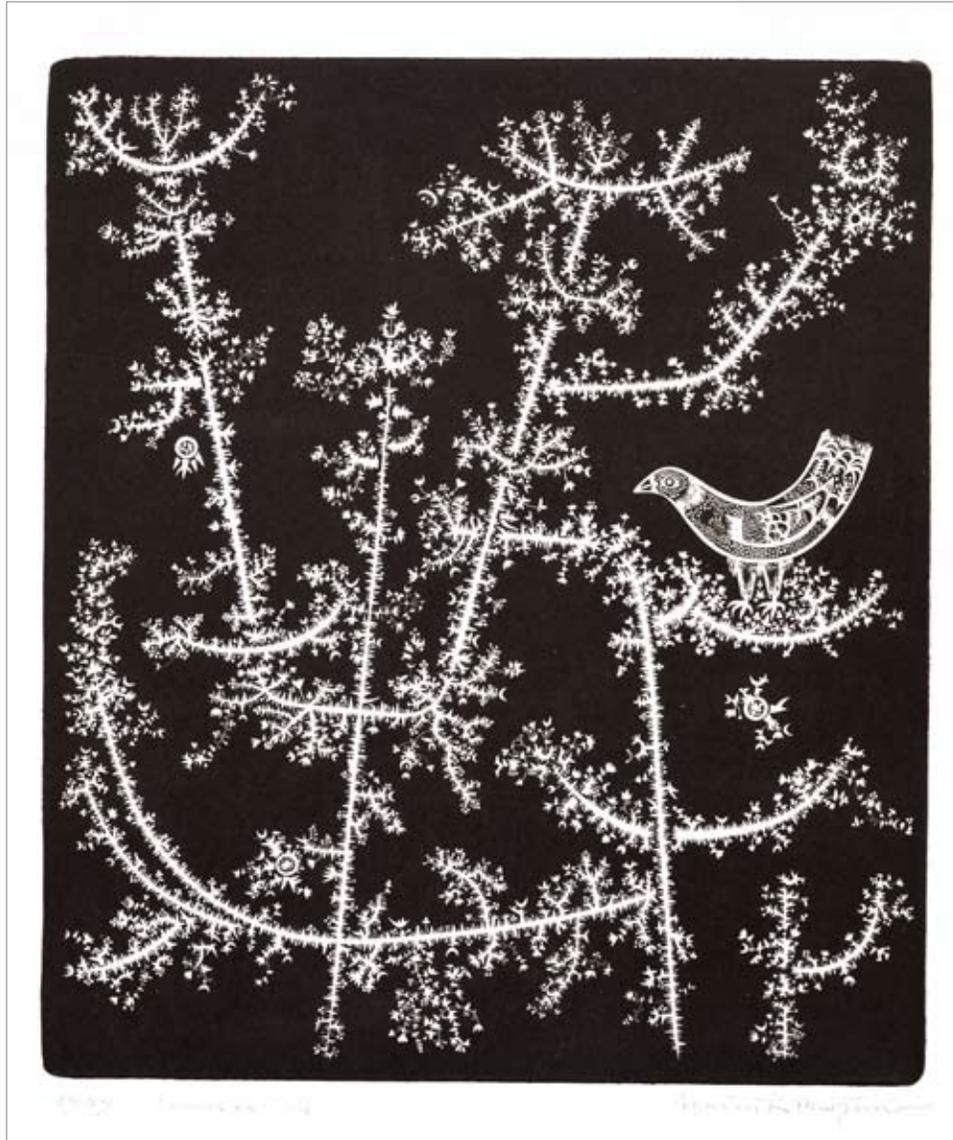
Seymour Rosofsky, *Divorce Cake*, 1975, lithograph, 28 x 21 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.42

Seymour Rosofsky, *The Family*, 1968, lithograph, 41-1/2

x 28-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.18

Seymour Rosofsky, *Family, Home* (also called *Brick Man and Woman with Maid*), 1963, lithograph, 19-1/2 x 25-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.2

Seymour Rosofsky, *Football Player Kicking Head*, 1969, etching and aquatint, 11-5/8 x 14-5/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.22



ABOVE: Marjan Pogačnik, *Osamljenost*, 1959, relief etching. Gift of Jelka and Robert Louis Sheehan, 2011.13.7

ACQUISITIONS

Seymour Rosofsky, *The General*, 1968, color lithograph, 32 x 24 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.17

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, *Good People of Lunidam, no. 7*, 1968, color lithograph, 24 x 32 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.12

Seymour Rosofsky, *He*, 1968, lithograph, 25-1/2 x 19-1/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.13

Seymour Rosofsky, *Man Filming Girl Riding Bear*, ca. 1968, lithograph, 19-3/4 x 27-5/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.21

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 in Guillotine with Woman*, 1969, etching and aquatint, 12-3/4 x 16-3/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.23

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 Strangling Woman*, 1969, etching, 12-3/8 x 15-1/2 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.30

Seymour Rosofsky, *Man Tied in Knots*, 1973, etching and aquatint, 25-1/2 x 18 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.40

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, *Man with Vacuum*

Cleaner, Woman with Briefcase, 1973, etching and aquatint, 19 x 25-5/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.41

ABOVE: Seymour Rosofsky, *Good People of Lunidam, no. 4*, 1968, color lithograph. Gift of the Estate of Seymour Rosofsky, 2011.11.9

- Seymour Rosofsky, *Man/Woman/House/Boat*, 1973, color lithograph, 27-5/8 x 19-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.35
- Seymour Rosofsky, key image for *Man/Woman/House/Boat*, 1973, lithograph, 27-5/8 x 19-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.36
- Seymour Rosofsky, iron oxide transfer sheet for *Man/Woman/House/Boat*, 1973, lithograph with iron oxide, 27-5/8 x 19-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.37
- Seymour Rosofsky, color proof for *Man/Woman/House/Boat*, 1973, color lithograph, 27-5/8 x 19-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.38
- Seymour Rosofsky, color proof with key image for *Man/Woman/House/Boat*, 1973, color lithograph, 27-5/8 x 19-3/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.39
- 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, *Moon Juggler*, 1976, etching and aquatint, 22 x 31 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.44
- 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, *She*, 1968, lithograph, 25-1/2 x 19-1/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.14
- Seymour Rosofsky, *Sketchbook*, 1968, lithograph, 37 x 26 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.15
- Seymour Rosofsky, *Souvenir of Hollywood*, 1968, lithograph, 25-3/8 x 35-1/4 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.16



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

Seymour Rosofsky, *Woman Split in Half*, 1969, etching and aquatint, 13 x 19-7/8 inches. Gift of the Estate of Seymour Rosofsky, 2011.11.29

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

ABOVE: Utagawa Sadatora, *Hotei at dusk*, from the series *The Seven Gods of Fortune*, ca. 1820s, color woodcut. Purchase funds provided by Connie and Tom Hodson, 2011.12

Jenny Schmid (American, born 1969), *Please Ask Please Tell*, 2010, temporary tattoo 4 x 3 inches. Gift of Jenny Schmid and The Print Center, Philadelphia, 2010.17.3

Jenny Schmid, *Sailor's Tattoo (Valentine's Day 2010)*, 2010, lithograph, 11-1/4 x 9 inches. Museum purchase, 2010.21

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

Joseph Sterling (American, born 1936), *The Age of Adolescence (soda fountain)*, 1959-64, printed 2006, gelatin silver print, 16 x 20 inches. Purchase funds provided in part by Judith and David Saunders and Gift of Deborah Sterling, 2011.7

Akio Takamori (Japanese American, born 1970), *Peony*, 2010, color inkjet print and lithograph, 9-1/8 x 6-1/4 inches. Gift of the Lawrence Lithography Workshop, 2011.2

Diane Thodos (American, born 1962), *Fear Smear*, from the series *The Vomiters*, 2004, lithograph, 25 x 29-3/4 inches. Gift of Marcia and Granvil Specks, 2010.20

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



UPPER LEFT: Still from *Infinite Space: The Architecture of John Lautner*

MIDDLE LEFT: Still from *Circumstance*

BOTTOM LEFT: *Illuminating the Shadows: Film Criticism in Focus*

BLOCK CINEMA

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*

BLOCK LEADERSHIP CIRCLE STEERING COMMITTEE

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 and 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.

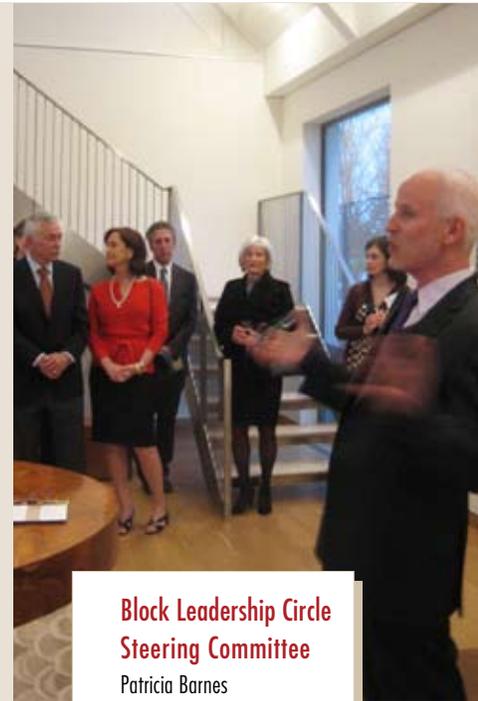
Helen Hilken, *director of development*

COMMUNICATIONS

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*



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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

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*



ABOVE: Printpalooza publicity performance in Norris University Center

FINANCIAL REPORT

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.

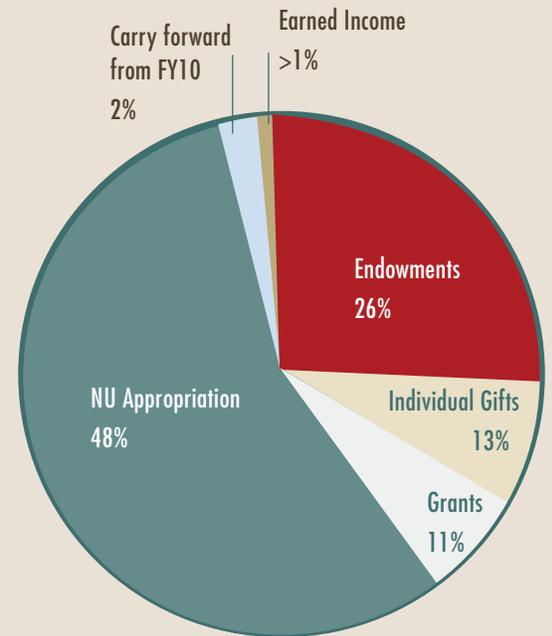
REVENUE

Earned Income	\$6,677
Endowments	\$487,203
Individual Gifts	\$252,076
Grants	\$203,591
NU Appropriations	\$897,069
Carry forward from FY10	\$32,264
Total Revenue	\$1,878,880

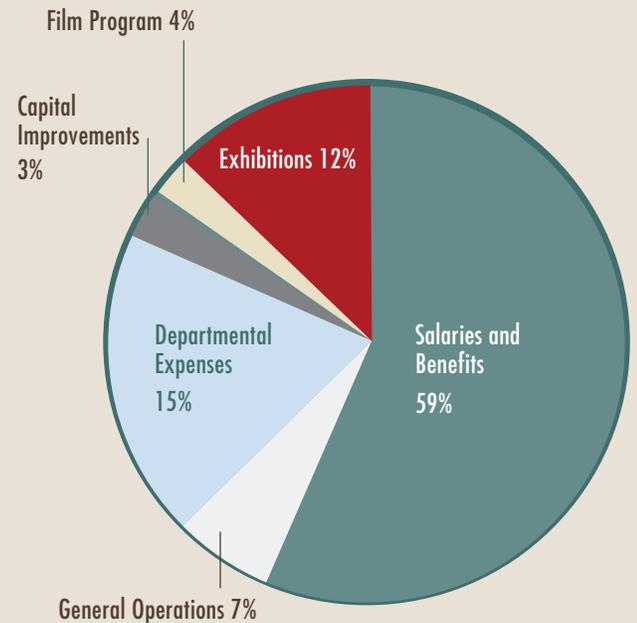
EXPENSES

Salaries and Benefits	\$1,113,824
General Operations	\$132,914
Departmental Expenses	\$281,169
Capital Improvements	\$48,100
Film Program	\$69,249
Exhibitions	\$214,373
Total Expenses	\$1,859,629

REVENUE



EXPENSES



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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.

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